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Translating and Exegeting Hebrew Poetry: Illustrated with Psalm 70

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Abstract

Biblical Hebrew (BH) poetry poses unique challenges to translators and exegetes because of its often complex textual development, its defamiliarized mode of communication, and its understudied relationship to its co-text. While a comprehensive analysis is welcomed for any discourse type, the unique challenges of BH poetry call for a holistic approach that marshals insights from the extra-linguistic setting, co-text, and multifaceted discourse features. The method of discourse analysis proposed by Wendland (1994) seems to provide a helpful framework for such investigation. Applying this approach to Psalm 70—a short, but incredibly multifaceted text—reveals the value of this sort of comprehensive, interdisciplinary analysis. Additionally, following the application of Lambrecht's (1994) theory of information structure (IS) to BH by Van der Merwe *et al.* (forthcoming), I propose that the Psalms may use parallel word order variation patterns beyond their IS purposes to create coherence relations at the discourse level.[1]

1. Methodology and overview

Biblical Hebrew poetry contains a wide variety of features that provided communicative clues (see Hatim 2013 chapter 8) to the original audiences in order to aid in interpretation and even liturgical impact.[2] These interpretive clues go well beyond the lexical semantics of the particular words and leverage features at all levels of linguistic communication. These include phonology, morphology, syntax, semantics, lexis, etc. (Berlin 2009, Lunn 2006:15). The use of these features to create parallelism in BH poetry has been thoroughly demonstrated. However, as will be discussed below, the author of Psalm 70 also seems to use even the pragmatic structuring of topic and focus to form parallelism between paragraphs and across the entire discourse.[3] This parallelism through repeated patterns of information structure (IS) then seems to function as a structuring device to reinforce the coordination of synonymous and antithetical relationships between sections of text above the sentence level. That is, word order variation that has been shown to serve the purpose of marking clause constituents related to given and new information seems to be employed by the psalmist for the additional purpose of structuring the larger discourse and reinforcing the relationship between entire paragraphs and discourse characters.[4]

The co-text, as well as the extra-linguistic external and interpersonal contexts (to the degree that these can be more or less reliably reconstructed or discerned), also proves invaluable for a full understanding of individual

[1] I would like to thank Professors Ernst Wendland and Christo Van der Merwe for valuable comments on an earlier version of this paper and their helpful lectures on translating BH poetry during a workshop at Stellenbosch University in the Fall of 2014. Any remaining errors or deficiencies are my own. I would also like to thank the three anonymous reviewers of this paper for their careful engagement and helpful observations.

[2] Hatim (2013) defines communicative clues as "features built into the text for the purpose of guiding the audience to the intended interpretation. They are textual features which vary in degree of subtlety and which are perceived to be particularly significant for the intended meaning" (112). As will be argued below for Psalm 70, these features are created not just by lexical semantics, but also by intentional phonological, morphological, and syntactic devices.

[3] Information structure parallelism is also noted by Lunn (2006) between cola and bi-cola.

[4] As far as I am aware, IS has not yet been suggested as a device used to create parallelism in Hebrew poetry at this level of discourse (i.e. beyond the clause and at the level of the paragraph and the discourse as a whole).

psalms. Attending to these features can enhance the translation and exegesis of BH poetry by informing text segmentation and highlighting source language (SL) communicative clues. Translators and exegetes should seek to be aware of these SL devices in order to map them onto appropriate target language (TL) counterparts.

1.1. Methodology

In this paper I apply much of the holistic discourse analysis (DA) methodology for BH poetry suggested by Ernst Wendland (1994, 2002), which provides a comprehensive program for identifying such devices and contextual factors. Because the steps in Wendland's methodology are often closely related to one another, several of his steps are treated together in the following sections. I also draw on the insights of Robert Longacre (1996) for identifying discourse typology. I begin in section two with an overview of the possible extra-linguistic setting of Ps 70 and its immediate co-text. Section three provides a discussion of the delimitation of the discourse as well as its discourse typology. Section four then presents an analysis of the content of the text itself using what Wendland (1994) calls "spatialization of the text" by which he means a "vertical (paradigmatic) and horizontal (syntagmatic) display of the discourse…" (10). To this end, I use an annotated text that presents the segmentation of the psalm that is colored to visually portray textual structure, cohesion, and coherence. In the discussion of these features I apply Wendland's next three steps: text segmentation, confirmation of textual organization by considering disjunctive and conjunctive devices, and location of points of prominence. Section five offers a combined discussion of Wendland's last three steps: formulation of a thematic summary, interactional analysis, and comparison and contextualization. This is in the form of a summary exposition drawing on the previous steps. Wendland suggests that the third step would include textual criticism and translation of the text. However, this could be carried out earlier (this material has been placed in the appendix of the paper for reference).

As for the model of IS, I rely on the application of Lambrecht (1994) and Lunn (2006) and others by Van der Merwe, Naudé, and Kroeze (forthcoming). A basic definition of IS is the pragmatic structuring of given and new information in which the speaker hypothesizes about the cognitive world of the hearer and, accordingly, structures topic and focus elements of an utterance to (re)activate topics and place new information into focus position.[5] Following Van der Merwe *et al.* (forthcoming chapter 7), the basic formal and pragmatic features of IS in BH relevant to Psalm 70 are as follows: canonical word order of **verbal clauses** is VS(O)(M), which is the default predicate focus. Fronting of a constituent into the pre-verbal field can be used either to (re)activate a topic, or to mark constituent focus.[6] Not only can a particular constituent be moved into focus position, focus can be extended over entire sentences. This usually occurs at the beginning of a discourse. Cross-linguistically, constituent focus is often formally identical to sentence focus (Lambrecht 1994:336). This is also the case with BH. Focus can also be marked in the post-verbal field. The default word order in the post-verbal field is "Subject + object + indirect object + prepositional object + other complement/adjunct + complement/adjunct (place) + adjunct (time)" (Van der Merwe *et al.* forthcoming:43.1.3.3).[7] However, sometimes a competing tendency to this canonical order is for shorter constituents (e.g. prepositions with a pronominal suffix) to precede longer constituents (ibid:43.1.3.1).[8] Constituent focus in the post verbal field can be accomplished when constituents are moved further away from the verb.[9] The default constituent order of **verbless clauses** is subject + predicate (Van der Merwe *et al.*, forthcoming:43.2; cf. Buth 1999). Placing the predicate before the subject marks predicate focus.[10] The author of Psalm 70 appears to create parallel

