PATTERN ANALYSIS METHODOLOGY

Thomas B. Clarke

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The Organization and Persuasion

of Pericopes in the Bible

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Pattern Analysis Series

Pattern Analysis Methodology:

The Organization and Persuasion of Pericopes in the Bible

All thoughts in this publication are those of Thomas B. Clarke and those who assisted. Artificial intelligence (AI) was not used for any part of this work.

Tom, February 2025. Cover painting by Isabella Farrington, © 2025. Used by permission.

In preparing this manuscript I have but one hope,

that in some way it will help restore

the Holy Bible to its rightful position.

May You, O Lord, use this work towards that end.

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Figures Within This Manuscript

In addition, three hundred (300) online examples are intended for access through the internet. See Online Examples in Pattern Analysis Methodology, which is https://www.emphasisinbible.com/paf/examples.html.

Abstract

This document presents a consistent methodology to analyze literary structures and rhetoric of pericopes (topical collections of verses) throughout the Bible. Pattern Analysis is an innovative approach that utilizes a variety of literary devices, not just chiasms. It is inspired by, but a modification of, Walsh's *Style and Structure in Biblical Hebrew Narrative* methodology.[1] Included are a demarcation model (placement of markers), a structural model (organization of parallel elements), and a rhetorical model (recognition of persuasive and emphatic messages). The structural and rhetorical devices comprising these models appear consistently in every genre. While not all of the Bible has been completed, these findings are based on 26,000 of the 31,000 verses in the Bible. This methodology applies consistently to the Torah, Minor Prophets, and the New Testament, and seems to apply to all the books—there are no stray verses which do not conform. Software is available in prototype form so students may someday analyze their structures, document their understanding of how the pericope persuades them, and view their analyses on dynamic webpages.

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1. Jerome T. Walsh, *Style and Structure in Biblical Hebrew Narrative,* (Collegeville, MN: Liturgical Press, 2001).

Preface

It is often a fascinating journey for those who have studied literary structures. My study of that topic began over twenty years ago with limited formal biblical training—I was a designer and developer of computer software for most of my professional career. That background offered me a valuable perspective on the analysis of patterns. I am a persistent and curious man on a search to learn more. Like a small clump of moss, I find myself writing to a forest of redwoods. I pray this research and its subsequent software will prove helpful to those with a background in biblical studies.

I first learned about literary structure in 2002 with a discussion about *chiasms.*[2] Twelve years later, in 2014, I read Jerome Walsh's *Style and Structure in the Biblical Hebrew Narrative*, which was a significant input for this current work.[3] It presents many fresh insights into literary structure. Without Walsh's

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2. A typical chiasm is an A-B-C-C'-B'-A' arrangement, and a parallel symmetry is an A-B-C-A'-B'-C' structure.

3. Jerome T. Walsh, *Style and Structure in Biblical Hebrew Narrative,* (Collegeville, MN: Liturgical Press, 2001).

presentation and understanding, this research project and associated document may have never started two years later.

As of this writing in 2025, a verse-by-verse analysis of eighty-five percent (85%) of the Bible has been completed. *Pattern Analysis Software* was developed to organize and present the text from Genesis to Revelation. Walsh's approach, heuristic observations, and input from others led to the methodology explained in this manuscript. There are no stray or unattached verses.

In the seventh year of this project, various frequency analyses from the software database were performed. I wanted to see if there was clustering in some of the genres or if the results were reasonably consistent.[4] These frequency analyses show that each genre has surprisingly consistent patterns of composition. The metrics for the nine (9) major genres appear in similar proportions (Section 1.0, *Overview of Pattern Analysis*).

I am indebted to my daughter, Becky Hanusa, who provided critical insight at crucial points in the development of Pattern Analysis. Bob Schlenkler taught me how to develop dynamic HTML webpages.[5] Jeffery Wolfe, Randolph Vail, and Mike Koplitz offered a critique of the findings and offered support. I am deeply indebted to them all.

The examples in this methodology are my analyses without critique from others. That is, I am a fallible and biased man who can make mistakes in a search for the Holy Spirit's persuasive words. As a reader of the Bible, I have reactions and discernments like anyone else. Therefore, Pattern Analysis is a study tool to

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4. These analyses have nine genres: Torah, Non-Torah Narrative, Poetry/Wisdom, Major Prophets, Minor Prophets, Synoptic Gospels, Johannine Books, Paul's Epistles, and Other NT Writings.

5. Bob Schlenkler is the creator of *The Open Scroll*, https://www.theopenscroll.com/.

help discover much more about the Bible without necessarily seeking others' opinions. It asks, "What does the Bible say to me?"

Chapter One: What is Pattern Analysis? introduces this methodology. This chapter presents some foundational techniques that help distinguish Pattern Analysis.

Chapter Two: The Demarcation Model presents Pattern Analysis's approach to separating one pericope from another—markers within the pericope are also identified. As each new analysis is developed, identification of demarcation is a necessary first step in that process.

Chapter Three: The Structural Model identifies how pericopes are organized. It defines key elements of structures with multiple examples.

Chapter Four: The Rhetorical Model examines how the structured organization of a literary unit points to certain emphatic locations. A case study illustrates this persuasion based on Acts 2:1-13.

Chapter Five: Final Case Study analyzes Exodus 19 and 20. This robust literary unit shows many of the techniques presented in this manuscript.

Chapter Six: Concluding Thoughts begins by summarizing the methodology's consistency and then reviews the more significant findings, their implications, and their application.

Appendix: The Pattern Analysis Software describes proprietary software on a laptop: a database that stores the demarcation, structural, and rhetorical data for each pericope and a front-end application that presents the data in various ways. It is hoped that an enterprising organization will use this software as a prototype for a version that would be publicly accessible. Much of the richness and ingenuity of Pattern Analysis may be found in that software. Hopefully, students will someday

analyze their structures and document their rhetorical understandings with that software.

   Glossary of Terms provides a definition of various words and phrases from this manuscript.

Figure 1: Sample Structural Analysis, 1 John 4:7–19

CHIASM (IMPERFECT):
… love one another: God abides in us and perfects His love in us…
BEGINNING MARKER: Beloved, (v7A)   a personal address

SUM   let us love one another, for love is from God; (v7B)   OPENING SUMMARY: love one another

IMMEDIATE REPETITION SUBSTRUCTURE … the love for others is because of God…

    a   and everyone who loves is born of God and knows God. (v7C)   love infers one knows God

    a'   The one who does not love does not know God, for God is love. (v8)   not love infers one does not know God

      b   By this the love of God was manifested in us, that God has sent His only begotten Son into the world so that we might live through Him. (v9)   God sent Jesus so we might live

      b'   In this is love, not that we loved God, but that He loved us and sent His Son to be the propitiation for our sins. (v10)   God sent Jesus to die for our sins

SUB-UNIT MARKER: Beloved, (v11A)   a personal address

FRAME   if God so loved us, we also ought to love one another. (v11B)   God loves so we love one another

A   No one has seen God at any time; (v12A)   we have not seen God in this world

  B   if we love one another, God abides in us, and His love is perfected in us. (v12B)   loving one another perfects His love in us

    C   By this we know that we abide in Him and He in us, because He has given us of His Spirit. (v13)   we abide in God and He in us

      D   no text

        E   We have seen and testify that the Father has sent the Son to be the Savior of the world. (v14)   we testify that Jesus is the Savior of the world

        E'   Whoever confesses that Jesus is the Son of God, God abides in him, and he in God. (v15)   if we testify Jesus is the Son of God, he abides with God

      D'   We have come to know and have believed the love which God has for us. God is love, (v16A)   EXTRA: that we know God's love for us

    C'   and the one who abides in love abides in God, and God abides in him. (v16B)   those who love abide in God and God in him

  B'   By this, love is perfected with us, so that we may have confidence in the day of judgment; (v17A)   His love is perfected within us

A'   because as He is, so also are we in this world. (v17B)   God is in this world, as we are

PARENTHESIS   There is no fear in love; but perfect love casts out fear, because fear involves punishment, and the one who fears is not perfected in love. (v18)   love is not perfected when we fear punishment

FRAME   We love, because He first loved us. (v19)   God loved us first, so we love

Figure 2: Sample Rhetorical Analysis, 1 John 4:7–19

Rhetoric

This is an IMPERFECT CHIASM: when we love one another, God abides in us and perfects His love in us. The word *Beloved* appears in the two markers (verses 7A and 11A) which address us in a personal way.

1) The OPENING SUMMARY, verses 7 to 10, is an emphatic argument for the remaining verses 11 to 19. Verse 7B states we are called to love because God gave that provision. In order for God to abide in us and love one another, we must first know that Jesus's death for our sins was the complete love sacrifice for us. The *a'* element is an AMPLIFICATION of *a*, as is the *b'* element an AMPLIFICATION of *b*.

2) The two FRAME elements, verses 11B and 19, make a strong point to love one another. God loves us, so therefore we are called to do the same to others.

3) God's abiding love is stressed in the two *B* CORRESPONDING ELEMENTS. Our love is perfected when we love one another, for then God lives within us in His perfect love. With that love, we can have certainty of our judgment on that final day (verse 17A).

4) The C CORRESPONDING ELEMENTS are important statements for they confirm how we know that God lives within us. That is, the presence of the Holy Spirit assures us that we live with God: *we in Him and He in us.*

5) We know that the EXTRA *D'* element is emphatic because there is no similar text between verses 13 and 14. The emphasis stated in verse 16A that God not only loves us, He is love (see also verse 8). That statement, *God is love,* is widely quoted which should confirm the sense of emphasis in those two verses.

6) The two *E* CENTER POINT elements of the chiasm (verses 14 and 15) incorporate the power of testifying and confessing Jesus, thereby allowing God to abide in him and him in God.

7) The PARENTHESIS in verse 18 is a corollary about how fear from punishment inhibits the understanding of perfect love.

1. What is Pattern Analysis?

A pericope (pronounced *pur-ic'-o-pee,* not to be confused with the word *periscope*) is a unit of literature such as a story, poetic piece, or prophecy. Pattern Analysis is the study of pericopes: how they are organized and how they persuade.

1.0. Overview of Pattern Analysis

Pattern Analysis is a fresh approach to the Bible that opens one's understanding of the text by associating parallel verses and documenting each discovery. It reveals one complex but consistent thought process from Genesis to Revelation for the sake of persuasion. Because of that consistency, this verse-by-verse approach gives evidence of the Holy Spirit's inspiration for the entire Bible.

The study of literary structure and the organization of pericopes is hardly new. Scholars such as Thomas Boys have been identifying these structures since the 1800's and beforehand.[6] Pattern Analysis offers many *literary devices* that accommodate various nuances in the text. To date, every verse analyzed with this

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6. Thomas Boys, *A Key to the Book of Psalms,* (London: L. B. Seeley and Son, 1825), 146, accessed April 16, 2023, Academia.edu.

complex approach has obeyed that methodology. Pattern Analysis goes beyond literary structure by searching for the Holy Spirit's persuasive voice because of the structure.

The most unique aspect of this methodology may be its consistency from the beginning to the end of the Bible. A chart, [Frequencies for All Literary Devices](#), presents this consistency. When reading this manuscript on a computer, click the underlined blue references (a hyperlink) which opens an internet-based webpage. When reading on a paper format, go to Section 1.1, *How to Use This Manuscript,* to learn how to gain access to the webpages mentioned in this document.

Once access to that chart has been obtained, forty (40) literary devices are presented for the nine (9) genres. At first, this chart may look like a group of boring numbers. However, by looking at any literary device we can see the compelling consistency of each genre.

A question to be asked regarding these two charts is, How is it possible that there is such strong consistency for most of the literary devices outside the inspiration of the Holy Spirit? I suggest Pattern Analysis provides compelling evidence that the Holy Spirit is the only One who could prepare this consistency over thousands of years.

While this manuscript teaches about demarcation and literary structure in the Bible, the hope is to hear the Holy Spirit's persuasive voice. He belongs to the Trinity and is an intimate part of God Himself. This document aims to reveal this love letter from God in a fresh and persuasive way.

Most people read the Bible linearly, from top to bottom. The study of literary structure takes a different perspective. As Davidson writes,

> When you open your Bible, … how do you read it? You probably start at the beginning and continue to the end. This is reading *linearly*, from start to finish. That has been the normal way of reading all our lives, and even for centuries. …

> Reading linearly misses the way much of God's Word was written and thus, was intended to be read.[7]

Pattern Analysis shows that every narrative story, every poetic piece, every prophecy, every epistle, every apocalyptic writing—the entire Bible—is composed of pericopes. Every verse belongs to a pericope. How can it be stated that every pericope in the Bible obeys the methodology outlined in this manuscript? I can't— as of 2025, eighty-five percent (85%) of the Bible has been completed—but the Torah, Minor Prophets, and the entire New Testament have been completed, and at least half of each remaining book has been analyzed. What can be stated is that every verse analyzed to date obeys this methodology, and there is strong consistency from one genre to the next. That is, to date no verses are stray and outside the scope of these analyses. That consistency applies to the organization of each pericope and its persuasions.

This study of pericopes hopes to draw people closer to God through the Bible. More than an academic approach that shows how scriptures are organized, Pattern Analysis asks the student to document how these organizations are organized and how they persuade. In that process, awareness of the text and its meaning can become more personal. Therein lies its strength, to grasp the Holy Spirit's inspiration of each pericope.

Pericopes (or literary units) discuss a *topic* that spans one or possibly several paragraphs in the Bible.[8] My study of patterns shows the average pericope length

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7. Mark Davidson, *Chronicles of the End Times, Using an Ancient Reading Method to Better Understand the End of the Age*, (Bloomington, IN: WestBow Press, 2008), 8.

8. Wilt and Wendland define a pericope as "a self-standing unit of discourse at the paragraph level of [a] structural organization." Timothy Wilt and Ernst Wendland, *Scripture Frames and Framing: A workbook for Bible translators* (African Sun Media, Stellenbosch, South Africa, 2008), 269.

is eighteen (18) verses: some shorter, others longer. These pericopes have *literary structures*, that is how they are organized. Seminary students typically learn about a literary device called *chiasms,* the most common of the organizational methods.[9] Pattern Analysis investigates how these literary devices add persuasion to the pericope, otherwise known as the structure's *rhetoric*. Through this analysis of literary structure and rhetoric, a deeper understanding of the biblical text emerges.

Most people in their congregations have not considered how biblical stories, poems, or prophecies are organized. For those who pursue Pattern Analysis, their approach to scriptures should be dramatically enhanced. Some have recognized there are many other organizational devices in addition to the chiasm.[10] This manuscript may be the first to suggest that these various pericope organizations provide compelling evidence of One persuasive and inspired voice.

The goal is for the Bible student to see with their eyes, hear with their ears, and understand with their hearts (Isaiah 6:10). Over and over—chapter by chapter, book by book—Pattern Analysis enables scholars and laymen to grasp this unifying message and underlying intent through these pericope organizations. With Pattern Analysis, Bible students are offered an opportunity to discover the text for themselves. Students in this way grasp deeper understanding as they search for meaning and relationships within each passage, and then document their work.

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9. The most commonly known organization of a literary structure is a chiasm. (Section 3.4.1, *Chiasm*).

10. For example, a frequently identified literary device is a parallel symmetry (Section 3.4.2, *Parallel Symmetry*).

1.1. How to Use This Manuscript

This manuscript is somewhat different from traditional teaching platforms. One major difference is the hybrid use of a written document along with internet-based dynamic webpages. Figure 1, Sample Structural Analysis, *1 John 4:7–19*, and Figure 2, Sample Rhetorical Analysis, *1 John 4:7–19*, show the traditional approach to illustrate an idea. They are located immediately before Chapter One, *What is Pattern Analysis*. Instead, this manuscript uses examples that are dynamic webpages instead of static paper-based figures to illustrate a point.

P A T T E R N
A N A L Y S I S
M E T H O D O L O G Y

Thomas B. Clarke

PDF or paper

Computer or tablet displaying
the index to the online examples:

https://www.emphasisinbible.com/paf/examples.html
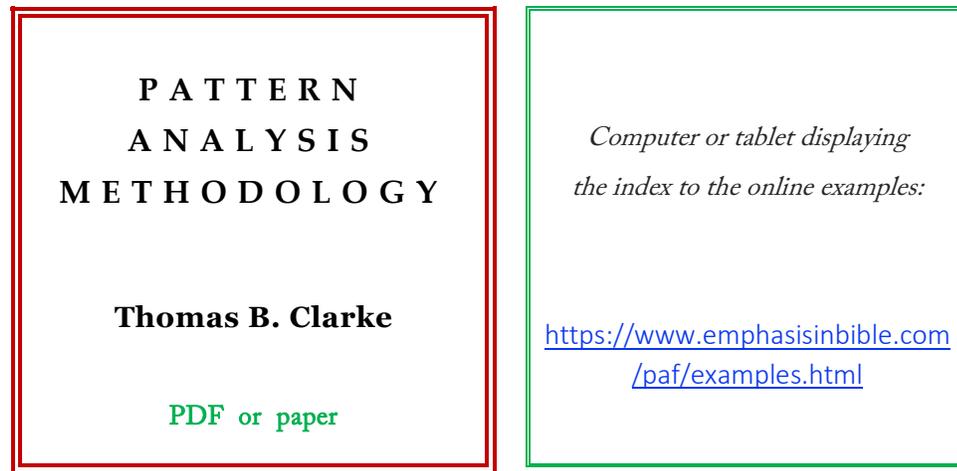
There are three hundred webpages associated with this manuscript that illustrate various concepts—this would be very cumbersome on a paper document. To help with that complexity, an index to these webpages is available:

https://www.emphasisinbible.com/paf/examples.html

For those reading this manuscript on paper, one must view the online webpages on a computer or tablet. As a PDF, the hyperlinks allow access to each example through the click of a mouse. In that way, this manuscript will be on one side, and its example(s) will appear on the opposite side.

NOTE: Despite their smaller size, larger cell phones may work when viewed in landscape mode. A computer or tablet would be a more ideal solution.

If one clicks on a hyperlink such as [Combined Structural and Rhetorical Analysis](#), a webpage is opened with two parts: the structure on the left and the rhetoric on the right. Note the [Dynamic Color Changes When a Mouse is Moved](#) across the screen (or finger on screen-sensitive displays). These color changes show thematic patterns of related verses.

In addition to these teaching examples, there is a [Glossary of Terms](#) at the end of this manuscript that can supplement the various terms in this manuscript.

Forty (40) pericopes are used in this manuscript. A list of the webpages for these selected pericopes can be viewed at [Literary Units in Pattern Analysis Methodology](#), which is https://emphasisinbible.com/paf/literary-units.html. That list can be helpful when attempting to find literary units with similar characteristics.

1.2. Terminology

Many people like to learn from examples, so this manuscript uses dynamic webpages to enhance the teaching of concepts. When these webpages are opened, **GREEN** coloration identifies the location of these terms. For example, click on this hyperlink for 1 John 4:7-19—[Opening Summary, Highlighted in Green](#)—which shows how the opening summary spans vv. 7-10. For another example, see [Two Center Point Elements](#) for that same literary unit which illustrates that the center point covers both vv. 14 and 15. Both instances use the same webpage. The first highlights the opening summary which includes a substructure, while the second identifies two center point elements in the second half of that webpage.

The following webpages illustrate some of the more common Pattern Analysis terms:

Basic structure—The major structural organization of the pericope for 1 John 4:7-19, identified by uppercase letters: [A Basic Structure](#)

Topic—A pericope's central and unifying thought: [A Topic](#)

Element—The scriptural text along with the label, reference, and theme: [An Element with Four Parts: Label, Scripture, Reference, and Theme](#)

Element label—Identifiers that appear before the scriptural text: [Four Element Labels](#)

Theme—Brief paraphrases of an element's scriptural text: [Four Themes](#)

Substructure—A set of elements that add understanding of a basic element, identified with lowercase letters: [A Substructure](#)

Subtopic—The unifying thought of a substructure: [A Subtopic](#)

Summarization—An opening, closing, or substructure closing of a unit: [A Summarization](#)

Frame—A pair of elements that enclose other elements: [Two Elements of a Frame](#)

Rhetoric—Descriptions of how the pericope persuades the individual: [Rhetoric for the Opening Summary](#)

Comments—Annotations within the analysis that can explain the text: [Four Comments That Annotate an Analysis](#).

Pattern Analysis breaks each pericope into *elements,* each containing the Scriptures. A pericope or literary unit is a collection of elements, each with a

documented *theme* paraphrasing the associated biblical text. The *element label* on the left side of each scriptural text is an identifier. In Pattern Analysis, uppercase letters are used for the basic structure and lowercase letters denote substructure elements.

The Pattern Analysis Software decides whether the colors for the element labels are red or blue, such as SUM or SUB-UNIT MARKER. The red elements such as SUM or FRAME or A or X can have persuasive value which are documented in the rhetoric. The indentation of each element is also determined by the software.

The element's *themes* are often related and help persuade the reader. As a learning tool, analysts can learn much about the biblical text by preparing their own thematic paraphrases. *Comments* may also be added between elements to further explain what the text is saying.

Substructures such as the <u>Immediate Repetition Substructure</u> are seldom mentioned in literature. The words within the substructure and their organization add depth of meaning to the parent basic element. In the above example, vv. 7C–10 add additional understanding to v. 7B. By clicking Hide, the substructure will not be displayed—then a click on Show will make that substructure reappear. This Hide/Show feature becomes increasingly important when analyzing the rhetoric.

1.3. Project Scope

Pattern Analysis is both a research and a development project. From a research perspective, it sought to determine if Walsh's methodology for analysis of literary structures would apply to the entire Bible, or if modifications would be necessary to make it applicable. The development perspective created a working prototype of analytical tools deemed necessary for students to learn from the text in a potentially more rhobust way.

Pattern Analysis examines the entire Bible from Genesis to Revelation. It is not a study of microstructures that might look at one or a few verses, nor does it study the organization of an entire book. Rather, it looks at the pericopes which usually span just one or sometimes a few paragraphs. It applies uniformly to all Bible genres: poetry is no different than narratives.

The NASB 95 was selected as the Bible translation of choice for both the research and development portions.[11] This current manuscript, *Pattern Analysis Methodology,* uses the NASB 95.

Rigor is added through the Pattern Analysis Software, specialized computer software that, among other things, requires documentation that helps engage the student's heart. As of the date of this publication, the software is in prototype form only. When publicly available, the output of their analyses is expected to be dynamic webpages similar to those referenced in this manuscript. The software was designed so that, with some small modifications, other translations or the original languages—Greek, Hebrew, and Aramaic—could be used.

Some initial rules were established from this project's onset. For the initial query, each of the sixty-six books must have analyses for at least three contiguous chapters. No verses of the NASB 95 translation were to be paraphrased, modified, rearranged, or skipped. The boundary for each analysis was to be the pericope. A standardized list of literary devices was to be developed. A computer repository was to be created for the storage and retrieval of each analysis. A format for creating each structure was to be designed, later named the Pattern Analysis Research Language (PARL). Once the initial query of three contiguous chapters proved

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11. The NASB 95 translation is based on formal equivalence, believing that a more literal translation would minimize the rearrangement of words from the original source.

successful, the scope was changed to all verses in the Bible—the other initial rules have remained.

1.4. Objective

This manuscript presents the basic methods for uncovering these patterned themes and their persuasion. While this methodology is based on 26,200 of the Bible's 31,100 verses, it has not undergone a scholarly critique. As of February 2025, that review is needed. The method is consistent across all Bible genres, which should draw some attention—it is hoped scholars will add comments that help refine the contents.

The study of literary structure throughout the Bible is well-documented.[12] Scholarly analysis often concentrates on *micro-level* structures, which consider the arrangement of a verse, stanza, or smaller unit.[13] *Macro-level* arrangements are larger units of the text. Discourse analysis has also been developed to examine these arrangements.[14] Some analysts look at still larger structural units such as an entire book.[15] Pattern Analysis uses a *pericope-level* approach.

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12. Lund was the first in the United States to publish a significant work on chiasmus structures. Since then, many have contributed to the topic. Nils W. Lund, *Chiasmus in the New Testament: A Study in the Form and Function of Chiastic Structures,* (Chapel Hill: University of North Carolina Press, 1942).

13. For example, Berlin looks at the parallelism of Hebrew lines. Adele Berlin, *The Dynamics of Biblical Parallelism*, (Bloomington, IN: Indiana University Press, 1985).

14. Scacewater subdivides macrostructures into global-level and local-level units of varying sizes and types. Todd A. Scacewater, *Discourse Analysis of the New Testament Writings,* (Dallas: Fontes Press, 2020, ed. Todd A. Scacewater), 24-7.

15. Dorsey finds structures, mostly chiasms, that spanned entire Old Testament books. Within the larger books, he found smaller structures that covered multiple chapters. David A. Dorsey, *The Literary Structure of the Old Testament: A Commentary on Genesis-Malachi,* (Grand Rapids: Baker Academic, 1999).

As mentioned in the Preface, Pattern Analysis began to validate and/or modify Walsh's *Style and Structure in the Biblical Hebrew Narrative.*[16] That is, the structural literary devices and associated locations for emphasis. He presented many literary devices, not just the more commonly known chiasm. These include devices such as parallel symmetry, alternation, and various forms of asymmetry. Walsh concentrated primarily on Genesis to Esther with a focus on 1 and 2 Kings. My questions were: could his methodology be applied to the entire Bible, would modifications to that methodology be necessary, and are his observations about emphatic locations verifiable? I was particularly interested in seeing if those emphatic locations present a consistent means to discern the Holy Spirit's voice. A software approach was essential in analyzing, documenting, presenting, and retrieving these efforts.

> *Pattern Analysis began as a validation of Walsh's methodology for all biblical structural literary devices and the associated locations of emphasis.*

This project's scope is the entire Bible, and the subject is each pericope (literary unit). It looks at three areas: the literary structure within the pericopes, the structure's rhetoric, and the presentation of each pericope. The structure is the pericope's organization of related elements, and the rhetoric is the emphasis based on each organization. The focus is on discovering the Holy Spirit's persuasive voice as given to various human authors.

1.5. Methodology

Classical approaches to literary structure have looked at the arrangement of chiasms in *A, B,* and *C* sequences. Little attention has been given to the

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16. Walsh, *Style and Structure.*

embellishment of the pericope by those portions outside the structure. That is, the focus has been on the structure, not the pericope. A house has a structure, but a residential property typically has a house, driveway, landscaping, etc. One typically owns the property, not just the house.

Therefore, Pattern Analysis includes non-structural methods such as markers, preliminary information, and summarizations. These methods add color and beauty to the property. Pattern Analysis is a toolbox of methods. It includes three models: a *demarcation model*, a *structural model*, and a *rhetorical model*. These are described in Chapters Two, Three, and Four, respectively. The Pattern Analysis Software ties it all together and makes it accessible, as described in the Appendix. The result is one consistent methodology for analysis of the Bible from Genesis to Revelation.

The demarcation model determines the boundaries of each pericope and the significance of certain *markers* in the middle and end of a pericope. The structural model presents the organization of parallel patterns within each pericope. The rhetorical model documents the reader's understanding of the Holy Spirit's emphatic words. That is, identifying locations within each structural organization helps uncover substantial and persuasive thoughts for the reader.

Pattern Analysis is a search for more than structure. According to the rhetorical model, there are specific locations where each structural literary device should be investigated for its persuasive value. Pattern Analysis suggests that the Holy Spirit is the voice that somehow spoke thematically to many different so-called authors. The search then is, How does He lead and motivate the reader?

> *The rhetorical model asks how the Holy Spirit leads and motivates through various structural parts of the pericope to convict the reader.*

The Pattern Analysis Software brings together these three models. Currently in prototype mode, this software is essential for helping the analyst discover each analysis, apply good rigor, and categorize each pericope. The demarcation model is an integral part of the structural model, and the rhetorical model is dependent on a good analysis through the structural model. Presentation of completed analyses is an output of this software. Unlike static pieces of paper, when the descriptive documentation is complete, webpages are produced that allow dynamic changes of color.

The Pattern Analysis Software provides the ability to create and modify analyses, review each for common mistakes, query the analysis repository in multiple ways, and export analyses for presentation or review. The software does not perform the analysis—that is left to the person to help increase their understanding. The analysis output is presented as dynamic HTML webpages such as 1 John 4:7–19.

1.6. Results to Date

Section 1.0, *Overview of Pattern Analysis,* mentions that every verse of the Torah, Minor Prophets, and New Testament and at least fifty percent (50%) of the remaining books have been analyzed using this method—see Books Analyzed by Pattern Analysis. All 26,500 verses analyzed of the 31,100 verses (85%) of the Bible obey this methodology without exception.[17] The progress for the individual

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17. Nine (9) verses were rendered as parenthetical because they may not be part of the original text. By using a process known as text criticism, scholars have identified certain locations where the earliest versions of the Bible do not appear to be part of the original manuscript. The NASB 95 placed brackets—"[" and "]"—around twenty-two that are most suspicious. The nine that may be questioned for conformity to the pattern analysis methodology were rendered as a parenthesis. While the remaining thirteen seem to obey

books may be seen in the [Consistency of Pattern Analysis](#). The consistency for every genre is so strong that it would be surprising to learn there is an exception in the remaining portions.

The strong consistency of the Torah and the New Testament presents an opportunity for Orthodox and other Jews to reconsider Jesus. Is the one who inspired the Torah the same as the one who inspired the New Testament? This evidence suggests this is the case—one inspiring Author who spoke to various writers over thousands of years.

Walsh's methodology is robust, but the implementation and validation of his work was challenging at times. By creating the Pattern Analysis Software that would apply to the entire Bible, the issue was that there were anomalies in the text that could have been better addressed. Numerous false starts developed in those early days, making many initial analyses immature. A continual struggle was how to convert portions of his approach consistently.

Pattern Analysis uses Walsh's methodology as a basis, but difficulties became quickly apparent. The more salient changes, described more fully in subsequent chapters, are:

Pericope beginnings—Require a beginning marker or first-element frame at the beginning of each pericope.

Demarcation identifiers—Standardize demarcation identifiers without a need to know Hebrew or Greek.

Demarcation sub-units—Recognize that demarcation within a pericope often marks structural changes.

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the rules of this model, that does not prove they were originally there. Interestingly, the NASB 2020 has removed some of those nine verses and marked the remainder as not part of the Majority Text. Those nine are Matthew 17:21; 18:11; Mark 15:28; 16:20B; Luke 17:36; Acts 8:37; 15:34; 24:6B-8A; and 28:29.

Lettered devices—Redefine basic structures and substructures to remove redundancy and incorporate other organizations.

Non-lettered devices—By identifying summarization, preliminary, markers, and frames, extend the structural analysis from the lettered elements (A-B-C, etc.) to the beginning and end of the pericope.

Themes—Utilize a more thematic rather than literal approach to paraphrasing elements.

Substructures—Identify substructures as a subset of basic structure elements.

Structure split—Split some pericopes to continue a topic after a break.

Rhetorical devices—Add certain rhetorical devices.

Rhetorical persuasion—Focus on learning how the pericope emphasizes and persuades based on completed structural analyses.

In addition, certain other literary devices were removed from Walsh's methodology as unnecessary.

Pattern Analysis attempts to add rigor to the individual analyses by incorporating rules into the Pattern Analysis Software. Each analysis in this methodology focuses on the pericope: markers identify the beginning of every pericope, the structural organization of each pericope is classified into literary devices such as a chiasm, and rhetorical devices such as a center point and summarization, provide the reader with an understanding of persuasion. The two most common structural devices—the chiasm and the parallel symmetry—have been studied by many modern scholars, but there is more in Pattern Analysis. For example, a *substructure* can enhance the understanding of its parent element, a *preliminary* statement can present background information before the structure, and rhetorical devices such as *first/last* or *extra* can provide potential locations for emphasis.

The modifications, when combined with the software, are deemed significant enough to call this methodology Pattern Analysis. The various adaptations of Walsh's methodology do not diminish his *Style and Structure* manuscript's contribution to biblical scholarship.

Pattern Analysis should work with all word-for-word literal translations. For that reason, the NASB 95 translation was used in analyses. Knowing Hebrew or Greek is unnecessary, but a translation based on functional equivalence may not yield consistent results. Access to an interlinear Bible may help resolve questions about word meaning.

Pattern Analysis asks how various parts of the pericope, based mainly on the structure, persuade the reader. How does the Holy Spirit lead and motivate us to the point of conviction? The word "rhetoric" in this manuscript refers primarily to recognizing that certain structural elements are dominant and particularly persuasive to readers. This way, the text can gain greater clarity and provide a more emotive response. The analysis does not attempt to provide interpretive meaning to figures of speech such as metaphors or hyperboles. Nor is it related to Aristotle's rhetorical model for persuasive speech.[18] Instead, Pattern Analysis investigates how, through the organization of every pericope, the text's persuasion may be better understood.

1.7. The Voice of the Holy Spirit

The end-product of this project should be stated upfront: it is a search for the emphatic voice of the Holy Spirit. I want to know what the Holy Spirit is attempting to emphasize through the text. As I read Walsh's manuscript in 2014,

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18. Aristotle, *Aristotle's "Art" of Rhetoric,* trans. by Robert C. Bartlett (Chicago: University of Chicago Press, 2019).

I was so intrigued with the thought that the emphasis may be found in regular locations within the narratives. He wrote about emphasis in repetition, emphasis in symmetric structures, emphasis in asymmetric structures, and emphasis in other places.[19] While Walsh does not mention Holy Spirit inspiration in his manuscript, it seemed such a challenge: Is it possible that the Holy Spirit organized these pericopes so that His element-level themes would add persuasion to the entire Bible? That became my compulsion, my calling.

Not everyone reading this manuscript will agree with my perspective on the Holy Spirit's persuasion. My views of this inspiration changed during the multi-year research and development project. While I generally agreed that all scripture is God-breathed at the start of this project, I came to see how, over and over, the same basic approaches were being used, regardless of the genre. Please know if there is a need to be convinced, I respect that position—I, too, needed to be convinced.

Bible students are often taught that to understand the biblical text, consideration of its genre is important.[20] Clearly, the styles of each genre are distinctly different. Poetry is so very different from narrative writing. Prophecy and the Epistles are also so very different. It may then strike some as odd that Pattern Analysis presents one complex methodology that is useful and quite consistent across all genres. These findings to date are surprisingly consistent.

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19. Walsh, *Style and Structure*, 17,22,25,58,79.

20. For example, Osborne writes, "My primary purpose [in Part 2, *Genre Analysis*] is to enable the reader to note the characteristics of the ancient genres as a key to interpreting biblical texts." Grant R. Osborne, *The Hermeneutical Spiral: A Comprehensive Introduction to Biblical Interpretation* (Downers Grove, IL: Intervarsity Press, 2006), 181.

In the seventh year of this project, a frequency analysis of the seven basic structures was prepared. When this looked surprisingly consistent, I did the same analysis for substructures. That analysis, [Frequencies of Lettered Structural Devices](), looks at the count per hundred instances. The nine major genres are individually compared with each other. On the right side, there is a column labeled "Mean: All Genres" and another column at the end that states "Total Devices." In that analysis, there is a great deal of similarity between each genre and an equally strong similarity to the Bible as a whole.

In time, numerous *Frequency Analysis* charts were developed. Most of these other charts show similar results. However, these frequency analyses must be considered tentative. As mentioned in Section 1.6, *Results to Date*, sixteen percent (16%) of the Bible has yet to be scrutinized with Pattern Analysis, and most completed pericopes have not had an independent review. The consistent evidence suggests but does not prove that the Holy Spirit's voice was spoken to various human authors. However, it seems reasonable to state that Pattern Analysis is a consistent tool that can be applied equally across the entire Bible, in search for what is persuasive in each pericope.

