

**A Study of Discontinuous Syntax:
Hyperbaton with Reference to
Some Biblical Verses**

**الدراسة التركيبية غير المنتظمة : التقديم والتأخير
بالإشارة إلى بعض النصوص المأخوذة من الإنجي**

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الملخص

تتناول هذه الدراسة البحث في التقديم والتأخير كإحدى صيغ الكلام التي من خلالها تكون الكلمات في أي جملة ليست في ترتيبها المتوقع. حيث تصنف بأنها صيغة الاضطراب وتستعمل عادة لتأكيد كلمة خاصة أو عبارة. وتشير إلى فصل الكلمات المترابطة معا غالبا لتأكيد الكلمة الأولى من الكلمات غير المترابطة أو لخلق صيغة معينة.

يصمم الإطار العام لهذه الدراسة في جزئين: نظري وعملي. يهدف الجزء النظري إلى إعطاء مقدمة عن الدراسة حيث يقدم التعريف والاشتقاق بالإضافة إلى الاستعمالات المختلفة لها. ثم تناقش الجانب التركيبي مع الإشارة إلى إشكالها، وأنواعها وأصنافها المختلفة. بينما تضمن الجزء العملي التحليل التركيبي للتقديم والتأخير في بعض النصوص الدينية المأخوذة من الكتاب المقدس. و أخيرا، احتوت الخاتمة نتائج البحث.

Abstract

The study deals with hyperbaton as a figure of speech in which words in any sentence are not in their expected order. It is classified as a figure of disorder and is often used to emphasize a particular word or phrase. It refers to a separation of words which belong together, often to emphasize the first of the separated words or to create a certain image.

The framework of this study is organized in two parts: theoretical and practical. The theoretical part gives the introduction of the study where the definition and etymology as well as varieties are presented. Then, the structural side of hyperbaton is discussed with reference to its forms, types and categories. While the practical one provides the structural analysis of hyperbaton in some religious texts taken from the Holy Bible. Finally, the findings of the study are summed up in the conclusion.

1.1 Definition and Etymology of Hyperbaton

Hyperbaton can be defined as a figure of speech in which words that naturally belong together are separated from each other for emphasis of effect. This kind of unnatural or rhetorical separation is possible to a much greater degree in highly inflected languages, where sentence meaning does not depend closely on word order. In Latin and Ancient Greek, the effect of hyperbaton is usually to emphasize the first word. It has been called "perhaps the most distinctively a lien feature of Latin word order" (Andrew and Laurence,2006:524).

Like other figures of disorder, hyperbaton interrupts the expected flow of a sentence. In English, for instance, it is common for a sentence to have the basic word order subject-verb-direct object, as in "Michael ate the fish". If it is rearranged as "Michael the fish ate", which has subject-direct object-verb word order, the sentence draws greater attention to itself. The word or phrase that is out of order is particularly emphasized-in this case, "the fish". The point of the hyperbaton in this example might be to emphasize that

A Study of Discontinuous Syntax(13)

Michael ate the fish, as opposed to the chicken or the beef or the vegetables (Daw,2011:1).

In metered or rhyming poetry, hyperbaton is sometimes employed to make a sentence fit into the poem's structure. When done poorly, this can result in clumsy phrasing, but when done well it may also add emphasis in desired places. Shakespeare does this in *The Tempest* when he writes, "Nor scar that whiter skin of hers than snow", instead of the expected, "Nor scar her skin that is whiter than snow". The purpose of the hyperbaton here is twofold. On the one hand, it makes the line fit into the iambic pentameter, but it also moves the word "whiter" closer the beginning of the line for emphasis (ibid.).

Hyperbaton is a generic term for changing the normal or expected order

1

of words. The term comes from the Greek for "overstepping" because one or more words "overstep" their normal position and appear elsewhere. For instance, Milton in *Paradise Lost* might write, "High on a throne of royal gold... Satan exalted sat". In normal, everyday speech, one would expect to find, "High on a throne of royal gold... Satan sat exalted" (Rhetorical Schemes,2011:4).