[5] Note: "The focus of an utterance is considered to be that section of an utterance that carries the most salient information in that utterance, relative to all the information provided by that utterance in a given context…The 'newness' required for focus is not the newness of the constituent, but the newness *or saliency* (in the sense of being *confirmed or modified*) of the role of the constituent in the abstract presupposed proposition" (Van der Merwe *et al*., forthcoming:chapter 7).
[6] Lambrecht (1994) calls this "argument focus."
[7] Certain elements normally precede the verb such as "conjunctions, some adverbs, negators, and discourse particles" (Van der Merwe *et al.*, forthcoming:43.1.2) Negators and vocatives are relevant in this regard for the IS of Ps 70.
[8] An example from Psalm 70 is the occurrence of בך (in you) immediately after the main verbs in v. 5. Note that versification follows the Masoretic Text (MT).
[9] Cf. Redd's (2014:17) discussion of Prov 7:7.
[10] For a thoroughly theoretical and general linguistic account of IS, see Lambrecht (1994). See Lunn (2006) in which he persuasively argues that the majority of word order variation in BH poetry can be accounted for by Lambrecht's (1994) IS model employing the notions of topic and focus. Also see Van der Merwe and Wendland (2010) for their corroboration

structures using marked word order in main verbal field and post-verbal field of verbal clauses, and marked word order in verbless clauses to mark the relationship between poetic sections (strophes). In the text spatialization of section 4.1 below, fronted constituents are marked [x]F and shifts in the post-verbal field are marked [x]PVS.[11] The pragmatic effects of these formal features will be discussed for each strophe in sections 4.2–4.5 below.[12]

1.2. Overview

When a holistic analysis like this is employed, a more comprehensive understanding of this psalm emerges. It appears that the post-exilic community appropriated this pre-exilic psalm that was used in royal liturgy as a plea to God by the king on behalf of himself and his people. This appropriation was an expression of their faith in God who would one day come as the Divine Messiah King on behalf of his people to deliver them from exile. This message is communicated through the carefully crafted psalm that is cast as a lament.[13] This psalm was then appropriated by the New Testament community as a typological foreshadowing of Jesus who is presented as the Divine Messiah King of Psalm 70 who gives his people ultimate deliverance in his eternal kingdom. Taking into consideration the redemptive-historical development from the post-exilic community to the New Covenant community, the contemporary church can receive this Psalm, not as the post-exilic community, but as those standing beyond the post-exilic community in the inauguration of Christ's kingdom, yet also as those who still look forward to its consummation. The wide array of communicative clues at various levels of linguistic analysis serves to present and reinforce this message.

This procedure for analysis contributes to the interpretation of a biblical text that helps to more closely approximate its canonical meaning and contemporary application. This in turn better equips exegetes and translators tasked with transmitting the text from the SL into a given TL. Of particular importance in the case of Psalm 70, a better understanding of the discourse features of the source text provides translators with a variety of cohesion, coherence, and segmentation markers that can then be mapped to functional counterparts in the TL. In addition to this, an understanding of the extra-linguistic setting and co-text enables exegetes to apply Psalm 70 to contemporary audiences according to the eschatological progression of scripture.

2. The extra-linguistic setting and co-text of Psalm 70

In his procedural outline for DA of BH poetry, Wendland (1994:2, cf. 2002) writes that understanding a text's "rhetorical dynamic" and "formal, semantic, and pragmatic significance" requires "a hypothetical reconstruction of the original performance setting, as nearly as this can be determined."[14] He thus concludes, "Careful attention must therefore be paid to all of the major components of message transmission: source, receptor, text (form, content, intent), context, and medium, in both the original and the contemporary settings" (ibid). Expanding on this, Wendland (1994:6) writes that the "initial stage of analysis aims to achieve a preliminary situational *contextualization*, or extra-linguistic placement, of the text under consideration." This

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of Lunn's (2006) analysis in their comprehensive study on the IS of Joel. For a theoretical overview of IS, as well as an in-depth study of left-dislocation in BH (an important aspect of information structure that we do not see in Ps 70), see Westbury (2014). Some other relevant works on the topic include Moshavi (2010), Heimerdinger (1999), and Shimasaki (2002). For an overview of word order studies in BH prose and verse, see Redd (2014: 30–49).

[11] What I am calling "post-verbal shift," Redd (2014) refers to as "constituent postponement" in the post-verbal field, either S(ubject)-postponement or O(bject)-postponement.

[12] However, it should be noted that hypotheses about the pragmatic effects of word order variation in the post-verbal field are much more tentative than in the pre-verbal field since, "Very little work has been done on postverbal word order in BH, much less in BH verse" (Redd 2014:137). Nevertheless, the structural parallel of word order in the post-verbal field of related poetic lines is transparent and may still be used as a communicative clue marking cohesion, even if the precise nature of the pragmatic structuring of given and new information in the post-verbal field is not fully understood.

[13] Longacre (1996) includes prayer as "behavioral (hortatory) discourse." However, more specifically, Psalm 70 is what may be called precatory discourse, that is, a subcategory of lament that emphasizes supplication and personal pleas to God. This is in distinction to other subtypes of lament, such as what Limburg (1992:532) refers to as an "Individual Psalm of Trust" in which "the *affirmation of trust* dominates;" cf. Gesenius (1910:321), Cole (2000:78,107), and Waltke and O'Conner (2004:130) who refer to volitives as precative forms.

