Introduction

It is a well-known fact that the psalter in both the Masoretic Text (MT) and the Peshitta (P) did not come to us in its original versions, but in the form of different manuscripts (Mss) that came from the hands of the last scribes who, in some way, brought this poetic book to a close (cf. Carbajosa 2008). Psalms translated into Greek (Septuagint LXX) and Syriac (P) were considered to be useful and productive resources for scholars who could draw a comparison between them and the Hebrew version. The edition and the studies based on Peshitta have made it clear that the Hebrew model of the Peshitta must have been nearly identical with the so-called Masoretic Text of the Hebrew Bible, the standard form of the text handed down to us by a tradition of Jewish scholars, the Masoretes. The Peshitta even reflects a vocalization of the Hebrew text that stands very close to the vocalization recorded many centuries later by the Masoretes. Needless to say, between two traditional Syriac translations, that is to say, Peshitta and Syro-Hexapla, Peshitta is regarded as more essential and older than the extant Syriac versions.

Since the time when scholars embarked on studying the P, they took the influence of LXX and the Targum (T) on P for granted.

Concerning the translation technique, the purpose of the paper is to draw particular attention to the stylistic features employed in the Hebrew psalms, and the way by which these poetological phenomena have been translated into Syriac. The paper concentrates on Psalm 19 in case of which several poetological similarities and discrepancies between two versions (MT and P) can be observed.

This study is based on the Leiden edition of P and the BHS edition of MT. Scholars such as Dennis Bratcher believes that Psalm 19 belongs to the genre of hymns that per se possesses a different poetic profile compared to other genres. However, of course, there exist scholars such as J. Clinton McCann Jr., , (1993 p. 25), who thinks differently and believes this Psalm should more appropriately be called a 'Torah psalm' as opposed to some more generic type of 'wisdom hymns'. Additionally, Psalm 19 presents at least three, if not four different poetic profiles. Not all verses are included in this research paper, but those that were selected can make a substantial contribution to this research. After describing different poetical profiles in the MT Psalm 19, the following aspects will be discussed in this study:

- Translation technique;
- sound figures and word repetition;
- parallelism and meter;
- versification.

Poetic profiles of MT Psalm 19

Psalm 19 is composed of beautiful poetry and also includes a remarkable message. The writer C.S. Lewis has said concerning Psalm 19, "I take this to be the greatest poem in the Psalter and one of the greatest lyrics in the world." (1958 p. 63). What psalm 19 aims to underline is uttered by parallel phrases. Many of these are repeated using different words to convey similar concepts and information from previous phrases. The Hebrew chiasm in each of the two parallel phrases (e.g., noun first then verb followed by verb first then noun) tends to create most pleasing poetry, but also adds to the overall effect of proclaiming a powerful message. This psalm is divided into two sections. The first section (vv. 1-6) talks about the glory of God, as seen in creation. The second section (vv. 7-14) talks about God's Torah and its benefits. Poetologically, according to the strophes, this psalm, is made up of vv. 2a-5b; 6-7c; 8-11, and 12-14 (15).

The first strophe, namely vv. 2a-5b is colometrically nearly balanced (on colometry see below) and is comprised of 3 bicola and 1 tricolon, and the verses are synonymously parallel. The consonants m, a, y, l and š form alliteration in this strophe (marked yellow). Concerning the word repetition (underlined), the only example is two adjacent words, יוֹם לְיוֹם and וְלַיְלָה לְלַיְלָה, which are repeated in the first strophe.

2a	הַשָּׁמַיִם מְסַפְּרִים כְּבוֹד־אֵל
b	וּמַעֲשֵׂה יָדָיו מַגִּיד הָרָקִיעַ:
3a	יוֹם לְיוֹם יַבִּיעַ אֹמֶר
b	וְלַיְלָה לְלַיְלָה יְחַוֶּה־דָּעַת:
4a	אֵין־אֹמֶר וְאֵין דְּבָרִים
b	בְּלִי נִשְׁמָע קוֹלָם:
5a	בְּכָל־הָאָרֶץ יָצָא קַוָּם
	וּבִקְצֵה תֵבֵל מִלֵּיהֶם
b	לַשֶּׁמֶשׁ שָׂם־אֹהֶל בָּהֶם:

The second strophe is made of a bicolon and tricola which are colometrically balanced and synonymously parallel and the consonants h, ḥ, ʿ, and m form an alliteration. Regarding word repetition, this strophe is more highlighted than the first strophe.

6a	וְהוּא כֲּחָתָן יֹצֵא מֵחֻפָּתוֹ
b	יָשִׂישׂ כְּגִבּוֹר לָרוּץ אֹרַח:
7a	מִקְצֵה הַשָּׁמַיִם מוֹצָאוֹ
	וּתְקוּפָתוֹ עַל־קְצוֹתָם
b	וְאֵין נִסְתָּר מֵחַמָּתוֹ:

The third strophe vv. 8-11 is formed with the help of qinah meter, and verses possess a structure comprised of 8 bicola. Verses in this strophe are synonymously parallel. In terms of word repetition, this strophe is the weakest. Regarding alliteration, this strophe is, vice versa, the strongest in comparison to others.

8a	תּוֹרַת יְהוָה תְּמִימָה
	מְשִׁיבַת נָפֶשׁ
b	עֵדוּת יְהוָה נֶאֱמָנָה
	מַחְכִּימַת פֶּתִי:
9a	פִּקּוּדֵי יְהוָה יְשָׁרִים
	מְשַׂמְּחֵי־לֵב
b	מִצְוַת יְהוָה בָּרָה
	מְאִירַת עֵינָיִם:
10a	יִרְאַת יְהוָה טְהוֹרָה
	עוֹמֶדֶת לָעַד
b	מִשְׁפְּטֵי־יְהוָה אֱמֶת
	צָדְקוּ יַחְדָּו:
11a	הַנֶּחֱמָדִים מִזָּהָב
	וּמִפַּז רָב
b	וּמְתוּקִים מִדְּבַשׁ
	וְנֹפֶת צוּפִים:

The last strophe vv. 12-14 (15) is comprised of 6 bicola, and one tricolon which are balanced and roughly synonymously parallel. It is not a very bold strophe in terms of word repetition but is a perfect example of the application of alliteration.

12a	גַּם־עַבְדְּךָ נִזְהָר בָּהֶם
b	בְּשָׁמְרָם עֵקֶב רָב:
13a	שְׁגִיאוֹת מִי־יָבִין
b	מִנִּסְתָּרוֹת נַקֵּנִי:
14a	גַּם מִזֵּדִים	חְשֹׂךְ עַבְדֶּךָ
	אַל־יִמְשְׁלוּ־בִי
b	אָז אֵיתָם וְנִקֵּיתִי
	מִפֶּשַׁע רָב:
15a	יִהְיוּ לְרָצוֹן	אִמְרֵי־פִי
	וְהֶגְיוֹן לִבִּי לְפָנֶיךָ
b	יְהוָה צוּרִי וְגֹאֲלִי:

Translation technique

To evaluate the detailed readings and to compare the MT with the P, it is necessary to have a comprehensive look at the translation technique employed. The P has been considered as an essential and precious witness to the MT, but it still is to be studied as a primary text, to enable scholars to take advantage of this source to explore similarities and dissimilarities between the two versions. The two primary (and often conflicting) aims of a translation are fidelity and intelligibility. The question of striking the right balance in a translation is often indicated by describing either it as literal or free. Since literalism has different aspects which need separate consideration, and a translation may be 'literal' in one of these respects and 'free' in another (Weitzman 1999:22).

The current study utilizes a particular methodology to indicate the poetological translation technique used in the P Psalm 19. The internal evidence found in the two texts has already shown that the P version is based on a Hebrew text (Weitzman 1999: 1).

