

Pattern Analysis Methodology

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 chiasmic and 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 in some way 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.¹⁴²

Anaphora—Occurs when successive verses begin with the same word or phrase.

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—In contrast to 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 of those identifiers are considered potentially emphatic: an imperative, an interjection, a question, and a repeated phrase.

142. James L. Kugel, *The Idea of Biblical Poetry*, 8.

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 found in the center point and the first/last elements.

Chiasm (imperfect)—The imperfect form of the chiasm is a powerful literary device that uses an asymmetric imbalance to bring emphasis on 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 the 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 is also known as a concluding epitome, final unit, and an epilogue. It 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 where there is 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 he 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 chiasmic $A-B-C-X-C'-B'-A'$ 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 certain locations within the pericope.

Drill—A reference to another pericope that augments or somehow complements the current structure. It is used as a table of contents to dynamically drill to the associated pericope. The structure of that table of contents may be a list, immediate repetition, parallel symmetry, chiasm, and it may have substructures.

Dynamic web page—Unlike a static web page that does not change, a dynamic web page 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 exegete'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—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 chiasmic 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 sometimes they are 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 element. 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 some 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 a larger number of 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 such as X *IMPERATIVE*.

Imperative marker—A beginning marker or a sub-unit marker that has 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—A sudden statement which often appears near the beginning of a sentence that draws emphasis to the statement. The emphasis is to be found in the words that immediately follow the interjection.

Intertextuality—Those situations where the text from one book of the Bible makes reference to the text in another book. With respect to 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 an 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 into the New, thereby adding additional meaning.

List—An A-B-C-D-E or 1-2-3-4-5 type of sequence. The exegete 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 Pattern Analysis toolbox. There are thirty (30) structural literary devices in Pattern Analysis, and twenty-four (24) rhetorical literary 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—An arrangement of text within a discourse, including a structural analysis.

Marker—Either a beginning marker, sub-unit marker, or ending marker. They identify certain changes of flow either where a pericope begins or other locations within a pericope.

Marker identifier—A word or a set of words that identify a change of flow 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, step parallelism, and 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 the imperfect chiasmic structures, imperfect parallel symmetries can also have a high impact upon 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 the preparation of 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” or “nor” or “either” or “or.”

Parenthesis—A parenthetical expression or a minor change of flow which afterwards 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 web page using the HTML 5 protocol for presentation.

Pattern Analysis Software—Computer software that will hopefully be a prototype of a publicly accessible application. The vision is to apply the Pattern Analysis methodology for one’s individual analysis of pericopes.

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, there can be two or maybe even more basic structures (see Composite).

Pericope-level analysis—A review of the structural and rhetorical literary devices that extend from the beginning to 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, most usually 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 many times 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 personal view of what motivates and persuades them in the text. There is also recognition that yesterday's understanding may not be the same today.

Rhetorical device—A mechanism that persuades or somehow influences an understanding of what is stated. Examples are an imperative verb, a summarization, and a first/last element.

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.

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 letters *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 or 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, opening summary, or a substructure summary.

Superscription—The opening words of some books or psalms that include the name of the person attributed to its writing. Other information can be included in the superscription such as the time, the location, occasion, and/or recipient. In Pattern Analysis, these opening words are an example of 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 re-arranged, e.g. $A-B-C-X-B'-C'-A'$. When a transposition appears, the location of one element is interchanged with another; an intentional relocation. Transpositions appear in imperfect chiasms and parallel symmetries. The emphasis appears either in the element that is transposed or in the one which 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 criteria of the Pattern Analysis Research Language (PARL). Once the pericope passes the validation, its dynamic web page 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—The themes of two corresponding elements are somewhat different from one another in content. It is an unexpected change in the pattern. Normally just one of the pair is emphatic. In $A-B-C-D-A'-B'-Y'D'$, the emphasis would be found in either C or more likely Y' .