[14] Of course, this sort of hypothetical reconstruction is particularly difficult when it comes to the Psalter. Nevertheless, indications of a psalm's extra-linguistic setting are not completely absent and still offer clues toward a tentative reconstruction that may shed light on its meaning. This will be discussed further below.

initial analysis includes assessing the *Sitz im Leben*, the socio-political milieu, and considering such related texts as Akkadian and Ugaritic. This information is best attained by consulting "recognized scholars in the field" (ibid). Thus, I begin with a brief overview of these issues.

2.1. Extra-linguistic setting

The generic content of Psalm 70 appears to have been used during the First Temple Period of Israel in royal liturgies. However, this material seems to have been adapted into its canonical form and strategically placed in its current location in the Psalter by the post-exilic community in a way that accommodated their need for confidence in the Lord for restoration in the wake of the exile (cf. Holladay 1993:57, Wendland 1994:18).

From the beginning of book 2 to the middle of book 3 of the Psalter we find what is known as the Elohistic Psalter (Psalms 42–83). Within this section there are at least three smaller sections: Psalms of David, Korah, and Asaph. Psalms 51–72 is a collection of Davidic psalms (the second of three, the other two being 3–41 and 138–145). Gillingham (1994:244) notes that the songs in this section focus on God's protection for Jerusalem—a pre-exilic theme that fits the 8th/7th century prophets Micah, Isaiah, and Jeremiah. Thus, for Psalm 70, which falls in this section, this seems to indicate a pre-exilic origin and lineage, but a post-exilic final form.[15]

Tate (1990:206) offers further support for this view. He notes the thesis concerning the Psalm 70 twin, Psalm 40, that it "reflects a royal liturgy in which a king is the speaker." Because of the communal language, it is argued, "The psalm unfolds the relationship between the one and the many in Israelite thought. The 'One' is the king, who is the principle suppliant in the liturgy, and the 'many' are the people of the kingdom…The king, of course, spoke on behalf of the people and shared their experience" (ibid). Thus, because of the high degree of lexical, formal, and thematic ties, such as communal language, found in psalm 40 and others like it, Tate concludes that "the probability is high that psalms like 22, 35, 40, 69, 70, 71 and 102 were designed originally for recitation by kings in pre-exilic liturgies" (ibid). Tate also agrees that the final form is from the post-exilic period (cf. Craigie 1983:314,317). This corporate liturgical setting (as opposed to a private, devotional setting) will be significant for the historical and redemptive-historical interpretation of this Psalm discussed below (cf. Wendland 1994:7).

It seems that the purpose of Psalm 70 in the Psalter is to communicate to the post-exilic community that they can trust in Yahweh who was faithful to continue David's line in Solomon and thus will be faithful to provide another king for his people after the exile who will plead their case and bear their laments before him. This contributes to our understanding of the psalm in its final canonical form. As Wendland (1994:18) notes, "There are, in fact, several distinct stages of possible contextual focus in between the initial and contemporary settings, e.g.: *consolidation* as the text was subsequently being circulated and transmitted via either oral or written tradition; *canonization*, after a text was officially accepted as being a part of the received corpus of Scripture…" Because the final canonical form of the text is the ultimate concern for translators and exegetes, it is the meaning of that form which is most important, even though it ought to be informed by any historical development that can be reconstructed. Of course, to the degree that the reconstructed setting is provisional, so too must be any exegetical proposals which are based upon it. However, even given the tentativeness of the above reconstruction of the extra-linguistic setting, the strong intertextual tie of Psalm 70 to the theme of the Davidic king standing as mediator between God and the people is much clearer.[16] This is supported by the co-text of Psalm 70 in its final canonical form. Thus, as will be discussed in the following section, the analysis of a psalm's original *Sitz im Leben* and the analysis of its final canonical form are not at odds with

[15] Cf. Waltke and Houston (2010:23): "Many scholars also agree that the editors of the Psalter succeeded in building out of pre-existing psalms and psalm collections a book with a distinct overall message" (cf. Gillingham 2008:5).

[16] Note especially Hossfeld and Zenger's (2005:3,190–91) observations regarding the "Davidizing" of Psalm 70 and the psalms surrounding it, especially how Psalms 69–71 (at the close of Book 3) are cast as counterparts to Psalms 40 (half of which is identical to Ps 70) and 41, these latter two forming the conclusion of Book 1 which presents David as the Lord's king of Psalm 2. They also note that, whereas Psalms 40 and 41 reflect a pre-exilic royal theology, Psalms 69–71 (as counterparts to 40 and 41) reflect an "older David, who looks back, in them, to a life under siege, but a life at the same time repeatedly rescued and sustained by his God… The composition made up of Psalms 69–71 is thus a deliberate imitation of the final part of the first Davidic Psalter (Psalms 40–41)" (ibid: 188).

one another, but rather mutually inform translator-exegetes in their task.[17] It is that larger co-text of Psalm 70 to which I now turn.

2.2. Co-text

Beyond the historical development of the individual text itself, its co-text is equally (if not more) important. As Wendland (1994:21) helpfully notes, "Even seemingly independent poems may have a definite reason for their position within a larger corpus." He goes on to pose the important question: "What are the implications of a given prayer-song's location for someone reading or hearing the larger whole in sequential order—or for one who is familiar with the whole and is now trying to decide how the portion at hand happens to fit in?" (ibid). The answer to this question comes from tracing the unifying message of the entire Psalter as an edited book with a coherent structure and theme. The observation made by R. L. Cole (2000:10) is worth quoting here:

> It has become clear in recent years that the phenomenon of parallelism and repetition in the Psalter must be extended beyond that of individual poems to the surrounding psalms and finally the entire collection. The ordering and shaping of the collection casts the individual psalms in a new light, even beyond that discerned through rhetorical criticism. Such a focus moves from what the individual poem expresses to a meaning implied by the final compilation, the latter becoming a single 'text'.[18]

If the goal of analysis is to plumb as far as we can the riches of the text, the importance of approaching the individual psalms with an eye on their purposeful and theologically significant location within the book as a whole is difficult to overestimate. Indeed, as noted by McCann (1993:7), "The purposeful placing of psalms within the collection seems to have given the final form of the whole Psalter a function and message greater than the sum of its parts."[19]