1.8. Importance of Pattern Analysis

Someday, Bible students in seminaries, college campuses, churches, small groups, or even parochial schools may use software based on the Pattern Analysis methodology to analyze the Bible. Students would read and discover the Bible afresh anywhere in it—Genesis, Romans, Matthew, Isaiah, Psalms, or anywhere else.

Pattern Analysis is a great learning tool for gathering fresh insight from the Bible. Once this is understood, students will hopefully apply the emphatic and

persuasive portions of every biblical story, poem, prophecy, and all other portions, regardless of the genre. Reading the text this way, the voice of the Holy Spirit reveals vital truths that can leave lasting impressions. Because this methodology appears consistent across the Bible from Genesis to Revelation, it should be able to be used uniformly by students.

Pattern Analysis is a toolbox full of tools that can help students better grasp the text before them. It adds rigor by requiring documentation, applying specific rules, and allowing various mechanisms to account for difficulties in their analyses. Those difficulties seem to be part of the Holy Spirit's approach to adding emphasis (Section 3.6, *Structure for Asymmetric Devices*).

While the Pattern Analysis methodology is complex, it has already shown itself to be reliable. It is based on the Bible's repetition in these literary units. It recognizes that themes are presented and/or repeated for emphasis. The emphasis offers a fresh opportunity to encounter God through the Holy Spirit.

Pattern Analysis has no theological bias—Catholics and Protestants, Reformed and Arminian, Messianic Jews and Orthodox Jews—all can use this methodology with equal reliability. The approach is based on the scriptures by searching the text for the Holy Spirit's inspiration and emphasis.

There is thinking within modern scholarship that when reading the Bible, specific characteristics of each biblical genre must be considered from one genre to another.[21,22] For example, the oracles of the prophetic books have a distinctly different tone than the narrative sections. The styles of the poetic and wisdom

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21. Douglas Stuart, *Old Testament Exegesis, Fourth Edition, A Handbook for Students and Pastors* (Louisville: Westminster John Knox Press, 2009), 72.
22. Gordon D. Fee, *New Testament Exegesis, Third Edition, A Handbook for Students and Pastors* (Louisville: Westminster John Knox Press, 2002), 16.

books are equally diverse. However, the perspective in Pattern Analysis is a structural and rhetorical approach that follows one set of rules for every genre.

Therefore, Pattern Analysis explains how each pericope is organized and how rhetorical devices contribute to understanding each narrative, poem, prophecy, and other genres. Pattern Analysis may be used to enhance the exegetical process—it uncovers the consistent influence of the Holy Spirit in stressing key points. The result is a complex yet consistent methodology applied to the entire New Testament and seems to apply equally to all the Old.

1.9. Literature Review

To my knowledge, few manuscripts teach a comprehensive methodology for biblical analysis of literary structures. Fewer still are those that concentrate on just pericopes without focusing on either micro- or larger macro-structures.

As mentioned in the Preface, Jerome Walsh's *Style and Structure in the Biblical Hebrew Narrative* has been a significant driving force in the preparation of this work and associated research.[23] Without Walsh's presentation and understanding, this research project and associated document would probably have never started.

Walsh introduces literary devices such as chiasms, parallel symmetry, immediate repetition, alternation, and intensification. He provides potential locations for emphasis for many devices. He particularly intrigues me with his statement that an *asymmetric* anomaly such as an insertion, deletion, or other structural disturbance is an intentional device that "draws a reader's attention. This gives asymmetry great potential as a literary tool."[24] In Pattern Analysis, some of

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23. Walsh, *Style and Structure*, (Collegeville, MN: Liturgical Press, 2001).
24. Ibid., 8.

these are called *extra*, *absence*, and *transposition*. He also observes there can be multiple emphatic locations in a structure, not just an emphatic *center point*.[25]

Walsh writes about the biblical Hebrew narrative, Genesis to Esther. Considering his structure and rhetorical emphasis teachings, God began to nudge me to validate his approach. Could I apply that methodology to every verse in the Bible? Would modifications be necessary? I became particularly curious to see if his statements about emphatic locations were verifiable. I responded to God's call in 2016.

I published my first book, *Joshua's Spiritual Warfare: Understanding the Chiasms of Joshua,* in 2008.[26] With a fundamental understanding of chiastic structures, I attempted to show why Joshua was successful in bringing the Israelites into the land of Canaan. The chiasms helped show that his integrity as a leader and his ability to hear the voice of God were key components to that success. That understanding was significantly improved when I read Walsh's *Style and Structure* six years later.

While many manuscripts are mentioned in the Bibliography, four additional authors were more influential: Dorsey, Wendland, Bailey, and Bullinger. Along with Walsh, each of these scholars identified criteria for demarking a structure.

Dorsey writes from a macro-level perspective, primarily identifying chiasms that spanned each of the Old Testament books. He went on to develop how the structure creates meaning which can be emphatic and/or emotive. That helped confirm some of the points Walsh was stating about emphasis. However, Dorsey

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25. Ibid., 14.

26. Thomas B. Clarke, *Joshua's Spiritual Warfare: Understanding the Chiasms of Joshua.* (Syracuse: Bible Discernments, 2008.)

spent minimal time discussing pericopes, keeping instead to much longer structures.[27]

Wendland is a noted scholar and prolific author who focuses on Bible translation into various languages. Three of his manuscripts—*Discourse Analysis,*[28] *Prophetic Rhetoric,*[29] and *Disjunctive Parallelism*[30]—were particularly helpful in the development of Pattern Analysis. He tends to tackle the more difficult books of the Old Testament, which is a credit to his scholarship. While he includes analysis of pericopes and their literary structure in his teachings, many times his perspective is about the language and the form/function within the pericope. His perspectives about demarcation and sub-unit markers were particularly helpful.

While three of Bailey's manuscripts are identified in the Bibliography, his *Paul Through Mediterranean Eyes* was particularly helpful.[31] As the Pattern Analysis Software was developed, his layout of literary structures in general and the placement of thematic paraphrases in particular were most helpful.

Both Wendland and Bailey discuss *rhetoric* in their analyses, but they use that concept in a different way than Pattern Analysis. For them, rhetoric is the use of forms and features within a literary structure. For Wendland and Bailey, it is the

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27. Dorsey, *Literary Structure.*

28. Ernest R. Wendland, *The Discourse Analysis of Hebrew Prophetic Literature: Determining the Larger Textual Units of Hosea and Joel* (The Edwin Mellen Press, Lewiston, NY, 1995), 64-9, accessed March 23, 2018, Academia.edu.

29. Ernest R. Wendland, *Prophetic Rhetoric: Case Studies in Text Analysis and Translation*, (Dallas: SIL International, 2014).

30. Ernest R. Wendland, *Disjunctive Parallelism in the Psalter* (Lusaka), 15,16, accessed October 5, 2018, Academia.edu.

31. Kenneth E. Bailey, *Paul Through Mediterranean Eyes: Cultural Studies in 1 Corinthians*, (Downers Grove, IL: Intervarsity Press, 2011).

way authors create language distinctions that develop the rhetoric. In Pattern Analysis, rhetoric is the way the Holy Spirit persuades through parallelisms and other literary devices. Pattern Analysis is based on the themes written to the right of each element (see Section 1.2, *Terminology*, for those definitions). Rhetoric in Pattern Analysis is more similar to Walsh's identification of emphasis based on the organization of the literary unit.

I find it rare for scholars to discuss Holy Spirit inspiration in conjunction with literary structures. For example, Bailey writes, "These rhetorical styles [of the New Testament] are Jewish and can be traced to the writing prophets and beyond."[32] Many of these scholars may believe in one form of God-breathed inspiration or another, but they do not state it.

In contrast, E. W. Bullinger suggests instead that the rhetorical style is from God and can be traced to the inspiration of the Holy Spirit. Bullinger's *How to Enjoy the Bible* describes his perspective on literary structure and inspiration. After a rudimentary understanding of literary structure, Bullinger outlines how to discover a passage's structure. He then proceeds, "The Bible is not a 'Symposium' of many authors; for there are many writers, there is only one Author, the Holy Spirit of God."[33]

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32. Kenneth E. Bailey, *Jesus Through Middle Eastern Eyes: Cultural Studies in the Gospels,* (Downers Grove, IL: Intervarsity Press, 2008), 17.

33. E. W. Bullinger, *How to Enjoy the Bible*. (London: Eyre and Spottiswoode. 1916; Reprint, Grand Rapids: Kregel Classics, 1990), 208-226, 285.

2. The Demarcation Model

ATTENTION: For those reading this manuscript in paper form, and even those reading on a computer or tablet, each of the three hundred (300) examples are ONLY available on the internet. This manuscript is a hybrid document. All examples must be viewed on an internet-based computer, laptop, or tablet, whether read as a PDF or paper. See Section 1.1, *How to Use This Manuscript,* for more information. This would be a very cumbersome document if the three hundred online examples were in paper format.

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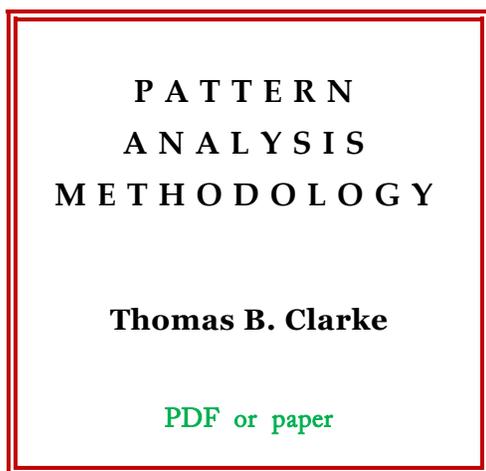
2.0. Overview of the Demarcation Model

Demarcation in Pattern Analysis is a method for identifying the beginning of a pericope and other specific locations within it. Demarcation is the first of a three-step process and a necessary step before determining a pericope's structure, which is the second step. If the demarcation that identifies the beginning of the pericope is not well analyzed, the ensuing structural analysis and identification of rhetoric is off to a particularly bad start. This demarcation model provides rules for the separation of these verse clusters. The online version of the same, Literary Devices for the Demarcation Model, includes an example of each:

2.0.1. Demarcation Methodology

This demarcation model adds rigor to each analysis. In the original languages of the Bible, paragraph marks did not exist. Instead, word indicators were placed in the text to identify important locations within a literary unit. Pattern Analysis requires that every pericope starts with either a *beginning marker* or a *first-element frame*. Also, *sub-unit markers* and *ending markers* distinguish middle and closing locations.

2.0.2. List of Demarcation Devices

Beginning markers—A Beginning Marker is a set of words that appear at the start of a pericope to identify the start of a topic. It closes the previous pericope. Examples are a change of location, a change of time, and demarks a divine oracle such as "Then the LORD said …". In that way, a new literary unit begins. In this example, Proverbs 4:10-27 has a beginning marker in v. 10A.

First-element Frame—If a pericope begins with a *frame*, it is rendered [A First-element Frame](#).[34] In this example from Psalm 146:1-10, the two frame elements appear in the first verses (vv. 1,2), and the last, v. 10B. Frames can also appear within the pericope but are not first-element frames.

Sub-unit markers—When a marker appears within a pericope, it is called [A Sub-unit Marker](#) that serves one of four purposes: the start of a lettered sequence, the beginning of a substructure, the separation of two parts of a basic structure or a substructure, or the start of a new element. A structural analysis can be more straightforward by first identifying sub-unit markers. Most pericopes have two or fewer sub-unit markers. Verse 26A of John 20:19-29 is a sub-unit marker, a change of time.

Ending markers—Less frequently, [An Ending Marker](#) can appear at either the end of a pericope or at the end of a substructure. For example, v. 9C of 2 Chronicles 5:2-14 is an ending marker that appears in the middle of a pericope—it is for a substructure.

2.1. Background of the Demarcation Model

My initial analysis of patterns in Matthew and Exodus began without adequate consideration of demarcation. Walsh's methodologies were used to perform analyses and document each resulting emphasis. Some of these first analyses were very good; some needed to be revised. For those initial analyses which lacked rigor, the demarcation had been ignored and the expected emphases were too often in the wrong locations. Proper demarcation is essential for a good

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34. For those familiar with the word *inclusio*, a frame is a theme-based repetition that encapsulates a portion of the text like bookends.

analysis—it must not be bypassed for successful structural and rhetorical analyses of pericopes.

This demarcation model was adapted from Dorsey's method for identifying beginning and ending markers.[35] Consideration was then given to Walsh's approach which had many of the same identifiers.[36] The model was built heuristically, pericope by pericope, adding each new identifier based on the text. A standardized set of twenty (20) marker identifiers evolved.

Wendland's perspective of multiple markers within a pericope helped refine the model so that sub-unit markers are now included.[37,38] The first-element frame was developed from Walsh's discussion of partial symmetry.[39] The result is a disciplined identification of markers and frames—my analyses improved and became more profound.

2.2. Markers and First-Element Frames

Both Walsh and Wendland require knowledge of Hebrew in their demarcation methodologies.[40] That requirement to know Hebrew, Aramaic, or Greek is a barrier for many modern Christians. One of the initial goals of Pattern

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35. Dorsey introduced markers such as a title, beginning words, shifts of time, place, characters, themes, genre, and verb tense, mood, or person. Dorsey, *Literary Structure,* 21-3.

36. The use of the repetition as a marker came from Walsh. *Style and Structure*, 119-143.

37. Wendland refers to the analysis of multiple markers as a look at *convergence.* Wendland, *Discourse Analysis,* 63-70.

38. Wendland, *Disjunctive Parallelism*, 17,18.

39. Walsh, *Style and Structure*, 57-59.

40. Jerome T. Walsh, *Old Testament Narrative: A Guide to Interpretation,* (Louisville: Westminster John Knox Press, 2009),10.

Analysis was to see if a methodology could be created that does not require knowledge of original languages. The hope was that this might be possible using the NASB 95 (a more literal translation).[41] The resulting demarcation model does not require an understanding of those languages.

Pattern Analysis may be unique within scholarship—it requires identification of demarcation at the beginning of the pericope. That is, the first element must specify it is either a beginning marker by specifying an appropriate marker identifier or a first-element frame. That requirement is an example of the rigor within Pattern Analysis.

2.2.1. Identification of Markers

There are twenty (20) possible marker identifiers, as shown below, and may also be viewed at Marker Identifiers for the Demarcation Model. After each definition is an example of the identifier.

A beginning phrase—Words that transition the reader from one theme or topic to another: *But; For this reason; Furthermore; Now; Then; Therefore.* The example is from v. 3A of Daniel 5:1-30, Marker Identifier: A Beginning Phrase.

A change of characters—An introduction of a new actor or set of actors: *He said to His disciples; Now a new king; He summoned the twelve; Now there was a man.* The example is from v. 2A of 2 Chronicles 5:2-14, Marker Identifier: A Change of Characters.

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41. The NASB 95 translation is based on formal equivalence, believing that a translation using functional equivalence could shift the placement of words too much from the original source.

A change of flow—A shift in presentation, sometimes suddenly: *He said, "Who are you?"; It shall come about; Now when they heard this; So also it is written.* The example is from v. 5A of Daniel 5:1-30, Marker Identifier: A Change of Flow.

A change of genre—A switch to/from narrative, poetry, prophecy, letters, songs, genealogy: *Now these are the ordinances; A prayer of Habakkuk; These also are proverbs of Solomon.* The example is from v. 24A of Matthew 13:24-30,36-43, Marker Identifier: A Change of Genre.

A change of location—A movement from one physical place to another: *And He led them out; When Elijah returned; Jesus went away from there.* The example is from vv. 32, 36A, and 39A of Acts 9:32-43, Marker Identifier: A Change of Location.

A change of scene—Something changed, often without mention of a location, time, or other change: *Then another sign appeared; I again saw under the sun; So Joshua burned Ai.* The example is from v. 14A of Luke 11:14-26, Marker Identifier: A Change of Scene.

A change of speaker—Someone else speaks: *God said to Moses; Jesus answered them; Moses therefore spoke.* The example is from v. 5 of Jeremiah 28:1-17, Marker Identifier: A Change of Speaker.

A change of time—An apparent reference to time such as hours, days, weeks, on the day of, or afterward: *After these things; At the end of every seven years; And when eight days had passed; In that day.* The example is from v. 19A of John 20:19-29, Marker Identifier: A Change of Time.

A change of topic—A clearly different discussion than what preceded the current one: Sometimes the topical change does not have text. The example is from 1 Corinthians 6:12-20, Marker Identifier: A Change of Topic.

A genealogy marker—A record of the generations, sometimes as a formula: *[name] reigned [ ] years; xxx was [ ] years old; yyy became king in his place; these were the sons of zzz.* The example is from v. 1A of Jeremiah 28:1-17, Marker Identifier: A Genealogy Marker.

A grammatical change—A significant switch in semantic meaning. For example, a change of nouns/pronouns from "him" to "you", or verbs such as past to future tenses, or indirect to direct speech. See vv. 4:17B and 4:18A of 2 Timothy 1:1,2; 4:9-22, Marker Identifier: A Grammatical Change (Past Tense to Future Tense). Another example is from v. 22A of Daniel 5:1-30, Marker Identifier: A Grammatical Change (Shift from Nebuchadnezzar to Belshazzar).

A personal address—Vocative words to a recipient: *My brethren; O LORD; O God; O Jerusalem; my beloved; my son; little children.* The example is from vv. 7A, 11A of 1 John 4:7-19, Marker Identifier: A Personal Address.

A poetic marker—*Selah.* Example is from vv. 4B, 8B of Psalm 62:1-12, Marker Identifier: A Poetic Marker. In the acrostic Psalm 119, each Hebrew character at the beginning of the eighth verse is a poetic marker.

A postscript—Concluding words of a structure or a substructure: *And the angel departed; To Him be the glory forever; Thus Moses finished the work.* The example is from v. 43 of Acts 9:32-43, Marker Identifier: A Postscript.

A question—Part of the rhetoric: Who? What? When? Why? Will? Have you? How? Is there?: *What do you think? Are these things so? To whom then will you liken God?* The example is from v. 1A of 1 Corinthians 6:1-11, [Marker Identifier: A Question]().

A repeated phrase—A repetition of the same word or phrase: *I am the LORD your God; And all the people shall say, 'Amen'; just as the LORD had commanded Moses; Now the rest of the acts of [xxxxx].* The example is from vv. 6B, 8B, 9B, 10B, 11B of Amos 4:1-13, [Marker Identifier: A Repeated Phrase]().

A title—The opening words or superscription of a book or psalm: *A Psalm of David; In the beginning; Paul, an apostle of Christ Jesus; The words of Amos.* The example is from v. 1A of Psalm 62:1-12, [Marker Identifier: A Title]().

An imperative—A strong directive or command: *Beware; Hear, O Israel!; Praise the LORD!; Vindicate me, O God; Remember those who led you; Sing to the LORD a new song.* The example is from v. 3:12 of Joshua 3:12; 4:1-9,19-5:1, [Marker Identifier: An Imperative]().

An interjection—The word *behold* which points to important words that follow: *And behold; Esau said, "Behold"; Behold, I have told you in advance; Behold, the Son of Man is being betrayed into the hands of sinners.* The example is from v. 1A of Isaiah 42:1-9, [Marker Identifier: An Interjection]().

Demarks a divine oracle—Reference to a directive from the LORD: *declares the LORD; Then the LORD said; Then the word of the LORD came to me,*

saying. The example is from vv. 1A, 4A of Isaiah 56:1-7, <u>Marker Identifier: Demarks A Divine Oracle</u>.[42]

The marker labeled "an interjection" may require some clarification. While there are multiple words that are classified as an interjection, Most commonly, an interjection is the word "behold" in the NASB 95. An interjection seems to say that what follows is emphatic, particularly worthy of one's attention. However, not all instances where *behold* appears are a marker. In <u>Two Interjections</u>, the word *behold* appears in vv. 1 and 9. In v. 1, it is the beginning marker for that literary unit. In v. 9, however, *behold* is identified as an interjection, but it may be redundant to render it as a marker—that word instead adds emphasis to the following words of v. 9.[43] See Section 4.6.2, *Interjection*, for further clarification.

The above twenty marker identifiers can apply equally to beginning, sub-unit, and ending markers, but within reason. The identifier "a title" would never be a sub-unit marker or an ending marker, and "a postscript" would never be a beginning marker. However, the twenty ways that markers are identified in this model have been sufficient for all pericopes analyzed to date.

2.2.2. Location of Markers

The value of markers is seen in their placement within the structural model. The selection of a "right" marker identifier is much less important than the fact that it was identified. For example, consider the <u>Multiple Potential Identifiers</u> of Acts 2:1, "When the day of Pentecost had come, they were all together in one

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42. In a personal message in 2018, Wendland stated that this identifier is called a *divine oracle.*

43. Wendland, in his analysis of Habakkuk, provides an example of *behold* where it is a marker that helps determine how to parse vv. 4 and 5. He suggests that *behold* at the beginning of verse 4 emphasizes and announces the combined thought that groups those two verses together. Wendland, *Prophetic Rhetoric*, 433.

place." That verse could have been rendered as a change of time, a change of location, a change of characters, or a change of scene.[44]

In Pattern Analysis, the first appearing identifier is often used—in this case the change of time (Pentecost)—because subsequent words may be part of the background information (known as a preliminary in Pattern Analysis) or substructure. Whether that marker is a change of time, a change of scene, or any of the other identifiers does not matter in Pattern Analysis. However, the location of each marker often assists in parsing the pericope. The benefit of markers is that they can help understand the start of a pericope and any flow changes within it.

When analyzing a pericope, identification of potential locations where a marker appears can be beneficial in finding the breaks that occur. For example, a sub-unit marker may identify the separation of two sequences within a structure, such as *A-B-C-X-sub-unit marker-A'-B'-C'*. Section 2.0, *Overview of the Demarcation Model*, mentions that markers have three potential locations: beginning markers identify the start of a pericope, sub-unit markers appear within the pericope, and ending markers are located at the end. The example for Acts 9:32-43, <u>Four Markers</u>, is a good illustration of these various markers—it shows how markers can separate multiple portions of the pericope with a beginning marker, two sub-unit markers, and an ending marker (see also Section 2.4.1, *Peter Called Two to be Raised*).

> **Beginning Markers:** The most common way pericopes are separated in Pattern Analysis is with beginning markers. As of this writing, ninety-two percent (92%) of the pericopes have a beginning marker at the start. The

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44. Wendland observes that the greater the number of possible identifiers, the greater the certainty it marks the beginning of a new literary unit. Wendland, *Disjunctive Parallelism*, 15-18.

remaining pericopes begin with a frame (Section 2.2.3, *First-element Frames*). According to this demarcation model, every pericope must have either a beginning marker or the first element of a frame at the start of the pericope.

For example in <u>Marker Locations: Beginning Marker</u>, Luke 11:1-13, begins a new pericope with a change of time by stating, "It happened that …". Then for Luke 11:14-26, the <u>Marker Locations: Next Beginning Marker</u> starts with a change of scene where a demonic spirit was exorcised. The third pericope beginning in Luke 11:27 is a change of characters as a woman raised her voice in the crowd.

Daniel 5:1-30 illustrates multiple potential identifiers. Verse 1A is rendered in <u>Beginning Marker with Several Possible Identifiers</u> as a change of characters because Belshazzar had not been previously mentioned in Daniel:

> BEGINNING MARKER: Belshazzar the king held a great feast for a thousand of his nobles, (v1A)　　a change of characters

Alternatively, it could have been a change of scene or even a change of location. The reason beginning markers are identified is to determine the pericope's beginning—the choice of one particular identifier over another is far less important than the fact it is located.

Sub-Unit Markers: Beginning markers can be difficult to identify because other markers often exist within a pericope. Words such as "Thus says the LORD", a change of time, or a personal address can appear after the beginning and before the end of the literary unit—these can be sub-unit markers. A sub-unit marker can indicate the first element of the lettered sequence, the start of a substructure, the separation of two parts of a basic structure or a

substructure, or the beginning of a new element. For Jeremiah 28:1-17, v. 2A of [Four Sub-unit Markers](#) indicates the start of a lettered sequence, v. 5 separates the *A-B-C* structure from the *A'-B'-C'* structure, v. 10A is the beginning of a substructure, and v. 11B separates the *a-b-c* structure from the *a'-b'-c'* structure. The word *Selah* many times separates a psalm such as [Selah: A Sub-unit Separator](#).

Some pericopes do not have any sub-unit markers, whereas others might have many. Most generally, the sub-unit markers appear at the beginning of a substructure or a point of change within the structure. [Four More Sub-unit Markers](#) is another example with multiple sub-unit markers.

Ending Markers: The least common of the boundary markers is the ending marker. Sometimes, an ending marker indicates the pericope or substructure is completed, such as Amen. The [Example of an Ending Marker](#) from Jeremiah 28:1-17 is rendered as a postscript. Another example is the repeated phrase, "And there was evening and there was morning", at the end of each day in Genesis 1:1 – 2:3—that phrase is at the end of each substructure.

Pattern Analysis does not require an ending marker for every pericope. In 1969, Muilenberg identified the need "to recognize precisely where and how [a literary unit] begins and where and how it ends."[45] However, in developing one model for both the Old and New Testaments, it became necessary to keep the requirement for a beginning but drop the necessity of

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45. James Muilenburg, "Form Criticism and Beyond", *Journal of Biblical Literature 88* (1969): 9, accessed May 15, 2022, Academia.edu.

an ending.[46] In many cases, an ending marker at the close of the pericope is not identified because one is often not clearly discernible.[47]

Rather than search for an ending marker, as Muilenberg suggests, Pattern Analysis requires a solid structural analysis of each pericope. Pattern Analysis searches for the next beginning marker and topic unity. Therefore, the topical context of the literary unit and its structural organization helps confirm the closing boundary of the pericope, not the presence of an ending marker. Once a marker is identified, a determination is made to see if it is a beginning marker, a sub-unit marker, or an ending marker.

There are many instances in the Pattern Analysis repository where there is a beginning marker with no other demarcation, such as "But thanks be to God" in Paul's epistles or the divine oracle "Thus says the LORD" in a prophetic book.

Through his demarcation approach, Wendland discusses the identifiers for each aperture and closure of the pericope.[48] His methodology, similar to Dorsey and Walsh, includes a process deemed *convergence* whereby a systematic approach identifies the boundaries for larger textual portions. He writes, "The more rhetorical-structural markers that appear together in a given colon or bi-colon, the

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46. Wendland observes that the closure of a literary unit often has a strong emphatic value that summarizes the main idea. Pattern analysis recognizes this summarization frequently exists but renders it separately as a *closing summary* because of its rhetorical value. Wendland, *Disjunctive Parallelism*, 17.

47. Wendland refers to a beginning marker as an *aperture* and an ending marker as a *closure*. While he suggests it is possible to identify a closure for each pericope in the Hebraic portions, he recognizes that "practically speaking, it is really necessary for only one of the two 'sides' of the border to be strongly marked." Wendland, *Discourse Analysis,* 30-63,66.

48. In Pattern Analysis parlance, an aperture is a beginning marker and a closure is an ending marker.

more likely it is that this particular utterance constitutes a border which either opens or closes some larger compositional segment."[49]

Wendland's discussion of convergence helps emphasize the importance of sub-unit markers. These sub-unit markers are helpful in identifying the pericope's structure in Chapter Three, *The Structural Model*.

2.2.3. First-element Frames

A first-element frame occurs when two elements appear with similar or antithetical themes, and that first frame element is also the *first element* of the literary unit. This discussion about the frame as the first element is a subset of a broader teaching about frames in Section 3.5.3, *Frames.* Like two bookends, frames surround a block of biblical text and may start at various locations throughout a literary unit. Many frames do not start in that first-element position, such as Frame that is not in the First-element Position from Amos 4:1-13. The description in this chapter is limited to those frames that start a literary unit.[50]

> *The first-element frame starts at the beginning of a literary unit and is a subset of a broader discussion about frames.*

Many scholars refer to a device called an *inclusio* which is a pair of bookends with similar words, phrases, or thoughts at or near the boundaries of a literary unit. A frame is a pair of bookends with similar themes that may have significantly different words and one or both ends may include a substructure. An inclusio is a type of frame. Long describes an inclusio as "bracketing a chunk of material with

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49. Wendland, *Discourse Analysis,* 64,65.

50. When a frame identifies the start of a pericope, it is recognized as a *first-element frame*. A frame often begins in the second or third element of the pericope, not the first element. In those scenarios, the start of the pericope is demarked by a beginning marker, not a frame. That broader usage of frames is presented in Section 3.5.3, *Frames*.

identical words or wording. The textual effect is cohesion, which may mark a boundary in the discourse." [51] [An Inclusio Which is a First-element Frame](#) for Psalm 146:1-10 has an inclusio at the beginning and end of the pericope, "Praise the Lord!" It surrounds the entire literary unit starting in verse 1 and is a first-element frame.

Wendland staties that an inclusio is "an obvious continuation of a thought pattern at the borders of a given literary unit", which expands Long's definition of identical or nearly identical wording.[52] The frame comprises Wendland's continuation of thought. Walsh mentions that a *thematic inclusion* is most certainly possible, yet he dismisses it because he feels it is difficult to demonstrate convincingly.[53] The frame in Pattern Analysis would be more akin to a thematic inclusion.

Where an inclusio has similar words, a frame can have similar themes with possibly different words. The two frame elements could be nearly identical or antithetical; one might be considerably longer than the other because it includes a substructure. The result is that a frame may be less obvious than an inclusio.

In Genesis 41, Pharaoh had two dreams. The pericope begins in v. 1 with a frame that introduces the first dream; v. 32 is the second frame element which appears after the interpretation of the two dreams. The repeated dreams ended and would soon come about. The two frames have similar themes, but the wording is considerably different. The second frame element marks the end of the pericope.

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51. Fredrick J. Long, *II Corinthians: A Handbook on the Greek Text.* (Waco, TX: Baylor University Press, 2015), 271.

52. Wendland, *Discourse Analysis*, 46.

53. Walsh, *Style and Structure*, 57.

Because of the difference in wording, the frame in vv. 1 and 32 is not normally considered an inclusio.

2.3. Verification of Demarcation

Thankfully, there is no Pattern Analysis Police Force. Otherwise, I could now be serving several terms. The rigor embedded in the Pattern Analysis Software was developed because, at times, I could have developed a better analysis. The statement in Section 2.2, *Markers and First-element Frames,* is an example—every pericope in Pattern Analysis must begin with either a beginning marker or a frame. The Pattern Analysis Software checks to ensure that one of the two exists in every pericope—that mistake had been made too often.

Confidence in the reasonableness of the pericope demarcations is directly related to the surrounding verses. The identified demarcations cannot be separated entirely from what is nearby. For example, a change of flow for a sub-unit marker should mean that the portions before and after are reasonably different. The following discussions about themes, cohesiveness, subjectivity, and continuity further clarify the relationship between the demarcation and its surroundings.

2.3.1. Well-Documented Themes

One of the distinct strengths of Pattern Analysis is the requirement that each scriptural element, with some minor exceptions, must have a brief but well-documented theme.[54] That is part of the rigor in Pattern Analysis. Each theme

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54. A theme is not required for elements in a list that are one or a few words long. This would include lists of individual names such as the twelve disciples. Also, the materials used to create the tabernacle, or the sins from a defiled heart. For example, 1 Peter 2:1 might be rendered as a list substructure with five elements so that the individual misdeeds stand out to the reader. It would be redundant to enter the words malice, deceit, hypocrisy, envy, and slander after each misdeed.

should be descriptive, not an organizational statement. It is a paraphrase. The meaning and beauty of the scriptures become more alive by simply seeing the text on the left side of the screen and then writing that paraphrased theme on the right. See v. 7C, A Typical Theme, of 1 John 4:7-19 as an example.

a	and everyone who loves is born of God and knows God. (v7C)	love infers one knows God

Organizational themes such as "Eliphaz's first argument," "Eliphaz's second argument," etc., are weak and should be more descriptive (Job 4:1–5:27). Once the themes are changed to be more descriptive, the structural and rhetorical messages should become more alive and understandable. Preparation of a well-documented theme for each element should cause the student to slow down and consider what the text states.

The purpose of each documentation is to paraphrase the text, not delineate events or people. In an alternating sequence of "He said" and "She said," the meaning of what they stated is lost. Likewise, a dialog with "Question" and "Response" and the divine words "Command" followed by "Description." Rather than stating "Background information," that information should be summarized; the words "Narrative introduction" should be restated into just a few words; and a conjugate pair that states "Suffering" for each element should be better described. In that way, it is suggested that the analyst will learn more and the cohesiveness will be better demonstrated.

Space on the printed page was at a premium in Bullinger's *Companion Bible*, which was written over one hundred years ago.[55] Brevity was important then. With

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55. E. W. Bullinger, *The Companion Bible: The Authorized Version of 1611 with the Structures and Critical, Explanatory, and Suggestive Notes and with 198 Appendixes*, (Reprint, Grand Rapids: Kregel Publications, 1990).

computers and internet webpages, clarity of thinking is much more feasible for both the analyst and anyone reading that work.

Well-written themes, whether parallel thoughts or antithetical ones, should help reveal the underlying structural organizations and thereby verify the demarcations. When these paraphrased themes are placed next to the biblical text, a better understanding of structure appears.

2.3.2. Cohesive Themes

Once a tentative structure has been entered into the Pattern Analysis Software, a validation process performs certain checks against a list of common mistakes. Two of the validations are related to cohesiveness. The goal of cohesiveness is to ensure that all the elements of the pericope are related to one *topic* and that each theme within the topic is adequately documented with good similarity to its conjugate pair.

> *Cohesiveness checks for conformity to one topic and a good representation of the text with its theme.*

An example of the topic is shown in [Topic and a Sub-topic](#), 1 John 4:7-19. At the top of the pericope, the first line states the name of the basic literary device. The second line displays the topic of the pericope:

CHIASM (IMPERFECT):
… love one another: God abides in us and perfects His love in us…

These words attempt to document the structure's cohesive wholeness briefly. Each topical documentation is one's understanding—it should cause the analyst to review the tentative structure to see if it is one self-contained unit. Dorsey provides a list of techniques that should prove helpful such as sameness of time and

similarity of themes.[56] One of the software validation checks is that this topic documentation has been entered. It also validates that each substructure topic has been stated such as:

> IMMEDIATE REPETITION SUBSTRUCTURE ... the love for others is because of God...

Another validation check is regarding the paraphrase of each element, that is, the element's theme. Several scholars have expressed concern that many published literary structures do not seem to have a reasonable basis for their analysis (Section 2.3.3, *Subjectivity*). To offset that problem, the layout of this methodology's analyses is adapted from Bailey's method for annotating elements. For example, both of Bailey's *Mediterranean Eyes* manuscripts paraphrase each element after the scriptural text.[57,58]

In preparing the theme, one must struggle with what that element and all the other elements in that pericope are saying. That struggle is good, don't be misled, for that often leads to a better meaning. In pairing v. 7C with v. 8, one must grapple with how those two elements interact as a pair.

What Pattern Analysis cannot do, however, is validate the quality of each element's pairing. Too often, two elements are connected, say *B* and *B',* where later inspection revealed that one or perhaps both of the two paraphrases are flawed. There is a definite value in stepping away from the analysis for some time. This can also allow the Holy Spirit to correct our thoughts. Confidence that the topics and themes are well constructed should lead to greater confidence that the demarcation is also well done.

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56. Dorsey, *Literary Structure,* 23-5.

57. Bailey, *Paul Through Mediterranean Eyes.*

58. Bailey, *Jesus Through Mediterranean Eyes.*

2.3.3. Subjectivity

We all have personal biases as we read the text—it is impossible to remove subjectivity from our analyses altogether. Instead, attempts should be made to reduce subjectivity to the extent reasonable. One part of that solution was described in Section 2.3.2, *Cohesive Themes*—with every element in the pericope, the conceptual theme is placed on the same line as the biblical text. If a portion of both the translated text and the thematic paraphrase appears on the same line, subjectivity should be reduced. Despite this, some subjectivity will creep through.