This means that hyperbaton is composed of two Greek words, meaning "beyond" and "treading" or "stepping". Thus, its literal meaning is "overstepping". In ancient rhetoric, the word meant a "transposition of words or clauses". Words that are out of order "overstep" their correct place in a sentence (Long,2008:1). As exemplified below:

1. Some rise by sin, and some by virtue fall. (Shakespeare, *Measure for Measure*.II.i)
2. Object there was none. Passion there was none. I loved the old man. (Edgar Allan Poe, "The Tell-Tale Heart")
3. From Cocoon forth a Butterfly

As Lady from her Door
Emerged.. a summer afternoon..
Repairing everywhere. (Emily Dickinson, "From Cocoon forth
a Butterfly")

1.2 Varieties of Hyperbaton

In the first century C.E. teacher of rhetoric is helpful not only in listing or defining the rhetorical devices but in providing a thoughtful reason for them. Quintilian (1963) calls hyperbaton a thing of "position value". He says, "language would very often be rough, harsh, limp, or disjointed if the words were constrained as their natural order demands and each, as it arises, were tied to the next..."(Long,2008:2).

He then goes on to contrast words with polished stones. One has to take words as 'they are', that is without altering them. But when he does this, he recognizes that they just don't "fit" with the next word which "naturally" follows. One can cut and shape stones to fit them together with their neighboring stones, but words elude this shaping. Thus, the way of 'polishing' words, is to rearrange them. This is the only way of making the prose rhythmical by an opportune change of order. Quintilian then tells a story about the first four words of Plato's greatest dialogue, the Republic. They are translated as "Yesterday he went down to the Pivaeus...". He comments that after Plato's death these four words were found written on his tablets in many different orders: "he wanted try out which order would make each word most effective" (ibid.).

In general, the term may be used for figures of disorder (deliberate and dramatic departures from standard word order) that uses disruption or inversion of customary word order to produce a distinctive effect. It is a figure in which language takes a sudden turn.. usually an interruption. As in (Nordquist,2011:1):

- 4.And a small cabin build there, of clay and wattles made.
(Yeats,"The Lake Isle of Innisfree")
- 5.Sorry I be but go you must. (Yoda in Star Wars)

Thus, hyperbaton can be used for deliberate effect, rearranging a sentence to change the meaning or to gain attention. It also allows for key words to be placed for maximum emphasis.. usually at the start or end of a sentence (Sygue,2010:1).

Quintilian also lists another use of hyperbaton, where words are "moved to some distance for decorative purpose". He gives the example, about the members of the jury, that the accuser's entire speech is divided into two "in duas divisam esse partis" rather than the "straight forward order" "in duas parties divisam esse", which he says would be "hard and uncouth". The more one starts letting words "overstep" their natural places, the more opportunity arises for "creative thinkers" to become obscure writers and thinkers (Long, 2008:2).

Hyperbaton is commonplace and effective in heavily inflected languages where word-order is fluid (e.g., in Attic Greek, Latin and Sanskrit), but rarer and feebler in analytic languages (English, and Chinese) which have less freedom to adjust word-sequence. Some examples of hyperbaton in English literature include: (What are some examples of hyperbaton?,2010:3)

6.And gone are all my Summer days. (William Soutar) [All my Summer days are gone]

7.Uneasy lies the head which wears a crown.(Shakespeare: Henry IV.ii) [The head which wears a crown lies uneasy]

But there are much clearer examples of hyperbaton in fully inflected languages, including this humdinger from Horace's Odes.1.v: (ibid.)

8.Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus
grato, Pyrrha, sub antro? [Pyrrha, guis
gracilis puer perfusus liquidis odoribus te
urget in mulat rosa sub grato antro?]

Hyperbaton can be used much more naturally with inflected languages, which tend to have more flexible word order than English. In Latin, for example, the most common sentence structure

is subject-direct object-verb. So much grammatical information is stored in the endings of the words themselves that this order can be changed more easily without undue. This would place a mild emphasis on the word that comes first, much as an English speaker might change his or her inflection slightly emphasis (Daw,2011:1).

Greece has suffered such things "at the hands of one person" : the word "one", *henos*, occurs in its normal place after the preposition "at the hands of" [*hypo*], but "person" [*anthropou*] is unnaturally delayed, giving emphasis to "one". It occurs several times in Euripides, "[I entreat] you by yours knees": the word "you" [*Se*] unnaturally divides the preposition "by" from its object "knees"(Gowers,1948:2).