A proposed basic sketch of the Psalter's structure is as follows. Book 1 of the Psalter (Pss 1–41) is about David as the Lord's king of Psalm 2.[20] However, it also highlights the struggles of the Davidic kingdom (note the title of Ps 3). The overall theme of Book 2 (Pss 42–72) is the ongoing struggle, but transference and continuation of the Davidic dynasty in the reign of Solomon (note the title of Psalm 72) (Futato 2007:82–84). Book 3 (73–89) traces the decline and seeming failure of the Davidic kingdom (note especially 89:50). Book 4 (90–106) answers the problem of the exile and the seeming failure of God's promise to establish the throne of David by presenting God as King (note especially Pss 96, 98). Book 5 (107–150) continues this theme by promising the coming of the Messianic King (note especially Pss 118, 132).[21] Thus, there is an eschatological progression in the Psalms that moves from David as the typological king to the Divine

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[17] Cf. Hossfeld and Zenger (2005:7) who say that both the synchronic and diachronic frames of a psalm must be in focus when approaching the text and that exegesis "must always consider both faces of a psalm: each psalm is a text in itself with an individual profile, and at the same time it is open to the context in which it stands in the book of Psalms, which gives it an additional dimension of meaning. Unfortunately, traditional Psalms exegesis has to a large extent ignored this second aspect."

[18] Cf. Waltke and Houston (2010:23): "There exists a growing consensus among several leading scholars that there is a sequential "theological intentionality" in the Psalter's current shape…."

[19] Goldingay (2006:35–37) disagrees with McCann here and seems to argue against a purposeful structure of the Psalter on the basis of its fluid history before reaching its canonical form. However, this rationale seems unconvincing, since it is difficult to tell how that conclusion follows from the observation of early fluidity. It is precisely in its canonization that the purposeful structure emerges. Early fluidity does nothing to undercut the thesis of intentional editing into a coherent whole any more than the early fluidity of this paper undercuts the intentionality of its final form (flawed though it may be).

[20] Psalms 1–2 serve as the introduction of the Psalter. For a good discussion of Psalms 1–2 as the introduction of the Psalter, see Futato (2007:57–80; cf. Wendland 1994:21). For an extensive study of these two psalms and their introductory function, see Gillingham (2013).

[21] Cf. Waltke and Houston's (2010:23–24) comment that "there is a historical movement reflected in the arrangement of the Psalter: Books IV and V are a response to Psalm 89, a psalm in which the issues of the failed Davidic monarchy and the crisis of the Babylonian exile are addressed. Accordingly, the answer provided to the exilic crises by Books IV and V is a redirection from a reliance on an earthly monarch to an appreciation of God's eternal kingship."

Messianic son of David as the eschatological King.[22] As Geerhardus Vos (2001:141) has observed, "The content of the Psalter is eschatological and messianic" (cf. Mitchell 1997; Waltke and Houston 2010:27–28).

Psalm 70 occurs in Book 2 of the Psalter. The basic contextual unit to which Psalm 70 belongs in Book 2 is the cluster of lament psalms 69–71 (Hossfeld and Zenger 2005:188,190; Gillingham 1994:231; cf. Gunkel and Begrich 1998:2; Tate 1990:205; and Wendland 1994:8). Psalm 69 expresses "concern that the suppliant and the community should not be ashamed, reviled, and dishonored… though perhaps oddly did not ask that this fate should overcome the people causing shame, reviling, and dishonor" (Goldingay 2007:358). Psalm 70 fills this out by asking that the evil of their enemies be turned back on them. There are also many lexical and thematic ties between these psalms.[23] Furthermore, Psalm 71 compliments Psalm 70 by repeating the same themes but adding a note of explicit confidence in God.[24] Thus, Psalms 69–71 together form a fuller lament with 6 of the 7 features found in lament psalms. We might call this sort of cluster a composite lament. Psalm 70 contains 3 of the 7 elements common to the lament genre: plea to God for help (vv. 1,5,6), complaints (vv. 3–4), and imprecation (vv. 3–4).[25] Psalm 69 adds to this confession of sin (v. 5) and blessing toward God (v. 34). Psalm 71 adds a statement of confidence in God's response (vv. 20–24). Wendland (1994:8) notes the possibility for this with other laments in the Psalter, like Pss 9–10.[26] For a visualization of the relationship of Psalm 70 to its larger co-text, see figure 1.

As noted above, Psalm 70 was probably originally used in royal liturgies in which the king would appeal to God as the head of the community of Israel and represent them in their appeal to God for provision and protection. Therefore, it seems that this was appropriated by the post-exilic community in confidence that they could trust in God who, as Book 2 communicates, was faithful to continue David's line in Solomon. Despite the seeming failure of the Davidic kingdom because of the exile traced in Book 3, the post exilic community could trust that God would be faithful to provide another king for his people after the exile. The post-exilic community could continue to use the psalms of royal liturgy like Psalm 70 because they believed the promise of books 4 and 5: God is the King of Israel, and the Messianic King is coming who will again plead their case and bear their laments before the Lord.[27] This is precisely why the NT writers could accurately present the Psalms as being about Jesus. It is not as though they were foolishly ignorant of (or deceitfully silent about) the variegated original contexts in which individual psalms were composed. Rather, they recognized the eschatological trajectory of the canonical whole. Indeed, it is only in light of this unified message of the Psalter moving from David as king to the eschatological-Divine-son-of-David-Messianic King that we can understand, as the disciples learned from the Lord himself, the fullness of what Jesus meant when he said that the Psalms are fulfilled in him (Luke 24:44).[28]

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[22] For an overview of this flow of thought in the five books of the Psalter see Futato (2007:80–95) and Gillingham (2008:232–255). For an in-depth analysis of book three (Ps 73–89) and its relation to the rest of the Psalter along these lines, see Cole (2000). For further support of this understanding, see (McCann 1993; Mitchell 1997; Waltke and Houston 2010; among others). But, also see Whybray (1996) who argues against this approach.