The paraphrased theme should include the essence or motivation behind the Word. In that way, more subjective analyses will be minimized. But we are all fallible people, this author included.

Several scholars recommend solutions to this subjectivity issue. Walsh states that while elements are often thematic, the themes should be expressed using the text's vocabulary.[59] Pattern Analysis views that vocabulary requirement as too restrictive because an *inferred theme* is sometimes the commonality of two elements.

Regarding subjectivity, Dorsey provides a scathing review of many contemporary analyses of literary structure. He states, "In my opinion, the great majority of so-called chiasmuses and parallel schemes supposedly found in various parts of the Hebrew Bible or in other ancient literature are forced and unconvincing." Three causes that he cited are *creative titling* (a creative understanding of a literary unit's title), *illegitimate word-linking* (commonly used words that are linked together), and *illegitimate theme-linking* (concocted or insignificant elements linked together). To the third point, he offered ten

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59. Walsh, *Style and Structure,* 8-10.

recommendations of which the most important seems to be the criteria to stay with the biblical text in a reasonable way.[60] In Pattern Analysis, placing paraphrased themes adjacent to the biblical text should substantially reduce that possibility— all verses must be accounted for.

Brown agrees with Dorsey about the over-application of chiasms: "For some reason, chiasm (an *A-B-B'-A'* pattern) gets overapplied to biblical texts. In other words, it is the case that chiasm is seen in passages and books where it is likely not present." [61]

Carson, a strong advocate of accurate interpretation of the Bible, states, "To hold to the Word of God involves us in the commitment not only to believe all that it says, but also to avoid going 'beyond what is written' (1 Cor. 4:6, NIV)".[62] I suggest that the biggest reason for so many questionable literary analyses is precisely what Carson stated: people have gone beyond what is written.

Bailey writes, "When there is a structure in the text the relationships between lines are bold and unmistakable. Subtlety is a deadly enemy." He also strongly argues against allegorical approaches which could lead to almost any understanding of the text.[63] Pattern Analysis modifies Bailey's pairing of the biblical text by preparing clear documentation of common themes.

2.3.4. Continuity

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60. Dorsey, *Literary Structure,* 33-5.

61. Jeannine K. Brown, *Scripture As Communication: Introducing Biblical Hermeneutics*, (Grand Rapids: Baker Academic, 2007), 218.

62. D. A. Carson, *Exegetical Fallacies*, (Grand Rapids: Baker Academic, 1996), 115.

63. Kenneth E. Bailey, *Poet and Peasant and Through Peasant Eyes: A Literary-Cultural Approach to the Parables in Luke*, (Grand Rapids: Eerdmans: Combined Edition, 1983)*,* xix-xi.

When Pattern Analysis was first started, isolated pericopes were sometimes analyzed without considering surrounding verses or chapters. For example, the second chapter of Daniel was analyzed without considering chapters 1, 3, and 4. To avoid that initial mistake, this methodology now calls for several pericopes both before and after to be analyzed which gives a greater likelihood that the current pericope is correct. The best is to complete an entire book.

One of the original goals of Pattern Analysis was to have no unattached verses. For any two adjacent pericopes, every verse belongs to one or the other. Unattached verses are deemed *holes*. When a hole separates two pericopes or when a hole appears in the middle of a pericope, they are not contiguous. On the internet, many of the forced and unconvincing literary units are caused by unexplained holes. Pattern Analysis aims to ensure complete continuity in each book with no holes.

> *In Pattern Analysis, a "hole" is any verse(s) not attached to any pericope.*

Today I have more confidence in the fifty-four (54) books where at least a first draft of every pericope has been completed than the twelve (12) books that still need to be finished. There is an increased likelihood that the demarcation identification (this chapter), the structural analysis (Chapter Three, *The Structural Model*), and the rhetorical review (Chapter Four, *The Rhetorical Model*) are on target for those fifty-four books. The result is a more robust methodology and a greater understanding of the text. Therefore, the continuity of each book provides greater confidence in the pericope's analyzed demarcations.

2.4. Demarcation Case Studies

The following four examples are intended to illustrate some nuances related to demarcation.

2.4.1. Peter Called Two to be Raised

This case study for Acts 9:32-43, Four Markers, illustrates the use of a beginning marker, two sub-unit markers, and an ending marker:

> BEGINNING MARKER: Now as Peter was traveling through all those regions, he came down also to the saints who lived at Lydda. (v32) a change of location

This beginning marker could have been rendered as a change of characters (the previous character was Barnabas), a change of time (inferred), a change of scene, or a change of location (the earlier locations were Judea, Galilee, and Samaria). "A change of location" was selected, but it does not significantly matter.

> SUB-UNIT MARKER: Now in Joppa (v36A) a change of location

This change of location is at the start of the A' element, a parallel symmetry substructure. That six-verse substructure about Peter's command to restore life to Tabitha is equally miraculous as the A element, Peter's imperative command for the paralyzed Aeneas to walk.

> SUB-UNIT MARKER: So Peter arose and went with them. (v39A) a change of location

The turning point in the parallel symmetry substructure, v. 39A, marks where Peter decided to see Tabitha. It is a logical division between the a-b and a'-b' elements.

> ENDING MARKER: And Peter stayed many days in Joppa with a tanner named Simon. (v43) a postscript

This ending marker is categorized as a postscript, an informational statement that completes this topic.

2.4.2. Belshazzar

Many times in the Bible, there are just one or two demarcation locations in a pericope. The example of Daniel 5:1-30, Eight Markers, is on the other end of that spectrum, the story about the writing on Belshazzar's palace wall. The initial identification of the demarcation locations was beneficial when moving to the second part of the analysis, the pericope's structure.

BEGINNING MARKER: Belshazzar the king held a great feast for a thousand of his nobles, (v1A) — a change of characters

Verse 1A identifies Belshazzar for the first time in the book of Daniel. In comparison to Chapter 4 of Daniel, many years have elapsed, the location is different, the large group has not been previously mentioned, and unlike the words of Nebuchadnezzar from the previous chapter, the narrator is now speaking. It could be parsed as a change of characters, a change of time, a change of location, a change of scene, a change of voice, a change of speaker, or a change of topic. The identifier "a change of characters" was selected, but someone else might have chosen another—it is insignificant. Some beginning markers have only one identification—as Wendland states, the abundance of identification choices should indicate it is a beginning marker.[64]

Next pericope:

BEGINNING MARKER: So Darius the Mede received the kingdom at about the age of sixty-two. (v31) — a genealogy marker

Once the beginning marker is identified, the beginning of the next pericope should be established. Verse 31 begins the next pericope because the character Darius had not been previously mentioned in this book. That places the ending boundary of the current structure at v. 30. Verse 31 records a genealogical event as it relates to

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64. Wendland, *Disjunctive Parallelism*, 15-18.

the kingdom and Darius. Some might render v. 31 as an ending marker for the current pericope, which also seems to have some merit.

SUB-UNIT MARKER: Then (v3A)   a beginning phrase

The turning point in v. 3A is particularly helpful in determining the structure of the text. The word "Then" of a parallel symmetry sequence separates the *a-b-c* elements from the *c'-b'-a'* elements.

SUB-UNIT MARKER: Suddenly (v5A)   a change of flow

The first word in v. 5, "Suddenly," flags a sudden change of events. That change is deemed a change of flow. Before that "Suddenly," there was a drunken party with the worship of false gods. After the "Suddenly," the presence of God appears in the form of a finger on a hand. This sub-unit marker flags the beginning of the next element, a frame. The change of flow identified by the word "Suddenly" in v. 5A could have been ignored, but it seemed to be a significant turning point in the story.

SUB-UNIT MARKER: Then all the king's wise men came in,   a change of
(v8A)   characters

The entrance of the king's wise men is a change of characters. It flags the beginning of the *A* element which records the inability of those wise men to either read or interpret what was spoken.

SUB-UNIT MARKER: The queen entered the banquet hall   a change of
because of the words of the king and his nobles; (v10A) characters

Immediately before the start of the *A'* element, another change of characters is introduced. The *A'* element is longer than the previous one, for it includes the queen's words through v. 12.

SUB-UNIT MARKER: Then Daniel was brought in before the   a change of
king. (v13A)   characters

Verse 13A begins the B element (vv. 13B–16) which is Belshazzar's appeal to Daniel for his wisdom.

SUB-UNIT MARKER: Then Daniel answered and said before   a change of
the king, (v17A)   speaker

Daniel's response to the king's request is the start of the *B'* element, a change of speaker. In that response, the Holy Spirit inspired Daniel to contrast Nebuchadnezzar's repentant heart with that of Belteshazzar, as recorded in vv. 17–24.

                                                          a grammatical
sub-unit marker: "Yet you, (v22A)   change

The words "Yet you" in v. 22A are positioned at the center point of a chiasm between the *a-b-c-d* elements and the *d'-c'-b'-a'* elements. "Yet you" is parsed as a grammatical change because the pronouns changed. In the sequence about Nebuchadnezzar, identified as an *a-b-c-d* sequence, the pronoun "he" was used. The subsequent sequence about Belteshazzar, a *d'-c'-b'-a'* sequence, uses the pronoun "you." The switch in pronouns indicates not just the marker but an important value of sub-unit markers—they can flag a sequence change in a structure or substructure.

SUB-UNIT MARKER: "Now this is the inscription that was   demarks a divine
written out: (v25A)   oracle

The word of God, a divine oracle, is demarked by these words from v. 25A. The words were not spoken as in the phrase "For thus says the LORD"—they were written. The reading of those words and their interpretation are the closing summary of this pericope.

2.4.3. Love One Another

As with any writing, a topic can change but there may be no words to indicate that change. This was briefly discussed in Section 2.2.1, *Identification of Markers*. Consider two adjacent pericopes: 1 John 4:7-19 as First of Two Adjacent Pericopes, and 1 John 4:20 – 5:12 as Second Pericope: A Change of Topic. Topically speaking, the two pericopes have different purposes, yet the second pericope has no clear beginning marker. The first pericope, 1 John 4:7-19, discusses God's abiding love which comes upon us in love to others. The second discusses the expected evidence of that love. If there is not a beginning marker when a topic changes, the completion of the first pericope may indicate that transition. In this instance, v. 19 of the first pericope is the second of two frame elements—it completes that first pericope. When the last element of a literary unit is a frame, an ending marker, or a substructure summary, the following literary unit may possibly indicate a change of topic.

2.4.4. Nadab and Abihu

Bailey identifies an anomaly where the last element of a pericope can also be the first element of the next pericope. The common elements can both conclude the previous and add meaningful value to the next pericope. His teaching on 1 Corinthians 15:58 – 16:13 demonstrates that point.[65] The example of Overlapping Pericopes from Leviticus 9:23 – 10:11 illustrates that same point using the story of Nadab and Abihu.

A question in the Nadab and Abihu story is, What demarks the beginning of the second pericope? Chapter 10 of Leviticus begins with the phrase, "Now Nadab and Abihu, the sons of Aaron …". Those two had not been previously mentioned

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65. Bailey, *Mediterranean Eyes*, 480.

in Leviticus. That verse could be a candidate for the beginning marker of this story by rendering it as a change of characters. After all, it is the start of a new chapter:

> Now Nadab and Abihu, the sons of Aaron, took their respective firepans, and after putting fire in them, placed incense on it and offered strange fire before the L ORD, which He had not commanded them. (v10:1)

The age of these two sons is not stated. Were they ten-year-olds who were having fun, or were they irreverent young adults? If v. 10:1A is a beginning marker, God may be viewed as an excessively punitive god when two young boys offered strange fire. It seems easy to imagine that any two boys could get into trouble for having fun with the adult's utensils. Death to innocent boys? Is that the type of God we serve?

The answer seems to lie in the treatment of v. 9:23,24:

> Moses and Aaron went into the tent of meeting. When they came out and blessed the people, the glory of the L ORD appeared to all the people. Then fire came out from before the L ORD and consumed the burnt offering and the portions of fat on the altar; and when all the people saw it, they shouted and fell on their faces. (v9:23,24)

These two verses are the closing summary of the previous pericope, Leviticus 9:1–24. The promise that the glory of the L ORD will appear is stated in vv. 9:6; that promise was fulfilled in vv. 9:23,24 as the glory fell and the people fell on their faces in praise.

As seen in Leviticus 9:23 – 10:11, v. 9:23A is rendered as the beginning marker as Moses and Aaron went into the tent of meeting, a change of location. This provides a more acceptable understanding of that seemingly harsh treatment towards the two sons. In this scenario, vv. 9:23 – 10:11 presents a contrast between the holiness of the glory of the L ORD and the unholiness of the boy's fire. Therefore, after the holiness of the L ORD is described as His glory, v. 10:1A is a sub-unit marker that demarks the unholiness.

This structure seems to beg the analyst to compare the two a elements with particular focus on the phrase "glory of the LORD." An antithesis of that phrase could be "strange fire," a false glory.

The point here is hopefully straightforward: careful consideration is required for demarking the beginning marker. Otherwise, erroneous understandings can appear. When the demarcation is skewed because the beginning is not adequately considered, errancy can creep into the teaching again. But if these considerations are followed, the consistency of the demarcation model should be readily seen.

3. The Structural Model

Pattern Analysis is a toolbox of tools to help students discover nuances in the scripture that might otherwise be missed. This chapter describes the components and process to discern a pericope's organization—its structure. By analyzing the structure, the rhetorical messages of the text may be better identified and understood. The focus in Pattern Analysis is not the structure—it aims to grasp a deeper understanding of the text's emphasis based on the structural organization. That is, the end product is the rhetoric, not the structure. See Chapter 4, *The Rhetorical Model.*

3.0. Overview of the Structural Model

Many scholars have written about literary structures, most prominently the chiastic structures. All the structures are fascinating to unfold, but there is a more profound question: Why are they there? The suggestion here is that the structures point to His rhetorical voice. This is not just a search for the center point in a chiasm but for multiple locations within a pericope. Determination of the structural organization is a necessary step toward the discovery of the Holy Spirit's persuasive voice within that pericope.

3.0.1. Structural Methodology

Section 2.3.1, *Well-Documented Themes,* states that Pattern Analysis uses a theme-based approach, not a word-based approach, for pericopes. In this way, a paraphrase appears to the right of the biblical text which is a brief restatement of that text. Each paraphrase is the theme for that element's text. While a search for similar words from the text is generally desirable, paraphrasing can be conceptual and may not use any of those same words.[66]

A word-based approach to themes often looks for words that are either repeated, belong to the same word family, or are antithetical to one another. Instead, this conceptual theme-based approach can expose more of the heart of the Holy Spirit's purpose. For example, in Leviticus 9:23 - 10:11, Contrast Between Holiness and Unholiness, the holiness in the glory of the LORD and the unholiness of the boy's fire is conceptual, not literal. These themes are connected by holiness/unholiness, words that do not appear in those verses. The connection between holiness and unholiness would be documented in the rhetoric (Chapter Four, *The Rhetorical Model*).

3.0.2. List of Structural Devices

This chapter addresses the structural model, the second part of the Pattern Analysis methodology. The twenty-two (22) structural devices are listed below. The online version of the same, Literary Devices for the Structural Model, includes an example of each:

> **Absence**—An intentional omission of scripture indicating something is missing.

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66. When the two spies returned from Jericho (Joshua 2:24), they told Joshua that the "inhabitants had melted away." The thematic paraphrase, "they were filled with fear", could be used because that describes the effect of the "melted away" words.

Chiasm—An *A-B-C-X-C'-B'-A'* or *A-B-C-C'-B'-A'* type of arrangement.

Chiasm (imperfect)—An asymmetric chiasm with an absence, extra, or transposition.

Chiasm substructure—A chiastic-shaped sub-unit of an element—it may be asymmetric.

Closing summary—An emphatic summarization that concludes a basic structure.

Composite—A combination of two or three basic structures within a literary unit.

Extra—An intentional insertion of an element where the corresponding element is blank.

Frame—Two elements with a common theme that surround lettered elements in a structure.

Immediate repetition—An *A-A'-B-B'* or an *A-A'-B-B'-C-C'* type of arrangement.

Immediate repetition substructure—A sub-unit of an element, shaped like *a-a'-b-b'*.

List—An *A-B-C-D-E* or *1-2-3-4-5* type of arrangement.

List substructure—An *a-b-c-d-e* or *1-2-3-4-5* shaped sub-unit of an element.

Opening summary—An emphatic summarization near the beginning of a literary unit.

Parallel symmetry—A step-like *A-B-C-X-A'-B'-C'* or *A-B-C-A'-B'-C'* arrangement.

Parallel symmetry (imperfect)—An asymmetric parallel symmetry with absence, extra, etc.

Parallel symmetry substructure—A step-like sub-unit of an element, may be asymmetric.

Parenthesis—An annotation to the text that explains tangential yet relevant information.

Preliminary—Background information generally located near the beginning of the pericope.

Structure split—The continuation of a literary unit at a later point in the book.

Substructure summary—An opening or closing summarization within a substructure.

Transposition—A relocation of elements from their normal sequence.

Variation—When two otherwise corresponding elements have somewhat different themes.

3.1. My Structural Process

In Pattern Analysis, a pericope is an organized gathering of related themes about a topic. Section 2.3.1, *Well-Documented Themes,* and 2.3.2, *Cohesive Themes,* discusses topics and themes. The following describes my approach to the structural analysis of these topics and themes.

The contemporary approach to understanding a passage often begins with multiple text readings before a detailed analysis. Pattern Analysis takes another approach. While an initial reading is important, this methodology allows discovery by tackling one verse at a time: the first element, then the second as a comparison of the first, then the third as a comparison of the last two, and so on. When the structure is complete, the documentation of the rhetoric can lead to further refinement of the structure (Chapter Four, *The Rhetorical Model*). There is much rereading of the text in this process.

> *The contemporary approach to diagnosing a passage starts with multiple readings. Instead, Pattern Analysis allows a sequential approach, one verse at a time.*

Bullinger outlines the basic methodology. He states, "In order to discover the structure of a particular passage, it is necessary that we begin to read the portion of Scripture very carefully and note the subject [*theme* in Pattern Analysis parlance]. We mark it *A*. We read on until the subject changes, and we note and indent it thus *B*. So far, there should be no difficulty. But when we come to the next change, we may find either a third subject in which we must further indent it and mark it *C,* or, we shall find the first subject again." In that way, he distinguishes between an *A-B-A',* an *A-B-B',* or an *A-B-C* sequence. He then goes to the next element.[67] '

The methodology in Pattern Analysis expands Bullinger's good work. When a new pericope is started, the beginning marker is tentatively identified. A Bible with headings above new paragraphs can then project where the current pericope may be ending. That provides a tentative scope of the present pericope. Based on that beginning and end, the Bible verses are then downloaded to the computer in [Raw Data Format](). The text is then read, identifying on the computer all possible sub-unit markers and the marker identifier for each.[68]

When that demarcation is complete, the thematic paraphrases of each element are started in a way similar to Bullinger—look for the repetition of a previous theme, a supporting theme to the last one (that is, a substructure), or a

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67. Bullinger, *How to Enjoy the Bible*, 208-226.

68. A temptation when selecting possible sub-unit markers can be to identify words such as *but, now,* and *therefore.* While those words sometimes flag a beginning phrase, other marker identifiers are often more indicative of these breaks in the discourse.

new theme. Two or sometimes more verses may be combined to create the element, or a verse may be broken into more than one element. For each element, the theme is written. Instead of just writing the letters *A, B', X* in the margins of a Bible, this online documentation of themes provides much more reliable results with a fuller understanding of the text. For longer pericopes, multiple edits often prove necessary before an analysis is completed.

A *validation* process checks the integrity of each entry. The analysis must conform to the Pattern Analysis Research Language (PARL) syntax described in the Appendix: *Pattern Analysis Software*. In an attempt to develop good rigor, many validation checks are performed on the analysis. If there are no issues, the software produces a dynamic webpage of the results.

Using Acts 2:1–13 as an example, the five steps in my process are:

Download the Bible verses—The analytical process begins by specifying the start and end of the pericope in the Pattern Analysis Software. This software then copies the desired verses from an external source into a notepad-type editor. Unlike common protocol, the verse number appears after the scriptural text, not before it. See Acts 2:1–13 Raw.

Prepare the structural analysis—Chapters Two, *The Demarcation Model,* and Three, *The Structural Model,* describe how to determine the pericope's structure. Before validation, the completed structural analysis looks like Pattern Analysis Research Language (PARL) for Acts 2:1–13.

Validate the structure—Mistakes and oversights will happen when performing a structural analysis. The software attempts to catch many integrity problems but does not check if one's analysis makes sense. Once the integrity issues have been resolved, a dynamic webpage with a list of potential rhetoric locations is produced. See Acts 2:1–13 with Potential Rhetoric.

Perform the rhetorical analysis—Chapter Four, *The Rhetorical Model,* describes the method for analyzing the structure's rhetoric. When completed, the output has this form: Rhetoric for Acts 2:1–13.

Validate the rhetoric—Just as the structure may have had integrity problems, the rhetoric may have logic issues. The validated structure and rhetoric may be seen in Acts 2:1–13 with Validated Structure and Rhetoric.

Once the beginning marker and all potential sub-unit markers are identified, I move to the first complete element. This addresses the format: is it background information, summarization, or a main part of the story? If this element is background information, the word PRELIMINARY is tentatively entered before that line, as in Mark 2:1-12, Second Element as a Prelminary. If that first complete element appears to be a summarization, I tentatively render it as SUM which stands for an opening summary (see Psalm 30:1-12, Second Element as an Opening Summary). Otherwise, the uppercase letter *A* is typed before the scripture and the paraphrased theme is prepared after the scripture (see Genesis 2:18-25, Second Element as Uppercase Letter A). Later, at the end of this pericope, I may find that the preliminary, sum, or *A* has a matching pair which may indicate a FRAME—but that is later.

Proceeding on, the march continues from the first and second elements toward the tentative end of the pericope. The question from the previous element becomes the question for the third element with one additional thought: is it a main part of the story (uppercase B), background information or summarization (uppercase A), or the first element of a substructure (lowercase a)? If the previous element was designated as an *A*, this next element is often rendered as a *B* element as in Genesis 2:18-25, Third Element as an Uppercase B.

When the previous element was a preliminary or a summarization, this next element may be the *A* element that is part of the main story, such as Mark 2:1-12, <u>Third Element as an Uppercase Letter A</u>. However, this next element after a preliminary or summarization may be part of a substructure. If that next element adds further thought or clarification to its previous element, it would be similar to Isaiah 42:1-9, <u>Third Element as a Substructure, Lowercase a</u>.

When each new element is identified, its theme is briefly paraphrased. Then the next element with its theme, then the next, and the next. As each theme is identified, a tentative label is assigned to that element. The organization of themes eventually provides a clue as to the type of structure: chiasm, parallel symmetry, immediate repetition, list, or possibly a substructure.

In looking at all the prior elements in the pericope, the clarity of the structure increases with each new element. For example, if the third element has a similar theme to the second one, it is probably an immediate repetition and identified with an *A′.* Otherwise and assuming it is not a substructure, it is tentatively identified with a *B*, either a chiasm or a parallel symmetry. If the fourth element is similar to the second, it may be a parallel symmetry with *A* and *B* elements; if the second element is thematically similar to another element some distance away, it is often a chiasm with *A* and *A′* elements. Substructures, sub-unit markers, and *X* center points must be considered.

> *The overall pattern is usually distinguished by comparing the theme of the current element to that of previous elements.*

I usually recognize the end of the pericope because the lettering process is exhausted, a summarization appears, or the topic changes. Conversely, if the structure seems illogical or far-fetched, something within the pericope must be addressed.

There can be some asymmetry within the text (Section 3.6, *Structure for Asymmetric Devices*). Asymmetry refers to a lack of complete symmetry, such as a normally symmetric Christmas tree with some branches removed, or a four-wheeled car with one flat tire. Transpositions and other asymmetric differences can make the structure intriguing and part of the fun.

When anything of particular importance such as a summarization is found, I try to ignore the temptation to document the rhetoric. Instead, the goal is to complete a first pass of the entire structure before considering what is persuasive and emphatic. A mental note is made of those important locations within the text.

As conjugate pairs such as B and B' are discovered, slight modifications to one or both theme descriptions may be made for the sake of clarification. When all the elements have been completed, the name of the basic structure is entered on the first line of the pericope with the description of the topic on the third line. For each substructure with its set of lowercase *a, b,* and so on elements, the substructure's name and a description of that subtopic are entered. The Pattern Analysis Software is then instructed to perform a validation which is a check for blatant mistakes against an extensive set of rules.

Once those checks are resolved through the Pattern Analysis Software, I move to the rhetorical analysis (Chapter Four, *The Rhetorical Model*). Much more time is spent documenting the pericope's rhetoric than identifying the structural organization—that is how the structural analyses are often refined. The focus on rhetoric is significant because these are potentially the Holy Spirit's emphatic words.

3.2. Basic Structures and Substructures

A basic structure is the organization of the pericope, identified as *A-B-C* types of organizations. A substructure with its *a-b-c* arrangements enhances the understanding of its parent element. When compared to basic structures, a quick review of contemporary writings about literary structure reveals less discussion of substructures than in earlier years. The concept of substructures is not new. In 1825, Boys observed many instances of a "parallelism within parallelism; the members of larger parallelisms often admitting of subdivision and a separate arrangement."[69] Forbes identifies structures with a line with subsequent lines that are subordinate to the first.[70] Bullinger regularly identifies many structures where an element was broken into a structured sub-element.[71] In his classic study of the chiasmus from 1942, Lund notes, "There is frequently a mixture of chiastic and alternating lines within one and the same unit."[72]

As mentioned in Section 1.2, *Terminology*, uppercase letters are used to identify a basic structure and lowercase letters identify a substructure.[73] The two most common basic structures are the *A-B-X-B'-A'-SUM* and *A-B-C-X-C'-B'-A'-SUM* chiasms. Eighty percent (80%) of the pericopes have at least one substructure.

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69. Boys, *The Book of Psalms.*

70. John Forbes, *The Symmetrical Structure of Scripture,* (Edinburgh: T. & T. Clark, 1854; Reprint, Andesite Press, 2017), 31,318.

71. Bullinger, *Companion Bible.*

72. Lund, *Chiasmus in the New Testament*, 41.

73. The validation software checks that all basic structures are entered with uppercase letters and all substructures with lowercase letters. Numbers can be used instead of letters to identify each element. For example, a chiasm may also be entered as a *1-2-3-3'-2'-1'* structure.

The contemporary view of chiasms is just the lettered elements, *A-B-C-X-C'-B'-A',* represent the chiasm. In Pattern Analysis, the basic structure is extended from the beginning to the end of the pericope. For example, 1 Corinthians 6:12–20, Chiasm With a Preliminary and a Closing Summary, is a chiasm organized as *A-B-C-X-C'-B'-A'-SUM.* It has a preliminary statement and a closing summary. Those two non-lettered devices—preliminary and closing summary—belong to the pericope's basic structure because their understanding cannot be separated from the lettered elements. The preliminary and summarization elements do not surround the chiasm; they are part of a pericope and are with the chiasm. However, the word *PRELIMINARY* is not included in the organization—*A-B-C-X-C'-B'-A'-SUM*—because the preliminary is normally considered background information likely not part of the pericope's persuasion.

Regarding basic structures, the first line of every pericope (see 1 John 4:7-19, First Line of a Basic Structure) identifies one of these six (6) possibilities: chiasm, imperfect chiasm, parallel symmetry, imperfect parallel symmetry, immediate repetition, or list. See Section 3.4, *Structure forLettered Devices,* for more details.

Ezekiel 6:1-14 provides examples of all Four Types of Substructures. The organizations are: a parallel symmetry substructure, *a-b-c-c'-x-a'-b'-sum* for vv. 3C-7; a chiasm substructure as *a-b-b'-a'-sum*; a list substructure as *sum-a-b-c*; and an immediate repetition substructure as *sum-a-a'-b-b'.* As mentioned above, every substructure is part of a parent element within a pericope. The parent element may be a *CLOSING SUMMARY, FRAME, PRELIMINARY,* or any other non-lettered or lettered basic elements (such as *A, B',* or *X*).

While Walsh's *Style and Structure* manuscript deepens the understanding of literary structures, there are differences. For example, Walsh reiterates a statement that others have made: the need for comparable lengths of corresponding pairs or

correlated sequences. Walsh considers those as examples of asymmetric variation when not approximately the same.[74] However, Pattern Analysis finds that the length requirement does not apply when a substructure is part of that pairing. His advice about lengths may not be well-serving.

Early in the development of Pattern Analysis, many examples of Walsh's variation became apparent. Instead, I decided to render them as "substructures". This way, emphatic portions of a substructure can be more easily identified. Walsh potentially understood substructures but did not give it a name.[75] Each substructure adds depth of understanding about its parent element by pointing to its emphasis (Chapter Four, *The Rhetorical Model*).

A basic element may precede the substructure, but not necessarily. Two substructures, one in 1 John and the other in Leviticus, reveal this distinction. In 1 John 4:7-19, A Basic Element Followed by a Substructure, the phrase "let us love one another, for love is from God" in v. 7B is the basic element, while the *a-a'-b-b'* elements from vv. 7C-10 are the substructure elements. In this pericope, the opening summary is all five elements, v. 7B-10. The four substructure elements belong to the basic element, v. 7B.

The second way substructures appear is exemplified in A Substructure Without Scriptures in the Basic Element., Leviticus 9:23-10:11. The preliminary

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74. According to Walsh, if a structure has three corresponding pairs, for example *A-A', B-B',* or *C-C',* they should normally have similar lengths. If the structure instead has a correlated sequence with *A-B-C* compared to either *A'-B'-C'* or *C'-B'-A',* then each *A-B-C* element could be much shorter or much longer than the corresponding sequence. Walsh, *Style and Structure,* 7,11.

75. For example, in his analysis of 1 Kings 17:17-24, Walsh subdivides the central *F* sub-unit of this concentric structure into an *a-b-a'-b'* structure but did not otherwise distinguish the smaller unit. Jerome T. Walsh, *1 Kings*, (Collegeville, MN: Liturgical Press, 1996). 230,1.

following v. 9:23A is a basic structure element, and the *a-b-c-a'-b'-c'-sum* parallel symmetry substructure from vv. 9:23B – 10:3 belongs to that preliminary element. However, unlike the previous example, the preliminary element has no words that precede that substructure.

A feature of the Pattern Analysis Software is the ability to hide and show substructures. In A Basic Structure With Six Hidden Substructures, each substructure has been hidden but can be shown individually. This is an important feature when analyzing a literary unit, for it helps reveal the bigger picture of the literary unit without showing the individual details. To see that feature, try clicking on the word Show after any of the substructures, and then click on the word Hide.

3.3. Structural Case Study

The following literary structure, shown below in a Structural Analysis of Acts 2:1–13, is typical of Pattern Analysis. Acts 2:1-13 was selected as a not-overly-complicated example of the structural model; the simplicity of that structure helps focus on its various components. The potential locations for rhetoric are identified on the right side rather than the entire rhetorical analysis.

3.3.1. Name of the Basic Literary Device

As mentioned in Section 3.2, *Basic Structures and Substructures*, there are seven possible basic organizations of each pericope. The first line in Pattern Analysis always identifies the basic literary device (Acts 2:1-13, Name of the Basic Literary Device). In this case, the basic structure is *A-B-C-A'-C'-SUM,* an *imperfect parallel symmetry*. By placing the name PARALLEL SYMMETRY (IMPERFECT) on the first line, the Pattern Analysis Software will validate the order of this literary device's *A, B, C, A', C'* letters.

3.3.2. Topic of the Pericope

The topic describes the pericope: <u>Acts 2:1-13, A Topical Description of the Pericope</u>. When viewing many structures, it allows readers to select their desired pericope. This one-line description can help communicate the student's perspective.

3.3.3. Beginning Marker or Frame

As Section 2.2, *Markers and First-Element Frames,* describes, a new literary unit usually starts with a beginning marker, although sometimes it is a frame. In <u>Acts 2:1-13, Beginning Marker</u> has "a change of time" at the start. The beginning words of a literary unit can represent more than one type of marker. In this example for v. 1, it is equally correct to identify it as "a change of location."

3.3.4. Sequential Elements

While colors shown on the dynamic webpages are not essential, they allow the reader to visually match conjugate pairs; the Pattern Analysis Software generates them. In that way, the three elements above, *A*, *B,* and *C*, stand out as separate from each other (<u>Acts 2:1-13, Three Sequential Elements</u>).

The biblical text is used without paraphrasing or editing in the structural model. That is, no words are either deleted, changed, or added to the biblical text. However, a verse may be split, as in the separation of v. 4 into v. 4A and 4B. The Pattern Analysis Software catches inconsistencies in verse numbering. For example, if the letter B was accidentally omitted for v. 4B, that mistake would be captured during the validation process.

3.3.5. Sub-Unit Markers

Section 2.2.2, *Location of Markers,* mentions that the second sequence in parallel symmetry structures often begins with a sub-unit marker. In this case, the

first sequence starts at v. 2; the second sequence begins at v. 6 (Acts 2:1–13, Sub-Unit Marker). Therefore, v. 5 acts as a separator between the *A-B-C* and *A'-C'-SUM* sequences.

3.3.6. Asymmetric Elements

Asymmetry means that something is unusual about this otherwise symmetric organization. In Acts 2:1–13, Asymmetric Elements, note how the *A* and *A'* elements correspond, as do the *C* and *C'* elements. The paraphrased themes to the right of the scripture show good correspondence. In the *A - A'* elements, the violent noise had an effect—the people inside the house and outside seem to have been stunned. The evidence of other tongues and other languages also correspond well in *C - C'*.

For the *B - B'* elements, however, there is no text between vv. 6A and 6B. The result is that vv. 3,4A, the *B* element, is flagged as an *EXTRA.* Walsh describes this unusual but intentional design technique as a mechanism to emphasize the extra verses.[76] As described in Section 3.6.1, *Extra,* it is flagged because its conjugate pair *B'* has no text. Therefore, the *B'* element points to the tongues of fire in *B*, vv. 3,4A. Not only did the fire rest on them but they were all filled with the Holy Spirit. Nearly twenty percent of all basic literary units in the Pattern Analysis repository contain an EXTRA element.

3.3.7. Closing Summary

Within the broader scheme of this *A-B-C-A'-C'-SUM* imperfect parallel symmetry, a summarization begins at v. 7 (Acts 2:1–13, Closing Summary). This closing summary spans vv. 7–12, a chiasm substructure that is different from the stair-like steps of the basic parallel symmetry. The organization of the basic

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76. Walsh, *Style and Structure*, 101.

structure has no bearing on the organization of the substructure—they are freely mixed despite one being part of the other. The basic structure is stair-like parallelism, whereas the substructure is chiastic.

This chiasm substructure ([Acts 2:1–13, Chiasm Substructure](#)) is an integral part of the closing summary. A brief subtopic statement is required for every substructure—the words "crowd's amazement" serve that purpose. Then vv. 7–13 reveals the effect that the Holy Spirit's sudden appearance had on the crowd.

Section 3.2, *Basic Structures and Substructures*, explained that some substructures do not have a preceding basic element. That is the *a-b-x-b´-a´-sum* chiasm substructure in vv. 7–13 is the crowd's reaction for the closing summary—an element before v. 7 was unnecessary. Sometimes a sub-unit marker appears at the start of the substructure—in this case, there is none.