Likewise, the chief concentration will be on the Syriac poetological stylistic features that are different from the MT, and due to the stylistic requirements of the Syriac language and the style of the translation employed by the translator(s), that is to say, what causes such differences was due to the difference in language structures. Some problematic terms, which draw attention will be investigated.

Syriac is a flexible and a free language, and one may expect that the word order will follow the MT closely (cf. Lambdin 1973:39; Van der Merwe, Naudé & Kroeze 1996:273; Nöldeke 1966:248; Muraoka 1987:40–69). However, it happens to the Syriac translator that he does not always follow the Hebrew structure. For instance, regarding verse 5, two versions differ in the application of the preposition. Hebrew author would rather use the preposition לְ, לַשֶּׁמֶשׁ, which means "for the sun," whereas its Syriac counterpart is ܒܬܪ, ܒܬܪ ܫܡܫܐ, which implies "above the sun." Given the verse, we may likely infer in such a way that the Syriac translator believes that God put up his tent above the sun and the place of God is there, on the other hand, Hebrew verse indicates that God puts up a tabernacle for the sun and the sun is not his place. Likewise in verse 15, for theological reasons, the Syriac translator is unwilling to employ certain metaphorical phrases like צוּרִי (my rock) which is imputed to God by the Hebrew author. Hebrew author applies צוּרִי as a metaphor for God, whereas the Syriac translator avoids claiming God is a rock, and for this reason replaces it with "my helper" ,ܚܒܝܒܝ.

Furthermore, the Hebrew author does not benefit from the linking particles in his/her poems as much as the Syriac translator does. It can be considered as a different poetical feature employed differently between two versions. Having looked at the Syriac version as frequently seen, in verses such as 7, 8, 9, 10, 11, 12, 13, and 14, Syriac translator employs copula ܘ, while it lacks in the Hebrew version. For the style of the Hebrew poetry in psalms, the two cola of a verse are mostly placed in proximity

without any connecting particles. By contrast, the Syriac translator is inclined to make use of copula. Therefore, we can draw the conclusion that this was a specific means to link up two cola in a bicolon. As shown in verse 4, the Syriac translator uses relative clause ܕ ,ܠܐ ܢܫܡܥ ܩܠܗܘܢ, which means "So that will not be heard their voice" whereas Hebrew author has not employed a relative clause בְּלִי נִשְׁמָע קוֹלָם "Their voice is not heard." Syriac translator seems to use this conjunction to make explicit a casual or final relation that was implicit in the MT, that is, the Syriac translator tried to make a meaningful connection between two verses. What is more, Syriac translator replaces in the second colon in verse 12 the Hebrew simple nominal clause בְּשָׁמְרָם עֵקֶב רָב "In keeping them there is great reward" with the conditional clause ܐ ܥܒܕܟ ܢܛܪ ܠܗ ܘܢܬܬܠܡ ܣܓܝ "If your servant kept them, would be rewarded abundantly".

Sound figures and word repetition

When considering poetic devices involving sound—assonance, alliteration, rhyme, onomatopoeia, and wordplay—the pronunciation of a language is very much to the fore (Watson 1984:222). Some significant observations on sound figures,in two versions can be made. Both versions possess their own unique form of sound figures such as alliteration[1]. The following table will give an overview of alliteration and word repetition. Word repetition in both Syriac and Hebrew is underlined, and sound repetition, mostly alliteration is marked yellow.

2a	הַשָּׁמַיִם מְסַפְּרִים כְּבוֹד־אֵל	2.ܫܡܝܐ ܡܫܬܒܚܝܢ ܫܘܒܚܗ ܕܐܠܗܐ
b	וּמַעֲשֵׂה יָדָיו מַגִּיד הָרָקִיעַ:	ܘܥܒܕ ܐܝܕܘܗܝ ܡܚܘܝܐ ܪܩܝܥܐ
3a	יוֹם לְיוֹם יַבִּיעַ אֹמֶר	3.ܝܘܡܐ ܠܝܘܡܐ ܡܦܩ ܡܠܬܐ
b	וְלַיְלָה לְלַיְלָה יְחַוֶּה־דָּעַת:	ܘܠܠܝܐ ܠܠܠܝܐ ܡܚܘܝ ܡܕܥܬܐ
4a	אֵין־אֹמֶר וְאֵין דְּבָרִים	4.ܠܝܬ ܡܠܬܐ ܘܦܘܓܪܐ ܠܝܬ
b	בְּלִי נִשְׁמָע קוֹלָם:	ܕܠܐ ܢܫܬܡܥ ܩܠܗܘܢ
5a	בְּכָל־הָאָרֶץ יָצָא קַוָּם	5.ܒܟܠ ܐܪܥܐ ܢܦܩ ܡܨܬܗܘܢ
	וּבִקְצֵה תֵבֵל מִלֵּיהֶם	ܘܒܣܦܪ ܬܒܠ ܡܠܝܗܘܢ
b	לַשֶּׁמֶשׁ שָׂם־אֹהֶל בָּהֶם:	ܠܫܡܫܐ ܫܐ ܒܚܝܠܐ ܕܒܗܘܢ
6a	וְהוּא כֶחָתָן יֹצֵא מֵחֻפָּתוֹ	6.ܘܗܘ ܐܝܟ ܚܬܢܐ ܕܢܦܩ ܡܢ ܚܘܬܪܗ
b	יָשִׂישׂ כְּגִבּוֹר לָרוּץ אֹרַח:	ܢܬܒܣܡ ܐܝܟ ܓܒܪܐ ܠܡܪܘܬ ܐܘܪܚܐ
7a	מִקְצֵה הַשָּׁמַיִם וּמוֹצָאוֹ	7.ܡܢ ܦܬܟܐ ܕܫܡܝܐ ܡܦܩܗ
	וּתְקוּפָתוֹ עַל־קְצוֹתָם	ܘܡܗܦܟܝܬ ܟܠ ܦܬܟܐ ܕܐܬܟܗ
b	וְאֵין נִסְתָּר מֵחַמָּתוֹ:	ܘܠܝܬ ܕܡܬܓܢܝ ܡܢ ܚܡܝܬ

[1] The initial consonant of word is considered.