[23] For example: חושה "hurry" in Ps 69:18 and 70:2,6; מבקשיך "those who seek you" in Ps 69:7 and 70:5; and אני עני "I am poor" in Ps 69:30,33,34 and 70:6. Cf. Tate (1990:204–06); Goldingay (2007:358); Hossfeld and Zenger (2005:190).

[24] For example, compare להצילני "(hurry) to my deliverance" (Ps 70:2) with תצילני "you (will) deliver me" (Ps 71:2); חושה (Ps 70:2,6) with חישה (Ps 71:12). Also, the *Biblia Hebraica Stuttgartensia* notes that several Medieval Hebrew manuscripts combine this Psalm with Psalm 71. See Gillingham (1994:258) who notes the early versional witness to the combination of Ps 70 and 71. In his discussion of the Psalms in Rabbinic literature and different arrangements of the Psalms, Mitchell (1997:29) notes that the combination of Pss 70 and 71 is common. Alcuin of York (734–804) also provides early evidence of Psalm 70 and 71 being a single unit (Gillingham 2008:61–62). However, other traditions have also been found which separate them (for an example, see Gillingham 2008: 50).

[25] See Longman and Dillard (2006:247–48) for a discussion of the 7 characteristics of a lament. The one that is not explicit in these Psalms is an invocation (e.g. Ps 28:1), though even this element may be seen implicitly in vv. 2 and 6, and perhaps in the title as well. Grouping cultic songs by genre is also seen in Sumerian literature (Wilson 1985:58–59).

[26] Also see Hayes (1999) who presents a similar case with Psalms 113–118, called the Egyptian Hallel.

[27] Cf. Grogan (2008:129–30,287–93)

[28] In this flow of thought, one might even see this as evidence for an inchoate belief in the incarnation. In this light, it is interesting that, in Matthew 22:44, Jesus uses Ps 110:1, within Book 5 (the theme of which is that the Divine Messianic King is Coming), to argue for his identity as the incarnate Lord who is both the human son of David and the Divine God the Son (compare Mark 12:36; Luke 20:42; Acts 2:34–35).

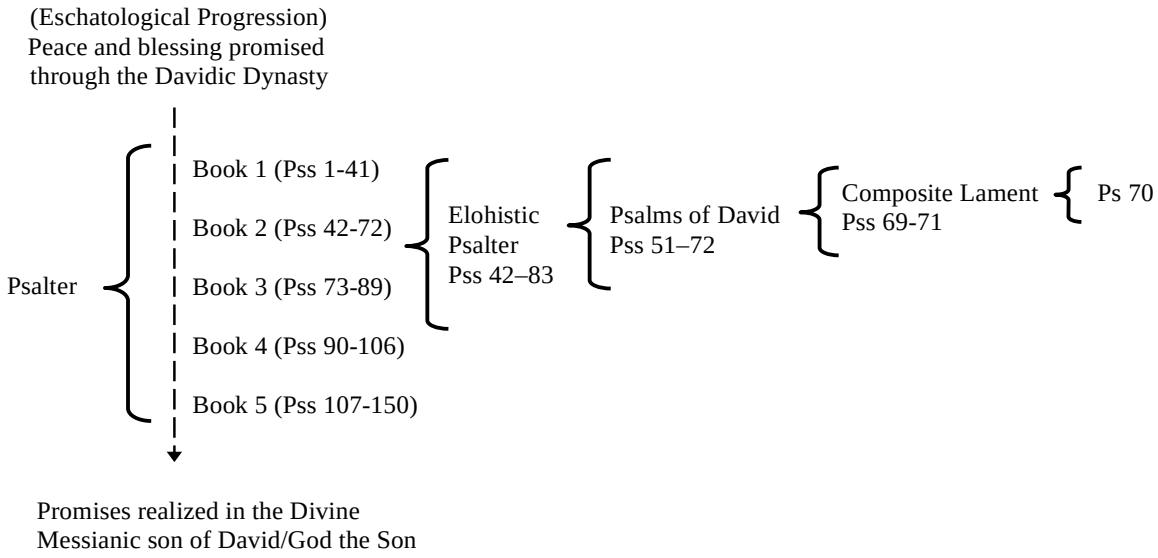

Figure 1: The place of Psalm 70 within its co-text

These insights may even have a direct impact translation by informing the use of section and group headings as well as study notes. These extra-linguistic insights also provide a foundation for exegesis and liturgical application of this Psalm in the TL context. The extra-linguistic setting and co-text may also serve to highlight particularly important aspects of the SL text that the translator should take extra care not to obscure. In light of the previous discussion, one example of this for Ps 70 is the corporate language of vv. 4 and 5. Thus, from this brief overview, it becomes apparent that, just as a paragraph cannot be ripped from the larger text which contains it, so too a psalm ought not be understood apart from its place within the Psalter (and even canon) as a whole.[29]

3. Discourse delimitation and typology

Having seen the historical background of Psalm 70 and its purpose in the Psalter, one must next look within the text itself at the linguistic devices that serve that purpose, since "One who discerns the intricate architecture of a poem as it unfolds line by line is well on the way to grasping its meaning" (Kuntz 1998:47). The first task is to delineate the borders of the discourse and then determine the discourse type.

3.1. Discourse delimitation

In the case of Psalm 70, delimitation is a relatively easy task, since, as Wendland (1994:8) notes, "Text delimitation does not pose much of a problem in cases where long-established and universally recognized units are concerned (e.g., the individual psalms)…"[30] However, while the delimitation of this discourse is

[29] Therefore, in seeking to understand the historical background of a text, we must avoid the pitfall of much of the scholarship of the eighteenth and nineteenth century who were guilty of what Fokkelman (2012:14) called "a dogged refusal to listen to the text itself." As Cole (2000:10) has rightly observed, "rhetorical criticism in the Psalter must be supplemented with canonical criticism." Incidentally, the same case could be made for such a canonical approach to any biblical corpus. For a compelling case advocating this approach to the prophets, see Seitz (2007, 2009). For applying this approach to the entire Hebrew Bible see Dempster (2003). These proposals, of course, build on the work of Childs (e.g. 1979, 1986, 1993).
In light of the above discussion, I also want to be careful to note that the intentional editing of the Psalter into its canonical form from pre-existing psalms does nothing to minimize the doctrine of inspiration and the inerrancy of scripture, since it may still be presumed that this process was done under the same inspiration that produced the rest of the canon which also evidences editing and collaborative writing elsewhere (e.g. Deut 34, Luke 1:1–4, Rom 16:22). Cf. Tertullian (1885:1.3).