3.4. Structure for Lettered Devices

As stated in Section 3.2, *Basic Structures and Substructures,* the lettered devices are either basic structures with uppercase letters or substructures with lowercase letters that belong to the parent element. They may be chiasms, parallel symmetries, immediate repetitions, or lists.

Chiasms and parallel symmetries may be either perfect or imperfect. Pattern Analysis distinguishes between a normal chiasm and an imperfect one and between a normal parallel symmetry and an imperfect one. It is imperfect because a blemish appears in the structure. A car that is missing a front tire is still a car, just an imperfect one.

3.4.1. Chiasm

Much has been written about chiastic structures over the last several hundred years.[77] Many have identified, or at least attempted to identify, chiasms throughout the Bible. Their location can vary from a single verse, what might be called a micro-structure, to some very long structures. Some even see chiasms spanning more than one book. The scope of Pattern Analysis is those within a pericope, either a basic structure or a substructure.

> *A chiasm is a repetition of similar ideas in the reverse sequence.*

The first chapter of Walsh's *Style and Structure* is entitled *Reverse Symmetry*. He follows a commonly understood definition where an *A-B-C-X-C'-B'-A'* arrangement is known as "concentric" and a double-centered *A-B-C-C'-B'-A'* arrangement is a "chiasm." He states that a turning point is "regularly though not always" found in the center of the structure, particularly in the concentric structures.[78]

In Pattern Analysis, the search is for the Holy Spirit's emphasis, some of which could be a turning point. This research project finds that both one-centered *X* structures and two-centered structures are often emphatic. Therefore, the common distinction between concentric structures and chiasms is deemed an unnecessary splitting of hairs. In Pattern Analysis, both are referred to as chiasms.

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77. For those unfamiliar with chiasms, consider my article, [What is a Chiasm (or Chiasmus)?](https://www.bible-discernments.com/joshua/whatisachiasm.html), https://www.bible-discernments.com/joshua/whatisachiasm.html, Thomas B. Clarke Publications, 2024.

78. Walsh recognizes it is sometimes difficult to distinguish between concentric structures and chiastic structures. He readily admits that the distinction in some structures between one and two center points is sometimes subjective. He also acknowledges that the turning point is not always in the center. Walsh, *Style and Structure*, 13,14.

We are told in 1 Corinthians that our bodies are the temple of the Holy Spirit. The pericope from 1 Corinthians 6:12-20, an A-B-C-X-C'-B'-A'-SUM Chiasm, is very straightforward. There are over one hundred other arrangements such as *A-B-C-C'-B'-A'-SUM* or a simpler *A-B-B'-A'-SUM* structure. Sometimes a frame surrounds a chiasm, *FRAME-A-B-X-B'-A'-SUM-FRAME*. The most simplistic is an *A-X-A'* arrangement.[79, 80] For example, see vv. 5A–5C in Isaiah 56:1-7, An a-x-a' Chiasm Substructure.

As of the date of this writing, thirty-five percent (35%) of the basic literary structures in the Pattern Analysis repository are chiasms. Another thirteen percent (13%) are nearly chiastic, deemed an *imperfect chiasm*. An imperfect chiasm occurs when a literary unit contains some form of asymmetry (Section 3.6, *Structure for Asymmetric Devices*). Imperfect Chiasm With No B Element based on Mark 2:1-12 is an example of an imperfect chiasm with no corresponding text in the *B* element. Section 3.6.1, *Extra,* discusses this example in greater detail.

> *An imperfect chiasm is an intentional arrangement of a chiasm's symmetry for the sake of emphasis.*

Other names for chiasms include chiasmus, concentric symmetry, introversion, inverted parallelism, reverse symmetry, and ring construction.

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79. Ellis considers an *A-B-A'* structure its own category, not combining it with a chiasm. Peter F. Ellis, *Seven Pauline Letters* (Collegeville, MN: Order of St. Benedict, 1982), 15. Wendland, on the other hand, considers an *A-B-A'* ring construction to be a concentric, or chiastic, structure. Wendland, *Prophetic Rhetoric,* 553.

80. In Pattern Analysis, an *A-B-A'* structure is designated an *A-X-A'* structure. If an *A-X-A'* structure has a first/last emphasis and a center point emphasis, it is a chiasm. Conversely, if that rhetoric is lacking, it is rendered as an *A-X-A'* immediate repetition. The difference is in the emphasis contained in the biblical text.

As mentioned in Section 2.3.3, *Subjectivity*, chiasms are an all-too-common and over-used literary device in modern biblical analysis. Other literary devices might be a better choice and less imaginative. The presence of imaginative analyses and lack of rigor has led some scholars to issue warnings of those misuses.[81]

I humbly acknowledge that my book *Joshua's Spiritual Warfare: Understanding the Chiasms of Joshua* has some examples where chiasms were overused.[82] When I wrote that manuscript, my only understanding of literary structures was the chiastic ones—I did not understand other literary devices such as demarcations, parallel symmetries, substructures, summarizations, and asymmetric structures that are part of Pattern Analysis. For example, I rendered the fall of Jericho in Joshua 6:1-27 as a chiasm—in Pattern Analysis, it is rendered as a parallel symmetry with some asymmetry. Some of the so-called chiasms were not chiastic at all. Like many scholars today, I had much to learn about literary structures. Pattern Analysis offers a thematic approach that should have yielded a more profound understanding.

3.4.2. Parallel Symmetry

In the second chapter of Walsh's *Style and Structure*, he identified a parallel symmetry as an *A-B-C-A'-B'-C'* arrangement or even an *A-B-C-A'-B'-C'-A''-B''-C''* structure.[83] This may help those who are only familiar with chiastic

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81. Bailey, *Peasant Eyes,* xix,xx.

82. Clarke, *Joshua's Spiritual Warfare.*

83. Walsh, *Style and Structure*, 35-45. Parunak refers to this structure as an alternation. H. Van Dyke Parunak, "Oral Typesetting: Some Uses of Biblical Structure," (*Biblica* 62, no. 2 (1981), 155, https://www.jstor.org/stable/42706941.

structures in situations where the biblical text does not fit their understanding of the chiastic approach.[84]

> *A parallel symmetry is similar to a staircase with two or more sets of stairs.*

The most common parallel symmetry is an *A-B-C-A'-B'-C'-SUM,* which is quickly followed by an *A-B-C-X-A'-B'-C'-SUM* structure (see [Frequencies for Basic Structures with Parallel Symmetries](#)). For example, see Judges 2:16-23, [The People Would Not Listen or Obey](#).

A parallel symmetry may be a basic structure or a substructure. Leviticus 9:23-10:23, [A Basic Parallel Symmetry and a Parallel Symmetry Substructure](#), provides an example of both. The literary unit opens with a parallel symmetry substructure about two fires: the glory of the LORD and a strange fire, vv. 9:23B–10:3. The contrast between the two fires creates an intensification of the story—both Nadab and Abihu died. The literary unit then continues to vv. 10:4–7, an *A-B-A'-B'* parallel symmetry. The two *B* elements, the *last/last* elements due to their position, emphasize the threat of death when the tent of meeting's holiness is disrespected.

A more extended parallel symmetry structure is seen in Luke 9:51-62, [A Parallel Symmetry with Three Sequences](#). This *A-B-C-A'-B'-C'-A''-B''-C''* structure can be likened to three sets of stairs. Again, the last/last *C* elements are a place of persuasion.

Walsh's third chapter, *Alternating Repetition*, describes an *A-B-A'-B'-A''-B''* structure and a more irregular *A-B-A'-B'-A''* structure.[85] To Walsh, the *B*

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84. Dorsey refers to this structural concept as a *parallel arrangement*, a similar name for the same concept. Dorsey, *Literary Structure,* 28-30. Bailey uses the term *step parallelism* for this literary device. Bailey, *Mediterranean Eyes*, 41,42.

85. Walsh renders an *A-B-A'-B'-A''-B''* structure as an *alternation*, whereas Pattern Analysis deems it an example of a parallel symmetry. In Pattern Analysis, an *A-B-A'-B'-*

elements in an alternation usually are either a comparison or a contrast with the *A* elements, or a *progression* from beginning to end. Walsh describes these alternations as a subtype of forward symmetry, having "the same forward thrust as a parallel symmetry."[86] This is one way Pattern Analysis altered Walsh's methodology. Many two-part *A* and *B* structures were initially rendered as alternations. A subsequent review found their emphatic behavior is the same as parallel symmetries. Therefore, all alternations were converted to parallel symmetries, eliminating the definition's duplicity.

For example, the account in Acts 9:32-43, where Peter first called Aeneas and then Tabitha to be healed, was initially rendered as a simple *A-B-A'-B'* alternation. It is now a parallel symmetry, <u>An A-B-A'-B' Parallel Symmetry</u>, which follows the model for other parallel symmetries. The *A* and *A'* elements are proclamations for them to rise, and the *B* and *B'* elements emphasize the resulting increase of faith of the surrounding people.

Also in Acts 9:32-43, there is <u>A Sub-unit Marker Within a Parallel Symmetry</u> in v. 36A before the *A'* element. Throughout the Bible, parallel symmetries often have a sub-unit marker in that location or less seldom before an *X* element, apparently to separate the parts. Those sub-unit markers can help the student exegete the text.

Other names for parallel symmetries are extended alternation, forward symmetry, panel construction, step parallelism, and in certain contexts, simply "parallelism." Some scholars consider a parallel *A-B-C-A'-B'-C'* type of

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A″ structure might be rendered as an *A-B-A'-B'-SUM* parallel symmetry. Walsh, *Style and Structure,* 13-56.

86. Walsh, *Style and Structure*, 47,48.

arrangement as a chiasm.[87] I suggest that is a mistake because the organizations of both are different and the Holy Spirit's potential rhetoric locations are unique (compare Section 4.3.2, *First/last*, with Section 4.3.3, *First/first and Last/last*.)

Just as any basic element may have a substructure, so the lettered *A, B, C,* and other elements may have a substructure. In that same account from Acts 9:32-43, A Parallel Symmetry Substructure, Tabitha's raising in the *A′* element is an *a-b-a′-b′-sum* parallel symmetry substructure. The preliminary (v. 36B) introduces the character Tabitha; the two *a* elements present her location; and the *b* elements portray the emotive response of the disciples and widows. Then the substructure summary includes the imperative command for her to arise followed by her presentation to the others. In aggregate, vv. 36–41 act as the *A′* element.

A parallel symmetry may be imperfect, just as a chiasm may be imperfect. In both cases, the imperfection is for the sake of emphasis (Section 3.6, *Structure for Asymmetric Devices*). The same asymmetric devices in a chiasm—extra, absence, and transposition—also apply to imperfect parallel symmetries. In the case of Acts 2:1-13, An Imperfect Parallel Symmetry, the missing *B′* element causes this pericope to be considered imperfect.

3.4.3. Immediate Repetition

Walsh introduces the *immediate repetition*, a symmetric sequence such as *A-A′-B-B′* or *A-A′-B-B′-C-C′,* in the same second chapter as the parallel symmetry.[88] However, Walsh downplays its importance by stating, "Symmetry of immediate repetition, therefore, does not seem to occur as a primary organizing

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87. Davidson, for example, considers a chiasmus to be "either in the same order, i.e. parallel, or in reverse order, i.e. inverted parallel, or convergent." Davidson, *Chronicles of the End Times,* 25.

88. Walsh, *Style and Structure*, 35-45.

device in biblical Hebrew prose narrative, though it does occur in biblical poetry."[89]
Pattern Analysis shows that ten percent (10%) of the basic structures are immediate
repetitions—they do occur as a primary device but not as frequently as chiasms and
parallel symmetries (Section 5.2, *Consistency of Lettered Structural Devices*).

> *An immediate repetition is an arrangement where an element is stated and
> then thematicly repeated, and then another element with its repeated theme,
> and so on if necessary.*

An immediate repetition can have an *X* center point, which is also found in
chiasms, parallel symmetries, and lists. An example is 1 Corinthians 6:1-11,
Immediate Repetition With an X Center Point, which is an *A-A′-X-B-B′-SUM*
structure. In that example, the *X* element makes a personal affront about their
treatment of their brothers.

Where most immediate repetitions have two *A* elements and two *B* elements,
A-A′-B-B′, some structures have a pair of three elements: *A-A′-A″-B-B′-B″*.
Psalm 100:1-5 is an example of an Immediate Repetition With a Pair of Three
Elements. Another arrangement is seen in Luke 11:1-13, Immediate Repetition
With Three Pairs of Elements: *A-A′-B-B′-C-C′-SUM*.

Those who have studied parallelism in biblical poetry may find it more
challenging to transition to the theme-based approach in Pattern Analysis. The
immediate repetition seems similar to the study of grammatical equivalence, the
location of synonymous, antithetical, and synthetic organizations of parallel

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89. Walsh acknowledges there are immediate repetitions in what is termed a substructure
in Pattern Analysis. Walsh, *Style and Structure*, 35,36.

versets, and the identification of cola, versets, verses, strophe, and stanzas.[90] Instead, Pattern Analysis focuses on conjugate pairs of themes in a pericope. Perhaps the example in Figure 3 can reveal the distinction:

Figure 3: Two Indentation Schemes for Proverbs 4:24,25

The indented poetic parallelism of many modern translations:

24   Put away from you a deceitful mouth
            and put devious speech far from you.

25   Let your eyes look directly ahead
            and let your gaze be fixed straight in front of you.

The thematic parallelism of Pattern Analysis:

b   Put away from you a deceitful mouth and put devious   IMPERATIVE: put away
      speech far from you. (v24)   deception

b'   Let your eyes look directly ahead and let your gaze be   IMPERATIVE: focus on
      fixed straight in front of you. (v25)   righteousness

In Proverbs 4:10-27, Thematic Parallelism of Pattern Analysis, vv. 24 and 25 are part of an immediate repetition substructure. In poetic verses, many modern translations divide a verse into two versets where the second verset is indented.

In modern translations, the indentation of the second verset draws attention to the *equivalence* of the first and second versets. In Pattern Analysis, the *b* and *b'* elements are equally indented, drawing attention to the similarity between those two elements. The point here is straightforward: just as some scholars may focus on the grammatical equivalence of the two versets, indentation by many modern Bible translations can make it more difficult for the reader to discover the theme that ties two elements together. For vv. 24 and 25, the two imperative commands

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90. See for example, J. P. Fokkelman, *Reading Biblical Poetry, An Introductory Guide* (Louisville: Westminster John Knox Press, 2001), and Samuel T. S. Goh, *The Basics of Hebrew Poetry: Theory and Practice* (Eugene: Cascade Books, 2017).

are their strength, not the subtle relationship of vv. 24A,24B, and then vv. 25A,25B.

This discussion about equivalence is well illustrated in 2 Chronicles 5:2-14, Immediate Repetition Substructure With Equivalence. In vv. 8,9, there is an immediate repetition substructure, *a-a'-b-b'*. In a poetic way, the two parts of v. 8 show good equivalence in both Hebrew and English. In v. 9, the *b* element is longer than *b'* because of the *ellipsis* of certain words in *b'*, but the equivalence of the two parts remains. An ellipsis is the intentional elimination of superfluous words. Therefore, the poetic parallelism of v. 8 and 9 is preserved in this narrative text.

Pattern Analysis looks for commonality without discriminating between narrative and poetic portions. A top-down reading of biblical prose moves a story forward in a linear way—not so with most structures in Pattern Analysis. Biblical poetry classically focuses on the equivalence of versets—not so in Pattern Analysis. The search in Pattern Analysis is for related themes with various types of organizations, regardless of the genre. The result is one theme-based methodology where prose and poetry are approached in the same manner.

3.4.4. List

A list is a collection of elements about the same theme or topic. A list can cover many various topics: genealogical (Matthew 1:1–16), categories of people (Ezra 2:1-70), tabernacle furniture (Exodus 25:1-40), inquiry (Romans 10:14,15), or imperative commands (1 Thessalonians 5:14–22).

> *A list is a collection of related elements, rarely in a particular order.*

In Pattern Analysis, the element labels for a list sequence may be alphabetic (the letters *A-B-C* or *a-b-c*) or be Numeric Element Labels (1, 2, 3, etc.), the

Decalogue. A list must contain at least three elements—Proverbs 10:1–22:16 is a list with hundreds of elements. The Pattern Analysis Software checks to ensure there are at least three elements in each sequence and that they are sequential.

Walsh discusses the repetition of elements which would be an example of a list, but that is not a significant point in his text.[91] Dorsey develops the discussion of *linear patterns* (a-b-c-d-e) which may take either a chronological form or a variety of other non-numerical arrangements. With Dorsey, too, chiasms and parallel patterns are much more important than linear ones.[92]

Bullinger presents three types of lists based on the separation of elements: *asyndeton* (no ands), *polysyndeton* (many ands), and *paradiastole* (neither/nor and either/or). For example, there are two asyndeton list substructures in Psalm 146:1-10, Two List Substructures With Asyndetons: the *B* element and the closing summary. In both *B* and the summary, the word "and" does not separate elements; in English, a comma or semi-colon is used for separation. Bullinger suggests those lists should be read quickly and taken for their combined value.[93]

The list substructure in Ezekiel 6:1-14, a List Substructure With Polysyndeton, has three elements. Bullinger suggests these "and" lists should be read slower and more deliberately.[94]

The text for 1 Corinthians 6:1-11, vv. 9B,10 in List With a Paradiastole, leads to an interesting question: should a list of similar items be separated into a

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91. Walsh, *Style and Structure*, 8-10.

92. Dorsey, *Literary Structure,* 27,28.

93. E. W. Bullinger, *Figures of Speech Used in the Bible*, (London: Eyre and Spottiswoode. 1898; Reprint, Grand Rapids: Baker Book House, 1968), 137-148.

94. Ibid., 208-237.

substructure, or left as either an asyndeton or a polysyndeton? There may be no correct answer to that question. That decision may be better left to the student.[95]

3.5. Structure for Non-Lettered Devices

Pattern Analysis shows that the Bible is not just a collection of chiasms without regard to pericope boundaries. The non-lettered devices surround the lettered devices—chiasms, parallel symmetries, immediate repetitions, and lists— to the beginning and end of each pericope.

> *Pattern Analysis extends literary structure to the boundaries of the pericope by identifying seven non-lettered devices: three types of summarization, preliminary, frames, imperative, and parenthesis.*

The most common non-lettered devices are the three types of summarization: opening summary, closing summary, and substructure summary. They provide introductory or concluding words to either a basic structure or a substructure. The next most common is the preliminary, which provides the background information necessary to understand the context of the pericope. The frame, first mentioned in Section 2.2.3, *First-element Frames*, can encapsulate lettered devices of a pericope. Imperatives are strong commands for someone, either an individual or the Lord, to do something. The parentheses are brief comments that can appear anywhere in a pericope. Each of these bring understanding to the pericope's whole message.

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95. Combinations of similar items in Pattern Analysis are often rendered as a list substructure regardless whether an "and" or a "comma" or a "nor" separates the items. The sense is that with the ability to hide and show substructures using dynamic webpages, readers may be able to glean a stronger meaning of the basic structure with a hidden substructure.

Generally speaking, the classical approach to literary structure has often not emphasized these devices.[96] Instead, structuralists often identify chiasms even when the pericope does not match the chiastic approach very well. The same can be said of parallel organizations and, even less frequently, of immediate repetitions and lists. Pattern Analysis extends these analyses to the walls of the pericope by identifying these additional structural components.

3.5.1. Summarization

The closing summary appears at or near the end of a pericope, the opening summary near the beginning of a pericope, and a substructure summary at either the beginning or end of a substructure. Every summarization stresses some important points within the pericope—they differ by location within the pericope, not their importance to the pericope. The summarization may or may not have a substructure: Closing Summary Without a Substructure (vv. 11,12 of Psalm 62:1-12) versus Closing Summary With a Substructure (vv. 5-12 of 1 John 4:20 – 5:12).

When a summarization with a substructure appears before the *A, B,* and *C* elements, it is an Opening Summary With a Substructure (1 John 4:7-19). If the summarization occurs within a substructure, it is called a Substructure Summary (v. 13D in 2 Chronicles 5:2-14). Closing summaries are very common—nearly seventy percent (70%) of the literary structures in the Pattern Analysis repository have a closing summary. Nearly half of these opening and closing summaries have a substructure.

> *Every closing summary, opening summary, and substructure summary stresses something important within the pericope.*

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96. For example, Parunak refers to an opening summary as an introductory summary, yet he does not mention the more common closing summary. Parunak, *Oral Typesetting*, 163.

Walsh describes a "concluding epitome" that appears at the end of a literary unit, comparable to the closing summary in Pattern Analysis.[97] Bullinger discusses a figure of speech called a "symperasma" or "concluding summary." He provides the example of Matthew 1:17 which is "a brief summarization of the preceding sixteen verses."[98] Osborne writes about the "conclusio", which summarizes the preceding points and appeals.[99] For narrative portions, Ryken refers to them as an "end stress."[100]

There are two alternative forms of opening and closing summaries that have a substructure: they may be either a [Summarization With a Basic Element](#) (Proverbs 4:10-27) or a [Summarization Without a Basic Element](#). (1 John 4:20 – 5:12). For the summarization with a basic element, Proverbs 4:10-27, the basic element is vv. 18,19, and its substructure extends from vv. 20 to 27. In the second example, 1 John 4:20 – 5:12, the substructure covers vv. 5:6–12 without the basic element text and there is no biblical text between vv. 5:5 and 5:6.

A summarization may be a single element as in the example above, an element with a substructure, or a substructure without any text in the position of the basic element. It may be one of three scenarios: *SUM (some text), SUM (some text) a-b-x-a'-b',* or *SUM (no text) a-b-x-a'-b'.* There is a substructure in the second and third of these scenarios.

In the Holy Spirit's economy, every analyzed pericope has no more than one basic summarization. That is, there can be an opening summary or a closing

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97. Walsh also states the concluding epitome acts as a "concluding summary." Walsh, *Style and Structure,* 57,59,60,76-79.

98. Bullinger, *Figures of Speech,* 468.

99. Osborne, *Hermeneutical Spiral:* 146-7.

100. Leland Ryken, *A Complete Handbook of Literary Forms in the Bible* (Wheaton: Crossway, 2014), 76.

summary, but not both. Likewise, within a substructure, there is only one substructure summary in that sub-unit. Of course, there can be multiple substructure summaries in a pericope. For example, in Daniel 5:1-30 there are [Two Substructure Summaries and a Closing Summary](#). There is a closing summary that spans vv. 25–28, and two substructure summaries, vv. 4 and 16C.

3.5.2. Preliminary

The preliminary contains introductory or other background information necessary for the reader to grasp the whole meaning of the pericope. A simple example is the [Preliminary: A Description of Hananiah](#) in v. 1B of Jeremiah 28:1-17. Preliminary elements typically appear immediately after the beginning marker and before the lettered elements. It is also possible to have [A Preliminary Within a Substructure](#) (v. 36B of Acts 9:32-43) which precedes the lowercase-lettered elements.

> *The preliminary contains introductory or other background information*
> *necessary for the reader to grasp the whole meaning of the pericope.*

Across the spectrum of literary units cataloged in Pattern Analysis, a large percentage have closing summaries regardless of the genre. Another frequently appearing literary device is the preliminary. Roughly half of all pericopes have a preliminary portion near the literary unit's beginning. Those two literary devices, the preliminary and the closing summary, are two ways this pericope-based methodology augments more traditional approaches to literary structure.

In Mark 2:1-12, both a [Preliminary and Closing Summary](#) are present. The preliminary in v. 2 sets the scene and the closing summary in v. 12B stresses their amazement. The lettered elements of the chiasm, *A* to *A′*, extend from vv. 5 to 12A.

As with other literary devices, a preliminary may have a substructure such as this [Preliminary and Closing Summary with Substructures](). In that example of Leviticus 9:23 – 10:11, vv. 9:23B–10:3 has a substructure for a preliminary and vv. 10:8–11 as a substructure for the closing summary.

In his section about partial symmetry, Walsh presents an introductory epitome as a technique that "sets the parameters for subsequent elaboration." [101] Kennedy uses the word "proem" as the initial part of a rhetorical arrangement.[102] Ryken defines "exposition" as the "explanatory material in the opening unit of a story." [103] The more common name, "preliminary", was selected instead because it seems to describe this literary device better.

3.5.3. Frames

A children's song begins with the verse: "The wheels on the bus …". The rhyme continues about the wipers, the doors, the horn, the people, the baby, the mommy, and then returns to the wheels. The wheels are at the beginning and the end. In the song, the wheels on the bus are the frame. A frame is a repetition of an initial theme, with or without necessarily using the same words. For those familiar with the term *inclusio*, they are a subset of the broader literary device called frame.

The frame was introduced in Section 2.2.3, *First-element Frames,* as it relates to demarcation—see the example in [A First-element Frame]() from Psalm 146:1-10. As stated, a frame surrounds a series of lettered elements, either a basic structure or a substructure. One-third of the pericopes have either a basic frame or one or more substructure frames. Some examples may help further clarify the frame.

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101. Walsh, *Style and Structure*, 76-8.

102. George A. Kennedy, *New Testament Interpretation Through Rhetorical Criticism* (Chapel Hill: University of North Carolina Press, 1984), 23.

103. Ryken, *Handbook of Literary Forms,* 86.

The frame in Amos 4:1-13 is A Frame NOT in the First Position. In that example, a beginning marker precedes the first frame element and a closing summary follows the second frame. Between those two frame elements is a list of five corrective actions taken by God, *A-B-C-D-E.* The point is that the frame in this case is not at the exact beginning or at the end of the pericope. This frame does not identify the start of the pericope; a beginning marker does. Sometimes the frame precedes the opening summarization, sometimes afterward.

> *A frame surrounds a sequence of lettered elements, similar to two bookends.*
> *The lettered elements may be either a basic structure or a substructure.*

Each part of the frame may be a basic element such as the above example, or part of a substructure. In Luke 9:51-62, A Frame in a Substructure is at the beginning and end of an immediate repetition substructure. It is a way to simply demarcate their entrance to and deportation from Jerusalem.

In the Holy Spirit's economy, only one pair of frames exists in each unit. That is, a basic structure may have a frame and each substructure may have one, but not more than one in each. To put it another way, each substructure may have a frame and each basic structure may have a frame. An example of both is seen in Daniel 5:1-30, A Basic Frame and a Substructure Frame. In that example, the king vowed in the FRAME to honor any man who could interpret the handwriting on the wall—that vow was issued in v. 7 and answered in v. 29. A second frame pair, part of the substructure describing the queen's solution, appears in vv. 10B and 12B. That second frame is independent of the two basic frame elements.

The two frames may each include substructures, making them more difficult to discern. This is exemplified in Exodus 19:1-20:26, Two Frame Elements, Each With a Substructure. It is rendered as a structure with many details: *FRAME-A-B-C-D-E-A'-B'-C'-D'-E'-SUM-FRAME.* The theme of the first frame, vv.

19:3–9 with an *a-b-c-x-c'-b'-a'* substructure, is a conditional promise that the LORD will make them into a kingdom of priests and a holy nation. The theme of the second frame, vv. 20:19–26 with a *sum-a-a'-x-b-b'* substructure, is the people's violation of that promise.

Most frames appear at or near the beginning and at or near the end of a literary unit, of a substructure, or a portion of the literary unit. In Matthew 16:13-28, Second Element Frame at an Unusual Location, the frame surrounds just the *A-B-C-D* portions of a parallel symmetry. Normally, the second part of the frame either precedes or follows the closing summary, but not always.

3.5.4. Parenthesis

A parenthesis is a minor change of flow, which then returns to the earlier discussion.

> *Walsh presents the parenthesis as a break in the text, like a parenthetical comment.*[104]

We are told in Acts 4:22 that the man healed at Gate Beautiful was over forty years old. In a sense, this is odd because his healing was described in Acts 3:2–8. There is a gap of forty-two verses between his healing and the statement of his age, during which Peter addressed the people of Israel. In that case, v. 4:22 is rendered as a parenthesis, a digression from Peter's speech in Acts 4:1–22. It seems to say that Peter's address to the people of Israel had in mind the supernatural healing of that man.

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104. Walsh, *Style and Structure*, 168,9.

Wendland defines a parenthesis as a "statement that interrupts a discourse by departing from a main theme or series of events."[105] It is a digression or otherwise some form of deviation from the current flow of the literary unit. Wendland later describes a parenthesis as "a marked departure from a given norm or a shift in expectancy." In other words, it is a digression from the scripture's flow.[106] Bailey describes this device as an "aside," a sudden interruption of the current topic.[107]

The topic of 1 John 4:7-19 might be described as a call to love one another, for God lives within us and He perfects us. Then v. 18 reveals A Parenthesis for it is an antithetical message about fear and punishment to that love message. This, too, was rendered as a parenthesis because it is a marked departure from the overall theme of this literary unit.

3.6. Structure for Asymmetric Devices

Some suggest I can be a bit eccentric. Maybe. A few years ago, I cut down and brought home a very symmetrical Christmas tree for our living room, a gorgeous concolor fir. I had done that many times before. I decided to add a visual lesson about asymmetry to our small home group meeting. That tree was trimmed to illustrate the extra, absence, transposition, and variation. Section 3.6, *Structure of Asymmetric Devices*, attempts to use that tree as an illustration of these four powerful literary devices.

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105. Ernst R. Wendland, *Analyzing and Translating Hebrew Poetry, with Special Reference to Prophecy and the Book of Haggai,* (Lusaka: Lusaka Lutheran Press, 2021), 306.
106. Ernst R. Wendland, *Translating the Literature of Scripture,* (Dallas: SIL International, 2004), 147,148.
107. Bailey, *Mediterranean Eyes*, 29.

In his chapter on asymmetry, Walsh states, "Asymmetry can be one of the most forceful stylistic devices in the biblical Hebrew narrative."[108] He then states that asymmetry "is not to be confused with the absence of symmetry; it refers to a deviation within an otherwise clear symmetry. In other words, both a symmetrically patterned context and the anomaly of a deviation must be evident for asymmetry to impact the reader."[109]

Before reading Walsh's work, I was baffled as to why some structural organizations did not entirely fit the chiastic approach. Walsh's perspective on this substantially extended that understanding. While Walsh's teachings were very enlightening until this point, that single thought motivated the start of Pattern Analysis two years later. Could Walsh be right?

> *Asymmetry happens when an element does not have a matching element in its corresponding symmetric location.*

Walsh identifies certain asymmetric patterns which he calls unmatched sub-units, transpositions, and non-correspondences.

Sub-units—An element is missing. In an *A-B-C-D-D'-B'-A'* sequence, there is no *C'* which matches the *C* element. Walsh considers an emphatic *C* as an extra and an emphatic *C'* as a lack.[110] In Pattern Analysis parlance, these are deemed an *extra* and an *absence.*

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108. Walsh, *Style and Structure*, 101.

109. Ibid., 101.

110. Ibid., 101.

Transposition—Walsh uses the term *transposition* for those situations when elements match, but their position is not in their expected location such as *A-B-C-D-D'-B'-C'-A'*.[111] Pattern Analysis uses the same terminology.

Non-correspondence—For Walsh, non-correspondence happens when two like-positioned elements are distinctly different. If *C* and *Y'* are substantially different from each other in an *A-B-C-D-D'-Y'-B'-A'* structure, that distinction is deemed a non-correspondence.[112] Pattern Analysis renames the non-correspondence to *variation* for the sake of clarity.

Walsh considers each to be intentional, not an oversight. As expounded in Section 4.5, *Rhetoric for Asymmetric Devices,* Pattern Analysis finds that most asymmetries are there for the sake of emphasis.

To properly represent the extra, absence, transposition, and variation, the development of the Pattern Analysis Software found it necessary to distinguish fully symmetric literary units from those that were not. Therefore, the terms imperfect chiasm and imperfect parallel symmetry are an output of the software development process. The sense is that the word *imperfect* would be less confusing than the more technically correct name asymmetric.

If an extra, absence, or transposition occurs in a chiasm or parallel symmetry, the Pattern Analysis Software requires the structure to be identified as imperfect because the normality has changed: imperfect chiasm or imperfect parallel symmetry. However, if the structure includes a variation that does not disrupt the normal order—it may optionally be rendered with an imperfect label.

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111. Ibid., 102.
112. Ibid., 102.

Most imperfect structures have just one anomaly in each sequence. If there are two substructures in a pericope, each substructure sequence might have one anomaly but seldom two. The lengthy chronology of the kings of Judah, 2 Kings 8:16 - 25:7, is the largest exception.

For the sake of simplicity, substructures are not identified as imperfect in Pattern Analysis, even if an extra, absence, or transposition is present. In Ezekiel 6:1-14, Transposition Where c' is Relocated appears within a parallel symmetry substructure. The transposition occurs in the *c'* element, v. 5A, which would normally be located after v. 6B. The word *imperfect* has been dropped from the substructure, simply calling it a parallel symmetry substructure. The basic structure is a chiasm, an *A-B-B'-A'-SUM* organization, not an imperfect chiasm.

3.6.1. Extra

After my contorted Christmas tree was set on its stand, I used loppers to create a large hole on the lower right side of the tree. After the people arrived, I explained the extra and then pointed to that good-sized hole. I asked, "Why is that there?" One lady who understood the teaching touched an ornament on the tree's opposite side. The ornament had a picture of a newborn baby. She said, "Jesus."

The extra is a most extraordinary literary technique yet found throughout the Bible. When an expected element in an otherwise symmetric structure is not present, Walsh's method states that one should look for an emphasis.[113] If the corresponding element is emphatic, it is rendered as an extra. That is, if *C* is present but *C'* is missing and *C* is emphatic, then *C* is an extra. When *C* is present but *C'* is missing and *C'* is emphatic, then *C'* is an absence. The extra and absence

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113. Ibid., 101-3.

appears consistently throughout the Old and New Testaments, as seen in Section 5.4, *Consistency of Asymmetric Devices.*

> *An extra can be found in chiasms and parallel symmetries. When one element is missing, its conjugate pair is often an emphatic extra.*

To restate this, an example of an imperfect chiasm might be an *A-B-C-X-C'-A'* arrangement, and an imperfect parallel symmetry might have an *A-B-C-A'-C'* organization. The corresponding *B'* element is missing in both examples. That *B* element might be emphatic in which case it is an extra, or it may point to the missing *B'* element which would be a persuasive absence.

Pattern Analysis validates Walsh's observation: with few exceptions, when an element is missing, there is an emphasis. Of those with a missing element, it is much more common for the emphasis to be an extra rather than an absence. The extra is so unusual that many examples are provided here and in Section 4.5.1, *Extra.*

In the example of the paralytic whose sins were forgiven, Mark 2:1-12, <u>Extra: Get Up, Pick Up, Go Home</u>, has an extra in the *B'* element, vv. 10,11. There is no corresponding text in the *B* element. The omission of the *B* element in this literary unit is not the failure of a scribe or a change by a redactor as some scholars might suggest. That extra *B'* element is an intentional literary technique to draw attention to its pair.

The structural case study in Section 3.3.6, *Asymmetric Elements*, discussed the <u>Extra in Acts 2:1-13</u> which is an imperfect parallel symmetry. The missing element is in the *B'* position. In vv. 3,4A, the tongues of fire appeared, rested on the disciples, and they were filled with the Holy Spirit. To some, that might be

considered a later addition to the text—I suggest it is an intentional place of emphasis instead.

Roughly twenty-five percent (25%) of the analyzed pericopes have this literary device named *extra*. They each contribute a persuasive and emphatic flare to their literary units. To me, their appearance is like looking at God's signature.

> *Could the extra be an example where the Holy Spirit used this unique form of emphasis to show His signature on all Scripture?*

The extra can appear in substructures, just as in basic structures. The *b* element, v. 2B of Daniel 5:1-30, Extra in a Substructure, is an example. The persuasive value of *b* is through the lack of text in the *b'* element position. Nebuchadnezzar had purged the temple which would have been a significant offense to the people.