It also frequently serves to facilitate clearness of connection between clauses. In ancient Greek and Latin literature, it was in constant use to produce a rhythmical effect in sentence by arranging words on metrical rather than syntactical principles. It is most frequently used in poetry, being one of the principal means of differentiating poetic diction from that of prose; but it is by no means rare in oratory in passages of an especially earnest or passionate character, and it is very common in excited or vehement conversation (Century Dictionary and Cycloprdia,2011:1).

Sometimes, in Japanese, people reverse the word order to emphasis like school teacher, policemen, doctors, lawyers and the bosses who are high-and-mighty and give their order. This explains why George Lucas created Yoda's character as high-and-mighty who spoke such reversed order as in (Bulletin,2010:1):

9.a.Yoda agreed, "Yes,yes. To Obi-Wan you listen..."

b.Yoda said, "Stopped they must be. On this all depends."

This is from "Star Wars Episode V-The empire strikes-"based on the story by George Lucas. It is a science fiction. Yoda was an alien and Jedi Master who is training his pupil, Luke Skywalker.

Finally, the hyperbaton can be used to elevate the phrase and make more natural its use in verse and adds elevation and dignity to the prayer(ibid.).

1.3 Anastrophe and Inversion

Anastrophe and inversion may be considered as two forms of hyperbaton which are tackled in this section. Anastrophe is sometimes used interchangeably with hyperbaton, but anastrophe is more technically refer to moving only one word out of its expected syntax rather than an entire phrase or a generic reversal. Anastrophe comes from the verb *anastrepho*, means the turning of something upside down, or overthrowing it. In rhetoric it had a two-fold meanings: 1) a "repetition" of words which close one sentence at the beginning of the next; or 2) an "inversion" of the natural order. The first definition of anastrophe (makes it synonymous with anaphora and epanaphora) will not be treated here. Thus, it is prepared to study and understand the way that words can depart from their "proper" order to create a more vivid effect (Long,2008:1).

Anastrophe, in (Webster's Dictionary,1913:2), refers to a figure of speech involving an inversion of a language's ordinary order of words; for example, saying "echoed the hills" to mean "the hills echoed". In English, with its settled natural word order, departure from the expected word order emphasizes the displaced word or phrase: "beautiful" is emphasized in the City Beautiful urbanist movement; and "primeval" comes to the fore in Long fellow's line "This is the forest primeval" in which the adjective appears after the noun when one expects to find the adjective before the noun. For examples, Shakespeare speaks of "Figures pedantical". Faulkner describes "The old bear...not even a mortal but an anachronism indomitable and invincible out of an old dead time". Also, T.S.Eliot writes of "Time present and time past", and so on.

The above device might be called delayed epithets involving placing an adjective after the noun it is describing. Another form of epithets is the divided, in which two adjectives are separated by the noun they describe: (Newall,2005:11)

10.It was a bloody war and brutal.

11.It was a long operation but successful.

12. Let's go on a cooler day and less busy.

Besides, Yoda from the Star Wars series commonly uses anastrophe (ibid.):

13. Told you, I did. Reckless is he. Now matters are worse.

Mind what you have learned. Save you it can.

If once you start down the dark path, forever will it dominate your destiny, consume you it will, as it did Obi-Wan's apprentice.

Anastrophe is common in Greek and Latin poetry to refer to the transposition of normal word order, most often found in Latin in the case of prepositions and the words they control, as in (Scaife, 2011:2):

14. The helmsman steered; the ship moved on; yet never a breeze up below. (Coleridge, *The Rime of the Ancient Mariner*)

And in the first line of *Aeneid* (Smyth, 1920:673):

15. *Arma virumque cano, Troia qui primus ab oris.*

(I sing of arms and the man, who first from the shores of Troy)

The genitive case noun *Troia* "of Troy" has been separated from the noun it governs (*oris*, "shores") in a way that would be rather unusual in Latin prose. In fact, given the liberty of Latin word order, "of Troy" might be taken to modify "arms" or "the man", but it is not the custom to interpret the word that way.

Anastrophe also occurs in English poetry. For example, in the third verse of Coleridge's *The Rime of the Ancient Mariner*: (Wikipedia, the free encyclopedia, 2011:1-2)

16. He holds him with his skinny hand,

"There was a ship," quoth he.

"Hold off! Unhand me, grey-beard loon!"

Eftsoons his hand dropt he.