[30] Regarding the inclusion of the title in this analysis, I take the view that even if the superscriptions (and subscriptions) may not have been part of a psalm at the absolute origin of its composition, they are nevertheless properly part of its

fairly straight forward, there is one major feature that marks the boundaries of this text. There is a clear *inclusio* in verses 2 and 6 which forms the opening and closing appeal for God to חושה "hurry" (cf. Wendland 2002:19–20,33–34,108–109).

Additionally, as noted above, there is the question of whether Psalm 70 ought to be read with Psalms 69 and 71 as a single discourse. Whatever the answer to that question, Psalm 70 is at the very least a discrete discourse unit, either in its own right or as part of a larger discourse, and therefore can be analyzed as such. While I treat Psalm 70 as a whole discourse, I have tried to incorporate some of the insights gained from viewing Psalms 69–71 as one text within the overarching flow of the Psalter as a whole.

3.2. Discourse typology

Next, it is necessary to determine the discourse typology before one is able to accurately discern the features of the discourse (Longacre 1996:7; cf. Bodine 1995:11). The discourse typology of Psalm 70 also seems to be relatively straightforward. It is widely recognized that BH narrative discourse generally uses the *wayyiqtol* for mainline (foreground) information (Van der Merwe 1994:23) and noun + *qatal* word order for non-mainline (background) information (Buth 1995:88–89, Longacre 1996:18). Also, "*Weqatal* is considered to be the counterpart of *wayyiqtol* in predictive, procedural, and instructional discourse" (Van der Merwe 1994:26) with noun + *yiqtol* marking non-mainline information (Longacre 1996:19). These features don't occur in Psalm 70, indicating that it is not of any of these discourse types.

Based on Longacre's (1996:8) categorization of discourse types based on their *contingent temporal succession* and *agent orientation* (cf. Longacre and Hwang 2012:35–44) and the absence of *wayyiqtol* and *weqatal* verbs, Psalm 70 can be seen as behavioral discourse (hortatory, and more precisely, given the supplication of Ps 70, a precatory lament) which does not have temporal contingent succession, but rather, thematic linkage. The fact that all of the finite verbs are volitives (imperatives and jussives) shows that the agent orientation is hortatory (there are, of course, also participles and verbless clauses in the psalm). This fits with the fact that in hortatory discourse, imperatives are used to mark mainline information (Longacre 1996:19). This, as well as the use of pronominal suffixes to trace thematic flow (e.g. help *me*, judge *them* [enemies], bless *them* [allies], help *me*) and the use of the second person, is characteristic of behavioral (hortatory) discourse (ibid:12). Thus, the broad, etic notional type is behavioral discourse. More specifically, it is enjoining action in response to psalmist's pleas for help (Longacre calls this "plus projection") in the context of the psalmist's perilous position (Longacre calls this "plus tension," ibid:9–10).

The surface, emic structure of the discourse, as noted above, is clearly that of a lament. Longacre (1996:15) notes, "The skewing of notional and surface discourse features is according to a hierarchy of degrees of vividness" with hortatory as the least vivid. However, in order to effect greater audience engagement, "It appears that it is the less vivid forms of discourse which are shifted into the more vivid surface forms rather than vice versa." This is certainly the case with Psalm 70, a very hortatory discourse, cast in a very vivid lament, which evokes mental images of enemies attacking the psalmist and the community of the faithful.

With this delimitation of the SL text and discourse typology in mind, the translator can search for potential TL parallels that will best approximate the SL discourse type. To this end, the translator may take the following as a provisional list of heuristic questions:

1. Does the TL contain a distinctive genre more or less parallel to the SL text (in this case, lament)?
2. If so, will using that genre bring unwanted TL cultural conotations so as to obscure or distort the original meaning?
3. If not, can the features of the SL genre be unproblematically retained to preserve greater exegetical potential?[31]

canonical form. Therefore, I include it in my analysis: cf. Futato (2007:119–22), Craigie (1983:31–33), Seitz (2013), Childs (1971).

[31] By "exegetical potential" I am referring to SL elements that may be unfamiliar (but not overly burdensome) to the TL audience which leave traces of exegetically significant clues for interpretation. For a discussion of "exegetical potential"

4. If an appropriate TL counterpart genre is available, what are its distinctive characteristics onto which SL features may be mapped (e.g. mainline verbal forms, etc.)?

This will provide a clearer position from which to analyze the more detailed components of the SL text and, depending on the TL discourse type deemed most appropriate, this will constrain the appropriate TL parallels available to the translator to communicate the SL details. In other words, once the appropriate TL discourse type is determined, it already provides the translator with a constrained set of TL features onto which s/he may map the more detailed discourse features of the SL text—that is, the set of features conventionally used in that TL discourse type.

4. Discourse features of Psalm 70

Berlin (1985:17–18) has wisely observed, "the devices and symmetries that are present in a poem are not merely decorations—esthetically pleasing ornaments surrounding the meaning—but are pointers or signs which indicate what the meaning is. To understand how a poem is constructed is to begin to understand what it expresses" (cited in Cole 2000:9). In this section, I begin with an overview of the psalm's structure and then discuss each section as it relates to the whole. It is helpful to read the following analysis along with the modified text in figure 2, which serves to visually portray the structure and cohesion devices of the text. These will be explained by the discussion in the remainder of section 4.