8a	תּוֹרַת יְהוָה תְּמִימָה	8. ܢܰܚܡ̈ܐ ܕܡܪܝܐ ܫܠܡ ܡܗܝܡܢ ܢܦܫܐ
	מְשִׁיבַת נָפֶשׁ	ܫܦܝܪ ܕܡܪܝܐ ܡܗܝܡܢ ܦܬܝܡ̈ܐ ܡܚܟܡܢ ܠܛܘܒܐ
b	עֵדוּת יְהוָה נֶאֱמָנָה	
	מַחְכִּימַת פֶּתִי:	
9a	פִּקּוּדֵי יְהוָה יְשָׁרִים	9. ܦܩܘܕ̈ܐ ܕܡܪܝܐ ܙܟܝܐ ܡܦܩܚܝܢ ܠܠܒܐ
	מְשַׂמְּחֵי־לֵב	ܦܘܠܚܢܐ ܕܡܪܝܐ ܢܝܪ ܡܢܗܪ ܥܝܢܐ
b	מִצְוַת יְהוָה בָּרָה	
	מְאִירַת עֵינָיִם:	
10a	יִרְאַת יְהוָה טְהוֹרָה	10. ܕܚܠܬܐ ܕܡܪܝܐ ܕܟܝܐ ܩܝܡܐ ܠܥܠܡ
	עוֹמֶדֶת לָעַד	ܕܒܬܐ ܕܡܪܝܐ ܫܪܝܪܐ ܗܝ ܕܚܠܦ ܟܠ
b	מִשְׁפְּטֵי־יְהוָה אֱמֶת	
	צָדְקוּ יַחְדָּו:	
11a	הַנֶּחֱמָדִים מָזָהָב	11. ܘܢ ܕܚܡܝܢ ܟ ܕܗܒ ܡܟ ܩܛܝܪ ܠܟܬ ܐ
	וּמַפַּז רָב	ܘܡܬܩ ܟ ܕܟܬܐ ܡܟ ܕܟܬܐ
b	וּמְתוּקִים מִדְּבַשׁ	
	וְנֹפֶת צוּפִים:	
12a	גַּם־עַבְדְּךָ נִזְהָר בָּהֶם	12. ܐܦ ܥܒܕܟ ܢܙܗܪ ܒܗܘܢ ܣ
b	בְּשָׁמְרָם עֵקֶב רָב:	ܥ ܢܛܪ ܥܢ ܢܛܥܪ ܦ
13a	שְׁגִיאוֹת מִי־יָבִין	13. ܣܓܝܬ̈ܐ ܡܢ ܡܢܛܪ
b	מִנִּסְתָּרוֹת נַקֵּנִי:	ܡܟ ܟܬܒ ܐ ܕ
14a	גַּם מִזֵּדִים חֲשֹׂךְ עַבְדֶּךָ	14. ܐܦ ܡܟ ܟܠ ܫܠܚ ܠ
	אַל־יִמְשְׁלוּ־בִי	ܟ ܢܥܒܕ ܒ ܒ
b	אָז אֵיתָם וְנִקֵּיתִי	ܥ ܢܛܪ ܡܟ ܫ
	מִפֶּשַׁע רָב:	
15a	יִהְיוּ לְרָצוֹן אִמְרֵי־פִי	15. ܢܗܘܢ ܠܝ ܕܒܠܐ ܡ ܕ
	וְהֶגְיוֹן לִבִּי לְפָנֶיךָ	ܢ ܐ ܕ ܒ ܕ ܐ
b	יְהוָה צוּרִי וְגֹאֲלִי:	

Observations on sound figures and word repetition in the Syriac psalm are as follows:

- The pairing and metathesis of m and š are the most noticeable phenomena in verse 2a: ܡܚܡ and ܫܥܒܝ.
- The alliteration is made up of the consonants ܒ and ܥ in verse 2.
- The alliteration is formed by the consonants ܠ and ܡ in verse 3 and 4.
- In verse 5, consonants of ܚ, ܒ, ܪ, and ܣ form alliteration.
- In verse 6, the consonants of ܪ, ܒ, ܟ, and ܢ demonstrate alliteration.
- In verse 7, the consonants of ܣ, ܥ, ܒand ܠ cause alliteration.
- In verse 8, the consonants of ܢ and ܒ build up alliteration.
- In verse 9, the consonants of ܦ and ܒ build up alliteration.
- In verse 10, the consonants of ܦ, ܕ, ܝand ܒ form alliteration.
- In verse 11, the consonants of ܕ and ܝ build up alliteration.
- In verse 12, the consonants of ܪ and ܚ build up alliteration.

- In verse 13, the consonant ת shows alliteration.
- In verse 14, the consonants of ש,ל,ח,ת,רand ט make up alliteration.
- In verse 15, the consonants of ל,תand ף build up alliteration.
- The repetition of בְּ in verse 6 a and 6b indicates the application of anaphora in this verse.
- As marked, the word בְּעַבְדֶּךָ is repeated in verses 2 and 7.
- The word רַחֲמֶיךָ is repeated in verses 2 and 3.
- The word רַחוּם וְחַנּוּן is repeated in verses 3 and 4.
- The word חֶסֶד is repeated in verses 4 and 15.
- The same root of נַפְשִׁי is repeated in verses 5, 6 and 7.
- The word נַפְשִׁי is repeated in verse 7.
- The words תְּחַנּוּנַי ,הַאֲזִינָה is repeated in verse 9.
- The word קְרָא is repeated in verse 9 and 15.
- The word בְּיוֹם is repeated in verses 12 and 14.
- In verse 3, the words חָנֵּנִי and אֵלֶיךָ are repeated.

Observations on sound figures and word repetition in the Hebrew psalm are as follows:

- In verse 2, the consonant מ makes up alliteration.
- In verse 3, the consonants י and לbuild up alliteration.
- In verse 4, the consonant אָ causes alliteration.
- In verse 5, the consonants א and ש cause alliteration.
- In verse 6, the consonants הֹ and ח indicate alliteration.
- In verse 7, the consonants א ,מand ע are the indicators of alliteration.
- In verse 8, the consonants י ,תֹּ, and נ mark alliteration in verse.
- In verse 9, the consonantsי and מ build up alliteration.
- In verse 10, the consonants ע ,י, and א make up alliteration.
- In verse 11, the consonants נ and מ show alliteration of the verse.
- In verse 12, the consonant ע demonstrates alliteration.
- In verse 13, the consonants מ and נ cause alliteration.
- In verse 14, the consonants א ,ע, and מ build up alliteration.
- In verse 15, the consonant ל causes alliteration.
- In verse 4 and 5, the application of ם provides the end rhyme within the verses.
- In verses 6 and 7, the words מַחֲפָתָו ,מַחְמָתוֹ, and וּתְקוּפָתוֹ make up alliteration.
- In verse 8, two words, מְשִׁיבַת, and מַחְכִּימַת, builds up alliteration.
- The words קוֹלָם, קוֹלֶם, and קְצוֹתָם in verses 4, 5 and7 form alliteration.
- The word הַשָּׁמַיִם is repeated in verses 2 and 7.
- The words יוֹם and לַיְלָה create an immediate repetition in verse 3.
- The repetition of the preposition מִ in verse 11 is a witness to the existence of the anaphora.
- The same root in two words of אָמֶר and אִמְרֵי appears in verses 3 and 15.
- The word אֵין in verses 4and 7 creates repetition.

- The words יָצָא in verses 5, 6, and 7 is repeated. Although in verse 7, the same word is not repeated, the root is identical.
- The word קָצֶה is repeated in verses 5 and 7.
- In verses 9 and 15, there exists the repetition of לֵב.
- The frequent application of רָב in verses 11, 12 and 14 is visible.
- In verses 12 and 14, the words עַבְדְּךָ and גַּם are repeated.

Frequency of word repetition in Syriac verses	Frequency of word repetition in Hebrew verses
ܒ (6)	בְּ (6)
ܫܡܝܐ (2, 7)	הַשָּׁמַיִם (2, 7)
ܡܚܘܝ (2, 3)	לַיְלָה יָוֹם (3)
ܐܡܪ (3, 4)	אֹמֶר (3, 15)
ܠܝܬ, ܠܠܝܐ (3)	אֵין (4, 7)
ܡܠܐ (4, 15)	יָצָא (5, 6, 7)
ܣܦ (5, 6, 7)	קָצֶה (5, 7)
ܫܦܪ (7)	לֵב (9, 15)
ܗܡܢܘܬ, ܕܚܘܢ (9)	רָב (14, 15, 11)
ܠܐ (9, 15)	עַבְדְּךָ, גַּם (12, 14)
ܥܒܕܟ (12, 14)	

As seen, the Syriac translator is more tentative of decorating the poem by the use of word repetition than the Hebrew author. He, for example, in verses 2 and 3 takes advantage of the same word ܡܚܘܝ, which means "to show," whereas its Hebrew counterpart would sooner utilize different words מַגִּיד and יְחַוֶּה which denote "declare," "show" respectively.