The word order of "his hand dropt he" is not the customary word order in English, even in the archaic English that Coleridge seeks to

A Study of Discontinuous Syntax(19)

imitate. However, excessive use of the device where the emphasis is unnecessary or even unintended, especially for the sake of rhyme or metre, is usually considered a flaw; as in the clumsy versification of Stern hold and Hopkins's metrical Psalter:

17.The earth is all the Lord's, with all
her store and furniture;
Yea, his is all the work, and all
that therein doth endure:
For he hath fastly founded it
above the seas to stand,
And placed below the liquid floods,
to flow beneath the land.

However, some poets have a style that depends on heavy use of anastrophe. Gerard Manley Hopkins is particularly identified with the device, which renders his poetry susceptible to parody:

18.Hope holds to Christ the mind's own mirror out
To take His lovely likeness more and more.

When anastrophe draws an adverb to the head of a thought, for emphasis, the verb is drawn a long too, resulting in a verb-subject inversion:

19.Never have I found the limits of the photographic potential.

Every horizon, upon being reached, reveals another beckoning
in the distance. (Eugene Smith)

In sums, Anastrophe occurs whenever normal syntactical arrangement is violated for emphasis (Burton,2011:1):

a-The verb before the subject-noun (normal syntax follows the order

subject-noun, verb), as in:

20.Glistens the dew upon the morning grass. (Normally: The
dew glistens upon the morning grass.)

b-Adjective following the noun it modifies (normal syntax is
adjective, noun) in:

21.She looked at the sky dark and menacing. (Normally: She
looked at the dark and menacing sky.)

A Study of Discontinuous Syntax(20)

c-The object preceding its verb (normal syntax is verb followed by its object):

22. Troubles, everybody's got. (Normally: Everybody's got troubles.)

d-Preposition following the object of the preposition (normal syntax

is preposition, object "upon our lives") in:

23. It only stands/Our lives upon, to use

Our strongest hands. (Shakespeare, Antony and Cleopatra 2.1.50-51)

Hyperbaton may will be considered as a result from inversion because it is possible to recast the sentence so as to integrate the added segment. But the effective characteristic of hyperbaton drives from the kind of spontaneity which imposes the addition of some truth, obvious or private, to a syntactic construction apparently already closed. It always consists of an adjacent construction. This appears more clearly when the grammatical link seems loosest, as in the case of and preceded by a comma: 'The arms of the morning are beautiful, and the sea'(Dupriez and Halsall,1991:44).

In grammar, a reversal of normal word order, especially the placement of a verb ahead of the subject refers to inversion which comes from the Latin, "turn" (Nordquist,2011:1):

24. Not in the legions

Of horrid hell can come a devil more damned
In ill to top Macbeth. (Shakespeare, Macbeth)

The usual word order is rearranged, often for the effect of emphasis or to maintain the meter as in :

25. Sometime too hot the eye of heaven shines,

And often is his gold complexion dimmed.(Shakespeare, Sonnet 18)

Instead of : Sometime the eye of heaven shines too hot and his gold complexion is often dimmed. (John and Scaif,2002:5).

Inversion is so common in English prose that it may be said to be quite as much in accordance with the genius of the language as

any other figure. Thus, it may be quite as much the natural orderly to say, 'Blessed are the pure in heart,' as to say, 'The pure in heart are blessed' (Nordquist,2011:1).

In subject-dependent inversion the subject occurs in postponed position while some other dependent of the verb is preposed and a considerable range of elements may invert with the subject in this way. In the great majority of cases the preposed element is a complement, usually of the verb 'be', as in the Thomas Macaulay's statement (Huddleston and Pullum,2002:2):

26.The man who first saw that it was possible to found a European empire on the ruins of the Mogul monarchy was Dupleix.

Finally, another form of hyperbaton involves the separation of words normally belonging together, done for the effect or convenience: (Harris,1997:16)

27.In this room there sit twenty (though I will not name them) distinguished people.

And one can emphasize a verb by putting it at the end of the sentence:

28.We will not, from this house, under any circumstances, be evicted.

29.Sandy, after a long struggle, all the way across the lake, Finally swam.

1.4 A Structural Frame of Hyperbaton

The following discussion presents types and categories of hyperbaton since hyperbaton is considered as a figure of syntactic dislocation where phrase or words that belong together are separated. It is the rearrangement of a sentence or phrase, moving an item to a place other than its correct syntactical position.