After spending even a little time in the original language of this text, one can see that this psalm is "a lapidary piece, carefully cut and polished from start to finish" (Tate 1990:204, quoting Stuhlmueller 1983). Wendland (1994:11) points out, "the primary indicator of structural organization in poetry is lexical repetition as manifested especially in *parallelism*" including "phonological, syntactic, lexical, and semantic recursion." These parallelisms work together to create the following structure. One can see the overarching chiastic structure formed by the AB/B'A' inverse parallelism. This overarching structure is reinforced at every linguistic level, as will be discussed below in detail. At a more granular level, Psalm 70 contains 4 strophes, 8 lines, and 16 cola (cf. Fokkelman 2000:186,429 and 2001:215).[32] Strophe one (v. 2) contains one line, which is a bicolon. Strophe two (v. 3–4) contains three lines, each of which is composed of a bicolon. Strophes three and four (vv. 5 and 6 respectively) each contain two lines, each line being composed of a bicolon.[33] The first and last strophes are pleas for deliverance, which frame the entire psalm. The second strophe calls curses on the wicked. The third strophe calls blessing on those who seek and delight in the Lord and contrasts them with the wicked. Goldingay (2007:358) correctly notes: "After v. 1 there are no internally parallel lines, but every line as a whole is parallel to the one that follows and/or precedes."[34] In the following discussion, I will take each strophe in turn and point out the use of phonological, morphological, syntactical, lexical, and semantic parallelisms as communicative clues to aid the audience's interpretive process by creating and reinforcing discourse structure and cohesion.

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and its value, see Collins, (2005) who summarizes it as the preservation of "such things as text genre, style, and register, along with figurative language, interpretive ambiguities, and important repetitions" (ibid:105).

[32] On the value and legitimacy of counting the structural pieces of Hebrew poetry, note Fokkelman's (2012:7–8) comment: "There are syllables and words, cola and verses, strophes and stanzas, and the poet keeps an eye on the proportions of all those layers. He knows exactly how many syllables and words go into his cola, and he obeys rules which determine how many there may be at the least and at the most. He also knows exactly how many verses and strophes emerge from his hands." He then concludes, "Counting produces great surprises."

[33] Fokkelman (2000:186,429) delineates 17 cola because he counts the discourse in the second line of verse 5 as a separate colon, thus rendering it a tricolon. However, he acknowledges that most scholars see 16 cola. Goldingay (2007:357–62) agrees with an 8 lines and 16 cola division.

[34] This psalm has a 3:2 meter (Gillingham 1994: 63,66–67; cf. Krause 1989:67). This meter uses the lack of an accentual unit to create a sense of lack of fulfillment and tension. The elided חושה in the first cola leaves it feeling unfinished and builds expectation. This is used throughout the book of Lamentations and in many of the lament Psalms—e.g. Ps 28, 35, 36, 40, 57 (Gillingham 1994:62; cf. Dahood 1974:168). This will be the extent of the discussion concerning meter of Ps 70. For a brief overview, see Craigie (1983:37–39). For an overview of approaches to metric analysis, see Gillingham (1994:44–68). For a particularly detailed approach, see Bliese (1993, 1999, 2004). I am thankful to one of the anonymous reviewers of this paper for directing me to Bliese's studies.