2a	הַשָּׁמַיִם מְסַפְּרִים כְּבוֹד־אֵל	2.ܫܡܝܐ ܡܫܬܒܚܝܢ ܫܒܚܗ ܕܐܠܗܐ
b	וּמַעֲשֵׂה יָדָיו מַגִּיד הָרָקִיעַ:	ܘܥܒܕ ܝܕܝܗ ܡܚܘܝ ܪܩܝܥܐ:
3a	יוֹם לְיוֹם יַבִּיעַ אֹמֶר	3.ܝܘܡܐ ܠܝܘܡܐ ܡܦܩ ܡܐܡܪܐ
b	וְלַיְלָה לְלַיְלָה יְחַוֶּה־דָּעַת:	ܘܠܠܠܝܐ ܠܠܠܝܐ ܡܚܘܝ ܡܕܥ:

Besides, the Syriac translator in verses 4 and 15 benefits also from the same word ܡܠܐ which means "words," while the Hebrew author prefers to employ two different words "דְּבָרִים" and "אִמְרֵי" which mean "words" and "sayings" respectively.

4a	אֵין־אֹמֶר וְאֵין דְּבָרִים	4.ܠܝܬ ܡܐܡܪ ܘܠܝܬ ܡܠܐ
b	בְּלִי נִשְׁמָע קוֹלָם:	ܕܠܐ ܢܫܬܡܥ ܩܠܗܘܢ:

15a	יִהְיוּ לְרָצוֹן אִמְרֵי־פִי	15.ܢܗܘܘܢ ܠܪܥܘܬܐ ܡܠܐ ܕܦܘܡܝ
	וְהֶגְיוֹן לִבִּי לְפָנֶיךָ	ܘܗܓܝܘܢ ܠܒܝ ܩܕܡܟ ܡܪܝ ܚܝܠܝ ܘܦܪܩܢܝ

b	יְהוָה צוּרִי וְגֹאֲלִי׃	

Likewise, the Syriac translator in verse 7 repeats the word ܫܡܝܐ, which means "Heavens," whereas its Hebrew peer would instead use its equivalent only once הַשָּׁמַיִם.

7a	מִקָּצֵה הַשָּׁמַיִם מוֹצָאוֹ	7.ܒܟ ܡܦܩܐ ܫܡܝܐ ܡܥܡܝ
	וּתְקוּפָתוֹ עַל־קְצוֹתָ ם	ܡܥܡܝܟ ܟܠ ܡܦܩܐ ܫܡܝܐ

Additionally, the Syriac translator imitates the same poetical feature, and uses in verse 9 the word ܡܦܩܕܢ, ܕܝܗܘܐ "The commands of Lord" twice, whereas the Hebrew author decides to employ two different words here פִּקּוּדֵי יְהוָה and מִצְוַת יְהוָה which mean "The precepts of the LORD" and "The commandment of the LORD" respectively.

9a	פִּקּוּדֵי יְהוָה יְשָׁרִים	9.ܡܦܩܕܢ, ܕܝܗܘܐ ܕܒܝ ܡܚܒܝܢ ܠܟ
	מְשַׂמְּחֵי־לֵב	ܡܦܩܕܝܟ ܕܝܗܘܐ ܡܫܒܚ ܠܒܐ
b	מִצְוַת יְהוָה בָּרָה	
	מְאִירַת עֵינָיִם׃	

Therefore, the main conclusion to be drawn is that word repetition in Syriac by comparison to its Hebrew counterpart is more discernible.

The next table will give an overview of the alliteration in both versions:

Initial Syriac consonants as alliteration	Initial Hebrew consonants as alliteration
2) m, š	2) m
3) l, m	3) y, l
4) l, m	4) ʾ
5) ʾ, m, ʿ, s	5) ʾ, š
6) g, m, ʾ, n	6) h, k̠
7) m, š, s, l	7) m, ʾ, ʿ
8) n, m	8) t, n
9) p, m	9) y, m
10) k, d, q, m	10) y, ʿ, ʾ
11) d, k̠	11) n, m
12) ʾ, ʿ	12) ʿ
13) m	13) m, n
14) ʾ, m, ʿ, l, ḥ	14) ʿ, ʾ, m
15) m, l, p	15) l
39	27

As can be seen in the table, Syriac translator embellishes his poems more through alliteration, Syriac translator has 39 times made use of initial consonants, while the Hebrew author has used them 27 times. Regarding the dominant sound, the Syriac translator used consonant m for 44 times and š for 13 times in different spots of the poem, especially between vv. 2 to 8, and has made it more rhythmical than its Hebrew counterpart. It is worth pointing out that the Syriac translator has composed his poem with 137 words, among which there are 51 words in which the consonant m has

been used; thus it shows that m is the dominant sound in the Syriac psalm and gives more colour to this poem. As can be seen, the variety of alliteration in the Syriac psalm is more noticeable than in its Hebrew counterpart.

Parallelism and the meter

"To talk about parallelism is to use an analogy based on mathematical (or, rather, geometrical) concepts and scholars have failed to see the more profound implications is resulting from this commonly accepted notion" (Watson 1984: 114). Parallelism is widely considered as the unique feature of the biblical Hebrew poetry[2]. The primary structure of the Hebrew poetry is the couplet, which is also called distich or bicolon and consists of two adjacent lines related to each other by form and by content. Poetic analysts define the two lines of a bicolon as the A-line and B-line. Needless to say, that sometimes another kind of structures, such as tricolon, can occur, but they are rare. A principal attribute of the Hebrew poetry is parallelism, the identical forms, syntax, synonymous words or structure of lines in a couplet. In other words, unlike modern poetry, which is often designed to rhyme, Hebrew poetry is specified by an arrangement of thought patterns. This musical arrangement is called "parallelism."
Scholars have defined several sorts of parallelism: synonymous, antithetic, synthetic, but in this study, the categories are used differently, contrasting two types: synonymous and extrapolative (the latter also known as synthetic parallelism). Additionally, in this study, two further categories will be used:
a) infirm verse: the number of syllables in cola differs no more than one syllable;

2a	10	ܥܒܕ/ ܬܗ/ ܡܥ/ ܒ/ ܚܝ/ ܥܒܕ/ܒܫ/ ܕܟ/ ܟ/ ܫܗ
b	9	ܦܕ/ ܬܒ/ ܗ/ ܕ/ ܩܫ/ ܚܒܘ/ ܝܗ/ ܢܡ/ ܬܗ

b) unsound: the number of syllables is rather different in cola;

4a	7	ܠܒܐ/ ܡܚܡ/ ܐܗ/ ܗ/ ܚܟܗ/ ܝ/ ܟܗ
b	5	ܒܟܗ/ ܝܥܐ/ ܒܕ/ ܚܩܠ/ ܗܦ

c) sound: cola have the same number of syllables. (Douayhi 1987);

3a	8	ܒܗ/ ܬܗ/ ܠܒܗ/ ܬܗ/ ܒ/ ܕܒ/ ܡܗ/ ܚܐܗ
b	8	ܗܝܠ/ ܬܗ/ ܠܝܠ/ ܬܗ/ ܚܒܘ/ ܝܗ/ ܒܕ/ ܬܗ

d) balanced: the length of each colon concerning consonant counting within a colon (colometry) is roughly the same.

[2] Parallelism is not a feature peculiar to Hebrew literature: it is characteristic of parts of Babylonian literature, such as the Epics of Creation, the Gilgamesh epic and the hymns to the gods. (Gray: 38).

7a	mqṣḥ hšmym mwsʾw	14
	wtqwptw ʿd qṣwtw	14
b	wʾyn nstr mḥmtw	13

Measured by consonants, it means that the difference between two cola usually averages not more than two or three consonants (Nõmmik 2012);
e) unbalanced: the number of consonants in parallel cola is differing more than four consonants;

4a	ʾyn ʾmr wʾyn dbrym	15
b	bly nšmʿ qwlm	11

f) qinah: a specific form of ancient Hebrew verse, bicolon with a longer colon at the beginning and a shorter colon at the end (Nõmmik 2016).