3.6.2. Absence

As stated in the previous section, when a symmetric pair does not exist, it is either an extra or an absence. Regarding that Christmas tree, I told our small home group that it would have made sense if the same hole had been made in the concolor fir on Resurrection Sunday. His absence would seem appropriate in that circumstance: He was not there; He had risen.

> *An absence appears in chiasms and parallel symmetries. It occurs when a special meaning is associated with an element's intentional omission.*

A good police investigator will listen carefully to a suspect's repetition of a story. Is there something extra that is occasionally stated? Is something absent that was expected? Is the sequence of events sometimes transposed? Are there variations to the story when repeated? In Pattern Analysis, we are the investigators.

Absence of A″ in a Parallel Symmetry for Psalm 62:1-12 illustrates the power of the absence. The absence of text in *A″* is a subtle application, one that is easily missed.

When this example is shown to others, they are asked to read first the two *A* and *A′* elements and then the comments to the right about silently waiting. There is no text in the *A″* element. Then they read the three *B* elements about what they pursue and the three *C* elements about trust. I then ask them to reread *A, A′* and *A″*. The question then is, why do they think the *A″* element is blank? Those who do that quick exercise seem to understand the lack of scripture text quickly. Our omniscient Narrator has provided an example of patiently waiting for the LORD. Is there a better way to demonstrate silent waiting?

Two more examples are presented in Section 4.5.2, *Absence.* Some are more dramatic than others. Without this structural analysis of parallelism, the absence might never be discerned. In some ways it is similar to translating a passage from a source language—some nuances from the original text can be totally missed in the translation.

3.6.3. Transposition

For my asymmetric Christmas tree, a lower branch was removed and reattached to a hole drilled higher on the tree trunk. That long branch, hanging over many smaller branches, looked a bit odd, but so did the rest of the tree. My speech got faster. I excitedly asked, "Does this relocation emphasize anything to you?" Someone made a comment about me.

Walsh continues his thoughts about asymmetry by discussing the transposition.[114] A transposition can exist in either a chiasm or a parallel symmetry.

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114. Walsh, *Style and Structure*, 102,110-4.

It occurs when an element is intentionally rearranged to another location. A transposition fits Walsh's statement that an asymmetric element represents a "disruption of pattern" in the storyline.[115]

> *A transposition occurs when one or sometimes more elements are rearranged to other locations.*

Transpositions appear in roughly fifteen percent (15%) of the structures. For an imperfect chiasm, it could be an *A-B-C-X-B'-C'-A'* arrangement because *B'* and *C'* have switched places. In the same way, an *A-B-C-A'-C'-B'* structure might typify an imperfect parallel symmetry with a transposition. The emphasis appears either in the transposed element or in the one that was dislocated. That is, in an *A-B-C-X-B'-C'-A'* structure, either the *B'* or *C'* elements would be emphatic.

To illustrate this, I draw two sets of stairs, each with four steps: *blue-green-yellow-red* and then *blue-green-yellow-red.* That is a typical arrangement in the Bible. A transposition might have the second set reorganized as *blue-green-red-yellow.*

Transpositions are a powerful literary device because they can potentially cause the reader to ponder why something is different. For example, consider Cain-Abel-Cain-Abel-Abel-Cain in Genesis 4:1–5. Cain was born first so he was given the first-son status. In the third mention of the two brothers, vv. 4B and 5, the LORD is said to have greater regard for Abel than Cain. Therefore, the two elements are transposed, Abel before Cain, to portray the LORD's revised viewpoint—the picture of the two brothers changed.

When a transposition is suspected in a structure, certainty of the surrounding conjugate pairs becomes increasingly important. The text in each pair must be

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115. Walsh, *1 Kings,* xv.

clearly similar or antithetical. Otherwise, the problems associated with vivid imaginations are more likely to increase.

The most common transposition is one where two adjacent elements have reversed positions. For example, Psalm 30:1-12, David Danced, a Simple Transposition, is a *SUM-A-B-C-X-A'-C'-B'* structure. The normal organization for Psalm 30 would have been a *SUM-A-B-C-X-A'-B'-C'* structure. The position of *B'* and *C'* elements is switched so that they persuade differently. This is the most common transposition.

There can also be a Transposition in a Substructure, such as the chiastic substructure *a-b-c-c'-x-a'-b'-sum* in vv. 3C to 7 of Ezekiel 6:1-14.

In a few cases, the elements can be significantly reorganized with more than one transposed element. Even greater caution is necessary when this occurs. I refer to these as *irregular* structures. For example, a transposition appears within a substructure of Ezra 4:24-6:22 as An Irregular Transposition, Verses 6:1-11, *a-b-c-d-e-f-g-g'-d'-e'-a'-b'-f'*.

I caution against a temptation to parse most structures as irregular. For example, consider Romans 13:1–10. Someone could submit this as an *A-B-C-D-E-D'-E'-A'-C'-B'-SUM* structure which would be very irregular.

Too irregular   *A-B-C-D-E-D'-E'-A'-C'-B'-SUM*

Better solution   *A-B-C-X-A'-C'-B'-SUM*   where *X* is an *a-b-a'-b'* substructure

This is, therefore, an imperfect parallel symmetry with an *X* center point and a transposition: *A-B-C-X-A'-C'-B'-SUM.* The *X* center point is an *a-b-a'-b'* substructure in the place of the *D-E-D'-E'* elements. It is important to consider the possibility of a substructure.

In the Pattern Analysis Software, the first relocated element is identified as a transposition. Any other elements that are out of their normal position are not

identified. The software checks to see if the student has relocated an element but has not identified it—that would prevent the structure from being validated. For example, to render a chiasm as an *A-B-C-X-B'-C'-A'* would not pass the validation process—it is an imperfect chiasm where the imperfection has likely been missed. Likewise, to render an *A-B-C-X-C'-B'-A'* arrangement as an imperfect chiasm would also not pass the validation check because a stated emphasis may not be appropriate. The advantage of these and other validation checks is to help the student document potentially emphatic anomalies in their analysis.

3.6.4. Variation

The asymmetric Christmas tree had one red light placed towards the top. Ever since my dad passed away many years ago, I selected a concolor fir as my Christmas tree. Unlike many varieties, the needles last a long time, they are soft, and they are bluish-gray, the color of my dad's eyes. With the exception of the one red light, white lights covered those beautiful needles. My friends asked, "Why the red light?" Their eyes were drawn to the unexpected contrast. That red light illustrates a variation, a distinct difference from the otherwise corresponding elements. Variations should be a significant difference from the surrounding, not the antithesis of an element and not a relatively minor change.

In Pattern Analysis, a variation is based on a different or unexpected theme when compared to its corresponding elements. Walsh states this *non-correspondence* would be caused by either a considerable difference in length or a substantial difference in themes.[116] As mentioned in Section 3.2, *Basic Structures and Substructures,* if two corresponding elements have considerable length

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116. Walsh, *Style and Structure,* 101,2.

differences, that is usually caused by a substructure and not an asymmetrical variation. The substructure adds detail to the parent element, not a deviation that adds emphasis to the literary unit. In Pattern Analysis, element length is only considered for a variation when a substructure does not exist.

> *A variation occurs when a pair of elements are substantially different from each other, A-B-C-D-D'-Y'-B'-A' where Y' does not match C, its conjugate pair.*

In a variation, the themes of some elements are distinctly unique thoughts and are not antithetical. Practically speaking, subjectivity is more possible with this literary device. For example, in Luke 9:51-62, Variation in a Parallel Symmetry, is the C'' element sufficiently different from the C and C' elements? There is an element of surprise when Jesus stated in v. 62, "No one, after putting his hand to the plow and looking back, is fit for the kingdom of God." That surprise indicates this is a variation.

Consider the blessings given by Moses over the sons of Israel in Deuteronomy 33:1–29. Eleven of the sons of Israel are mentioned, but two were given notably greater favor: Levi and Joseph. The blessings are far more for those two than the others—they are rendered as a variation.

Variations are found in chiasms, parallel symmetries, and lists. However, they apply when a group of elements is compared to the other; therefore, immediate repetitions should not be expected to contain a variation. More examples of the variation are presented in Section 4.5.4, *Variation,* and Section 6.4, *Parallel Symmetry and Variation.*

A warning about variations seems appropriate. When parsing a literary unit, the variation device should be used sparingly. That is, the themes for all of the

surrounding elements in a literary unit should have clear pairings with each other. The variation should be distinctly different, not just antithetical to its pair.

3.7. Other Structural Devices

Besides the lettered, asymmetric, and non-lettered devices described above, there are two ways these structured themes may be combined. A composite combines more than one basic structure in a literary unit, and a structure split identifies a break in a literary unit where it is separated into two parts. Section 4.8.4, *Link*, presents a third method which connects the emphasis in an Old Testament pericope with one in the New Testament.

3.7.1. Composite

Each pericope usually contains just one basic structure which extends from the beginning to the end. It is deemed a composite when two or possibly more basic structures about the same topic are combined into one literary unit. Walsh uses a similar name, "composite symmetry."[117] For example, a composite might include a parallel symmetry and an imperfect chiasm, both basic structures. In this way, a pericope with one topic may have two (or more) basic structures that extend from the beginning to the end.

> *A composite combines two or possibly more basic structures about the same topic into a literary unit.*

See the example of a Composite With Two Parallel Symmetries in John 20:19-29. In that pericope, Jesus presented two signs: He breathed the Holy Spirit on them (a parallel symmetry from vv. 19–23), and He had Thomas touch the holes in His hands (an imperfect parallel symmetry that covers vv. 24–29). These

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117. Walsh, *Style and Structure,* 81.

two basic structures belong to one literary unit because they describe the same topic: Jesus's supernatural appearance to the disciples. They are not common.

3.7.2. Structure Split

In great literature, it is common for a sequence, scene, or thought to be presented, placed on hold to discuss something else, and then returned to the first sequence. This is termed a structure split in Pattern Analysis. An example is Structure Split: Parable of the Tares, Matthew 13:24-30, 36-43.

The structure split is that portion between vv. 30 and 36. The challenge with this tares parable is there are three interwoven parables. That is, a parable is stated in vv. 24–30, a second and third parable with a brief discussion about prophecy are a deviation in vv. 31–35, and then the parable interpretation resumes at v. 36.

> *A structure split suppresses non-relevant verses about a topic. It is a placeholder that allows all relevant elements about a topic to be together.*

The development of the Pattern Analysis Software led to this mechanism where a topic is continued at a later location within a book. If great literature uses this writing technique, it seems readers of biblical literature should allow the same. They are particularly prevalent in the book of Matthew but are found throughout the Bible.

Bauer and Traina identify a similar device called an "intercalation" which describes a deviation. They wrote, "Intercalation is the insertion of one literary unit in the midst of another literary unit. It usually means a splitting apart of a narrative in order to interpose another narrative within it, causing the reader to pause and

to ponder the relationship between the intercalated material and the material that surrounds it." [118]

A structure split is a connective mechanism for the surrounding material whereas an intercalation is the portion in the middle. A structure split can bypass many topics whereas an intercalation typically involves one subtopic. Sometimes the theme of a literary unit is continued many chapters later. The structure split identifies that other topics are present so that all the relevant verses about the initial topic are together. One line marks the structure split so that the emphatic voice of the Holy Spirit may be more readily understood.

The beginning and end of most of Paul's epistles are examples of a structure split. In those, the salutation of grace and peace at the beginning is paired with a corresponding valediction of the same essence at the end. For example, see 2 Timothy 1:1,2; 4:9-22, Structure Split for Beginning and End of a Pauline Epistle.

A more complicated example appears in the story of the twelve stones placed in the Jordan River, Joshua 3:12; 4:1-9,19 – 5:1, Two Structure Splits. Chapters 3 and 4 of Joshua are split into three pericopes, each with structure splits:

> The crossing of the Jordan (v. 3:1–11,16,17; 4:10)
>
> Twelve stones were taken from the riverbed (v. 3:12; 4:1–9,19 – 5:1)
>
> The priests stepped into the water which was cut off into a heap (v. 3:13–16; 4:18)

The book of Matthew has many structure splits as do 1 and 2 Kings—a literary unit is often started in one place and continued in another. That technique appears in other books but with much less frequency.

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118. David R. Bauer and Robert A. Traina, *Inductive Bible Study: A Comprehensive Guide to the Practice of Hermeneutics* (Grand Rapids: Baker Academics, 2011), 121,122.

A word of caution may be appropriate here. Some students may too easily employ the structure split in their analyses. The rigor of Pattern Analysis calls for the preservation of each literary unit's logic for the chiasms and parallel symmetries, appropriateness of the literary unit's rhetoric, and analysis of chapters surrounding the literary unit (preferably the entire book). Those portions identified as emphatic (Chapter Four, *The Rhetorical* Model) should make sense based on those rules.

4. The Rhetorical Model

When we look around our homes, we usually don't concentrate on the wood that holds the building together, the roof that prevents water from coming inside, the wires that carry the electricity, the pipes that bring water to the faucets, or even the windows that keep out the weather when it is either too hot or too cold. Those are the necessary structural items so that colorful carpets and upholstery and curtains and wall hangings and light fixtures and kitchen appointments and bedspreads and towels and … create a picture of our homes. The items we see are rhetoric that persuades us to feel comfortable where we live.

4.0. Overview of the Rhetorical Model

The rhetorical model was initally motivated by the work of Walsh. Scholars who preceded him often focused on an emphatic center point within a chiasm. Walsh introduces asymmetry and other literary devices that compose an emphatic model.[119] Pattern Analysis modifies Walsh's approach in certain ways in a search for emphasis within each literary unit. The rhetorical analysis is prose, an analyst's attempt to document what the Holy Spirit seems to be emphasizing to the reader.

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119. Walsh, *Style and Structure*, 8.

This chapter explores how locations within structures can lead to a student's greater understanding of the Holy Spirit's rhetoric.

> *The end result of Pattern Analysis is not the structure; it is the student's understanding of the Holy Spirit's rhetoric.*

4.0.1. Background of the Rhetorical Model

The search to understand the Bible's emphasis is hardly new to Pattern Analysis. Ryken wisely observes, "Rhetoric means two things to literary critics—certain forms or devices (such as dramatic irony or repetition) or the persuasive techniques by which authors or speakers influence their readers or listeners to agree with their viewpoints." [120] In Pattern Analysis, the perspective is the latter.

The view here is that God attempts to influence people by using His persuasive tools through the voice of the Holy Spirit. It is primarily based on the results from the literary structure model, Chapter Three, *The Structural Model.* Once the literary structure is established, potential rhetoric locations are inquired for their persuasive value. These locations are often based on Walsh's methods for emphasis. [121] His observations about emphasis led to my research question, "Does Jerome Walsh's methodology in *Style and Structure* apply to every verse in the Bible, or are modifications necessary?" In particular, are his statements about emphatic locations consistent throughout the Bible?

Walsh does not mention the voice of the Holy Spirit; that is my addition. I was motivated to find out if these places of emphasis somehow pointed to the Holy Spirit's strong words.

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120. Ryken, *Handbook of Literary Forms*, 176.
121. Walsh, *Style and Structure*. 8,11,14,26,37,52,57,72,73,101-3,107,110-4,145.

An example of rhetorical persuasion is Rotherham's *Emphasized Bible*, published in 1902. It presents various techniques that accentuate the English translation based on the Bible's original languages.[122] Another example is Hill and Archer's *Discovery Bible*, an online tool for discovering emphasized words.[123]

Martin argues for adding pathos to the analysis of the Bible's rhetoric. He encourages the rhetorician to search for "hope or despair, love or hate, trust or fear, admiration or scorn, pride or shame, joy or despondency," among other examples. He hopes the text's content will reveal that rhetoric.[124] Pattern Analysis encourages an emotive response to the text as appropriate.

With few exceptions, the writings of biblical scholars about literary structure focus on the structure's organization: how the *A*, *B,* and *C* elements are arranged and interrelated. Literary structures can be uncommonly beautiful, but those analyses often do not address how the structure can move individuals.

Pattern Analysis takes a more holistic approach. It recognizes that structural analysis is necessary to grasp the more important points within each pericope. It suggests that the analyst should then look in specific locations within the structural analysis for possible emphasis by the Holy Spirit.

4.0.2. Rhetorical Methodology

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122. Joseph Bryant Rotherham, *Rotherham, Emphasized Bible: A Translation Designed to Set Forth the Exact Meaning, the Proper Terminology, and the Graphic Style of the Sacred Original,* (Grand Rapids: Fleming H. Revell, 1902; Reprint, Grand Rapids: Kregel Publications, 1959).

123. Gary Hill, *The Discovery Bible,* (La Habra, CA: The Lockman Foundation, 1987) and The Discovery Bible, https://discoverybible.com, accessed Nov 11, 2023.

124. Lee Roy Martin, *Rhetorical Criticism and the Affective Dimension of the Biblical Text,* (Unisa, South Africa, 2014), 344,5, accessed Dec 5, 2022, Academia.edu.

Pattern Analysis is interested in hearing and understanding the voice of the Holy Spirit in the text. It builds upon the synergy of God's Word and the individual—how the Holy Spirit's structural organization persuades an individual. These organizations include a chiasm or an imperfect chiasm, a parallel symmetry or imperfect parallel symmetry, a substructure, an asymmetry, a summarization, and other structural organizations. The question becomes, Why is the text positioned that way? The Holy Spirit's rhetoric may be discerned by looking at select locations within a structure.

The [Green Rhetoric Box with Uppercase Words](#), shown on the right side of the 1 John 4:7-19 webpage, includes my understanding of the Holy Spirit's rhetoric. In this example, seven (7) numbered *rhetoric locations* are identified, such as 2) or 6). Within each rhetoric location are one or more uppercase words that I identified as persuasive. The example [Opening Summary and Two Amplifications](#) shows three rhetorical literary devices for vv. 7B-10.

Once the structural analysis is completed and validated (Section 3.1, *My Structural Process),* a list of [Potential Rhetoric Locations](#) is produced. Not all potential rhetoric locations are emphatic or persuasive—the analyst must decide which of those add strong value to the pericope. While the First/Last A, A' elements (vv. 12A and 17B) of 1 John 4:7-19 are listed as a potential rhetoric location, I did not consider them to be a particularly strong statement of persuasion. Someone else might not agree with me, but this is my analysis and not theirs. On the other hand, I suggest the [Two B Corresponding Elements](#) have strong emphatic value. The rhetorical analysis is documentation of what persuaded the analyst.

The generated list of Potential Rhetoric Locations is unique for each pericope. Based on the identified structure, certain rules are presented which are checked for their applicability. Those rules are documented in the remainder of this chapter.

Rhetoric is documentation of how the text emphasizes and persuades. Based on the structure and other techniques, it is a collection of thoughts that may be sufficient in themself. The rhetorical response is a person's identification of what the holy text says and how they received it.

The documentation of rhetoric looks at devices such as a summarization. That written analysis will hopefully engage our minds and reveal an improved understanding of the text. Each documentation of the appropriate devices searches for the emphatic value within each literary unit. They ask why they are there and what is being communicated through them.

> *In Pattern Analysis, the student's documentation of rhetoric is an opportunity to grasp a more profound understanding of the Holy Spirit's messages.*

Through this process, the Holy Spirit can open minds and spirits to see something new or unexpected through that rhetoric. Further, the documentation of rhetoric can contribute to the refinement of structural analyses.

What does "rhetorical" mean and how does it differ from "emphasis"? Rhetoric is those thoughts and ideas within a pericope that may particularly persuade us of truths within that textual unit. It is those portions that can move us towards greater insight and understanding. It is similar to the central arguments in a legal case that lead to an emphatic conclusion. The emphasis allows us to shake our heads in affirmation of that lesson.

The words rhetoric and emphasis are sometimes interchanged in this manuscript because to do otherwise may be an unnecessary splitting of hairs. What

one calls emphatic, another might call persuasive or highly persuasive. Each response is potentially a result of the Holy Spirit's prompting.

4.0.3. List of Rhetorical Model Devices

The rhetorical model is a mix of twenty-four (24) structural and rhetorical devices. The chart Literary Devices for the Rhetorical Model identifies nine (9) structural devices and fifteen (15) rhetorical devices that potentially exist in any literary unit. That online version includes an example of the rheroric for each.

Structural Devices:

Absence—Applies to chiasms and parallel symmetries; the missing element is significant.

Closing summary—A concluding emphasis at or near the end of a literary unit.

Extra—Applies to chiasms and parallel symmetries; the pair to the missing is significant.

Frame—The repetition of a theme that surrounds a structure; may be emphatic.

Opening summary—An introductory emphasis at or near the beginning of a literary unit.

Parenthesis—Sometimes emphatic annotation of text; it explains related information.

Substructure summary—An emphasis at the beginning or end of a substructure.

Transposition—Applies to chiasms and parallel symmetries, a relocation of an element.

Variation—One element in the pairing is significantly different from the other(s).

Rhetorical Devices:

Amplification—Often applies to immediate repetitions; the second part embellishes the first.

Center point—Applies to all structures, frequently an *X*; a place of emphasis or turning point.

Comparison—Two or more sequences with similar themes.

Contrast—Two or more corresponding elements with opposing themes.

Correlation of sequences—Applies to chiasms and parallel symmetries; *A-B-C* vs. *A′-B′-C′*.

Corresponding elements—An emphatic comparison or contrast to a conjugate pair.

First/first—Applies to parallel symmetries; an emphasis in the two *A* elements.

First/last—Applies to chiasms; an emphasis in the two *A* elements.

Imperative—An element with an imperative verb that indicates a strong directive or command.

Intensification—An escalation of themes from beginning to end, or outside to middle.

Interjection—The word *behold* often points to important words that follow.

Last/last—Applies to parallel symmetries, an emphasis in the last conjugate pair.

Link—A connection of an Old Testament pericope from the New Testament which can add emphasis to the New.

Question—Those queries which cause the reader or listener to slow down and reflect.

Repeated Phrase—A restatement of the same words or theme.

Depending on the structure, only certain rhetorical devices will apply. For example, a chiasm can have two first/last elements, a center point, and it may have corresponding elements. However, it would not have two first/first elements because they apply to parallel symmetries. These are locations where emphasis might be found. Depending on other distinctions, additional emphasis may be found in that pericope.

4.1. My Rhetorical Process

The analysis of patterns using this methodology should not stop when the structural analysis is completed. Yes, there is good meat in the structure, sometimes excellent meat. The analyses of rhetoric can take our thoughts from the logical and mathematical side to the more discerning and literary side.

> *While the structural analysis is based on logic and relationships, the analysis of rhetoric combines those patterns to discern greater meaning from the text.*

The following describes my process to document the rhetorical emphasis. Once the structure has been created and has passed all validation criteria, a dynamic HTML webpage such as Potential Rhetoric for 1 John 4:7–19 is available. This computer-generated list of potential rhetorical locations—shown on the right-hand green box of the webpage—can be used to document the rhetoric. That list identifies places to check for their contribution to persuasion and emphasis. As a narrative, the student then describes which locations are emphatic and why. In this way, this methodology repeatedly helps discern more of the Holy Spirit's revelation.

A notepad-like editor is used within the Pattern Analysis Software for the documentation. (An enhancement might be integrating a word processor into the software). By documenting this, the rhetoric can be searched along with other

literary units, a rudimentary validation can be performed, and the rhetoric's locations can be saved for further analysis. See [Rhetoric for 1 John 4:17–19](#).

Each analysis is an attempt by an analyst to explain how these rhetorical devices influence one's understanding of the passage. While a collection of students might reveal some similarities with their analyses, individuality is also important.

Within the documentation, an introductory paragraph presents the name of the basic literary device with uppercase letters and any general comments about the literary unit. Each subsequent paragraph is assigned a sequential item number which should help the analyst with diagnostic issues. At least one rhetorical device must be entered using uppercase letters within each numbered item. The validation checks for the presence of those uppercase words that are then compared to the structure for possible mistakes. For example, if a closing summary is identified in the rhetoric but one is not identified in the structure, then a diagnostic is presented with that impossibility. Many other potential mistakes are checked in that software.

> *If a verse seems particularly emphatic but does not follow the rules for the related literary devices, there likely is a better way to approach the structure.*

If the normal locations for persuasion do not seem emphatic, try again. Go back to the structural analysis and refine the previous effort. Some elements may be regrouped or adjusted for better consistency. Chiasms might be changed into parallel symmetries or vice versa simply because the rhetorical documentation clarified the structure. Boundaries of literary units might be altered so that a closing summary may be included. Two literary units might be combined into one for greater clarity. This all is to say that a rhetorical analysis can reveal more than just what is persuasive. In that way, the rhetorical analysis can be a self-check on the

quality of the structural analysis. In ways only God fully knows, the emphasis begins to speak to us personally.

Emphatic words can express special meanings in the structures. Many nuggets may be found in those potentially emphatic locations. *For the word of God is living and active and sharper than any two-edged sword,* Hebrews 4:12.

4.2. Rhetorical Case Study

The [Completed Analysis of Acts 2:1-13](#) shows the end product of Pattern Analysis. These same verses were previously presented in Section 3.3, *Structural Case Study*. The question in Section 4.0.2, *Rhetorical Methodology,* asked why these structures exist and what is individually communicated through them. The response below is a recollection of how the Acts 2:1-13 literary unit persuaded me.

The documentation began with the list of potentially significant locations that appear in the right-hand green box of that webpage: [Potential Rhetoric for Acts 2:1-13](#). Note how, when one of the potential rhetoric is clicked—such as Extra B, (v3,4A)—a definition of that rhetorical device is presented.

Acts 2:1-13 is not an overly complex literary unit: an imperfect parallel symmetry with an *A-B-C-A'-C'-SUM* arrangement. Due to its brevity, many of these elements partake in the pericope's rhetoric. In more extended structures, additional elements typically play a minor role in the rhetoric. All locations in this pericope are significant.

In the blue paraphrase on that webpage, three elements are marked with the word *QUESTION*. Those questions were also significant. Therefore, this description of rhetoric includes five literary devices: First/First, Extra, Last/Last, Closing Summary, and Question.

The closing summary in vv. 7–12 provided a fresh understanding. I had read these verses many times before and had concentrated on the evidence of tongues and the filling of the Holy Spirit as emphasized in vv. 3,4A, the extra. This time, "bewildered" in v. 6 and the closing summary in vv. 7–12 stuck out. I saw the effect of this supernatural miracle on the crowd in a new way. Just as the crowd was in awe, I was struck by a similar awe. The Holy Spirit redirected my thoughts and understanding: the crowd's awe in the closing summary was equally supernatural.

4.2.1. First/First

The Emphasis in the First/First Elements, A and A′, describe the loud sound at the time of Pentecost. The words *suddenly* and *a violent rushing wind* in v. 2 create an engaging and emotive sense. The wind filled the whole house. Naturally, the crowd rushed to that location. Note how I personalized the rhetoric documentation by stating I had become engaged in the story—the rhetoric is one's personal understanding.

4.2.2. Extra

The Emphasis in the Extra B Element, v. 3,4A, was explained in Section 3.3.6, *Asymmetric Elements*. It was not happenstance; it was intentional. There are many instances throughout the Bible such as this where the lack of text has pointed to a rhetorical emphasis. The description of the fire which rested on everyone was again emotive to me.

4.2.3. Last/Last

For the Emphasis in the Last/Last Elements, C and C′, the word *bewildered* in v. 6B is also emotive. They understood each other's languages. It spoke to me as the reader, for they, too, were bewildered by this special event.

4.2.4. Closing Summary

Summarizations, by their nature, add an emphatic flair to literary units. In this case, vv. 7–13, the Emphasis in the Closing Summary is a chiasm substructure. The two *FIRST/LAST* elements, *a* and *a′*, introduce the reader to the crowd's amazement; the *x CENTER POIN*T is a repetition of many people groups; and the *SUBSTRUCTURE SUMMARY* in v. 13 is a cynical contrast to the amazed others in the crowd. Each of these helped me receive an understanding of that second miracle: it is likely that some of those who called for the crucifixion of Christ now had their spirits opened.

4.2.5. Question

As the structure is discovered, a check should also be made for the three grammatical devices: imperative, interjection, and question. These devices will be used in the rhetorical analysis (Section 4.6, *Grammatical Devices*). In Acts 2:1-13, Three Questions are presented: vv. 7, 8, and 12. Some questions are designed to ask the reader to pause and reflect on their answer. In these questions, the text is intended to slow the reader down and cause them to read the context, listen to what the Spirit is nudging them, gain a fresh understanding, and then respond. Questions often add to the persuasion, but it is a mistake to say that most questions are emphatic.

4.2.6. Documentation of the Rhetoric

Based on the above documentation for the Documentation of the Rhetoric for Acts 2:1-13, this pericope has more than one emphasis. Nine are listed based on their uppercase lettering.

Note that this documentation did not attempt to reference extratextual sources or even other pericopes outside Acts 2:1–13. It neither includes any word studies (although it could) nor pays special attention to imagery or alternative

viewpoints. It simply reviews how this Bible student derived unique understandings based on the previously performed structural analysis.

4.3. Rhetoric for Lettered Devices

As stated previously, Pattern Analysis searches for the Holy Spirit's persuasive and emphatic rhetoric based on a structure's organization. Scholars such as Dorsey guide the analyst to *the one most important* location within a literary unit.[125] Pattern Analysis recognizes that, typically, there are multiple important locations in a literary unit. Pattern analysis raises two questions: Which locations are persuasive, and what do they emphasize? Students are asked to describe how the Holy Spirit moves them. In this way, the Bible can be more personal in meaning and application.

> *Rather than one location for emphasis, Pattern Analysis leads the analyst to search for multiple rhetorical locations in every pericope.*

These locations contribute to the student's overall persuasion and emphasis of a literary unit. As of this writing, there are, on average, 7.5 emphatic locations per pericope in the Pattern Analysis Database. The Acts 2:1–13 case study for Section 4.2, *Rhetorical Case Study*, has nine (9) distinct rhetorical locations. This approach may be a closer reading of the text than many people typically perform.

The search for the Holy Spirit's persuasion also leads to a potentially different mindset. The study of Acts 2:1–13 does not look at what Dr. Luke experienced or recalled. It does not look at other Bible books or perform a study of select words. It is a verse-by-verse search for what the reader perceives in the Holy Spirit's emphatic words to Dr. Luke. It is a search for the Holy Spirit's rhetoric.

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125. Dorsey, *Literary Structure*, 40,41.

4.3.1. Center Point

One of the first places to look for emphasis is the center point. Not all structures will have one, but they are generally emphatic when they exist. Emphatic center points are very common in chiasms, but parallel symmetries, immediate repetitions, and lists can also have an emphatic X or x center point.

> **Chiasm**—The first scenario is those found within a chiasm. Many literary structuralists distinguish between concentric and chiastic structures, as mentioned in Section 3.4.1, *Chiasm.* This analyst found that the distinction is too narrow and inconsistent—therefore, both are chiasms in Pattern Analysis. A chiasm can be either a single X or an x if it is a substructure, a pair such as the D and D' elements in an *A-B-C-D-D'-C'-B'-A'* structure, or the b and b' elements in an *a-b-b'-a'* arrangement.

> Rather than being concerned about whether there are two center points or one, I suggest it is more important to identify the persuasive message flowing from that center.

> The structure for Luke 11:14-26 presents A Chiasm Center Point with Two D Elements focusing on a kingdom and house divided will not fail. In comparison, 2 Chronicles 5:2-14 presents A Chiasm Center Point with One X Element, a statement that Solomon and the people had been sacrificing many, many sheep and oxen.

> **Parallel Symmetry**—Psalm 30:1-12 illustrates An X Center Point in a Parallel Symmetry, emphasizing that the LORD made David strong. With very few exceptions, the X center point is in the exact middle of the sequence.

Immediate Repetition—The example in v. 8B of 1 Corinthians 6:1-11, An X Center Point in an Immediate Repetition, emphasizes the offense caused to fellow brothers.

List—The fourth type of basic structure, a list, is exemplified in 2 Timothy 1:1,2; 4:9-22, An X Center Point in a List with a Substructure. While the X center point is more often in the basic structure, the center point can also be within a list substructure.

4.3.2. First/Last

Walsh identifies that chiastic structures often have what Pattern Analysis terms a *first/last* emphasis, the A and A' elements.[126] Bauer and Traina present this same emphasis.[127] The first/last emphasis does not apply to parallel symmetries, immediate repetitions, or lists. Pattern Analysis states that a chiastic structure's first/last elements are to be checked for emphatic value. Including the chiastic substructures, about sixty percent (60%) have a first/last emphasis.

> *The first/last rhetoric device only applies to chiasms. The first/last positions should always be checked for rhetoric value.*

A simple example of the First/Last Emphasis appears in Matthew 12:9-21. The emphasis is seen in the contrast between the withered hand in A and his restored hand in A'.

Note especially that the emphatic value of the substructure should be included when looking at the first/last for a basic chiasm with a substructure. For example, when the ark was brought into the temple in 2 Chronicles 5:2-14, the First/Last

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126. Walsh, *Style and Structure*, 14.
127. Bauer and Traina, *Inductive Bible Study*, 121.

Emphasis with a Substructure stresses the great celebration with lots of singing. That gathering of people and their singing is best seen in the *A′* element (vv. 11–13) where the substructure gives that detail. The first/last emphasis is therefore found in vv. 3 and 11–13.

4.3.3. First/First and Last/Last

Just as a chiasm will often emphasize the center point and the first/last, a parallel symmetry has its equivalent places of emphasis. That is, just as an analyst should look at each *A-B-C-D-D′-C′-B′-A′* chiasm to see if there is an emphasis in the *D-D′* center point and the *A-A′* first/last elements, so too an *A-B-C-D-A′-B′-C′-D′* parallel symmetry should be investigated for rhetorical value in the *A-A′ first/first* and *D-D′ last/last* locations. This also applies to parallel symmetry substructures.

> *The first/first and last/last rhetorical devices apply only to parallel symmetries. The last/last emphasis is more frequent than the first/first.*

Pattern Analysis shows that the last/last elements in the sequences (the two *D* elements in an *A-B-C-D-A′-B′-C′-D′* arrangement) are often emphatic, and the *A-A′* first/first elements can also be emphatic. That is, sixty percent (60%) of the parallel symmetry structures and substructures have a last/last emphasis, and twenty-five percent (25%) have a first/first emphasis. A first/first emphasis seldom occurs without a last/last emphasis.

A first/first emphasis is illustrated in Genesis 2:18-25, First/First Emphasis: A and A′, and a last/last persuasion for the same pericope is shown in the Last/Last Emphasis: C and C′. The problem of aloneness is stated in the first/first, that man had helpers with the animals He created but no suitable human helper. Adam, the first man, named all the living creatures in *C* of the last/last, and he named the

woman in the second part, *C′.* Some might call the two *C* elements emphatic and others might not. Adam's choices of names do not seem emphatic, but the likeness of woman to man, *bones of my bones, flesh of my flesh,* may be considered part of the Holy Spirit's persuasion.

A second example is from Isaiah 56:1-7, First/First Emphasis with a Substructure, which is rendered as an *A-B-A′-B′-SUM* parallel symmetry. The two *A* elements identify some attributes of the one that walks in righteous obedience: he keeps the sabbath, stays away from evil, and keeps His covenant. To that one, v. 5 states he will be blessed with an everlasting name. Therefore, the two *A* elements qualify for first/first rhetorical significance.

Regarding the two *B* elements, they discuss the foreigners and eunuchs who have joined the LORD and have not drifted away. These foreigners do not come from the Jewish bloodline but have joined with the LORD. They "minister to Him, and to love the name of the LORD" (v. 6). Therefore these two *B* elements of Isaiah 56:1-7, Last/Last Emphasis, also have rhetorical significance.