1.4.1 Types of Hyperbaton

There are four types of hyperbaton such as: hysteron proteron, hypallage, synchysis and parenthesis that are discussed below:

1.4.1.1 Hysteron Proteron

A Study of Discontinuous Syntax(22)

The hysteron proteron, comes from the Greek which means "latter before" or "later-earlier", is a rhetorical device in which the first key word of the idea refers to something that happens temporally later than the second key word. The goal is to call attention to the more important idea by placing it first (Smyth,1920:679).

The standard example comes from Virgil when he has the despairing Trojans in the Aeneid cry out in despair as the city falls, "Lets us die, and rush into the heart of the fight". Of course, the expected, possible order would be to "rush into the heart of the fight", and then "die". Literally, Virgil's sequence would be impossible unless all the troops died, then rose up as zombies and ran off to fight. In Antony and Cleopatra, Shakespeare also writes, "I can behold no longer/ Th'Antoniad, the Egyptian admiral,/ With all their sixty, fly and turn the rudder". One would expect to turn the rudder and then flee or fly, not fly and then turn the rudder! (Rhetorical Schemes,2011:5).

Examples of hysteron proteron encountered in everyday life is that of a person getting up and putting on their "shoes and socks", rather than socks and shoes. Another is: "the thunder and the lightening dippedmy spirits" when sometimes words are arranged inversely as everybody knows that lightening comes before thunder, but depending on what one wants to emphasize. On a larger scale, the structure of Homer's Odyssey also takes advantage of hysteron proteron strategies. The epic begins with narrating Telemachus's difficulties in dealing with mother's suitors and his speech for information about his years-missing father events that, temporally, occur nearly at the end of the overall sequence. When the poem introduces Odysseus, it does so after he has spent seven years in captivity on Calypso's island and is finally leaving; he builds a raft but is ship wrecked. He relates to his hosts, the Phaeacians, the adventures that brought him to this point, bringing the story up to his stay on Calypso's island. The Phaeacians help him finish his voyage, and he returns to Ithaca where he meets up

A Study of Discontinuous Syntax(23)

with Telemachus and, together, the two deal with the suitors, who were the poem's first main concern. In this way, the Odyssey's use of hysteron proteron shares elements with frame narratives, which remain a popular device today in movies and fiction (Smyth,1920:680).

In addition to being a rhetorical device, hysteron proteron can be used to describe a situation that is the reverse of the natural or logical order. The inversion of the natural sequence of events, often meant to stress the event which, though later in time, is considered the more important. It is a kind of inversion of words; an inversion caused by one desires to make the temporally later idea an intellectually prior idea. For instance, (Oxford English Dictionary,2007:1):

30.Putting the cart before the horse.

31.I like the island Manhattan. Smoke on your pipe and put that in. (Scaife,2011:6)

1.4.1.2 Hypallage

Hypallage represents the second type of hyperbaton which means "exchanging" or transferred epithet. It is a grammatical agreement of a word with another word which it does not logically qualify (ibid.).

In combining two examples of hypallage the revered elements are not grammatically or syntactically parallel. For examples, Virgil writes, "The smell has brought the well-known breezes" when one would expect, in terms of proper cause-and-effect, to have the breezes bring well-known smell. In Henry V, Shakespeare writes, "Our gayness and our gift are besmirched/ With rainy marching in painful field", when logically one would expect "with painful marching in the rainy field". And Roethke playfully states, "Once upon a tree/ I came across a time". In each example, not just one hyperbaton appears, but two when the two words switch places with the two spots where one expects to find them. The result often overlaps with hysteron proteron (Rhetorical Schemes,2011:5).

1.4.1.3 Synchysis

When one stretch out hyperbaton too far it becomes synchysis. Literally meaning "a mixture" or "confusion", synchysis or synchysis is a generic term meaning "confused word order". The fourth century rhetorician Donatus defines synchysis similarly as a hyperbaton that is confused in every part/way (Long,2008:2).