8a	twrt yhwh tmymh	13
	mšybt npš	8
8b	ʿdwt yhwh nʾmnh	13
	mḥkymt pty	9

Looking at the following tables of Psalm 19 in Syriac and Hebrew and counting the syllables and consonants (colometry), the results are following:

Table 1.1. Syriac psalm based on measuring the syllables

2a	10	ܟ/ ܕܒ/ ܫܡ/ ܥܒܕ/ ܝܢ/ ܒ/ ܒܗ/ ܐܬ/ ܥܒ/ ܐܫ	1.ܐܫܬܕܒ ܫܡܒܥܕ ܝܢܒܒܗ ܐܬܒܥ
b	9	ܐܬ/ ܦܡ/ ܐܝ/ ܒܢ/ ,ܫܩ/ ,ܕ/ ,ܐ/ ܬܒ/ ܒ/ ܦܚ	2.ܒܦܚܬ ܐܝܒܢ ,ܫܩܕ ܬܒܚܬ
3a	8	ܐܫ/ ܐܒ/ ܒܓ/ ܒ/ ܐܒ/ ܠܒ/ ܐܒ/ ܒ	3.ܒܐܒ ܠܒ ܐܒ ܒܓܒ ܐܫ
b	8	ܐܬ/ ܒܙ/ ܐܝ/ ܒܢ/ ܐܬ/ ܠܠ/ ܐܬ/ ܠܠ	4.ܠܠ ܐܬ ܠܠ ܐܝ ܒܢ ܙܒ ܐܬ
4a	7	ܟ/ ܪ/ ܐܠ/ ܐ/ ܐ/ ܒܡ/ ܒ/ ܠ	5.ܠ ܒ ܡ ܐ ܐ ܠ ܪ ܟ
b	5	ـܦ/ ܠ/ ܒ/ ܠ/ ܐ	6.ـܦ ܠ ܒ ܠ ܐ
5a	7	ـܦ/ ܒ/ ܒ/ ܒ/ ܐ/ ܐ/ ܐ/ ܠ	7.ـܦ ܒ ܒ ܒ ܐ ܐ ܐ ܠ
	8	ـܦ/ ܒ/ ܒ/ ܒ/ ܒ/ ܒ/ ܒ/ ܒ	8.ـܦ ܒ ܒ ܒ ܒ ܒ ܒ ܒ
5b	7	ـܦ/ ܒ/ ܒ/ ܒ/ ܒ/ ܒ/ ܒ/ ܒ	9.ـܦ ܒ ܒ ܒ ܒ ܒ ܒ ܒ

6a	10	/ܒܝܬ/ ܕܝ/ ܡܐ/ ܪ/ ܟ/ ܒܢ/ ܫܒܥ/ ܩܕܡ ܟ/ ܐܚܪ	10.ܟܐܚܪ ܒܝܬ ܕܝ ܡܐܬ ܟܒܢ ܫܒܥ ܩܕܡ
b	9	/ܠܐ/ ܐܬܠ/ ܟ/ ܐ/ ܕܝ/ ܫܒܥ/ ܥܒܕ ܡܢ/ ܐܦܪ	11.ܡܢܐܪ ܠܐܦܪ ܟܬܬܝ ܫܒܥ ܥܒܕ
7a	7	ܡܢ/ ܚܟ/ ܟ/ ܥܒ/ ܒ/ ܒܐ/ ܕ	12.ܡܢܚܟ ܟܬܥ ܒܐ ܒ ܕ.
	7	ܟ/ ܥܒ/ ܒ/ ܒܐ/ ܒܠ/ ܡܫܝ/ ܐܟܐ	13.ܟܬܥ ܒܐ ܒ ܒܠ ܡܫܝܐܟܐ.
b	5	ܡܠ/ ܕ/ ܥܝ/ ܐܠ/ ܒܥܠ	14.ܡܫ ܡܠ ܕ ܥܝܐ ܒܥܠ.
8a	11	ܒܚ/ܚܟܐ/ܥܝ/ܒܢ/ܟ /ܟܠ /ܟ/ܬܪܐ/ܡܒ/ܚ/ ܬ	15.ܬܚܝܢ ܥܝܟܐ ܒܚ ܟܠ ܟܬܪ ܡܒܚ
8b	13	ܟܚ/ܒܒ/ܢܒ/ܟ/ܙ/ܠ/ ܕ /ܚ/ܟ/ܬܪ/ܡܒ/ܒܐ/ܡ	16.ܒܙܒ ܟܚܒܚܒ ܟܬܪ ܡܒܐܡ
9a	12	ܒ/ܒܒ/ܢ/ܝܝ/ܟ / ܐܢܒ /ܟ/ܬܪ/ܡ,ܬܬ/ܐ	17.ܟܬ ܥܙܢܒ ܐܢܒ ܟܬܪ ,ܡܬܬܐ
9b	10	ܟܫ/ܒܢ/ܢܒ/ܟ/ ܟ/ܬܪ/ܡ/ܬ/ܐܒ	18.ܟܥܢ ܢܒܐ ܟܫ ܟܬܪ ܡܬܐ
10a	10	ܟ/ܒܐ/ܟܟ/ܠ/ ܠܒ/ ܒܙ/ܟ/ܬܪ/ܡ/ ܐ	19.ܐܠ ܟܒܐ ܟܙ ܟܬܪ ܡ
10b	11	ܟܥ/ܟܐ/ ܒ/ ܐ/ ܒ/ ܒ/ ܒ/ ܐ/ ,ܡ/ܬ/ܪ/ܬܪ/ܬ/ ,ܡ/ ,ܐ/ ,ܐ/ ,ܐ/	20.ܐ,ܡ ,ܬܪ/ܬ/ܐ/ ,ܐ/ ,ܐ/ ,

b	dlʾ nštmʿ bqlhwn	14
5a	bkḷh ʾrʿʾ npqt sbrthwn	19
	wbṣwpyh dtbyl mlyhwn	18
5b	ʿl šmšʾ nqš mšknh bhwn	18
6a	whw ʾykṯ ḥṭnʾ dnpq mn byt gnwnʾ	24
b	ndwṣ ʾykṯ gnbrʾ lmrhṭ ʾwrḥh	22
7a	mn swpy šmyʾ mpqh	14
	wmsmkh ʿl swpy šmyʾ	16
b	Wlyt dṭšʾ mn lh gh	14
8a	nmwsh dmryʾ dlʾ mwm wmpnʾ npšʾ	25
8b	shdwth dmryʾ mhymnʾ wmnḥkmʾ ylwdʾ	29
9a	pwqdnwhy dmryʾ trysyn wmhdyn lbʾ	28
9b	pwqdnh dmryʾ gbʾ wmnhr ʿynʾ	23
10a	dhḷṭh dmryʾdkyʾ wqymʾ lʿlm	23
10b	dynwhy dmryʾ bqwšṭ wkʾnyn bklmdm	29
11a	wrgygyn mndhbʾ wmn kʾpʾ ṭbtʾ	24
11b	whḷyn mn dbšʾ wmn kkrytʾ	20
12a	wʾp ʿbdk nzdhr bhwn	16
b	ʾn nṭr ʾnwn ntprʿ sgy	17
13a	bšrʿtʾ mnw mstkl	14
b	wmn tṣytʾ zkny	12
14a	ʾp mn ʿwlʾ ḥswkyhy lʿbdk	20
	dlʾ nštlṭwn by byšʾ	16
14b	wʾtdkʾ mn ḥṭhy	12
15a	nhwyn lsḇynk mlwhy dpwmy	21
15b	rnyh dlby qdmyk mryʾ ʿdwry wprwqy	28