Note that in both of these examples, the rhetoric builds towards a summarization (Section 4.7.2, *Intensification*). The first/first and last/last in these two examples support that more significant and potentially more emphatic position.

4.3.4. Corresponding Elements

Also known as conjugate pairs, corresponding elements are any two elements that are paired with each other. Technically speaking, a frame/frame, first/last, first/first, and last/last pairing are corresponding elements, but they already have a name in the context of Pattern Analysis. Instead, Pattern Analysis refers to corresponding elements as any conjugate pair that is not named. The significance

of these corresponding elements is that they may have rhetorical value and should be checked for that potential. For example, in a chiastic *A-B-C-X-C'-B'-A'* structure, the two *B* corresponding elements might add considerable conviction to the reader or listener.

> *At least three elements are required for a corresponding element in chiasms or parallel symmetries. That is, the B element in A-B-C or the b element in a-b-c.*

Early in the development of Pattern Analysis, the *A-B-C-C'-B'-A'-SUM* chiasm in Acts 1:1-12, [Two B Corresponding Elements in a Chiasm](), was challenging. The two *B* elements are highly emphatic but are neither a first/last nor a center point. The first/last *A* and *A'* elements release the apostles to all parts of the earth, and the center point's *C* and *C'* elements instruct the apostles that they are not to know future dates and times. But the two *B* elements foretell the coming baptism of the Holy Spirit and His associated power that would come upon them. That led to a search for other similar situations—the discovery was that they could be an integral part of the rhetoric, not to be discounted. Those situations are deemed corresponding elements in Pattern Analysis.

Some corresponding elements have emphatic rhetorical value, some do not. Matthew 13:24-30; 36-43, [Non-emphatic Corresponding Elements, B and B'](), reveals the subjectivity of the rhetorical analysis. To me, the two *B* elements are essential to the story because the enemy had planted some weed seeds, later explained as sons of the evil one. However, my rhetorical documentation does not include those two *B* elements although someone else might do otherwise. The *B* elements are necessary to the story, but they do not drive towards the substructure summary, "The righteous will shine forth as the sun" (v. 43). They do not touch me with the same impact.

Another example is the two corresponding *B* elements in Matthew 16:13-28, Two B Corresponding Elements in a Parallel Symmetry, and the *C* elements in the same pericope, A Second Example of Corresponding Elements in a Parallel Symmetry. Many people would likely consider *B* and *B'* to be emphatic because the Father announced to Peter that Jesus is the Messiah, and Satan told Peter that his thoughts were inconsistent with God. Similarly, the *C* and *C'* elements would be considered emphatic because they discuss the building of the church of Jesus Christ. In addition, this parallel symmetry, *FRAME-A-B-C-D-FRAME-X-A'-B'-C'-D'-SUM,* has rhetorical value in the question/answer of the frame, the last/last, the *X* center point, and the closing summary. Nearly every part of this pericope plays a persuasive role.

Likewise, I rendered the two *b* elements within the parallel symmetry substructure of Ezekiel 6:1-14, Corresponding Element Emphasis in a Substructure, as emphatic: their altars will be destroyed. There are two other locations within that parallel symmetry: the first/first *a* elements state that their high places will also be destroyed, and the last/last *c* elements are a prophecy that Israelites would be laid dead before the altar.

4.3.5. Correlation of Sequences

A correlation of sequences can appear in chiasms, parallel symmetries, and immediate repetitions. It is a block comparison between one set of elements and another. Whether in a basic structure or a substructure, it looks at the similarity or contrast between *a-b-c* and *c'-b'-a',* or between *a-b-c* and *a'-b'-c',* or between *a-a'-a"* and *b-b'-b".* This emphasis is to be found in the comparison of the sets.

> *A correlation of sequences is a block comparison between two or more sets of elements. It can exist in chiasms, parallel symmetries, and immediate repetitions.*

Psalm 100:1-5, Correlation of Sequences in an Immediate Repetition, compares two responses to the LORD, one joyful and the other thankful. As with other pericopes in the Bible, the correlation of sequences works with the different emphases in the unit. In this rhetorical correlation of joy and thankfulness, an X center point emphasis distinguishes our God from humanity, and a closing summary in v. 5 reminds us of His eternal love.

It is a mistake to suggest that the place of emphasis for chiasms and parallel symmetries is to be consistently found in either the center point or the two A elements. Not always. Instead, the first half of a chiasm may be correlated with the second. That is illustrated in 2 Timothy 1:1,2; 4:9-22, a Correlation of Sequences in a Chiasm Substructure. In that substructure, the a-b-c elements are past tense which identifies what the LORD has done. In contrast, the a'-b'-c' elements discuss future provisions from the LORD.

Another correlation of sequences appears in Proverbs 4:10-27, Correlation of Sequences Emphasis in a Parallel Symmetry. In these eighteen verses from Proverbs, there is a contrast between the A-B-C path of the righteous and the A'-B'-C' path of the wicked. There also is a last/last emphasis in C and C' which compares the life given to the righteous who receive instruction with the consequences given to the wicked.

4.3.6. Linear Sequences

Whereas a chiasm may have an emphasis in the first/last positions and a parallel symmetry in either or both the first/first or last/last positions, I suggest no element is of greater importance than the other in a list unless the Bible tells us differently. In 1 Corinthians 13:13, love is the most important and greater than faith and hope. Therefore, when considering the fruit of the Spirit in Galatians 5:22 and 23, love is of the utmost importance.

Usually, other locations within a list may hold an emphasis: a surrounding frame, a summarization, or an occasional X center point. For example, in Amos 4:1-13, List With a Frame and a Summary, a frame surrounds a list of what the LORD will do in His holiness to Israel. The closing summary, also part of the list in v. 13, presents some attributes of God.

A list is found in the instructions of 2 Timothy 1:1,2; 4:9-22, as a List With a Frame and an X Center Point. The frame reminds the reader to remember God's grace, mercy, and peace. The X center point in vv. 4:16–18 is a place of emphasis on how the Lord rescued Paul and will again in the future—to God be the glory!!

4.4. Rhetoric for Non-Lettered Devices

The six non-lettered devices—three summarizations, preliminary, frame, and parenthesis—are presented in Section 3.5, *Structure for Non-Lettered Devices*. A summarization can appear at the end of a pericope or less frequently at the beginning; the preliminary statements typically include background information; a frame thematically restates an initially strong beginning statement with a corresponding end; and a parenthetical note can be added for increased understanding within a structure. The rhetoric for these five devices documents how the text adds persuasion.

4.4.1. Summarization

Summarizations—closing summaries, opening summaries, and substructure summaries—are described in Section 3.5.1, *Summarization*. The presentation of the letters *SUM* or *sum* in a structure indicates it is a summarization.

> *The opening summary, closing summary, and substructure summary are powerful rhetorical devices in biblical literature.*

Eighty percent (80%) of the structures have either an opening summarization or a much more common closing summarization. Many times, the literary unit drives towards the closing summary rather than an opening summary. All summarizations have been found to be emphatic.

Three examples of the rhetoric for summarizations are:

Emphasis in a Closing Summary, Lamentations 1:1-9, how Jerusalem sinned greatly and became unclean, despised, fallen, and without a comforter.

Emphasis with a Closing Summary with a Substructure Summary, Revelation 10:1-11, where John ate the little book.

Emphasis in an Opening Summary with a Substructure, Isaiah 42:1-9, a depiction of how *My Servant* (Jesus) and *My Spirit* (Holy Spirit) will appear.

4.4.2. Preliminary

While the contents of a preliminary can be emphatic, the preliminary element itself has not been found to be emphatic. Preliminaries, as stated in Section 3.5.2, *Preliminary*, typically contain background information needed for the remainder of the pericope—they are often facts. There are no instances in the Pattern Analysis Database where the preliminary element was rendered with emphatic value. Two examples are provided.

Preliminary With No Persuasive Value, Luke 11:1-13, a disciple requested a teaching on prayer, but that simply opens up the story for Jesus' response.

Emphasis in the Substructure of a Preliminary, 1 Corinthians 6:12-20, is a promise that God's power will raise us up, just like Jesus.

When a substructure is a subset of the preliminary, the normal locations for emphasis should be checked. If the preliminary's substructure contains some form

of persuasive influence for the pericope such as center point or first/last, they should be documented in the rhetoric.

> *Because preliminaries are introductory or background information, they are not emphatic in themselves. However, some substructure elements within the preliminary may be emphatic.*

4.4.3. Frames

Section 3.5.3, *Frames,* describes a frame as a pair of themes that surround a sequence. Many frames are emphatic, some are not. Roughly seventy-five percent (75%) of the frames in the Pattern Analysis repository are emphatic. The analyst is encouraged to decide whether or not there is strong persuasive value in each frame.

> *Frames, which surround a series of lettered basic elements or substructure elements, are many times emphatic.*

Three examples are:

A Non-emphatic Frame in a Substructure, Luke 9:51-62, uses similar thoughts in vv. 51B and 56B, but they are not emphatic.

An Emphatic Frame that Surrounds all Lettered Elements, 1 John 4:7-19, teaches about love to others because of God's love for us.

An Emphatic Frame that Surrounds Part of a Structure, Jeremiah 28:1-17, delineates Hananiah's false prophecy from that given through Jeremiah.

4.4.4. Parenthesis

There are few parentheses in the Pattern Analysis repository, and an even fewer number seem emphatic. One that stands out is found in 1 John 4:7-19, An Emphatic Parenthesis. The words in v. 18, "There is no fear in love; but perfect

love casts out fear, because fear involves punishment, and the one who fears is not perfected in love," are particularly strong. It is parenthetical because the discussion of fear is unlike the pericope's other encouraging words about love.

4.5. Rhetoric for Asymmetric Devices

Referring back to Walsh's statement, he states, "Asymmetry can be one of the most forceful stylistic devices in the biblical Hebrew narrative." [128] Restated into the context of Pattern Analysis, "Asymmetry can be one of the most forceful stylistic devices in the entire Bible." These imperfect arrangements are "most forceful" because the deviations point to strong, emphatic, and persuasive values.

Asymmetry is most commonly found in chiasms and parallel symmetries.[129] Three out of ten have an *imperfect* (asymmetric) arrangement.

What human author would regularly organize their thoughts as a chiasm or parallel symmetry for the sake of emphasis? Then, to add additional emphasis, an imperfection would be used to stress certain thoughts. Pattern Analysis finds that most instances of missing elements are there for the sake of emphasis. This use of asymmetry for the sake of emphasis suggests strong evidence of the Holy Spirit's thought process.

4.5.1. Extra

The extra is a rather odd literary device that is not well documented (previously described in Section 3.6.1, *Extra*). I suggest it is not happenstance nor the mistake by some scribe—rather, it is an intentional redirection of our attention to the corresponding element. The extra says, "Look, there is something special to

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128. Walsh, *Style and Structure*, 101.

129. Occasionally a variation can be found in a list.

see." At the time of this writing, more than twenty percent (20%) of the pericopes in the Pattern Analysis repository have one or sometimes more instances of an extra. All contribute a persuasive flair to their literary unit.

The rhetorical value of an extra is illustrated in these four examples :

Emphasis in an Extra Within a Chiasm, 1 John 4:7-19, the *D'* element is particularly emphatic with the strong statement that God is love.

Emphasis in an Extra Within a Parallel Symmetry, 1 John 4:20-52, emphasizes how we are to love God as we keep His commandments.

Emphasis in an Extra Within a Parallel Symmetry and its Substructure, Jeremiah 28:1-17, where the extra includes the substructure. This is a stern warning about Hananiah, a false prophet.

Emphasis in an Extra Within a Substructure, Luke 11:14-26 in v. 24B of the closing summary. It stresses the return of the unclean spirits.

4.5.2. Absence

One of the joys of Pattern Analysis is the discernment during questionable situations. Such is the case with an absence. When one of the corresponding elements does not have a conjugate pair, is it an extra or an absence? Both have text on one side but no text on the other. In such situations, the extra is much more common than an absence; however, both should be checked. As a generalization, seven percent (7%) of the literary units have an absence.

There is a certain amount of obscurity when an absence appears. The text does not state the meaning of the absence because there is no text; its omission may not infer it has rhetorical significance. This allows the Holy Spirit to speak individually. Two examples are:

Emphasis in an Absence and Extra for F and F', John 20:19-29, has an absence in the *F* position, similar to stating, "I don't believe." Thomas's exclamation in *F'*—"My Lord and my God!"—is an emphatic extra.

Emphasis in the Absence of C' in a Parallel Symmetry, Joshua 3:12; 4:1-9,19 – 5:1, lacks significant rhetorical value in the *C'* element. That scenario is not very common but does exist.

4.5.3. Transposition

Transpositions, that is the relocation of an element in a chiasm or parallel symmetry, may not seem to have significant rhetorical value. This teaching suggests otherwise.

I was skeptical at first—the purpose of transpositions was unclear. Walsh does not discuss their expected effect—he states that each must be evaluated on its own merit.[130] For me, clarity of purpose came through the study of many transpositions in the database. That is, a position switch of transpositions can create a change of emphasis, an artistic picture, and/or the expression of an emotive response due to their irregularity.

Emphasis Where David Danced: An Artistic Picture, Psalm 30:1-12, the *C'* element appears before the *B'* element which results in a corresponding change in emphasis. It is a *SUM-A-B-C-X-A'-C'-B'* structure. The student should ask, "Which is particularly persuasive, *B', C',* or both?" In this case, the answer may be both. The *C'* element stresses joy over weeping, and the *B'* responds with praise and thankfulness. Both transposed elements strongly reinforce the persuasive message that this psalm expresses. Even more, it seems that the mourning jumped into dancing. Has *C'* danced to a new

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130. Walsh, *Style and Structure*, 102.

position before B'? While many transpositions do not present such a pictorial representation, this one does so.

Emphasis in a Transposition to a Distant Location, Lamentations 1:1-9, is an imperfect chiasm with an *A-B-C-A'-X-C'-B'-SUM* structure. The *A'* element is relocated to a more distant location. This literary unit expresses overall sorrow because the lovely city of Jerusalem now sits alone. For the transposed *A'* element in v. 4, the gates are desolate. The transposed *A'* element sits alone, placed before the *X* element, out of place from its natural order—a picture of the dysfunctional Jerusalem.

Emphasis in a Distant Transposition Where c' is Relocated, Ezekiel 6:1-14, where the transposition is within the substructure for the *A* element. The *c'* is relocated to the middle of the *a-b-c-c'-x-a'-b'-sum* structure, not the expected *a-b-c-x-a'-b'-c'-sum*. The normal location of the *c'* element would be at the end between vv. 6B and 7. The picture created by this transposition places the slain and the sons of Israel *in front of* their idols, altars, cities, and high places. That is, it emphasizes that these idols and altars will be buried under those people. With this imagery, the transposition makes this warning more alarming.

An Emotive Response Seen Through Irregular Transpositions, Verses 6:1-11, Ezra 4:24 – 6:22, is an irregular structure. Very few irregular pericopes have been identified, but they exist. This irregularity is found in the three elements, *g', d',* and *e'.* That irregularity suggests an excited applause which could be considered an emotive response. That is, God was joyous that the work on the temple was resuming. The order to conduct the search in *g* and its completion in *g'* constitute the turning point in the center. The relocated

f' element has a strong last/last emphasis because that is the culmination of Darius's investigation. A penalty for disobedience is stated in the substructure summary, v. 6:11. Therefore, this substructure may be an example of an emotive God.

4.5.4. Variation

When preparing the rhetorical documentation about the variation, the student writes what is particularly persuasive and other related understandings. Some variations are particularly strong and are worthy of that written description. Other variations can be more subtle yet their themes distinguish themselves as unique.

Variations can be more subjective than the other three asymmetric devices. What one person considers a variation may not be at all clear to another. A good rule of thumb is that if the variation is subtle and not particularly persuasive, very possibly the student's analysis should be revised in some manner.

Three examples of the rhetoric for variations are:

Emphasis in Variation: Lost Relationship, Genesis 4:1-15, draws attention to Cain's fear that he will lose relationship with the LORD.

Emphasis in the Strong Response by Darius, Ezra 4:22–6:22, stresses Darius's strong denial of the request by Tattenai and Shethar-bozenai.

A Relatively Minor Variation, 2 Chronicles 5:2-14, where verse 10 discusses what is in the ark, in comparison to the Levites carrying the ark in verse 4.

4.6. Grammatical Devices

Four grammatical devices—imperative, interjection, question, and repeated phrase—can supplement the analysis of a pericope. The Pattern Analysis Software performs three grammatical checks during the validation process:

Imperatives—For New Testament pericopes, based on the Greek spelling of words.

Interjections—Based on the word *behold*.

Questions—Based on the appearance of a question mark.

Many other figures of speech—simile, metaphor, hyperbole, and many others—could have been added to Pattern Analysis. However, they were not based on spelling and might be better addressed during the full exegetical and hermeneutic analyses.

4.6.1. Imperative

An imperative is a directive or command that attempts to compel someone to action. In English, Hebrew, and Greek, the imperative is a verb. In English, imperatives are usually the first word in a sentence or phrase. In Greek, the spelling of the word indicates it may be imperative. The Pattern Analysis Software checks New Testament pericopes during the validation process based on the spelling of verbs.[131]

Consider this example:

> Do not enter the path of the wicked and do not proceed in the way of evil men. Avoid it, do not pass by it; turn away from it and pass on. (Proverbs 4:14,15)

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131. Although the imperative verbs are reasonably easy to identify in English, software was incorporated into Pattern Analysis for the identification of potential Koine Greek imperative verbs. Long's textbook helped assemble a vocabulary of potentially imperative verbs based on word endings and context, which then was applied to a word-by-word analysis of NA27 Greek words. That vocabulary flags potential imperative locations within a literary unit. Fredrick J. Long, *Koine Greek Grammar: A Beginning-Intermediate Greek Exegetical and Pragmatic Handbook* (Wilmore, KY: GlossaHouse, 2015), 494-9.

The words "Do not enter" and "do not proceed" are imperative verbs, as are the words "avoid," "turn away," and "pass on."

> *An imperative is a directive or command that attempts to compel someone to action.*

There are three types of imperatives: *an imperative marker* delineates a portion of the text; *an imperative element* appears with a lettered device; and an *imperative device* that can be similar to a summarization. Imperative elements are the most common. Some *non-emphatic imperatives* also exist. Four examples are:

An Imperative Marker, Proverbs 4:10-27, a demarcation device first mentioned in Section 2.2.1, *Identification of Markers.*

Six Imperative Elements, Psalm 100:1-5, which are strong directives—they are part of the lettered devices.

An Imperative Device, v. 2,3A of Ezekiel 6:1-14, behaves like a summarization but includes an imperative command.

A Non-emphatic Imperative, Luke 9:51-62, where verse 59B does not present itself as a command to Jesus for delay.

In all cases, a verb flags the word as imperative. Imperative elements are most common, such as Eight Imperative Elements from Proverbs 4:10-27.

In v. 17B of Daniel 5:1-30, the wall writing example of Belteshazzar's palace contains an example of an Imperative Device in a Substructure. Daniel told the king, "Keep your gifts for yourself or give your rewards to someone else." The words "keep" and "give" are both imperative. There is imperative strength in that statement to the king. Without that understanding, one might miss Daniel's complete rejection of the king's offer of purple cloth, gold, and authority.

It was stated in Section 3.5.1, *Summarization,* that there can be only one basic summarization in a literary unit (excluding the substructure summary statements).

However, there can be an imperative device and an opening or closing summary in the same literary unit. An imperative device contains imperative verbs, whereas a summarization normally does not. It can be identified if an element is both imperative and it summarizes. On closer inspection, one will be found to be an imperative command. An example of this scenario is found in vv. 10 and 18–27 of Proverbs 4:10-27, Comparison of an Imperative Device and a Summarization, distinguishes between those two literary devices.

The words "hear" and "accept" in v. 10 are an *IMPERATIVE* device: "Hear, my son, and accept my saying." This verse applies to the entire literary unit as the words for the son to obey. In contrast, the closing summary *SUM* in vv. 18–27 contains directions to fulfill the path of righteousness.

4.6.2. Interjection

In Pattern Analysis, interjections are restricted to the use of the word *behold*. There are other words defined as interjections, and there are several Hebrew and Greek words that can be glossed as *behold*. Context becomes most important when parsing that word in Pattern Analysis. The intended meaning is those situations where the persuading value is determined by analyzing the words that follow. The effect is those instances where behold calls attention to the next words for their special importance.

When a literary unit is validated, the Pattern Analysis Software checks for the word *behold* within each element; in that way, the student might render that location as potentially persuasive. For example, vv. 1A and 9 of Isaiah 42:1-9 has Two Interjections. Not all uses of the word behold should be considered persuasive—the individual's decision to include it or not is more subjective—the software simply flags the word *interjection* as possibly appropriate. These two interjections are documented in the rhetoric for their persuasive value.

Exodus 19:1 – 20:26 has an <u>Interjection in a Substructure Element</u> in v. 9A. The word *Behold* introduces the strong words from God that He will speak to the people through Moses. During the rhetorical phase, the documentation describes just those that are deemed emphatic.

Behold in verse 10B of Acts 1:1-12, <u>An Emphatic Interjection</u>, alerts the reader that something important follows: *Behold, two men in white clothing appeared.* Following that word *behold*, the two men in white interpret the disappearance of Jesus by stating He was just taken up to heaven, and He shall reappear in just the same way. Most should agree that the disappearance and reappearance of Christ is particularly strong.

In analysis, one should flag *behold* as an interjection if it is particularly persuasive. That means many will render a behold statement as an interjection, and some will not. For example, the words "I am a dry tree" following "Behold" in v. 3 of Isaiah 56:1-7, <u>A Non-emphatic Interjection</u>, may not be particularly strong, but some might disagree.

4.6.3. Question

The way we read questions in the Bible, either passive or active, will impact the text's full meaning. In a passive way, the so-called author asks a question which we then read like any children's story or non-fiction work. In an active manner, the Holy Spirit's inspired questions are read with His wisdom, authority, and persuasion. Those questions take on a much more personal and emphatic tone when viewed as part of the Holy Spirit's inspired themes.

Regarding questions in the minor prophetic books, Wendland wrote, "Questions of any type also perform the general rhetorical function of attracting the attention of the current listening audience (or readership), of drawing them experientially into the prophetic message, and of encouraging them to answer these

same interrogatives for themselves, whether overtly during a public preaching of the text or when reading it silently to oneself." [132] Questions can have personal value well beyond the current storyline.

Questions are commonplace in all writings, biblical or not. They can be rhetorical where the speaker knows the answer and wants to persuade the audience to that answer for themselves. They can clarify, request an action, or query different scenarios.

The validation process within the Pattern Analysis Software checks for one or more question marks (?) within each element; in that way, the student might render that location as potentially persuasive. Certainly not all uses of the questions should be considered persuasive—the decision to include it or not is left to the discretion of the individual.

Two men in white clothing asked An Emphatic Question in Acts 1, verse 11A, "Men of Galilee, why do you stand looking into the sky?" A passive approach to the Bible, possibly due to a quick reading of the text, might view the men as sudden bystanders. Pattern Analysis looks for a slower reading of the text. An active approach places us, the reader, alongside the two men. Possibly that question looks at the Trinity: *Do you know what just happened?* The following verse speaks with authority that Jesus will return.

But there is more. A question asked by a character in a story can also have persuasive value: "How can a man be born when he is old?" (John 3:4). If Nicodemus was asking this question for clarification, our posture as readers could again be passive. If the man John, the one who reputedly penned the book of John, challenged his listening audience to respond, that could be relevant 2000 years ago

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132. Wendland, *Prophetic Rhetoric,* 195.

but not today. However, if the One who inspired the Bible to John is that individual who speaks to the listener/reader thematically through John, should that then have relevant persuasive value? Or the questions David asked the LORD in Psalm 30:1-12, Three Questions to the LORD, should they be considered part of David's inquiry, or is there a personal application by those readers who empathize with David?

I suggest that the Holy Spirit's emphatic questions should many times motivate us. As one reads a question, is the Holy Spirit leading in some manner that is otherwise missed? The value of biblical questions is their persuasive ability to engage that person actively with God through the text.

When Abimelech asked Abraham regarding Sarah, "How have I sinned against you, that you have brought on me and on my kingdom a great sin?" (Genesis 20:9), is our reading passive or active? Is the writer retelling this story for some audience, or is there a greater message for those with an ear to hear? Is the Bible simply good literature, or is it a text that can penetrate hearts?

How does a question stir us? There are twenty-five hundred (2,500) verses in the NASB 95 that ask one or more questions. Pattern Analysis suggests that the Holy Spirit can use questions to move a person. A question can challenge us to provide a relevant answer. We can take a more active role if we recognize that the One behind the text may be asking that question personally. The Holy Spirit wants us to slow down, ponder the text for His answer, gain a fresh understanding or application, and then respond. If we accept the premise that the Holy Spirit somehow inspired the Bible's themes, we can become more actively engaged with God through those questions.

While questions may be a way that we are persuaded somehow, it is a mistake to say that most questions are persuasive or emphatic. For example, see A Non-

Emphatic Question in Acts 1. Some questions may move the reader, but not all. Whether a question is emphatic or not is situational. Does that question in some way elicit a deeper understanding and response? Whether a question is emphatic or not can be subjective.

4.6.4. Repeated Phrase

In 1983, Nida lamented that rhetorical analyses too often dwelled upon the micro-level of the text, thereby deemphasizing the rhetorical structures associated with parallel organizations. Rather than focus on the many rhetorical devices documented over the years, he refocused on rhetorical features such as repetition: sounds, grammar, lexical units, and propositions.[133] Wendland, a student of Nida, looks at recursion from many different angles associated with a literary-rhetorical approach to the Bible.[134] Much could be written about repetition that is too detailed to present here.

Two types of repetition have already been discussed: immediate repetition (Section 3.4.3, *Immediate Repetition*) where themes are successively repeated, and a demarcation identifier called repeated phrase (Section 2.2.1, *Identification of Markers*). The themes of any two corresponding elements such as frames, first/last, or *B* elements, are also examples of repetition. Within Pattern Analysis's rhetorical model, the repeated phrase looks at the recursive value of a repeated word or words within a pericope. Repeated phrases that cross pericopes can be important but are not included in this methodology.

> *Within the context of the rhetorical model, a repeated phrase is a significant repetition of a word or words within a literary unit.*

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133. Eugene A. Nida, *Style and Discourse*, (Baltimore: Amer Bible Society, 1983), 22-32.
134. Wendland, *Translating the Literature of Scripture*, 126,145-6.

A repeated phrase can be seen in certain list substructures where a word or phrase begins each element. There are two such lists in Psalm 146:1-10, Emphasis Through Repeated Phrases of Two Themes. In vv. 6A to 7B, four elements begin with "Who." Similarly, in vv. 7C to 10A, "The LORD" appears at the beginning of six of the eight elements, and "He" is substituted for the other two.

Likewise, "they will know that I am the LORD" appears in three elements of Ezekiel 6:1-14, Emphasis Through Four Repetitions, vv. 7, 10, 13, and 14. Separating each repetition into unique elements within these lists makes the rhetorical significance stand out more clearly.

The challenge during Pattern Analysis's rhetorical documentation is to ask if or how this repetition is significant. The words "just as the LORD had commanded Moses" are repeated many times in Exodus 39 and 40. That repetition infers full obedience to the LORD's commands. Similarly, the words "'Yet you have not returned to Me,' declares the LORD" are repeated five times in Amos 4:1-13, Emphasis Through a Repeated Phrase in Sub-unit Markers. The question of significance is somewhat subjective—can we take those words and apply them somehow?

4.7. Comparative Devices

The four comparative tools are comparison, contrast, intensification, and amplification. Comparison and contrast are based on one's interaction with the text, whereas the intensification and amplification describe the emphatic flow within the structure. The advantage of these four devices is that they can adapt to one's personal view of the Scriptures. By thinking through each analysis, students should receive a better understanding of the text's meaning.

4.7.1. Comparison and Contrast

From the very beginning of the Bible, there are contrasts and comparisons. In Genesis 3:1-24, Eve is compared to Adam—they are contrasted with God, for He is perfect and they were not; the tree presents a contrast between good and evil; they were free, but then they were punished; and they once dwelt freely with God, a comparison, but were banned from the garden, a contrast. The serpent tempted but God established a rule. As familiar as that story may be, it uses contrasts and comparisons to develop a rich understanding of these two literary devices.

> *The Bible is replete with comparisons and contrasts. They should be added to one's rhetorical documentation as appropriate. No two people should be expected to respond in precisely the same way.*

In the Bible, comparisons and contrasts often persuade the listener/reader. Traina defines a comparison as "the association of like things" and a contrast as "the association of opposites." [135] In Pattern Analysis, elements can be compared or contrasted with their conjugate pair, a sequence can be compared or contrasted with its corresponding sequence, and elements in a list can be compared for their similarity. A comparison by itself may not be emphatic, depending on the viewpoint of the student. The most intriguing can be a list of similar things where one or more are in contrast with the others.

In Matthew 16:13-28, there is an example of [Emphasis Through Contrasting Elements]. In vv. 15-17, Peter the disciple announced that Jesus is the Messiah, unlike any other man. The contrast appears in v. 23 when Peter is told, "Get behind Me, Satan!" Peter seemed so close when he identified Jesus as the Son of the living God. That contrast seems so startling—these two views may be remembered because of that contrast.

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135. Robert A. Traina, *Methodical Bible Study,* (Grand Rapids: Zondervan, 1980), 50.

There are many more contrasts than comparisons in the Bible. Deuteronomy 30:15-20, [Emphasis Through Contrasting Correlation of Sequences](#), contrasts loving/worshiping/obeying the LORD and worshiping/serving other gods. Comparisons and contrasts are typically a pair of corresponding elements or a correlation of sequences (Section 4.3.5, *Correlation of Sequences*).

In a list, all of the elements are about the same topic. They may be compared to one another, but they are often not emphatic such as [Elements A to G are not Emphatic](#). In this example from 2 Timothy 1:2; 4:9-22, none of the seven elements *A* to *G* are particularly stronger or more emphatic than the other. Six of them are identified as imperative which is its own form of emphasis.

In 1 and 2 Kings, there are two lists of kings: those of Israel and those of Judah. All the kings of Israel did evil in the sight of the LORD. Even Jehu did not depart from the sins of Jeroboam (2 Kings 10:29). Comparing those kings to one another has no emphatic value because all did evil. Regarding the kings of Judah, many did evil in the sight of the LORD, but five did right. Those five have emphatic value because they are a contrast to the others.

4.7.2. Intensification

Stories often move towards a climax, a high point in a forward march toward a key place in the dialog. That forward movement is called *intensification*, a less common literary device. Wendland uses the term *progression*, a purposely forward-moving and goal-oriented development in a literary discourse.[136]

> *An intensification is a literary device where a high point is reached in the dialog.*

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136. Wendland, *Translating the Literature of Scripture,* 125.

Each of the four structure types develops intensification differently—they can appear in all four structure types but are not overly common.[137]

Chiasm Intensification—The intensification in a chiasm typically moves from the two first/last positions, *A* and *A′,* to the center point. If there is a closing summary, it generally adds intensity. A case in point is Mark 2:1-12, <u>Intensification in a Chiasm Towards the Center,</u> where certain scribes became the focus of Jesus's attention. The closing summary records the amazement of many.

Parallel Symmetry Intensification—Walsh states that the emphasis for a parallel symmetry appears in three types of progression: the *succession* from *A* to *B* and then to *C*, a *consequence* due to cause and effect, and the *intensification* from *A-B-C* to *A′-B′-C′.* To him, the progression is the main dynamic of a parallel symmetry.[138]

Consider the progression in Judges 2:16-23, <u>Intensification in a Parallel Symmetry Towards the End</u>. In Pattern Analysis, a parallel symmetry considers an intensification as the dialog builds from the first/first to the last/last elements. A closing summary often adds to that emphasis. In Judges 2:16-23, the intensification is from *A* to *C* (the Lord raised up judges, but they ignored and disobeyed Him), and *A′* to *C′* (the Lord was the judge, but they followed other gods and would not obey Him). The end point of the intensification is the closing summary where the Lord's anger burned against the people. Many parallel symmetries behave similarly.

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137. Walsh limits intensifications to parallel symmetries without asymmetry and immediate repetitions. Walsh, *Style and Structure*, 37-40,97.

138. Ibid, 35-45.

Immediate Repetition Intensification—Some immediate repetitions have an intensification, but that is not very common. When it occurs, the correlation of sequences reveals that intensity: first the *A* elements, then the *B* elements, etc. In the case of 1 Corinthians 6:1-11, Intensification in an Immediate Repetition Towards the Closing Summary, the first two *A* elements present certain Corinthians who were defrauding their brothers. This list grows much larger in the *B* elements, noting that the list of additional unrighteous deeds disqualifies them from inheriting the kingdom of heaven. The closing summary is the end of that intensification.

List Intensification—While lists generally do not have an intensification, list substructures more often have a forward progression. In Amos 4:1-13, Intensification in a List Towards the Closing Summary, the LORD identifies five stages that He used to try to return the people to Him: famine, alternating rain and drought, wind and mildew, a plague, and rescue. In the end, He warned them they would meet His wrath. Another example is the *gradation* in Romans 8:29,30 (a substructure) where the end goal is glorification: He foreknew → predestined → called → justified → glorified.

4.7.3. Amplification

Unlike the chiasm and parallel symmetry which have rhetorical significance in the first and last positions, an immediate repetition does not have first and last elements. For that reason, Walsh states there is no particular place where emphasis regularly appears in an immediate repetition.[139] On the other hand, Weber suggests that *amplification* is a literary tool that persuades through the escalation

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139. Ibid., 35.

of a thought or theme.[140] Amplification of adjacent pairs, such as when *B* is explained and expanded in *B'*, is a particularly persuasive tool. Kugel coins the term "A, what's more B" to explain amplification within a verse(s).[141]

An amplification embellishes the first element's theme in the second element—in contrast, a variation modifies that second element in some way (Section 4.5.4, *Variation*). An amplification appears most often in immediate repetitions.

> *An amplification is emphatic when the second element in a pair, in some strong way, expands or explains the first element. It is more than mere repetition of thought.*

In 1` Corinthians 6:1-11, <u>Emphasis Through Amplification (Two B Elements)</u>, the *B'* element (vv. 9B,10) is an amplification of the more general statement in *B* (v. 9A). That is, the ten examples of the unrighteous provide clarification of those who will not inherit the kingdom of God. However, the *A'* element is not an amplification over the *A* element.

In Psalm 146:1-10, <u>Emphasis in an Amplification with a Substructure</u>, is somewhat similar—the amplification is limited to the *B* and *B'* elements. In that example, *B'* amplifies *B* by stating four attributes of the LORD.

Amplification is not limited to immediate repetitions. In Revelation 10:1-10, <u>Emphasis Through Amplification of Two D Elements in a Chiasm</u>, the second center point element of this chiasm amplifies the first by dedicating the seven peals of thunder for some special purpose.

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140. Beat Weber, *Toward a Theory of the Poetry of the Hebrew Bible: The Poetry of the Psalms as a Test Case.* (Bulletin for Biblical Research, 22.2, 2012), 177-9.

141. James L. Kugel, *The Idea of Biblical Poetry: Parallelism and Its History.* (Baltimore: John Hopkins University Press, 1981), 8.

4.8. Link

Intertextuality is a broad topic that is very complex in its fullness. Two examples are typological comparisons as pictures of Jesus and the fulfillment of Old Testament prophecies. A *link* is just a small and distinct part of that larger study, and it neither studies typology nor prophecy. It adds an understanding to scholarly discussions about the use of Old Testament quotations in the New Testament.[142]

A link is Pattern Analysis's name for associating a New Testament pericope with a pericope's emphasis in the Old Testament. That is, it is not a connection of a verse to a verse(s) but a pericope to a pericope. The link identifies one or sometimes more emphases from the Old Testament pericope that can be relevant to the New Testament, adding an increased understanding of the New.