Synchysis is an inter locked word order, in the form A-B-A+B; which often displays change and difference. This poetry form was a favorite with Latin poets. They are often employed to demonstrate such change within the event in which they are situated; on occasion, there are synchyses within a poem which were not intended but happened to be written in such a way. A line of Latin verse in form of adjective A-adjective B-verb-noun A-noun B, with the verb in the center is known as a golden line. An example of this is "golden purple bound clasp cloak" (Virgil ,Aeneid): the line translates word-by-word as, "golden purple bound clasp cloak". Another example in English is "Abraham George Lincoln Washington". (Wikipedia, the free encyclopedia,2009:1)

1.4.1.4 Parenthesis

A final type of hyperbaton is parenthesis, consisting of a word, phrase, or whole sentence inserted as an aside in the middle of another sentence: (Harris,1997:17)

32. Everytime I try to think of good rhetorical example, I rack my brains but.. you guessed.. nothing happens.

33. But in whatever respect anyone else is bold (I speak in foolishness), I am just as bold myself.

The violence involved in jumping into (or out of) the middle of one sentence to address the reader momentarily about something has a pronounced effect. Parenthesis can be circumscribed either by dashes.. they are more dramatic and forceful.. or by parenthesis (to make one aside less stringent). This device creates the effect of extemporaneity and immediacy: one is relating some fact when suddenly something very important arises, or else one cannot resist instant comment, so one just stop the sentence and the thought he is on right where they are and insert the fact or comment. The

parenthetical form also serves to give some statements a context which they would not have if they had to be written as complete sentences following another sentence (ibid.).

1.4.2 Categories of Hyperbaton

The term hyperbaton is the label given to the discontinuous structure where a given phrase of any type, has been split in half by another phrase. Hyperbaton is a large phenomenon that covers all phrase categories (Devine and Stephens,2000:2). This suggests there are a number of phrasal categories used in the following discussion:

1.4.2.1 Noun Phrase Hyperbaton

The basic structure of noun phrase hyperbaton is shown below where nouns can be overstep their normal position and appear elsewhere (Rhetorical Schemes,2011:4):

34.Arms and the man I sing. (Virgil)

35.Participant in the divine nature. (Peter 1:4)

36.The administration of human mysteries. (Diogenes 7:1)

The last two examples are taken from the New Testament (an Apostolic father) which provide examples of hyperbaton in noun phrases where the noun phrase is assigned a number of different grammatical relations.

1.4.2.2 Adjective Phrase Hyperbaton

Devine and Stephens (2000:3) give examples of Adjective phrase hyperbaton which are derived from Frost, Plato a Shakespeare subsequently:

37.I was in my life alone.

38.The best clothing of all. Sacrifices.

39.Constant you are, but yet a woman.

These are simple adjective phrase hyperbaton, in which the head and its sister noun phrase constituent exhaust the adjective phrase; the adjective can be a null head modifier.

1.4.2.3 Verb Phrase Hyperbaton

Verb hyperbaton is one of the more common patterns in the New Testament where the head can provide example of the verb phrase hyperbaton: (ibid.:4)

40.All Jerusalem was in confusion. (Acts 21:31)

41.Many who are first will be last. (Mark 10:31)

1.4.2.4 Prepositional Phrase Hyperbaton (Missing Hyperbaton Categories)

A number of things should be noted regarding the phrasal categories in which hyperbaton appears. For one, which Devine and Stephens (2000:4) provide evidence of hyperbaton occurring in prepositional phrases in Classical Greek, this form does not occur in the Koine texts searched. The fact that the structure is not found does not necessary negate its existences in the Koine period. This is because the structure of prepositional phrase only occurs in poetry. But the common verse practice of wrapping a noun phrase around its prepositional head is illicit in prose as in :

42.This is the sort of English up with which I will not put.
(Winston Churchill)

43.From such crooked wood as state which man is made of,
nothing straight can be fashioned.(Kant)

44.Pity this busy monster man unkind not. (Cummings)
(Rhetorical Schemes,2011:5)

1.4.2.5 Extra Hyperbaton Categories

There is also one type of hyperbaton that does not appear in Devine and Stephens (2000:4), though it does likely appear in Classical Greek. Noun-verbal clauses can also contain hyperbaton between the nominal predicate and the noun phrase subject. This is seen in the example below:

45.I am a wretched man. (Roman 7:24)

This is technically not noun phrase hyperbaton because in a continuous phrase construction the mother node of both of these NPs would be the sentence rather than a NP, thus, the head of the hyperbaton structure is not the NP subject, but the sentence.