Table 1.3. Hebrew psalm based on colometry

2a	hšmym msprym kbwd ʾl	17
b	wmʿśh ydyw mgyd hrqyʿ	18
3a	ywm lywm ybyʿ ʾmr	14

b	wlylh llylh yḥwh dʿt	17
4a	ʾyn ʾmr wʾyn dbrym	15
b	bly nšmʿ qwlm	11
5a	bkl hʾrṣ ysʿʾ qw[l]m	[14](13)
	wbqṣh tblmlyhm	13
5b	bšmš śm ʾhl lhm	(9)12
6a	whwʾ khṭn ysʾ mḥptw	16
b	yśyś kgbwr lrwṣ ʾrḥ[w]	[17](16)
7a	mqṣh hšmym mwsʾw	14
	wtqwptw ʿd qṣwtw	14
b	wʾyn nstr mḥmtw	13
8a	twrt yhwh tmymh	13
	mšybt npš	8
8b	ʿdwt yhwh nʾmnh	13
	mḥkymt pty	9
9a	pqwdy yhwh yšrym	14
	mśmḥy lb	7
9b	mṣwt yhwh brh	11
	mʾyrt ʿynym	10
10a	ʾmrt yhwh ṭhwrh	13
	ʿwmdt lʿd	8
10b	mšpṭy yhwh ʾmt	12
	sdqw yḥdw	8
11a	hnḥmdym mzhb	10
	wmpz rb	6
11b	wmtwqym mdbš	11
	wnpt ṣwpym	9
12a	gm ʿbdk nzhr bhm	13
b	bšmrm ʿqb rb	10
13a	šgyʾwt my ybyn	12
b	mnstrwt nqny	11

14a	gm mzdym hśk ʿbdk	14
	ʾl ymšlw by	9
14b	ʾz ʾytm	6
	wnqyty mpšʿ rb	12
15a	yhwh lrṣwn ʾmry py	15
	whgywn lby lpnyk	14
15b	yhwh ṣwry wgʾly	13

Table 1.4. Hebrew psalm based on measuring syllables

2a	8	הַ/שָּׁ/מַ/יִם/מְסַפְּ/רִים/כְּבוֹד־אֵל	הַשָּׁמַיִם מְסַפְּרִים כְּבוֹד־אֵל
b	11	וּ/מַ/עֲ/שֵׂה/יָ/דָ/יו/מַ/גִּ/יד/הָ/רָ/קִ/יעַ	וּמַעֲשֵׂה יָדָיו מַגִּיד הָרָקִיעַ:
3a	7	יוֹם/ לַ/יּוֹם/יַ/בִּ/יעַ/אֹ/מֶר	יוֹם לַיּוֹם יַבִּיעַ אֹמֶר
b	8	וְ/לַ/יְ/לָה/לְ/לַ/יְ/לָה/יְ/חַ/וֶּ/ה־דָּ/עַת:	וְלַיְלָה לְלַיְלָה יְחַוֶּה־דָּעַת:
4a	6	אֵין־/אֹ/מֶ/ר/ וְ/אֵין/דְּ/בָ/רִים	אֵין־אֹמֶר וְאֵין דְּבָרִים
b	5	בְּ/לִי/נִ/שְׁ/מָ/ע/קוֹ/לָם:	בְּלִי נִשְׁמָע קוֹלָם:
5a	8	בְּ/כָ/לֿ־הָ/אָ/רֶ/ץ/יָ/צָ/א/קַ/וָּ/ם	בְּכָל־הָאָרֶץ יָצָא קַוָּם
	8	וּ/בִ/קְ/צֵ/ה/תֵ/בֵ/ל/מִ/לֵ/יהֶ/ם	וּבִקְצֵה תֵבֵל מִלֵּיהֶם
b	8	לַ/שֶּׁ/מֶ/שׁ־שָׂ/ם־/אָ/הֶ/ל/בָּ/הֶ/ם:	לַשֶּׁמֶשׁ שָׂם־אָהֶל בָּהֶם:
6a	7	וְ/הוּ/א/כֶ/חָ/תָן/ יֹ/צֵ/א/מֵ/חֻ/פָּ/תָ/ו	וְהוּא כֶחָתָן יֹצֵא מֵחֻפָּתָו
b	7	יָ/שִׂ/ישׂ/כְּ/גִ/בּוֹר/לָ/רוּ/ץ/אֹ/רַח:	יָשִׂישׂ כְּגִבּוֹר לָרוּץ אֹרַח:
7a	9	מִ/קְ/צֵ/ה/הַ/שָּׁ/מַ/יִם/מ/וֹ/צָ/א/וֹ	מִקְצֵה הַשָּׁמַיִם מוֹצָאוֹ
	7	וּ/תְ/קו/פָ/תָ/ו/עַ/ל־/קְ/צו/תָ/ם	וּתְקוּפָתָו עַל־קְצוֹתָם
b	6	וְ/אֵ/יִן/נִ/סְ/תָּ/ר/מֵ/חַ/מ/תּוֹ:	וְאֵין נִסְתָּר מֵחַמָּתוֹ:
8a	5	תּ/וֹ/רַ/ת/ יְ/הוָ/ה/תְּ/מִ/מָ/ה	תּוֹרַת יְהוָה תְּמִימָה
	4	מְ/שִׁ/יבַ/ת/נֶ/פֶ/שׁ	מְשִׁיבַת נָפֶשׁ
b	5	עֵ/דּ/וּ/ת/ יְ/הוָ/ה/נֶ/אֱ/מָ/נָ/ה	עֵדוּת יְהוָה נֶאֱמָנָה
	4	מַ/חְ/כִּ/ימַ/ת/פֶּ/תִ/י:	מַחְכִּימַת פֶּתִי:
9a	6	פִּ/קּ/וּ/דֵ/י/ יְ/הוָ/ה/יְ/שָׁ/רִים	פִּקּוּדֵי יְהוָה יְשָׁרִים
	3	מְ/שַׂ/מְ/חֵי־/לֵב	מְשַׂמְחֵי־לֵב
b	5	מִ/צְ/וַ/ת/ יְ/הוָ/ה/בָּ/רָ/ה	מִצְוַת יְהוָה בָּרָה
	5	מְ/אִ/ירַ/ת/עֵ/י/נָ/יִם:	מְאִירַת עֵינָיִם:
10a	5	יִ/רְ/אַ/ת/יְ/הוָ/ה/טְ/הו/רָ/הּ	יִרְאַת יְהוָה טְהוֹרָהּ
	5	עו/מֶ/דֶ/ת/לָ/עַ/ד	עוֹמֶדֶת לָעַד
b	4	מ/שְׁ/פְּ/טֵ/י/הָ/וָ/ה/ אֱ/מֶ/ת	מִשְׁפְּטֵי־יְהוָה אֱמֶת
	4	צָ/דְ/קו/יַ/חְ/דָּ/ו	צָדְקוּ יַחְדָּו:
11a	7	הַ/נֶּ/חְ/מָ/דִּ/ים/מ/זָ/הָ/ב	הַנֶּחְמָדִים מִזָּהָב
	4	ו/מ/פַּ/ז/ רָ/ב	וּמִפַּז רָב
b	6	ו/מ/תו/קִ/ים/מ/דְ/בַּ/ש	וּמְתוּקִים מִדְּבַשׁ