> *A link is a pericope-to-pericope association of emphasis from an Old Testament set of verses to its New Testament counterpart, adding increased understanding to the New.*

For Matthew 13:24-30,36-43, the last verse of the parable of the tares is perplexing: "The righteous will shine forth as the sun." Does the word *righteous* equate to the kingdom of heaven, the sower, the wheat, or something else? How does it pertain to the parable of the tares as a whole? Proverbs v. 18 states, "But the path of the righteous is like the light of dawn, that shines brighter and brighter until the full day", but that does not resolve the question.

The [Rhetorical Link to Proverbs 4:10-27 (click on v43)](), Matthew 13:24-30,36-43, shows how emphasis from the Old Testament pericope adds

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142. For a more complete understanding of Old Testament usage in the New Testament, see Roy B. Zuck, *Basic Bible Interpretation* (Colorado Springs, David C. Cook, 1991), 250-78.

understanding. Verse 4:19 states, "The way of the wicked is like darkness; they do not know over what they stumble." Therefore, when the uppercase words are clicked in Matthew 13:43, a hyperlink connects to Proverbs 4:18,19, <u>Linked Verse from Proverbs 4:10-27</u>. The link's emphasis reveals a contrast between the righteous who shine and the wicked whose way is darkness. The documentation in the rhetoric for that parable identifies how Proverbs 4:18 relates to Matthew 13:43.

Links are my contribution to intertextuality scholarship. Links are not essential for the acceptance of Pattern Analysis. On the other hand, there may be enough merit for it to be deemed worthy of consideration. Links take advantage of uppercase words in the NASB 95 translation, a feature that is not available in most other translations.[143]

In the NASB 95 translation of the New Testament, there are three hundred and thirty-five (335) citations from the Old Testament.[144] The link was motivated

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143. Pattern Analysis uses the NASB 95 translation, which presents Old Testament quotations in the New Testament as uppercase words. Therefore if another Bible translation does not have these uppercase words, this feature would not be available in the Pattern Analysis Software. Some uppercase words in the NASB 95 do not refer to an Old Testament verse. An example is found in Mark 15:21-29—the words THE KING OF THE JEWS in v. 26 were inscribed above Jesus. By identifying each of those verses as a *nolink*, the Pattern Analysis Software does not check for a valid scripture address in the comments.

144. Robert Bratcher compiles a cross-reference document that lists the Old Testament quotations in the New Testament. That list includes both formal quotations and some paraphrases and allusions. The scope of links in Pattern Analysis has been restricted to formal quotations only as they appear in the NASB 95. Robert G. Bratcher, *Old Testament Quotations in the New Testament* (London: United Bible Societies: 1961, 1984).

by the words from Matthew 27:46, *ELI, ELI, LAMA SABACHTHANI*, a reference to Psalm 22:1.

> About the ninth hour Jesus cried out with a loud voice saying, "ELI, ELI, LAMA SABACHTHANI?" that is, "MY GOD, MY GOD, WHY HAVE YOU FORSAKEN ME?" (v46)

The entire Psalm 22 is a linked pericope from the Old Testament.

The link is further illustrated in the following examples :

Link to Psalm 62:1-12 (click on v27,28), Matthew 16:13-28, with a hyperlink connection to Linked Psalm 62:1-12 Verses. When v. 27,28 is clicked, both the New Testament and the linked pericopes are seen together.

Rhetorical Link to Isaiah 42:1-9, Matthew 12:9-21, has an association with five verses in Linked Isaiah 42:1-9 Verses. The closing summary starts with vv. 14-16 of Matthew, a statement of Jesus' many healings. These healings are a fulfillment of prophecy. Pattern Analysis searches for Additional Emphasis from Isaiah 42:1-9—the Last/Last *C* elements are particularly relevant. That is, the purpose of these healings was to "open blind eyes" and "bring out prisoners" (the C element in v. 7) and to "declare new things before they spring forth" (the *C′* element in v. 9).

The link attempts to understand what the original author intended to communicate to readers regarding Old Testament references. That fits within the goal of the exegetical process. In the context of Pattern Analysis, the evidence points to the Holy Spirit as the original author who inspired certain men as co-authors. Yet the meaning of a reference can be unclear. As Traina states, "One should beware of the entrance of the subjective element into the evaluation." [145]

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145. Traina, *Methodical Bible Study,* 210.

> *The link should be used cautiously. If the connection between the Old and New is clear, one may use it—if not, it may be better to avoid it in that scenario.*

A speculative answer may be given but that can be eisegesis—someone can read something into the text that may not be there. Therefore, the link should be cautiously applied.

Reference to Psalm 146, Revelation 10:1-11, is an example where caution may be appropriate. The strong angel appears with a little book. Note how the NASB capitalizes v. 10:6, WHO CREATED HEAVEN AND THE THINGS IN IT, AND THE EARTH AND THE THINGS IN IT, AND THE SEA AND THE THINGS IN IT. Regarding an additional emphasis from the Linked Psalm 146 Verses into Revelation 10, it seems hard to justify. While Psalm 146:10A states that the LORD will reign forever, I consider that connection to be too subjective. Therefore, v. 6 of Revelation 10:1-11 is flagged as a *NOLINK*—I did not render v. 10:6 of Revelation as a link.

Reference to Genesis 2:18-25, 1 Corinthians 6:12-20, refers to v. 24 of Genesis 2:18-25. Those words, THE TWO SHALL BECOME ONE FLESH, from Genesis 2:24 apply directly to that 1 Corinthians passage. Because Genesis 2:24 is a closing summary of that pericope, the suggestion is that there is No Additional Emphasis from Genesis 2:18-25. Therefore, v. 16B of 1 Corinthians 6:12-20 is also flagged as a *NOLINK.*

As Pattern Analysis was developing, there were times when a New Testament element should be broken into two parts. The second part of that element is termed a *continuation.* The reason for separating them is for the sake of clarity. In this case, the commonality of themes for *C* and *C′* can be more readily seen.

(cont.) in Verse 6, Revelation 10:1-11, in v. 6 is an example of a continuation. Verse 5 begins the *C′* element while v. 6 continues to the linked Old Testament literary unit. The referenced verse from the Old Testament literary unit may be the emphasis and not another location within the pericope.

5. Frequency Charts

One of the greatest joys concerning Pattern Analysis came through developing the software. I recall my glee when the first dynamic webpage was generated. It obviously needed refinement, but the Pattern Analysis Research Language (PARL) and the resultant webpage HTML worked!

A greater joy came in the seventh year of this research project. I sought to see if there is a pattern bias for any one genre over another. For example, "Are chiasms more frequently found in the narrative portions or in the poetry?", or "Is there a propensity for other structural devices to appear much more or much less in certain genres?" The chart, [Frequencies for All Literary Devices](#), is a refined version of that initial query—it collects the forty (40) literary devices in one common list.

I was most surprised. The resulting frequency analyses are possibly the most unique aspect of this project. The strong consistency of those forty literary devices is shown from the beginning to the end of the Bible. That is, these charts represent in a numerical way how often the demarcation, structural, and rhetorical literary devices appear.

Samuel P. Wilcock, Professor of Statistics and Data Science at Messiah University, reviewed this frequency data. He did not find evidence of inconsistency

for these frequency tests. Therefore, his analysis did not have significant evidence against consistency—it shows minimal genre bias in this approach.

In a large-scale analysis with lots of data, there can be a temptation to look at individual observations and dwell on one particular lack of uniformity. If one looks closely at a Monet painting, wavy lines bound—from a normal viewing distance, the lines present their great beauty. The exhortation here is to see the massive amount of similar responses for the forty (40) literary devices without concentrating on the noise (data aberrations). What can we learn from the bigger picture?

Statistics cannot prove a theory, but it can provide an understanding of the theory. The frequency charts in this chapter are evidence, not proof, about the consistency of the Bible. These frequency charts cannot prove that the Holy Spirit somehow passed on His structured and rhetorical thoughts to various human beings, but it is very indicative that such may be the case.

The way to read these charts is to first look at the numbers in the column labeled "Mean: All Genres." The numbers for each genre can then be visually compared with the mean—that comparison is called the *variance* from the mean. These frequency ratios are determined by dividing the total instances for each genre by the number of literary units for that genre. Usually, they are expressed as decimal fractions, but on a few charts they appear as percentages.

5.1. Consistency of Demarcation Devices

Beginning Marker, Ending Marker, First-element Frame, Sub-unit Marker

The demarcation model shows strong consistency concerning the start of each pericope, Genesis to Revelation. The chart Frequencies of Demarcation Devices

shows that the beginning marker and first-element frame strongly correspond to the *mean*.

The point is that every pericope in Pattern Analysis has some form of demarcation at its beginning that flags where each literary unit starts. A look at these demarcation devices shows strong consistency concerning the start of each pericope, Genesis to Revelation.

The mean for all genres with a beginning marker is 0.92. For each genre, the sum of the beginning marker and first-element frame percentages is 1.00. To state this another way, every pericope must start with either a beginning marker or a first-element frame. Therefore, the consistency of these demarcation locations is excellent from genre to genre.

For the other two demarcation devices—sub-unit markers and the ending markers—the consistency is still good but not excellent. These two literary devices have lower frequencies in the poetry/wisdom books and in Paul's epistles.[146] The point is that these four demarcation literary devices are consistently applied across the entire Bible.

Twenty (20) Marker Identifiers

The demarcation model can be deceptive because, as shown in [Frequencies for Marker Identifiers](#), some are much less than consistent from Genesis to Revelation. While the beginning markers and first-element frames are consistent throughout all genres, the marker identifiers are hardly uniform. For example, the poetic marker "Selah" appears in only two books, there are no genealogy markers

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146. In these computations, it may seem incorrect to state that some metrics may exceed 1.0. Beginning markers and first-element frames cannot exceed 1.0, but more than one instance of a sub-unit marker or ending marker can appear within a pericope, resulting in a decimal greater than 1.0.

in several of the genres, and the minor prophets have no location changes. Therefore, the specific type of marker is not consistent, but the necessity of following a demarcation system is very regular.

5.2. Consistency of Lettered Structural Devices

Basic Structures: Chiasm, Chiasm (Imperfect), Immediate Repetition, List, Parallel Symmetry, Parallel Symmetry (Imperfect)

Substructures: Chiasm Substructure, Immediate Repetition Substructure, List Substructure, Parallel Symmetry Substructure

There are two types of lettered structural devices: basic structures and substructures. The [Frequencies for Lettered Structural Devices]() presents the six (6) basic structures and the four (4) substructures. The data for both the six basic structures and four substructures shows very good coherence to the mean, particularly with the basic structures.

Intuitively, one might think that each genre may have a unique style. The above charts present a different perspective. A popular notion is that each Bible genre has unique characteristics. Fee and Stuart, for example, help the modern scholar and layman ask the right questions of each genre. Their approach is first to determine what the author intended for the audience of that time (exegesis) and then interpret it for modern times (hermeneutics).[147]

Unique Patterns: Chiasms, Immediate Repetitions, Parallel Symmetries

The consistency of the lettered devices does not stop there. In the following frequency analyses, the uniformity of the chiasm, parallel symmetry, and

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147. Gordon D. Fee and Douglas Stuart, *How to Read the Bible for All Its Worth,* (Grand Rapids, Zondervan, 2014), 16-19.

immediate repetition also show very good correspondence. Those analyses are [Frequencies for Basic Structures with Chiasms](#), [Frequencies for Basic Structures with Immediate Repetitions](#), and [Frequencies for Basic Structures with Parallel Symmetries](#). Those basic structure organizations with less than fifteen (15) total devices are not shown in these three reports. These lettered arrangements show reasonable consistency through the same nine genres. For example, the three most common chiastic organizations—*A-B-X-B'-A'-SUM*, *A-B-C-X-C'-B'-A'-SUM,* and *A-B-C-C'-B'-A'-SUM* arrangements—are reasonably consistent across all genres.

These lettered structural charts suggest no genre is more prominent among these devices. Instead they indicate that these lettered devices are a consistent arrangement throughout the Bible from Genesis to Revelation.

5.3. Consistency of Non-Lettered Devices

Closing Summary, Frame, Opening Summary, Parenthesis, Preliminary, Substructure Summary

The six literary devices shown in the [Frequencies of Non-Lettered Devices](#) continue to show consistency across each genre. The closing summary and opening summary show the greatest consistency—the closing summary has the most instances.[148] There are no instances in the database where both an opening and closing summary appear. As might be expected, all of the closing summary, opening summary, and substructure summary elements have strong emphatic value. The substructure summary has more variation from one genre to another, but it still has good coherence to the mean.

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148. As shown in [Frequencies for Basic Summarizations](#), roughly eighty percent (80%) of the pericopes have either a closing summary or less often an opening summary.

The frame also has very good coherence to the mean as does the preliminary—they seem to be distributed relatively evenly. On the other hand, the parenthesis elements appear more irregular with greater appearances in the Torah.

The frame is often emphatic but sometimes not—eighty percent (80%) of the frames were identified as persuasive. The statistics for the frame represent those that are persuasive. This is an example of a literary device that is many times emphatic and sometimes not. These frames physically exist, whereas their contribution to persuasion is not always for that purpose. Very few of the parentheses are emphatic.

5.4. Consistency of Asymmetric Devices

Absence, Extra, Transposition, Variation

As stated in Section 3.6, *Structure for Asymmetric Devices*, when a chiasm or parallel symmetry has a corresponding element has no text, that is either an extra or an absence. As shown in the <u>Frequencies for Asymmetric Devices</u>, the extra is much more common than the absence. With only a few exceptions, the lack of text in one element points either to an extra or absence, and the extra appears much more frequently.

As surprising as the extra and absence may be, their distribution throughout each of the nine genres is quite consistent. In the same way, the transposition is similarly distributed throughout each of the genres. There is no strong bias towards one genre or another. The fourth device, variation, appears somewhat more frequently in the biblical Hebraic narratives and less often in some of the New Testament genres.

5.5. Consistency of Lettered Rhetorical Devices

Center Point, Correlation of Sequences, Corresponding Elements, First/First, First/Last, Last/Last

Martin recognizes two aspects of biblical analysis: reasoning and emotional reactions. He contends that once the rational argument is presented, the audience's emotional reaction must be considered: anger, insult, compassion, etc.[149] In this regard, the rational argument is the evaluation of the literary structure (Chapter Three, *The Structural Model*). The rhetoric in Pattern Analysis is like one's response to the Holy Spirit's structured themes, similar to Martin's emotional considerations.

Hermeneutics is the application of one's exegesis. Fee states that while the goal of exegesis is understanding the biblical author's content and context, there is something beyond the exegesis—interpretation—which is hermeneutics. That is, the end product is today's application for the student.[150] The rhetoric in Pattern Analysis develops its understanding from the structural analysis, similar to Fee's hermeneutic. The rhetorical model in Pattern Analysis looks for the Holy Spirit's message and the personal response by the reader/listener.

Each of the six (6) lettered rhetorical devices hovers well around the mean, as shown in the [Frequencies for Lettered Rhetorical Devices]. These six rhetorical devices include both basic structures and substructures, most of which are found in chiasms and parallel symmetries. Not all center points are emphatic, not all first/last and last/last elements are emphatic, and not all first/first elements are emphatic. That is, there is a difference between potential rhetoric locations and

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149. Lee Roy Martin, "Rhetorical Criticism", 340-3.
150. Fee, *New Testament Exegesis,* 1,2.

actual rhetoric locations. For example, while there are over one thousand (1,000) parallel symmetries, imperfect parallel symmetries, and parallel symmetry substructures, only two-thirds of the last/last locations are rendered as emphatic, and one-quarter of the first/first locations as emphatic. Therefore, while each first/first and last/last has a potential for emphasis, each should be examined to see if it is persuasive.

5.6. Consistency of Grammatical Devices

Imperative, Interjection, Question, Repeated Phrase

The chart [Frequencies for Grammatical Devices](#) shows those imperatives, interjections, questions, and repeated phrases that are rendered persuasive. If three elements within a literary unit are identified as imperatives, they would be counted as that number three. Likewise, two elements with the word *behold* would be counted as two, and four elements with one or more question marks each would be counted as four.

As literary devices, the imperatives and questions seem to hold fairly good cohesion to the mean. On the other hand, the interjections and repeated phrases are much less frequent in some genres, particularly Paul's epistles.

Of the different categories within the rhetorical model, the grammatical devices are more subjective than structural ones. They are based on how one receives and interprets certain words. There are many more imperative verbs in the Bible than the ones identified in these analyses, many more interjections, many more questions, and many more repetitions. What one considers to be persuasive might be unnoticed by another. That subjectiveness is seen somewhat in the grammatical frequency analysis.

5.7. Consistency of Comparative Devices

Amplification, Comparison, Contrast, Intensification

Four (4) rhetorical devices are used for comparative purposes: comparison, contrast, intensification, and amplification. See the Frequencies for Comparative Devices. Like the rhetorical grammatical devices, these too are subjective because they are not based on structure and, therefore, related to how one receives and interprets the text.

5.8. Consistency of Other Literary Devices

Composite, Link, Structure Split

The last of the frequency analyses is the Frequencies for Other Literary Devices: composite, link, and structure split.

The composite is a combination of two or more literary units. Only nine composites have been identified at the time of this writing—they are not common. Of those nine, five have a frame at the beginning and end, unifying the composite into one topic. However, the composite does not have enough data points to make any conclusions about consistency.[151]

Of the twenty-four (24) rhetorical literary devices, one stands out as inconsistent across all genres: the *link.* That is because the link appears only in the New Testament as a connection to the Old. As described in Section 4.8, *Link,* there is rhetorical persuasion from nearly every Old Testament pericope as applied

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151. The literary device entitled Composite—shown with nine (9) literary units in the column entitled Total Devices—is an uncommon pericope. For the sake of statistics, it should be ignored because they are too infrequent.

to the New, but it is not overly meaningful regarding consistency. The New Testament shows reasonable consistency between genres.

6. Final Case Study

One can identify a pericope's demarcations, develop an analysis of its structure, and prepare a perspective of its unique persuasion, but the full impact and power of the literary unit may best be seen through a case study.

6.0 Overview of Exodus 19 and 20

I consider myself a good driver. My car insurance company would most likely agree. Normally, I drive and am seldom a passenger. Continually, I look a long distance to see what may be developing; I am aware of the cars nearby; and am regularly checking my mirrors. I try to be attentive to all that is around. What I can miss are the details of my surroundings. I may not recognize the type of dog walking on the sidewalk, the new chartreuse shutters on a house in my community, or a fresh bouquet of yellow and white flowers that just opened as the seasons change. I can enjoy more of these wonderful details when in the passenger's seat, but I can't see out the rear-view mirror because I'm not driving.

> *Analogously, Pattern Analysis allows the reader to be both the driver and the passenger by examining the big picture and details that might be missed.*

By digging into the structural and rhetorical analyses, one can see both the big picture and the wonderful details. The Final Case Study: Exodus 19 - 20 exemplifies the synergy between drivers and passengers.

6.1. Pericope Demarcations

The pericope demarcation is akin to the car's journey. Journeys have a starting and ending place and often have stoplights and signs indicating a halt or a change of direction. With that in mind, there are multiple reasons for this Beginning Marker of Exodus 19 – 20. The phrase "in the third month" is a change of time, "into the wilderness of Sinai" is a change of location, and the transition from Exodus 18 is a change of topic. While each reason would be correct, I selected the change of time because it appears first.

Regarding the journey's end, Exodus 21 introduces a change of genre in v. 1 by introducing the ordinances to be set before the people. Therefore, the end of this case study pericope is v. 20:26, and the pericope extends from vv. 19:1 to 20:26. Including the beginning marker, there are Eight Markers within Exodus 19 - 20— each introduces a change of some type:

Figure 4: Exodus 19 – 20 (Demarcations)

Beginning Marker	In the third month, they came to the wilderness (v19:1)	a change of time
Beginning of a substructure	Moses went up to God (v19:3A)	a change of location
Separation of two parts of a substructure	Moses went to the people (v19:7A)	a change of location
Start of a lettered sequence	The LORD also said to Moses (v19:10A)	demarks a divine oracle
Separation of two parts of a basic structure	So Moses went down from the mountain (v19:14A)	a change of location

Start of a new element	So it came about on the third day, when it was morning, (v19:16A)	a change of time
Beginning of a substructure	Now Mount Sinai was all in smoke (v19:18A)	a change of flow
Beginning of a literary unit	Then God spoke all these words (v20:1)	a change of genre
Beginning of a substructure	So the people stood at a distance, while Moses approached the thick cloud where God was. (v20:21)	a change of location

These markers can help readers visualize a new setting, just as a car may turn onto another road.

6.2. Basic Structure

Chapters 19 and 20 of Exodus are two of the most pivotal chapters in the Old Testament. The following is my driver's view of these two chapters before this Pattern Analysis was performed: God set before Moses a covenant that called for obedience to His voice; He gave Moses a plan to bring the people to the mountain; the LORD warned Moses not to let the people touch the mountain; the people trembled in fear from the base of the mountain; the Decalogue (Ten Commandments) was given; and the people instructed Moses to tell them what God says.

This driver's view misses some important details because the passenger's view, identified in Sections 6.3, 6.4, 6.5, and 6.6, had not been taken. The basic structure of these two chapters is a parallel symmetry. There is a frame that surrounds the lettered elements—*A* to *E'*—and a closing summary immediately precedes the second frame element. The basic structure is:

FRAME-A-B-C-D-E-A'-B'-C'-D'-E'-SUM-FRAME

Both frame elements have a substructure, and the closing summary also has a substructure. There is also an intriguing break in the substructure within the closing summary—the Decalogue.

A *schema* is an outline that describes the overall plan of something. Figure 5, *Schema for Exodus 19 - 20*, outlines the basic structure, akin to the driver's perspective:

Figure 5: Schema for Exodus 19 – 20

PARALLEL SYMMETRY

… the LORD appeared on Mount Sinai …

BEGINNING MARKER	A change of time: it was the third month	v19:1
PRELIMINARY	Israel camped in front of the mountain	v19:2
FRAME with a SUBSTRUCTURE	Listen and obey God's voice so you will be a kingdom of priests and a holy nation; the people agreed	v19:3–9
A-B-C-D-E	Instructions to Moses for the people as they approach the mountain	v19:10–13
A'-B'-C'-D'-E'	What Moses did; the appearance of thunder, lightning, a thick cloud, and a loud trumpet	v19:14–17
CLOSING SUM with a SUBSTRUCTURE	The LORD dealt with Moses; the Decalogue	v19:18 –20:18
FRAME with a SUBSTRUCTURE	The people refused to listen to God's voice	v20:19–26

This pericope has much to be discovered, but the most important is found in the *A-B-C-D-E-A'-B'-C'-D'-E'* structure, vv. 19:10–17. That description begins in Section 6.3, *Frame (First Element)*, continues to Section 6.4, *Parallel Symmetry and Variation*, next to Section 6.5, *Closing Summary and Decalogue,* and then returns to the frame in Section 6.6, *Frame (Second Element)*.

6.3. Frame (First Element)

Much has been written about the covenant and the calling of the people in vv. 19:3-9. The purpose of this analysis is to simply present the parallelism and how it, in some way, persuades. The green highlighted elements below in Figure 6, *Schema for Exodus 19:3–9,* focus on the two corresponding *c* elements, the *x* center point, and the *b′* interjection. The LORD gave a conditional statement in v. 19:5 so that they will be His people, His own possession—all the people agreed in vv. 19:7B,8. Not only will they be His possession, but the center point in v. 19:6 states the emphatic words, they "shall be to Me a kingdom of priests and a holy nation." The interjection in v. 19:9A points to the eventual presentation of the Decalogue where the LORD appeared in a thick cloud. His purpose then is stated, that Moses would be recognized as the authoritative voice of the LORD. These emphatic points are important for Section 6.6, *Frame (Second Element).*

Figure 6: Schema for Exodus 19:3–9

FRAME	CHIASM SUBSTRUCTURE: … listen and obey God's voice so you will be a kingdom of priests and a holy nation …	
sub-unit marker:	a change of location: Moses went up to God	v19:3A
a:	tell these words of Mine to the sons of Israel	v19:3B
b:	I brought these people to Me	v19:4
c:	if you obey Me and My covenant, you will be Mine	v19:5
x:	then you shall be a kingdom of priests and a holy nation	v19:6
sub-unit marker:	a change of location: Moses went to the people	v19:7A
c':	the people all together agreed	v19:7B,8
b' interjection:	I will give you My words so these people may believe you	v19:9A
a':	Moses told the words of Israel to the LORD	v19:9B

See also <u>First Frame Element, Exodus 19:3–9</u> for further understanding.

6.4. Parallel Symmetry and Variation

Exodus 19:10–17 shows the strength of the asymmetrical device deemed variation. A variation occurs when two paired elements are substantially different from one another, such as *A-B-C-D-A'-B'-Y'-D'*. In that example, *Y'* is substantially different from *C.* That non-correspondence of the *Y'* element is considered a variation and should be checked for its persuasive value.

<div align="center">Figure 7: Schema for Exodus 19:10–17</div>

SUB-UNIT MARKER	Demarks a divine oracle: the LORD also said to Moses	v19:10A
A	Consecrate the people; garments are to be washed	v19:10B
B	Be ready for the third day	v19:11
C	Instructions: do not touch the mountain, else they will not live	v19:12–13A
D	A long trumpet-like sound	v19:13B
E	They shall go to the mountain	v19:13C
SUB-UNIT MARKER	A change of location: Moses went down the mountain	v19:14A
A'	The people were consecrated; garments were washed	v19:14B
B'	Be ready for the third day	v19:15A
C'	Instructions: do not go near a woman	v19:15B
SUB-UNIT MARKER	A change of time: the third day arrived	v19:16A
D'	Thunder and lightning and a thick cloud and a very loud trumpet sound	v19:16B
E'	They stood at the mountain	v19:17

In Figure 7, *Schema for Exodus 19:10-17*, two variations provide the passenger's perspective—details that might otherwise be missed. To understand this, open the Variations in Exodus 19:10-17 and then read each pair of elements: *A* with *A', B* with *B', C* with *C', D* with *D',* and then *E* with the *E'* elements. Note how closely the *A, B,* and *E* pairs correspond: *A* matches *A', B* matches *B',*

and *E* matches *E'*. As the two *C* elements are reviewed, vv. 19:12,13A and 19:15B, a question similar to, "What does that mean?" should come to mind.

> *Why did the* LORD *issue a "No Trespassing Mandate" for the mountain, but Moses instead ordered husbands to stay away from their wives?*

Regarding the two *D* elements, the call of a long trumpet-like sound in *D* does not match what actually happened in *D'*: thunder, lightning, a thick cloud, and a very loud trumpet sound. The effect in *D'* may be related to *C'*.

Some might suggest that abstention from relations with one's wife is a way to prepare for an encounter with the LORD, similar to the consecration of the bread in 1 Samuel 21:1-6. Instead, I suggest Moses acted disobediently because he did not, in this instance, listen to or obey God's voice. God proclaimed that Moses would be His spokesman, v. 19:9A, and he needed to learn obedience to His voice.

6.5. Closing Summary and Decalogue

Figure 8, *Schema for Exodus 19:18 – 20:18,* presents how the LORD corrected Moses' erroneous direction to avoid women.

Figure 8: Schema for Exodus 19:18 – 20:18

SUM	CHIASM SUBSTRUCTURE: … the LORD corrected the instructions of Moses …		
	sub-unit marker:	A change of flow: smoke over Mount Sinai	v19:18A
	a:	manifestations: fire, smoke, and earthquakes	v19:18B
	b variation:	God spoke with trumpets and thunder against Moses	v19:19
	c:	the LORD came down and Moses went up the mountain to meet	v19:20
	d:	do not let them break through to see Me, else many will perish	v19:21
	e:	the priests are to consecrate themselves, else God will break them	v19:22

e':	Moses repeated the instructions: set bounds and consecrate it	v19:23
d':	do not let them break through, else God will breakout upon them	v19:24
c':	Moses went down, met the people, and told them	v19:25
b' link:	THE DECALOGUE (TEN COMMANDMENTS)	v20:1-17
a':	manifestations: thunder, lightning, trumpet sound, and smoke	v20:18A
sum	the people trembled at God's manifestations	v20:18B

The Closing Summary for Exodus 19:18 - 20:18 shows details of this schema. It seems ironic that Moses knew the LORD's instructions—"obey My voice and keep My covenant" (v. 19:5)—but He did not. God was very angry with Moses: "When the sound of the trumpet grew louder and louder, Moses spoke and God answered him with thunder" (v. 19:19). The mountain exploded because death had been promised to those who touched the mountain. He intended to speak the Decalogue once the people were lined up at the mountain's base. In that scenario, obedience to the Decalogue was intended as the path to becoming the kingdom of priests and a holy nation (vv. 19:5–8).

> *If the exploding mountain with thunder, lightning, loud sounds, and earthquakes triggered God's reaction to Moses' misdirected words, an awesome fear in all present would result—and it did.*

The exploding mountain is described in the rhetoric's first/last elements, *a* and *a'*. The LORD was in the fire (v. 19:19B), smoke rose to heaven with violent earthquakes, thunder, lightning, and very loud trumpet sounds. When the people saw this, the substructure summary (v. 20:18B) identifies their trembling fear.

The LORD had to deal with Moses' misinformation because the people must not see Him (vv. 19:21–24). The *e* and *e'* center point corrects the "do not go near a woman" directive in v. 19:15. The mountain was holy and must be set apart.

Regarding <u>The Decalogue</u>, Exodus 20:1-17, the first of the two corresponding *b* elements, v. 19:19, describes the LORD's spoken words as thunder. In the second *b* element, v. 20:18A, "All the people perceived the thunder." The delivery of the Decalogue, vv. 20:1–17, was heard by all! For the sake of Pattern Analysis, the Decalogue is rendered as a separate literary unit because it is referenced many times in the New Testament.

6.6. Frame (Second Element)

In Pattern Analysis, the rhetoric describes one's understanding of the text's persuasion. In the first frame element, the people agreed to obey the LORD's voice and His covenant. They would belong to Him and be a kingdom of priests and a holy nation (vv. 19:3–8). The Hebrew word for obey in v. 19:5 is "shema," which means to both listen and obey. The people had agreed to listen to His voice and obey it.

This second frame element contrasts with the first frame element—they refused to listen to God's spoken voice, but rather hear His words through Moses:

Figure 9: Schema for Exodus 20:19-26

FRAME	the people refused to listen to God's voice	v20:19,20
IMMEDIATE REPETITION SUBSTRUCTURE: … a repetition of the second commandment …		
sub-unit marker:	A change of location: Moses approached God in the cloud	v20:21
sum	the LORD spoke to all from heaven	v20:22
a:	make no other gods besides Me (second commandment)	v20:23
a':	sacrifice your burnt and peace offerings to Me	v20:24A
x:	then you will be a blessed people	v20:24B
b:	My altars must use uncut stones	v20:25
b':	do not climb the steps to My altar	v20:26

The people feared death when the mountain exploded with thunder, lightning, fire, and smoke. In that fear, they told Moses to inform them of what God stated (vv. 20:19,20). They chose not to listen to God. Consequently, they lost their position as a kingdom of priests—Aaron and his sons were given that priesthood in Exodus 28:1-43. But God still wanted to be known and heard by His people. Outside the tent of meeting at the sacrifice of burnt offerings, the LORD would meet and speak with the priests and sons of Israel—His voice would still be heard and understood (Exodus 29:38-46).

> *Unfortunately, one cannot obey a voice that is not first heard. Once the people rejected God's voice, the Levites were given the position of kingdom of priests.*

My description of the rhetoric is shown in [Second Frame Element, Exodus 20:19-26](#). The contrast between the first and second frame elements becomes clear, for they refused to listen. The LORD emphasized the first and second commandments within the immediate repetition substructure: worship God only and have no idols (vv. 20:23,24).

6.7. Application

The rejection of the LORD's voice in v. 20:19 is one of the saddest accounts in the Bible. It is possible that Moses' disobedience to the LORD's command led to the mountain exploding (see the variation in Section 6.4, *Parallel Symmetry and Variation*). The LORD had called the people to listen and obey His voice, and Moses disobeyed by providing the Israelites with the wrong instructions. The explosive actions on the mountain resulted. The people trembled in fear and stated they wanted Moses to do the listening. In time, their hearts became insensitive, their ears dull, and their eyes dim (Isaiah 6:10) because, I suggest, they were no longer attentive to His voice.

The application is the student's last words about the pericope. It answers the question, "So what?" In Pattern Analysis, after the rhetoric is written, further documentation of the application is optional—some instructors may require it, some not.

Does that listen/obey problem exist today? Have our people followed the LORD's commands? Do some tremble and live in fear of the LORD who loves them? Has today's church allowed learned scholars, pastors, and leaders to do their listening for them? This author suggests that God still intends for today's people to listen individually to the Lord and follow His commands.

7. Concluding Thoughts

Pattern Analysis began by asking if Walsh's methodology applies to every verse in the Bible and if modifications are necessary. In particular, are his statements about emphatic locations reasonable?[152] I wondered if Walsh's statements about emphasis present a means to discern the Holy Spirit's voice in the Bible. The initial purpose was to see if a consistent methodology could be developed from his teachings. I was not disappointed.

> *The initial inquiry asked if Walsh's statements about emphasis could lead to a consistent means for discerning the Holy Spirit's voice. The answer is Yes.*

Walsh found that "not all narratives or narrative complexes are organized in this fashion [symmetric patterns] … It is not found in every text, certainly." [153] Because Pattern Analysis extends beyond the symmetric patterns, it does apply to all verses of the Bible and they are surprisingly consistent.

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152. Walsh, *Style and Structure.* 8,11,14,26,37,52,57,72,73,101-3,107,110-4,145.

153. Walsh, *Style and Structure.* 191.

7.0. Features of Pattern Analysis

In developing Pattern Analysis, numerous modifications became necessary for Walsh's methodology. The adjustments were incorporated into the three models and the associated software. The demarcation model was significantly expanded; portions of Walsh's structural model were not used while other additions were included; and certain emphatic locations were added to the rhetorical model, all of which accounted for additional areas of importance. The works of others were considered in these changes. The more salient distinctions of Pattern Analysis include:

Pericopes—Rather than micro or macro analyses, this methodology looks just at pericopes.

Lettered devices—While there is a modern-day emphasis on chiasms, Pattern Analysis finds less than half the pericopes are chiastic. The others are parallel symmetries, immediate repetitions, and lists.

Substructures—Over eighty percent (80%) of the pericopes have at least one substructure. Every basic element in this approach can have a substructure. By searching for them, substructures can help add greater clarity to the analysis.

Summarizations—In a search for what is particularly important in a structure, summarizations are frequent but often not identified when teaching about literary structure. They stress important points within the pericope that should not be missed.

Preliminaries—Similarly, preliminary information near the beginning of a pericope is seldom identified, resulting in forced analyses.

Asymmetry—This approach to the Bible finds Walsh's statements about asymmetry to be correct. This relatively unknown feature "can be one of the

most forceful stylistic devices in the biblical Hebrew narrative."[154] These disturbances to regular patterns can speak persuasively to an astute reader.

Thematic paraphrases—The importance of a well-written theme for each element, rather than a literal search for parallelism, can hardly be diminished. It is in that documentation that a student can see relationships that otherwise may be lost. Paraphrases help prepare a broader understanding of the text.