2.1 Application

This section is devoted to the formal analysis of discontinuous syntax: hyperbaton according to its forms, types and phrasal categories in selected Biblical verses taken from the Books of the "Old Testament" and the "New Testament" in the Holy Bible .

Text 1

This is the account of Shem, of Ham

and of Japheth, Noah's sons, who

themselves had sons after the flood. (Genesis,10:1)

This verse is concerning with the three sons of Noah, that of them was the whole earth overspread. No nation but that of the Jews can be sure from which of these seventy it has come. The lists of names of fathers and sons were preserved of the Jews alone, for the sake of the Messiah. Many learned men, however, have, with some probability, shown which of the nations of the earth descended from each of the sons of Noah to the posterity of Japheth were allotted the isles of the gentiles; probably island of Britain among the rest. All places beyond the sea from Judea are called isles. The isles shall wait for his law, speaks of the conversion of the gentiles to the faith of Christ (Henry,2011:1).

A grammatical form of this verse shows the use of anastrophe by the genitive case nouns: "of Shem, of Ham and of Japheth" which have been separated from the noun it governs i.e., the account or the sons of Noah in away that would be unusual in Latin prose. Such transposition of word order most found in the case of prepositions and the words they control.

Text 2

Make the heart of this people fat, and make their

ears heavy, and shut their eyes; lest they see with

their eyes, and with their ears, and unsters and

with their heart, and convert, and healed. (Isaiah,6:10)

God sends Isaiah to foretell the ruin of his people. Many hear the sound of God's word, but do not feel the power of it. God sometimes, in righteous judgment, gives men up to blindness of

minds, because they will not receive the truth in the love of it. But no humble inquirer after Christ, need to fear this awful doom, which is a spiritual judgment on those who will still hold fast their sins (Henery,2011:2).

Inversion as a form of hyperbaton is used in this verse that involves an inversion of ordinary order of words by placing the verb before the subject which reflects verb phrase hyperbaton as in: make the heart of his people, and make their ears, and shut their eyes. Whereas the normal syntactic order is s+v to emphasize the displaced word when they are described as they have stupid and senseless heart which make them dull of hearing and they may not be able as before willing to see.

Text 3

All the stars of the heavens will be dissolved

and the sky rolled up like a scroll,

all the starry host will fall

like withered leaves from the vine,

like shriveled figs from the fig tree. (Isaiah,34:4)

Dissolved in the sun, moon, and stars are so great which shall be the confusion and consternation of mankind, as if all the frame of the creation were broken into pieces. It is usual for prophetic writers, both in the Old and New Testament, to represent great and general calamities, in such words and phrases, as properly agree to the day of judgment; as on the contrary, the glorious deliverances of God's people, in such expressions, as properly agree to the resurrection from the dead (Wesley,2011:1).

This verse is referring to unclear events that will occur during the day of the Lord, which sometimes refers to as the Great Tribulation. By hyperbaton, God emphasizes what will happen, because the Hebrew texts, if translated more literally, would read: "And they will be rolled up like a scroll-the heavens" Syntactically speaking, hysteron proteron is used here to describe such events which is considered more important than others.

Text 4

**In Rama was there a voice heard, lamentation,
and weeping, and great mourning, Rachel
weeping for her children, and would not be
comforted, because they are not . (Matthew,2:18)**

Rachel weeping for her children-The Benjamites, who inhabited Rama, sprung from her, she was buried near this place; and was looking for her lost children. The preservation of Jesus from this destruction, may be considered as a figure of God's care over his children in their greatest danger. God does not often, as he easily could, cut off their persecutors at a stroke. But He provides a hiding place for his people, and by methods not less effectual, though less pompous, preserves them from being swept away, and even when the enemy comes in like a flood (Wesley,2011:3).

In this verse, hyperbaton appears when anastrophe draws an adverb to the head of a thought (in Rama) for emphasis of the place that Rachel was buried in it and is here beautifully risen, as it was out of her grave, and be wailing lost her children because they are dead. As a result of such transposition of adverb, verb-subject inversion is found: was there a voice heard.

Text 5

**If therefore you have not been faithful in the use
of unrighteous man, who will entrust the true
riches to you? (Luke,16:11)**

As Christians, people should greatly desire to be entrusted with the true riches, so they should be diligent in handling money and material goods here on earth in a righteous manner. The true riches signify spiritual blessings; and if a man spends upon himself, or hoards up what God has trusted to him, as to outward things, what evidence can he have, that he is an heir of God through Christ? The riches of this world are deceitful and uncertain. Those are truly rich and very rich who are rich in faith and toward God and in Christ and in the promises (Henry,2011:1).