	4	וְנֹ/פֶת/צוּ/פִים	וְנֹפֶת צוּפִים:
12a	7	גַּם/עַ֫בְ/דְּךְ נִזְ/הָר בָּ/הֶם	גַּם־עַבְדְּךָ נִזְהָר בָּהֶם
b	5	בְּ/שָׁ/מְ/רָם עֲ/קֹב רָב:	בְּשָׁמְרָם עֲקֹב רָב:
13a	5	שְׁגִי/אוֹת מִ/יָּ֫/בִין	שְׁגִיאוֹת מִי־יָבִין
b	6	מָ/נִּ/סְ/תָּר/נִ/קְ/נִי:	מָנִּסְתָּרוֹת נַקֵּנִי:
14a	7	גַּם/מִ/זִּ/דִים/ חָ/שַׂ֫/עַ/בְּ/דֶּ/ךָ	גַּם מִזֵּדִים חָשַׂךְ עַבְדֶּךָ
	4	אַל/יִ/מְ/שְׁלוּ/בִּי	אַל־יִמְשְׁלוּ־בִּי
b	6	אָז אֵ֫/תָּם וְ/נִ/קֵּ/יתִי	אָז אֵיתָם וְנִקֵּיתִי
	4	מִ/פֶּ֫/שַׁע/ רָב	מִפֶּשַׁע רָב:
15a	7	יֶ֫הְ/יוּ/לְ/רָ֫/צוֹן/אִמְ/רֵי/פִּי	יֶהְיוּ לְרָצוֹן אִמְרֵי־פִּי
	7	וְהֶ/גְ֫יוֹן/לִ/בִּי/לְ/פָ֫נֶ֥/יךָ	וְהֶגְיוֹן לִבִּי לְפָנֶיךָ
b	6	יְ֫הֹ/וָ֥ה/צוּ/רִ֫י/וְ/גֹ/אָ֥לִי:	יְהוָה צוּרִי וְגֹאֲלִי:

- As can be seen in verse 2, both Hebrew and Syriac verses are colometrically balanced (17:18 and 20:19 respectively), and synonymously parallel, the syllable counting in the Syriac verse results in infirm number (10:9), and the Hebrew verse is unsound (8:11).
- In verse 3, both Syriac and Hebrew verses are balanced (20:19 and 17:18), the Syriac verse is also sound (8:8), while the Hebrew verse is infirm (8:11). Furthermore, the synonymous parallelism in both versions is evident.
- In verse 4, Syriac verse (15:14) unlike its Hebrew counterpart (15:11) is colometrically balanced and according to syllable number (7:5) unsound, the Hebrew verse (6:5) is infirm. However, they are all synonymously parallel.
- In verse 5, Hebrew and Syriac verses are both balanced (14:13:12 and 19:18:18), and based on measuring the syllables, Syriac is unsound (7:8:7), whereas the Hebrew verse is sound (8:8:8). Likewise, they are synonymously parallel.
- In verse 6, both Syriac and Hebrew verses are balanced (24:22 and 16:16:17), although Syriac verse based on counting the syllable is infirm (10:9), its Hebrew counterpart is sound (7:7). In the meantime, there exists the synonymous parallelism in them.
- In verse 7, both Syriac and Hebrew are balanced (14:16:14), (14:14:13), whereas in terms of counting the syllables both the Syriac (7:7:5) and the Hebrew (9:7:6) versions are unsound. Regarding parallelism, there is synonymous parallelism in this verse.
- In verse 8, the Syriac translator does not act as the Hebrew author and does not keep the qinah meter in verse. As shown, both versions representsynonymous parallelism, although they are unbalanced, both Hebrew (13:8; 13:9) and Syriac (25:29). Besides, it is clear that both the Syriac (11:13) and the Hebrew (5:4; 5:4) verses are unsound.
- In verse 9, the meter is qinah, and the Syriac translator preserves this meter in the Syriac version. Both the Hebrew (14:7; 11:10) and the Syriac (28:23) verses are unbalanced. On the other hand, both the Syriac (12:10) and the Hebrew (6:3; 5:5) verses are unsound. Besides, they are synonymously parallel.

- In verse 10, the Syriac translator does not follow the Hebrew author and does not keep the qinah meter in verse. As shown, both versions possess the synonymous parallelism, and they are unbalanced, Hebrew (13:8; 12:8), Syriac (23:29). Besides, the Syriac verse is infirm (10:11), while the Hebrew verse is sound (5:5; 4:4).
- In verse 11, there is the qinah meter, and Syriac translator preserves this meter in the Syriac version. Furthermore, both the Syriac and the Hebrew verses are neither balanced nor sound, since the number of the Syriac and the Hebrew consonants is 24:20 and 10:6; 11:9 respectively, and their number of syllables is 12:10 and 7:5. Meanwhile, the verses are parallel synonymously.
- It is noticeable that the same structure has been applied to verses 8 to 11 and they syntactically represent parallelism, and the Syriac translator follows the Hebrew structure.
- In verse 12, there is not any parallelism in Syriac nor Hebrew, thus they are extrapolative. Besides, they are both balanced (16:17 and 13:10), and both the Syriac (6:9) and the Hebrew (7:5) verses are unsound.
- In verse 13, both Syriac (14:12) and Hebrew (12:11) are colometrically balanced and synonymously parallel. The number of syllables in the Syriac verse is unsound (8:6), while the Hebrew verse is infirm (5:6).
- In verse 14, not only are the Hebrew (7:4; 6:4) and the Syriac (8:7:6) verses unsound but they are also unbalanced (Hebrew 14:9; 6:12; Syriac 20:16:12). However, they are both synonymously parallel.
- In verse 15, the Hebrew verse (15:14:13) unlike its Syriac counterpart (21:28) is balanced. On the other hand, they both are synonymously parallel. Besides, both the Syriac (8:10) and the Hebrew (7:7:6) verses are unsound. It should be born in mind that the possibility exists that the third line of the Hebrew verse may be considered as a monocolon.

To sum up, P has generally followed the same structure as its Hebrew counterpart. Regarding parallelism, the structure is similar to the Hebrew version. It is notable that with regard to colometry, the MT and the P psalms differed in some verses (balanced or unbalanced). In this study, counting consonants reveals that there exists an interrelationship between form and content in poetry. It shows how colon-monocolon, bicolon, etc.,as the structural elements of literary units can be recognized in a poem. That there is a symmetrical relationship and indicates how each colon itself can be an indispensable tool for discerning cola and large poetic units. What is more, colometrical analysis contributes to the better understanding of verse structures in a psalm. On the other hand, counting syllables reveals the meter in Syriac and shows to what extent the Syriac translator benefits from a variety of Syriac poetic meters in his poem. Furthermore, this technique facilitates the demarcation and the designation of cola, bicola, etc. Gauging the syllables not only helps the reader to recognize harmony and rhythm between cola, but it also unveils a predetermined structural connection between cola in the poem. For instance, application of irregular meter including sound, unsound and infirm in the Syriac psalm shows that this Syriac psalm is

“unsoundly mixed” poetry because it is not made up of regular meter and strophes. Furthermore, measuring the syllables will be practical and useful for determining the versification, and in the following section, it will be shown how far it contributes to this study.

Versification

As seen in the following table, there are discrepancies regarding the versification between two versions. Except for verses 8, 9, 10, 11, 14 and 15 in P, the rest of versifications are identical to those of Hebrew. The exceptional verses are following:

8a	תּוֹרַת יְהוָה תְּמִימָה	8.ܢܚܡܝܢ ܕܡܪܝܐ ܫܠܡ ܡܫܝܚܐ ܕܠܐ ܡܫܬܟܚ ܠܗ .
	מְשִׁיבַת נָפֶשׁ	ܫܘܒܚܗ ܕܡܪܝܐ ܡܫܝܚܐ ܕܠܐ ܡܬܒܥܪ ܒܠܒܐ
b	עֵדוּת יְהוָה נֶאֱמָנָה	
	מַחְכִּימַת פֶּתִי:	
9a	פִּקּוּדֵי יְהוָה יְשָׁרִים	9.ܡܦܩܕܢܐ ܕܡܪܝܐ ܕܫܪܝܢ ܠܠܒܐ
	מְשַׂמְּחֵי־לֵב	ܡܫܡܚܝ ܕܠܒܐ ܕܡܫܒܚ ܠܒܐ
b	מִצְוַת יְהוָה בָּרָה	
	מְאִירַת עֵינָיִם:	