Documentation of rhetoric—The preparation of rhetoric helps the student explain what is particularly persuasive in the pericope. The importance of rhetoric can also be hardly diminished. It can move the student from the pursuit of a structure's patterns to a much more personal and explanatory interpretation. These persuasions can be found in predictable locations.

Rhetorical devices —Just as there is a standardized list of literary devices for the structural model, there is a similar list for rhetorical devices. Modern-day scholarship tends to emphasize the center point—this allows multiple rhetorical devices to appear in any pericope.

Pericope beginnings—To help ensure good analyses, every pericope begins with a beginning marker or, much less frequently, a first-element frame. Pattern Analysis may be unique in this requirement.

Demarcation identifiers—While others have provided lists of standardized identifiers, this approach does not require knowledge of Hebrew or Greek.

Demarcation sub-units—Just as *Selah* appears in the middle of a psalm, demarcation identifiers usually mark structural changes which can help with the analysis.

Structure split—An excellent writing style includes the ability to continue a thread to a later point in the document. Structure splits accommodate the continuation of a topic after a break.

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154. Walsh, *Style and Structure*, 101.

Cohesion—Of the roughly 26,000 verses analyzed to date, all verses belong to one pericope or another—there are no stranded, unattached verses.

Continuity—Pattern Analysis offers a methodology that works uniformly for prose, poetry, prophecy, and all other writing styles. For example, frames can surround a parallel symmetry, an extra without a matching pair adds emphasis, a summarization may be located at the beginning or end, a substructure can continue a thought but with a different pattern, and two thoughts may be transposed from the pattern established by the corresponding sequence.

Dynamic webpages—The Pattern Analysis Software includes the ability for a student to create colorful, indented, interactive webpages with potential locations where emphasis might be found. This is a unique feature of this methodology.

Consistency of the Methodology—The chart, Frequency for All Literary Devices, points to one unique thought process across forty (40) literary devices. In contrast, it is common to read how scholars view distinctions between various genres and thereby focus on various authors of the Bible. This methodology gives strong evidence of one inspiring voice that somehow inspired each of the authors across thousands of years.

Confidence—When doubt is introduced into the reliability of certain parts of the Bible, questions about theology and history can emerge. The Bible's moral code can then be replaced with other interpretations. The serpent caused Eve to doubt, and that problem still exists today.

7.1. Implications of Pattern Analysis

This methodology is more than a presentation about literary units of the Bible, where they begin, how they are structurally organized, and how they persuade the student, all of which are identified in this manuscript. It is genuinely hoped some people will more readily understand and apply messages in the Bible,

especially those in an academic setting. Another hope is that an organization will convert the Pattern Analysis Software to an internet platform so that others may enjoy this same analysis of pericopes. But the most significant hope is that the Bible will somehow be restored to its rightful position.

Is it possible that the consistent evidence provided through this methodology clarifies how the Holy Spirit arranged His thoughts for various people? If the Book of Acts were just Luke's story, the Psalms were just prayers of David and others, the gospels were just different and sometimes contradictory records by four different men, and the prophetic books were just some record of ways the LORD spoke to various people, we could have a wooden manuscript.

Pattern Analysis points to a more profound and beautiful understanding of the Bible. As a result, wonderful nuggets can be gleaned from this revised methodology. The process forces the reader to slow down, deal with what the text says, and grasp new understandings. It is an opportunity to hear the emphatic voice of the Holy Spirit, spoken many years ago and applicable today. The patterns are like looking at God's signature.

Evidence is provided that basically every pericope, every book, and every genre follow the same complex but uniform approach. Human authors would have created significant inconsistencies, while in reality, there are very few. This strong evidence seems to confirm that the Holy Spirit consistently communicated His thoughts to various so-called authors.

Pattern Analysis presents the worldwide church with an opportunity: to focus more clearly on what the text says to each person individually. The Word of God should be found to be living and alive, sharper than any two-edged sword. Today's church has oftentimes allowed the pastor, priest, or Bible commentator to hear for us without digging into the text ourselves. Pattern Analysis offers a tool that allows

a less-trained person to struggle with the text, hear the corrective voice of the Holy Spirit, and encounter God afresh. Some, though certainly not all, will then want to dig into the text, parse it in various ways, and struggle with what it states. They will make mistakes, but so do Bible scholars. May their perspective be that it is God's story. May their search be for the heart of God. May they, too, hear and understand His voice.

7.2. Directions

There should be joy as students grasp greater meaning and glean more of the Holy Spirit's emphasis in the Bible. Some areas of further investigation are:

Critique the methodology—As of April 2025, the Pattern Analysis methodology has not received a critical scholarly review. It began its development outside an academic setting due to my wife's health-related issues. Using this current manuscript as a basis, that review seems imperative now that she has passed into the LORD's hands. The lack of a mentor has been a challenge. Conversely, there may not be many scholars who have both the academic background of literary structures and the necessary time and computer skills to assist with the analysis and presentation of these literary structures. A team approach would seem to be a better solution, for the scope of Pattern Analysis is quite extensive.

Convert existing software—Once the Pattern Analysis methodology has been deemed viable, the hope is for Bible students in schools of higher learning to prepare their own analyses. A commercialized version of the Pattern Analysis Software would be developed. The existing software would be rewritten for an internet-based environment—these software changes

would be necessary to make Pattern Analysis available. Specifications would be written to help convert that software to a new environment.

Once the existing Pattern Analysis Software is ported to an internet environment, an annual subscription model may be the best choice. Students would use their preferred translation or the original language for a literary unit, parse the text, identify the themes, and document their understanding of the Holy Spirit's emphasis (the rhetoric). The software would perform validations similar to the existing system and then produce dynamic HTML webpages with the results. This manuscript, *Pattern Analysis Methodology,* could be incorporated into a robust help system.

Create workbooks—For the general public, the analytical process of creating dynamic webpages may be beyond their interest or skill level. Workbooks that show the biblical text along with its structure would instead be available. They would enter the paraphrased theme for each element and then document their understanding of the pericope's rhetoric. Completed analyses could be shared in a small group setting or used individually for a greater understanding of the text. The [Prototype of a Workbook for 1 John 4:7-19](#) illustrates how the themes and rhetoric might be entered.

Review of existing analyses—As stated in the Preface, I am a fallible and biased man who can make mistakes in a search for the Holy Spirit's persuasive words. It may be fair to say we are all fallible and biased in various ways. While there is some temptation to release all completed analyses to the general public, I believe there will be much greater value in having people use the converted Pattern Analysis software for their own analyses. By discovering the

deeper meanings of a pericope through the software, a greater understanding of the inspired text should be learned.

However, for the sake of acceptance of this methodology, a critical review of some or all analyses may be necessary. A small portion of the analyses have undergone independent editing and review—corrections were made but only a few were significant. I would be open to that type of critical review.

Further analyses—I aim to complete the remaining fifteen percent (15%) of the Bible. I suggest that my statements about the Holy Spirit's inspiration for the entire Bible are contingent on that completion. In that way, I could confidently conclude, "All Scripture is God-breathed."

Exegetical process—I wonder if Pattern Analysis could be incorporated into one's exegetical analysis of the Bible. Not everyone uses an exegetical approach, but for those who do, it could allow them to gather a big picture before a detailed analysis. The demarcation, structural, and rhetorical phases of Pattern Analysis would be completed before the word studies. The student may then continue with the exegesis as deemed appropriate. In that way, the understanding of the emphasis should help with the text's interpretation.

7.3. A Love Response

Pattern Analysis focuses the Bible student on each pericope, the Holy Spirit's emphasis. Compared with other approaches to literary structure, Pattern Analysis moves the reasoning of structural analysis toward the heart. God's goal appears not to be precise analysis or scholarly debate, but the changed hearts of His people.

God's greater purpose is intimacy—for us to find Him, to know Him, to understand His heart, and to love Him. That intimacy comes not from presenting

facts but from grasping the Holy Spirit's messages. For the person who focuses on a linear reading from top to bottom, they can miss portions of the Holy Spirit's voice. The messages revealed through Pattern Analysis can change how we view Him. In this way, the documentation of rhetoric in Pattern Analysis helps us receive the Holy Spirit's emphasis.

We have allowed pastors, priests, and teachers to do our digging for us. We have put them on a very tall and demanding pedestal. Instead, each of us should be struggling with how the Bible, through the Holy Spirit, is teaching us to forgive, to know Jesus, to distinguish good from evil, to understand the consequences of our actions, to have hope, to know God loves us, and to respond in love to Him and one another. By allowing the Holy Spirit to be the One who corrects our misunderstandings, we can grow in our Christian faith.

Many modern songs focus on how much God loves us and how He sacrificed His Son's life for us. That is so essential to our faith walk. But Pattern Analysis suggests we fall short if we stop there. God is earnestly seeking our song response: do we genuinely love Him in return? Can we confess from deep within our hearts that God has somehow profoundly moved us? That is a heart cry of passion and adoration. I yearn for a day when there is a rich and abundant proclamation of that love to God through songs. Even more, through the Bible.

Documentation is the key. Somehow, by annotating the textual themes with paraphrases and composing the rhetorical documentation, the Holy Spirit seems to add fresh understanding to the text. Writing a rhetorical analysis can engage the heart, whereas a structural analysis can simply engage the mind in reasoning. Both are important—please don't be misled—but our response to His love is what He seeks. That He would be our God, and we would be His people. Pattern Analysis has the potential to better touch one's heart.

O Come, Let Us Adore Him

Appendix

The Pattern Analysis Software

It amazes me that in 1906, Francis Brown with help from S. R. Driver and Charles A. Briggs, prepared what is commonly known as the *BDB Lexicon* without the aid of a computer.[155] Or how Orville Nave produced his first version of the *Nave's Topical Bible* in 1896.[156] The same is true for many other manuscripts from the pre-computer era. Incredible.

The Pattern Analysis Software was prepared to develop and refine the analyses, to ensure specific rules about literary structure and rhetoric are enforced, to record its many literary structures, and to present the results dynamically. The effort would be overwhelming without this software, and the rigor of consistent analysis, rapid search, and easy reorganization seems practically impossible.

The Pattern Analysis Software works effectively on my home computer but is not designed for public use. It currently is a database with front-end software in a

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155. Francis Brown, S. R. Driver, and Charles A. Briggs, *The Brown-Driver-Briggs Hebrew and English Lexicon,* (Peabody, MA, Hendrickson Publishers Marketing LLC, 2012).

156. Orville J. Nave, *Nave's Topical Bible: A Digest of the Holy Scriptures,* (Nashville, The Southwestern Company, 1896, editions in 1897, 1921, and 1962).

Windows environment. Copyright infringement of Lockman Foundation's NASB 95 translation is among the many issues.[157] If the application's software seems worthwhile, it should be considered a working prototype for an established organization to convert to another platform for public use.

This software was developed with four goals in mind: to create a way to easily enter analyses (*PARL*), to improve the rigor of structural analyses (validation), to develop a means for consistent presentation of each analysis (dynamic webpages), and to prepare a platform for students to enter workbook answers. The result is a consistent and reliable approach to learning the Bible and understanding its subtleties that may not be readily discerned.

The software includes:

PARL—An acronym for the *Pattern Analysis Research Language.* This design is offered as a public domain format for the entry of each structural and rhetorical analysis into a computer. No licensing is needed to use the PARL format. The analyst surrounds the biblical text with PARL operators which instruct the software to present the basic structures, substructures, and other literary content presented in this methodology. See Pattern Analysis Research Language (PARL) for Acts 2:1–13.

Conceptually, there are four parts of each line within the PARL: the element's label such as *A* or *SUB-UNIT MARKER*; the biblical text; the verse reference numbers such as (v9-11A); and a thematic paraphrase of the biblical text. One or more of those four parts may be omitted allowing various

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157. The Lockman Foundation allows up to one thousand (1,000) verses of their NASB 95 may be quoted without express written permission. A special agreement with Lockman would be required for use of their entire Bible translation.

portions of the analysis to shift left as necessary. A blank line is used to terminate substructures. These variables are stored in the software's database along with other variables needed to make the system work.

The four-part format of PARL is:

Label ➔ Biblical text ➔Verse reference numbers ➔ Thematic paraphrase

Proverbs 4:6B provides a sample of the PARL format. Red colors are used for explanation purposes but are not included in PARL:

C' EXTRA: "Love her, and she will watch over you. (v6B) /* love My words */

A colon separates the label from the biblical text, two parentheses surround the verse reference, and /* … */ are placed around the paraphrase.

The Pattern Analysis Software converts the PARL-formatted input into a properly indented and colored webpage with dynamic cursor movement:

C'   "Love her, and she will watch over you. (v6B)   EXTRA: love My words

Validation—Once the student believes the structural PARL analysis has been adequately identified, multiple checks are made to ensure compliance with specific fundamental rules. The model checks that every verse within the pericope has been presented, the basic structure and substructure(s) have been properly laid out, and each element has a brief paraphrase of its meaning.[158] When the validation button is clicked, the logic of the PARL structure is

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158. The validation check is a feature of the Pattern Analysis Software. It attempts to identify many of the common mistakes, such as labeling a chiasm as an A-B-B-X-C'-B'-A' structure, lack of demarcation, or failure to enter a paraphrase of an element. It does not attempt to validate the text of individual pairings of elements by using some mechanism such as artificial intelligence.

checked. Many diagnostics are provided: various hard errors stop the process, and some soft checks suggest improvement.

Dynamic Webpages—After the structure and rhetoric pass the validation test, an HTML webpage is produced which indents each element, adds coloration for conjugate pairs, allows cursor movement to indicate pairs, and permits substructures to be hidden or shown. The software allows the student to generate a webpage with either the potential locations where emphases may be located or a completed analysis including the rhetoric.[159] That webpage must be stored on a server so that all computer environments such as Android and iOS can display, forward, and print the analysis properly.

Spelling—A *spell checker* is incorporated to improve the quality of the created PARL structures and the rhetorical analyses.

Literary Unit Searches—The literary unit search is the first of the three types of searches in the Pattern Analysis Software. It is also the most commonly used—a search based on various parameters, literary devices, rhetorical devices, and words/phrases. The capability of this search is essential when locating analyzed literary units.

Scripture Searches—This innovative search through various Bible translations is more than a simple word search. It allows both *"and"* and *"or"* searches using relevant book(s), chapter(s), words/phrases, and translations. Shown are both the matching verses and the context for each selected verse.

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159. When the list of potential locations is selected, some items on that list may not apply and others may not. This list of potential locations becomes the starting point for the emphasis documentation.

Strong's Number Searches—This search leverages the KJV with Strong's numbers. For each New or Old Testament Strong's number, a frequency list shows how often each word appears in the Bible. A word search is also included. The matching verses are shown as well as the context for each selected verse.

Ad Hoc Queries—The various frequency analyses are examples of the ad hoc ability to investigate the data behind the software. Software development skills are necessary for their use.

Glossary of Terms

Absence—An element was intentionally removed from one of the two parts: e.g., *A-B-C-D-D'-B'-A'* where the *C'* is not provided. The absence only applies to imperfect chiasm and imperfect parallel symmetry structures. The absence emphasizes something is intentionally missing.

Alternating repetition—See parallel symmetry.

Amplification—A clarification of an element or a sequence of elements where the second part somehow removes the obfuscation that may be found in the first. An amplification can be a large increase such as the multiplication of believers in the book of Acts; the additional detail provided by its conjugate pair, seen especially when a substructure provides data that is not in the first; or in an immediate repetition where the second part adds more than just the antithesis to the first such as Kugel's *A what's more B* teaching.[160]

Anaphora—A repetition that occurs when successive verses begin with the same word or phrase.

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160. James L. Kugel, *The Idea of Biblical Poetry,* 8.

Asymmetric—Not symmetric. A spruce tree ready for Christmas cutting is considered symmetric, whereas a similar tree with a large hole on one side would be considered asymmetric.

Asyndeton—A collection of similar words, whether they are people, places, things, or actions, without the word "and" separating each. See also Polysyndeton.

Basic structure—Unlike a substructure, a basic structure is the major structural organization of a pericope. Those *A*, *B*, and *C* elements are capitalized in Pattern Analysis, along with other elements such as *SUM* and *PRELIMINARY*.

Beginning marker—Marks the beginning of a new pericope. Beginning markers are very useful because they can instruct the analyst where to begin. They are sometimes called unit boundaries. In Pattern Analysis, there are twenty marker identifiers. Four identifiers are potentially emphatic: an imperative, an interjection, a question, and a repeated phrase.

Center point—An emphasis or turning point that is at the logical center of a structure. In Pattern Analysis, an *X* in the middle of a list, immediate repetition, parallel symmetry, or chiasm is a center point. If two elements appear at the center of a structure rather than an *X*, those two elements are the center point. For example, *A-B-C-X-A′-B′-C′* or *A-B-C-C′-B′-A′*.

Chiasm—An *A-B-C-C′-B′-A′* or *A-B-C-X-C′-B′-A′* type of structure. It is a repetition of similar themes in the reverse sequence. Other names for chiasms include chiasmus, concentric symmetry, introversion, inverted parallelism, reverse symmetry, and ring construction. The most common emphatic locations are the center point and the first/last elements.

Chiasm (imperfect)—The imperfect chiasm is a powerful literary device that uses an asymmetric imbalance to emphasize a portion of the structure. An

imperfect chiasm is seen when an extra or absence is presented (such as *A-C-D-D'-C'-B'-A*), or a transposition (*A-B-C-X-C'-A'-B*) is detected. The place of imperfection is normally emphatic.

Chiasm substructure—A structure shaped as a chiasm but positioned as a sub-unit within another structure. For example, an *A-B-A'-(a-b-c-x-c'-b'-a')-B'* structure. The same rules for chiasms and imperfect chiasms apply to the substructures.

Closing summary—A summarization that concludes a basic structure which is designated with the letters *SUM*. For example, *A-B-C-A'-B'-C'-SUM*. A closing summary—also known as a concluding epitome, final unit, and epilogue—serves two functions: to summarize and to motivate. It is always emphatic and should be easily detected.

Comparison—The likeness of two or more themes within a pericope. This could be the comparison of a conjugate pair if that is particularly emphatic. Otherwise, it should be restricted to an emphatic similarity of two element clusters: *A-B-C* when compared to *A'-B'-C'*.

Composite—Two or more basic structures: chiasm, immediate repetition, list, or parallel symmetry. For example, *A-B-X-B'-A'* followed by *A-B-C-A'-B'-C'*. With a composite, one basic structure ends and the next begins. The basic structures are needed to develop the entire emphatic picture. The composite discusses one topic.

Concentric chiasm—An *A-B-C-X-C'-B'-A'* type of chiasm with an *X* center point.

Contrast—While contrasts appear throughout the Bible (Saul tried to destroy the early church, Paul helped build the early church), the context here is those

opposing themes within a pericope. That is, Peter said Jesus is the Messiah and then urged Jesus not to submit Himself to suffering and death.

Correlation of sequences—In a chiasm or parallel symmetry, this is an emphasis where the first part is compared or contrasted with the second part. For a chiasm, it correlates *A-B-C* as a group with the group of *C'-B'-A'* elements. Likewise, for a parallel symmetry, it is a correlation of *A-B-C* with *A'-B'-C'.*

Corresponding elements—Also known as conjugate pairs. It is any two elements that are paired with each other. In some cases, the pair may be emphatic even though they are not in a position of emphasis such as first/first or first/last. For example, in a chiastic *A-B-C-X-C'-B'-A'* structure, the two *B* elements might add considerable conviction to the reader or listener.

Demarcation model—The first step of the Pattern Analysis methodology that separates one pericope from another, as well as certain locations within the pericope.

Dynamic webpage—Unlike a static webpage that does not change, a dynamic webpage adjusts what is displayed based on usage by the individual. For Pattern Analysis, it includes the ability to hide and/or show certain content, and to change coloration based on cursor movements.

Element—Similar in some ways to a verse, an element is a combination of the biblical words and the student's analysis. The theme of one element is often paired with the theme of another element within a pericope. The element consists of four parts: an element label, the scriptural text, the element reference, and a paraphrased theme.

Element label—Element labels are presented to the left of the scriptural text within an element. They have identifiers such as *B* or *C'* or *PRELIMINARY,* or with lowercase letters such as *b* or *c'* or *sum.*

Element reference—The verse number or numbers of the element. The format is (v12:5,6A) where the chapter number is needed if there is more than one chapter. Opening and closing parentheses with the letter "v" are required.

Ellipsis—The intentional omission of a word or words in a sentence which eliminates superfluous wordings.

Ending marker—Marks the end of a structure or substructure. Ending markers are rarely emphatic.

Epiphora—A repetition that occurs when successive verses end with the same word or phrase.

Extra—An element was intentionally inserted from one of the two parts. For example, the *C* element in *A-B-C-D-D'-B'-A'*. does not have a corresponding *C'* element, which means *C* is an extra. This anomaly only applies to chiastic and parallel symmetry structures. The extra is a place of rhetorical importance, whereas the corresponding element is missing.

First/first—In a parallel symmetry, these are the two *A* elements, *A-B-C-A'-B'-C'*. Sometimes these are a place of emphasis.

First/last—In a chiasm, these are the two *A* elements: *A-B-C-C'-B'-A'*. Oftentimes an emphasis may be found in these locations.

First-element frame—A specific type of frame where the first of the two elements is the first appearing element of a literary unit.

Forward symmetry—See parallel symmetry.

Frame—A frame is the repetition of a theme near the beginning and end of a structure or substructure. The surrounding layer of a frame encapsulates an inner portion. Scholars often mention a similar concept called an inclusio or inclusion where the repetition may be confined to a literary unit or it may span multiple

literary units. Both portions of the frame are required. The two frame elements often do not have the same words—instead, they have the same general theme and are sometimes antithetical. Other related names for frames are bookends, brackets, and envelopes. Oftentimes the frame contains an emphatic statement.

Gradation—A progression of words; an example of intensification. In a gradation, a word is stated in one element and then repeated in the second element. The next word is introduced in the second element and then repeated in the third. This repetition often continues for several more elements, each with increasing intensity.

Hole—During the analysis of an entire book, a hole is any verse or verses that have not yet been accounted for. Those verses may be between two pericopes, or they may be within a pericope. If chapters 5, 6, and 7 of a book have not yet been analyzed, that is a three-chapter hole. If vv. 22 and 23 do not seem to fit within any pericope, that too would be a hole.

Immediate repetition—Most commonly it is an A-A'-B-B' arrangement. It can also be an A-A'-B-B'-C-C' or occasionally with more repeated elements such as an A-A'-A''-A'''-B-B'-B''-B''' structure. In an immediate repetition, a theme is repeated then a second theme with its repetition, a third theme with its repetition, and so on. As few as two elements may have been used: A-A'. Usually the emphasis, if there is one, is found in the X center point or in a summarization. Sometimes, the second element augments the first with greater meaning, B and what's more B'.

Immediate repetition substructure—An immediate repetition sub-unit within another structure. For example, an A-B-C-A'-B'-(*a*-*a'*-*b*-*b'*-*c*-*c'*)-C' structure.

Imperative—A strongly worded directive or command that conveys the importance of doing something. In English, Hebrew, and Greek, the imperative is a verb. In Greek, the spelling of the word indicates it is imperative. In English, imperatives are usually the first word in a sentence or phrase. For example, the phrase in Deuteronomy 30:19C which states, "Choose life in order that you may live, you and your descendants," is an imperative. Context is important in determining if an imperative statement is emphatic.

Imperative device—Similar to a summarization, the imperative verb also carries concluding attributes to its message.

Imperative element—A theme-based portion of a structure that carries the format of a lettered element.

Imperative marker—A beginning marker or a sub-unit marker with an imperative verb.

Imperfect chiasm—See Chiasm (imperfect).

Imperfect parallel symmetry—See Parallel symmetry (imperfect).

Inclusio—See frame. A word, phrase, sentence, or even a paragraph that is repeated at the location within the book. Also known as a simple inclusion.

Intensification—An escalation of themes from the beginning to the end, or in the case of a chiasm, from the outside towards the middle. A purposely forward-moving and goal-oriented development in a discourse.

Interjection—The word *behold* as a specific type of interjection. *Behold* often appears near the beginning of a sentence or phrase that emphasizes the remainder of the statement. The emphasis is to be found in the words immediately following the interjection.

Intertextuality—Those situations where the text from one book of the Bible refers to the text in another book. For Pattern Analysis, it is the relationship between the pericopes of the Old Testament as found in New Testament pericopes.

Irregular structure—A rather uncommon form of asymmetry, similar to a contortion. The irregularity seems to somehow represent an emotive scenario.

Last/last—In a parallel symmetry, this is oftentimes a place of emphasis. For example, in an *A-B-C-D-A'-B'-C'-D'* structure, the two *D* elements are in the last/last position.

Link—A connection of one pericope to another, typically an Old Testament pericope that is emphatically related to one in the New. A link is not a reference of common words from the Old into the New. A link is also not a prophetic foreshadowing of something in the New such as Christ. A link connects the Old to the New by adding emphasis from the Old to the New, thereby adding additional meaning.

List—An A-B-C-D-E or 1-2-3-4-5 type of sequence. The student may use either letters or numbers. At least three elements must be present to be considered a list. All elements in a list must be about the same topic. Lists are also known as enumerations and linear patterns. The order of list items does not relate to importance unless the Bible tells us differently. Sometimes there is intensification in a list.

List substructure—A list substructure within another structure. For example, an *A-B-C-X-A'-B'-(1-2-3-4-5)-C'* structure.

Literary device—Literary devices reveal the tools in the Pattern Analysis toolbox: three (3) demarcation devices, twenty-two (22) structural devices, and

fifteen (15) rhetorical devices. These literary devices reveal the schematic scope of a literary unit's structure and the methods of persuasion for a literary unit's rhetoric.

Literary structure—Normally, biblical literary structure refers to the organization of a portion of the Bible.

Literary unit—See pericope.

Macro-level analysis—A text arrangement within a discourse, including a structural analysis.

Marker—Either a beginning marker, sub-unit marker, or ending marker. They identify certain flow changes either where a pericope begins or other locations within a pericope.

Marker identifier—A word or a set of words identifying a flow change in a pericope.

Micro-level analysis—A look at smaller portions of the text than a pericope-level approach. Cola and bi-cola constructions, as well as semantic nuances of the text, are often considered in a micro-level analysis.

Non-correspondence—See variation.

Opening summary—A summarization that appears near the beginning portion of a structure. For example, *SUM-A-B-C-A′-B′-C′*. It is similar to a closing summary which is also represented by a SUM. The opening summary should be considered emphatic.

Parallel Symmetry—A step-like symmetry such as *A-B-C-A′-B′-C′* or *A-B-C-X-A′-B′-C′* structure where the themes are repeated in the same direction. A continuing structure is also possible such as *A-B-C-A′-B′-C′-A″-B″-C″* (consider the ten plagues of Moses). Other names for this device are extended alternation, forward symmetry, panel construction, and step parallelism—in certain contexts,

simply named "parallelism." The most common locations for emphasis are in the last/last position, an *X* center point, and, less often, in the first/first position.

Parallel symmetry (imperfect)—Like imperfect chiastic structures, imperfect parallel symmetries can also have a high impact on a reader. When an element has been inserted, omitted, transposed to another location, or substantially varied, that then is an imperfect parallel symmetry. This makes the structure look less than totally symmetric. An additional emphasis should be found in an imperfect parallel symmetry at the place of asymmetry.

Parallel symmetry substructure—A parallel symmetry substructure within another structure. For example, an *A-B-C-D-(a-b-c-a'-b'-c')-D'-C'-B'-A'* structure. The rules for identifying emphasis in the substructures are the same as those for the parent.

Parallelism—Parallelism exists when one element is found to correspond to another nearby element with a similar theme. The pair of elements may be antithetical. In structural analysis, the parallelism generally appears in clusters such as *A-B-C-C'-B'-A'* or *A-B-C-A'-B'-C''* or *A-A'-B-B'-C-C'.*

Paraphrased theme—A theme is a conceptual attempt to describe the content of an element. In preparing a structural analysis, the theme for each element is documented as a paraphrase of the scriptural text. In Pattern Analysis, it is located to the right of the scripture.

Paradiastole—Similar to a polysyndeton in a list, except the separating words are "neither," "nor," "either," or "or."

Parenthesis—A parenthetical expression or a minor change of flow which afterward returns to the previous discussion. Scholars often refer to this anomaly as an intercalation or an aside. That is, an outer text that surrounds an inner text. Parentheses can interrupt for the sake of emphasis.

Pattern Analysis Research Language (PARL)—A software language developed specifically for Pattern Analysis that allows an analyst to mark up the biblical text of a literary unit so that, after validation, it may be converted to a dynamic webpage using the HTML 5 protocol for presentation.

Pattern Analysis Software—Computer software that will hopefully be someday converted from a working prototype to a multi-user solution that is commercially available.

Pericope—A unit of literature, having a distinct beginning and sometimes a distinct ending about a common topic. Also known as a literary unit. A pericope is roughly equivalent to a paragraph or so, as seen in many modern translations. A pericope consists of multiple elements. In the narrative portions, it is typically a story. While a pericope normally contains just one basic structure, occasionally there can be two or more basic structures (see Composite).

Pericope-level analysis—A review of the structural and rhetorical literary devices that extend from the beginning to the end of a pericope. It includes basic and substructure devices, and the associated rhetorical analysis.

Polysyndeton—A collection of similar words, whether they are people, places, things, or actions, that have the word "and" separating each. See also Asyndeton and Paradiastole.

Postscript—An informational ending piece that is not a conclusion or a summarization—an ending marker. Besides the final words of a book, postscripts are not overly common, and they are not emphatic. The closing summary should be used instead if there is a sense that the element has persuasive value.

Preliminary—Provides background information to a literary unit. Normally the preliminary portion follows the beginning marker. A preliminary helps the

reader understand the right historical and/or spiritual perspective for what is to follow. An element that is marked preliminary is helpful to know but it is not itself judgmental or corrective. When a preliminary has a substructure, there may be a persuasive portion within it. An alternative name that scholars sometimes use is the word *prelude*.

Progression—See intensification.

Question—Some questions seem designed to ask the reader to pause and reflect on his or her own answer. In those cases, the text is intended to slow the reader down and cause them to read the context, listen to what the Spirit is nudging them, gain a fresh understanding, and then respond. Questions are often emphatic, but it is a mistake to say that most questions are emphatic. Whether any one question is emphatic or not can be subjective.

Repetition—Stating the same or nearly the same words multiple times. Repetitions are normally emphatic.

Reverse symmetry—See chiasm.

Rhetoric—One's view of what motivates and persuades them in the text. There is recognition that yesterday's understanding may not be the same today.

Rhetoric location—Structural or other places within a pericope that are particularly persuasive to the analyst.

Rhetorical device—A mechanism that persuades or somehow influences an understanding of what is stated. Examples are an imperative verb, a summarization, and a pair of first/last elements.

Rhetorical model—The third and final step of the Pattern Analysis methodology. It considers how the student is persuaded by the text based on the pericope's literary structure.

Rhetorical question—Typically a succession of questions where the one who is asking already knows the answer. That is, the questioning is intended for the recipient to change their opinion or belief.

Schema—A conceptual plan of a literary structure; an outline.

Structural model—The second step of the Pattern Analysis methodology which determines how pericopes are organized.

Structure split—Occurs when one part of the pericope is continued at a later point and the portion separating the two parts is not relevant. That is, if a structure has a first and second part with an unrelated separation in between, it is to be considered a structure split. Splitting a structure has no effect on its emphasis.

Substructure—A substructure clarifies an element in a basic structure by adding detail. The shape of a substructure is either a list, immediate repetition, parallel symmetry, or chiasm. The elements of a substructure are presented as lowercase letters. For example, if detail is provided for a *B* element, that part of the structure could be represented as *B-a-b- a'-b'*.

Substructure summary—An opening or closing summarization that appears within a substructure. The schematic representation is the lowercase letter *sum*. This summarization may appear at the end of a substructure, *a-b-x-a'-b'-sum,* or at the beginning, *sum-a-b-c-d*. All the substructure summaries are emphatic.

Subtopic—As a topic is to a pericope, so a sub-topic is to a substructure. A subtopic is the main thought of the substructure.

Sub-unit marker—A change in a structure that is neither at the beginning nor ending of the pericope. Two common examples are at the beginning of a substructure, e.g. *A-B-B'-SubunitMkr-a-b-c-a'-b'-c'-A'*, and at the center of a

basic structure, e.g. *A-B-C-SubunitMkr-A'-B'-C'.* They are identified by the same twenty (20) types of markers that are used for beginning and ending markers.

Summarization—An emphatic literary device that stresses a main point or conclusion of a literary unit. Summarizations may be a closing summary, an opening summary, or a substructure summary.

Superscription—The opening words of some books or psalms that include the named person attributed to its writing. Other information can be included in the superscription such as the time, location, occasion, and/or recipient. In Pattern Analysis, these opening words exemplify a beginning marker called "a title."

Thematic inclusion—An alternative name for a frame, a term not used in Pattern Analysis. It is a frame where the themes of the two bookends are similar but the wording can be considerably different.

Theme—A theme is a conceptual attempt to describe the content of an element. The theme of one element is often paired with the theme of another element within a pericope.

Topic—In the sense of pericopes in Pattern Analysis, a topic is the analyst's understanding of the pericope's central and unifying thought. Each theme within the pericope should somehow be related to that main topic.

Transposition—The expected elements have been rearranged, e.g., *A-B-C-X-B'-C'-A'.* When a transposition appears, the location of one element is interchanged with another; this is an intentional relocation. Transpositions appear in imperfect chiasms and imperfect parallel symmetries. The emphasis appears either in the transposed element or in the one that has been dislocated. That is, in an *A-B-C-X-B'-C'-A'* structure, either the *B'* or *C'* elements would be emphatic.

Validation—A software process that evaluates the content of a pericope against a set of rules. The intent is to certify that the annotated text conforms to the criteria of the Pattern Analysis Research Language (PARL). Once the pericope passes the validation, its dynamic webpage is created.

Variance—A statistical term that measures the amount of variation of a measurement when compared to the mean. If a tall building is newly constructed in a neighborhood of single-floor homes, that new building would change the neighborhood from low variance to much higher variance.

Variation—When the themes of two corresponding elements are somewhat different in content, that is a variation. It is an unexpected change in the pattern. Normally just one of the pair is emphatic. In $A\text{-}B\text{-}C\text{-}D\text{-}A'\text{-}B'\text{-}Y'D'$, the emphasis would be found in either C or more likely Y'.

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Scripture Index

4.7.3. Amplification

4.8. Link

Pattern Analysis Methodology

A Structural-Rhetorical Approach for Pericopes

Pattern Analysis is a fresh approach to the Bible that opens one's understanding of the text. One highly consistent methodology is presented for use in Genesis to Revelation. This verse-by-verse approach gives compelling evidence of the Holy Spirit's inspiration.

Pattern Analysis is an in-depth look at pericopes—units of literature such as a story, poem, or prophecy. More than a study of literary structures such as chiasms, this methodology is a search for how the structure persuades the individual. That persuasion, deemed its rhetoric, helps support the statement, "All Scripture is inspired by God" (2 Timothy 3:16).

Therefore, the end result of this toolbox of tools is rhetoric, one's persuasion by the text. Students grasp deeper meaning from the text as they search for relationships within each passage and then document their findings. Nuances in Scripture are often exposed that might otherwise be missed. The goal is to hear what the Holy Spirit is saying and how He emphasizes certain points within the text—a love letter from God.

Thomas B. Clarke (Tom) is a retired software developer who devoted nine years to researching the Bible and creating the Pattern Analysis methodology with related computer software. He writes about various Bible-related topics. His degrees are in mathematics, engineering, and business, but he also has a passion for flowers and landscape design. www.ThomasBClarke.com.

Isabella Farrington, painter for the front cover, was an Art Minor from Messiah University, 2025.