A form of hyperbaton i.e., anastrophe is used here when the verse is read more powerfully by bringing the object "true" to the front of the second phrase to create a more vivid effect as in: "If, then, you have not been faithful in the unrighteous wealth, the true riches who will entrust them to you?" The phrase is made even more powerful by omitting the word "riches" which places the emphasis on what is present in the second and de-emphasizes what is missing. Thus, a still more accurate reading would be: "If, then, you have not been faithful in the unrighteous wealth, the true who will entrust them to you?" which represents the first category of hyperbaton i.e., noun phrase.

Text 6

Regarding his Son, who will as to his human nature was a descendant of David, and who through the Spirit of holiness was declared with power to be the Son of God by his resurrection from the dead: Jesus Christ our Lord. (Romans,1:3-4)

Who was the seed of David according to the flesh? That is, with regard to his human nature. Both the natures of our Saviour are here mentioned; but the human is mentioned first, because the divine was not manifested in its full evidence till after his resurrection. But powerfully declared to be the Son of God according to the Spirit of Holiness-That is, according to his divine nature. By the resurrection from the dead-for this is both the fountain and the object of our faith; and the preaching of the apostles was the consequence of Christ's resurrection (Nuke,2002:3).

The figure of speech hyperbaton is used to the emphasis what God wants to be in these verses, because "Jesus Christ our Lord" is placed at the end of the verses and thus place the emphasis where it belongs, on Jesus our Lord. Syntactically, the second type of hyperbaton, hypallage can be used since in terms of proper cause and effect when one expects to see Jesus Christ our Lord after his resurrection from the dead. It was the power of the resurrection that once and for all declared Jesus to be the Son of God. However, the

resurrection did not declare him to be the Son of God "with power" or the power of the Son of God. Rather, it was the power of the resurrection that declared Jesus to be the Son of God. Thus, Jesus was "declared by power to be the Son of God" or Jesus was "powerfully demonstrated" to be the Son of God by the resurrection. The resurrection was the powerful demonstration that Jesus was the Son of God. Extra hyperbaton category is also used here since the head of the hyperbaton structure is the sentence itself which is placed at the end: Jesus Christ our Lord.

Text 7

And without controversy great is the mystery of godliness: God was manifest in the flesh, justified in the Spirit, seen of angles, preached unto the Gentiles, believed on in the world, received up into glory. (1Tim,3:16)

The mystery of godliness which sums up the whole economy of Christ upon earth and represents the foundation and support of all the truth taught in his church. God was manifest in the flesh-in the "form of a servant, the fashion of a man, for three and thirty years". Publicly "declared to be the Son of God", by his resurrection from the dead. He was seen chiefly after his resurrection by both good and bad angels. Preached among the gentiles-this elegantly follows. The angels were the least, the gentiles the farthest, removed from him; and the foundation both of this preaching and of their faith was laid before his assumption was believed on in the world-opposed to heaven, into which he was taken up. The first point is, He was manifested in the flesh; the last, He was taken up into glory (Wesley,2011:3-4).

The phrasal category of this text shows that the word "great" reflects the adjective phrase hyperbaton which oversteps its normal word order and to be placed in the front of the subject and the verb. When the normal syntactic order is: The mystery of godliness is great, which is violated to show the greatness of God in His

resurrection of Jesus Christ. Hyperbaton is used to emphasize this idea and to fix it in the hearer's mind.

Conclusion

The study concludes that hyperbaton is a figure consisting of departure from the customary order by placing a word or phrase in an unusual position in a sentence, anastrophe or inversion, especially of a violent forms. Thus, it can apply the term hyperbaton to any mixing up of the order of words in a sentence in order to try to make it more arresting or vivid.

In English, its effect can be quite startling or occasionally confusing, but in a highly inflected languages such as Latin, it is far more common.

It is also concluded that hyperbaton can be analyzed syntactically according to its forms, different types and phrasal categories by depending on some religious texts taken from the Old and the New Testaments in the Holy Bible.

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A Study of Discontinuous Syntax(33)

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