10a	יִרְאַת יְהוָה טְהוֹרָה	10.ܕܕܚܠܬ ܡܫܡܫܐ ܕܡܪܝܐ ܕܟܝܐ ܠܥܠܡ
	עוֹמֶדֶת לָעַד	ܕܩܝܡ, ܕܡܪܝܐ ܕܡܫܬܥܐ ܗܘ ܠܥܠܡ
b	מִשְׁפְּטֵי־יְהוָה אֱמֶת	
	צָדְקוּ יַחְדָּו:	
11a	הַנֶּחֱמָדִים מָזָהָב	11.ܕܚܝܒܝܢ ܠܟ ܡܢ ܕܗܒ ܘܡܢ ܟܣܦܐ ܣܓܝ̈ܐ
	וּמַתְּקִים מִדְּבַשׁ	ܘܡܬܩܝܢ ܠܟ ܡܢ ܕܒܫܐ
b	וְנֹפֶת צוּפִים:	

14a	גַּם מְזִדִים חְשֹׂךְ עַבְדֶּךָ	14.ܐܦ ܒܥܒܕܟ ܢܛܪܝܗ, ܠܚܛܗ
	אַל־יִמְשְׁלוּ־בִי	ܕܠܐ ܢܬܫܠܛܘܢ ܒܝ
b	אָז אֵיתָם וְנִקֵּיתִי	ܐܝܟܢܐ ܕܐܗܘ ܫܠܡ
	מִפֶּשַׁע רָב:	
15a	יִהְיוּ לְרָצוֹן אִמְרֵי־פִי	15.ܢܗܘܘ ܠܪܥܘܬܐ ܡܠܐܝ ܦܘܡܝ
	וְהֶגְיוֹן לִבִּי לְפָנֶיךָ	ܘܢܝܚ ܠܒܝ ܩܕܡܟ ܡܪܝ ܥܙܝܙܝ, ܦܨܝܚ
b	יְהוָה צוּרִי וְגֹאֲלִי:	

Syriac psalm is comprised of three strophes vv. 2-7, 8-11 and 12-15. It is noticeable that verse 5c is in both Syriac and Hebrew (highlighted) regarding content very close to verse 6. Therefore, it can build a tricolon 5c+6a+6b[3].

Their message went out into all the earth	5.ܩܠܗܘܢ ܐܙܠ ܒܟܠ ܐܪܥܐ ܘܒܣܘܦ ܕܥܠܡܐ ܢܡܠܐ ܡܠܝܗܘܢ
And at the end of the world are their words	
In them he set up his tent above the sun	ܒܗܢ ܫܪܐ ܡܫܟܢ ܠܫܡܫܐ
And he is like a bridegroom coming out of the bridal chamber	6.ܘܗܘ ܐܝܟ ܚܬܢܐ ܕܢܦܩ ܡܢ ܚܘܬ ܟܠܬܗ
He will rejoice like a warrior to run in his way	ܘܒܪ ܚܕܐ ܐܝܟ ܓܒܪܐ ܠܡܪܘܥ ܐܘܪܚܗ

5a	Their voice has gone out through all the earth	בְּכָל־הָאָרֶץ יָצָא קַוָּם
b	And their utterances to the end of the world	וּבִקְצֵה תֵבֵל מִלֵּיהֶם
c	In them He has placed a tent for the sun,	לַשֶּׁמֶשׁ שָׂם־אֹהֶל בָּהֶם:
6a	That is as a bridegroom coming out of his chamber	וְהוּא כֶּחָתָן יֹצֵא מֵחֻפָּתוֹ
b	It rejoices as a strong man to run his course.	יָשִׂישׂ כְּגִבּוֹר לָרוּץ אֹרַח:

According to this observation, the versification should be changed into a tricolon consisting of 5c and 6 in both the Syriac and the Hebrew psalm.

5a	Their voice has gone out through all the earth	בְּכָל־הָאָרֶץ יָצָא קַוָּם
5b	And their utterances to the end of the world	וּבִקְצֵה תֵבֵל מִלֵּיהֶם
5c	In them he has placed a tent for the sun,	לַשֶּׁמֶשׁ שָׂם־אֹהֶל בָּהֶם:
6a	That is as a bridegroom coming out of his chamber	וְהוּא כֶּחָתָן יֹצֵא מֵחֻפָּתוֹ
6b	It rejoices as a strong man to run his course.	יָשִׂישׂ כְּגִבּוֹר לָרוּץ אֹרַח:

Likewise, verses 8-11 form tetracolonic verses in MT (in fact, as regards content pairs of shorter bicola), while their Syriac counterpart reads two bicola as only one long bicolon. As seen in tables 1.1-1.4 above, the second strophe vv. 8-11 is understood differently in MT and P regarding the meter. The number of syllables or consonants in the P version is due two very long bicola much higher. . Different poetical structure changes the rhythm of the strophe.

[3] The colon 5c is generally taken as the beginning of the verse line vv. 5c+6, a tricolon (Van der Lugt 2005: 219).

8a	11	ܒܚܡ/ܚܟܡ/ܟܐ/ܬܐ/ܡܥܕ/ܐܡ/ܥܒ/ܟܐ/ ܬ/ܐܚ/ܡܥܡ/ܕܒܐ/ܬܐ/	15.ܬܐܡܥܕ ܕܒܐ ܐܚܒ ܡܟܚܡ ܒܥܒ
8b	13	ܟܐ/ܕ/ܒܐ/ܬܐ/ܡܟ/ܒܒ/ܒܚ/ܟܐ ,ܐܚ/ ܡܥ/ܕܒ/ܡܟ/ܬܐ/ܕܒܐ/ܡܟ/ܐ/	16.ܡܥܕܒܡܟ ܕܒܐ ܡܟܚܡ ܒܚܒܟܐ ܒܚ
9a	12	ܒ/ܒܚ/ܒ/ܐܝ/ܟ ـ/ܐܒܝ ,ܡܐ/ܬ/ܐܒܐ/ܕܒܐ/ܡܐ/ܬ/	17.ܐܒܡܐ,ܡܐ/ܬ/ܐܒܐ/ܕܒܐ ,ܡܐ/ܬ/
9b	10	ܟܐ/ܚ/ܒܡ/ܐ/ ـ/ܐܟ ,ܡ/ܐ/ܕܒ/ܐ/ܡܐ/ܬ/	18.ܐܒܡܐ ـ/ܐܟ ܕܒܐ ܡܐ/ܬ/
10a	10	ܬ/ܟ/ܐܟ/ܡܥ/ܬ ,ܐ/ܟ/ܐ/ܕܒܐ/ܡܟ/ܐ/	19.ܐ/ܡܟ/ܐ ܕܒܐ ܐ/ܬ/ ܡ/ܟ/
10b	11	ܐ/ ـ/ ـ/ ـ

Using this type of versification and gauging the syllables, it will be evident that the number of syllables is harmonious not only in the strophe but in the whole stanza. As seen verse 11 is made up of a quaternary and because the first binary is sound, thus the infirmity of two lines is tolerated.

Conclusion

The following conclusions can be drawn from the study.

Firstly, the P psalm renders each word of the Hebrew psalm by a corresponding Syriac word. Furthermore, the Syriac translator imitates the form of the Hebrew author to compose the psalm, and it leads to having the same concept of parallelism in both versions. But of course, imitation of the Hebrew was not in itself a policy of the translators. In conveying the plain sense, they often arrived at a Syriac text, which ran close to the Hebrew. The result is similar to the conclusion of M.P. Weitzman (1999:26).

Secondly, Syriac translator aims at employing the quantitative literalism such as pluses and minuses in P, in other words, words are added to the text or subtracted from it. The motive was rather stylistic: explicit and unambiguous expression was preferred in Syriac (Weitzman 1999:24).

What is more, P is sensitive to the application of inanimate things ascribed to God and replacing them with certain phrases. Likewise, due to relative lack of synonyms in Syriac, P has utilized more word repetition than its Hebrew counterpart, and on the other hand, alliteration is more discernible. In addition, this poetry is the "unsound mixed poetry" since it is made up of strophes having different structures and lines of varying value.

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