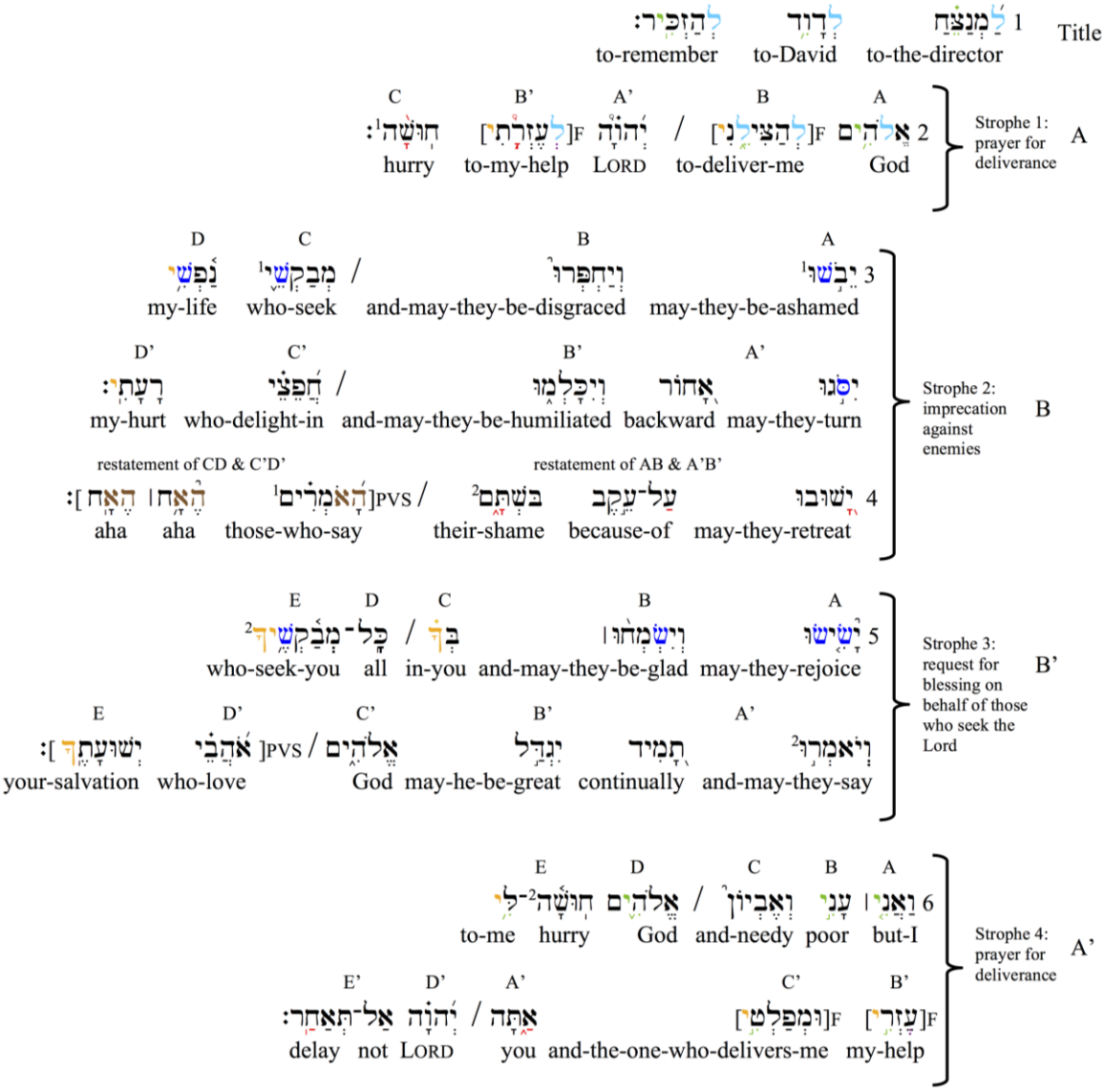

Figure 2: Spatialization of Psalm 70

4.1. Title and strophe one: prayer for deliverance

In v. 1, note the alliteration created by the lamed preposition that continues into v. 2. Also note that all of the tonic syllables contain "e/i" vowels (colored green), which often function as allophones and are part of the same natural class of phonemes (cf. Blau 2010:132).[35] In v. 2, note that there is a clear syntactic and semantic

[35] I am grateful to Dr. Steven Boyd for his lectures on vowel changes in Biblical Hebrew in which he used the convention of grouping these natural classes into a color scheme. However, it must be cautioned that the original vocalization of the Hebrew texts is controversial and has several divergent traditions. For this reason, I will follow Berlin's (2009:104) lead of placing primary importance on the features of the consonantal text, which is more established. Nevertheless, the MT vocalization as we have it in the BHS remains an important witness to an ancient tradition of how the text was read and ought not be dismissed out of hand. As Berlin (ibid:152) herself notes, "S. Morag counters the prevailing view of discounting the vocalization with the following: 'The vocalization was definitely not invented when the vocalization signs were created [as early as 500 AD]. The vocalization signs are to be regarded… as a system of graphemic notation for those phonemic and phonetic entities that had been transmitted orally for generations in the various liturgical reading-traditions of Hebrew'" (citing Morag 1974:307; cf. Revell 1992:599 and Buhl 1908:96). Furthermore, as noted in section 2 above, the main goal is to assess the canonical form of the text, not its absolute origin (though that is also important).

balance in this line between the two cola with constituent "C" applying to both but elided in the first colon, a common feature of BH poetry.[36] This internal parallelism in BH poetry discourse marks "the smallest intrinsic segment of discourse, namely, the poetic line or utterance unit (colon, stich) (Wendland 1994:11). In the case of verse two, this single line makes up the entire first strophe. A phonological balance emerges as well: accented "e/i" vowels occur in the first colon and accented "a" vowels (colored red) occur in the second. This appears to be purposeful since the elision of חושה (hurry) in the first colon seems to intentionally preserve these accented vowel clusters. This pattern also occurs in v. 6, which may be used to reinforce its synonymous relationship with v. 2. There is also a balance in the first common singular (1cs) pronominal suffixes (my/me) in each colon of v. 2, which appear again in verse 6 (cf. Goldingay 2007:359). These features serve to mark vv. 2 and 6 as the bookends of this discourse, to thematically tie them together, and build up the chiastic structure of the psalm as a whole.

Another noteworthy feature of v. 2 is the use of the imperative. This is again repeated in v. 6. As noted above, hortatory discourse in BH uses imperatives for mainline information. Strophes two and three (vv. 3–4 and 5 respectively) continue to use volitives (this time jussives) characteristic of mainline information in hortatory discourse. The jussives serve to explicate the particulars of the psalmist's plea for God's help—judging enemies but blessing those who love the Lord. Longacre (1996:19) notes that BH hortatory discourse may mitigate its directness by not predominantly using imperatives other than the topic announcing imperatives. In prose hortatory discourse, this is done by switching to instructional or predictive discourse. We see Ps 70 retain topic-announcing imperatives at the beginning and end. However, the directness does seem to be mitigated, though, not by switching to instructional or predictive discourse as with prose. Rather, Ps 70 switches to jussives in between the opening and closing imperatives. While still volitives with God as the implied agent, they create an indirect appeal.

Finally, the author fronts the "B" and "B'" constituents in each colon into focus position before the verb חושה.[37] As noted in section 1.1 above, there is a cross-linguistic tendency for constituent focus to be formally equivalent to sentence focus.[38] Also recall that sentence focus commonly occurs at the beginning of a

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And there is evidence that these pronunciations date back to the Second Temple period (Khan 2013:343; cf. Kelley *et al*. 1998:15) within which the Psalter's canonical form emerged, as evidenced by unapologetic references to it as scripture from that time—e.g. 1 Macc 7:16–17; Philo; Luke 24:44; and many other NT references (cf. Davies 1998 and McDonald 2011). And, the strictness of preservation of original pronunciation is heightened in BH poetry, since, as Blau (2010:8) has noted, it, even more than other genres, "tends to preserve archaic forms." In fact, in Steiner's (2010) study of certain poetic forms, he states: "The archaic vocalizations discussed above would seem to imply that the Masoretes had an unbroken tradition stretching back to the biblical period" (ibid:229). This does not mean that there were no changes introduced into the reading traditions. Nevertheless, Steiner (ibid:230) concludes: "This would seem to imply that, already at the beginning of the Hellenistic period, there were readers of the Bible who strove to keep their pronunciation free of colloquial influence." Finally, as a more general observation, the differences in pronunciation that did exist (evidenced in, for example, the Tiberian, Babylonian, and Palestinian vocalization systems) were not necessarily so different as to destroy all phonological parallelisms. Where there were phonological differences, they were often still within the same natural class. For example, some traditions would distinguish between a long and short *a* or a long and short *e*, while others would not (for details of these pronunciation traditions, see Khan 2013 and Blau 2010). To use an analogy, the phonological parallelisms in English poems that employ them would still be more or less apparent whether recited by a Californian or Bostonian or Brit, despite their very different pronunciations, since, in many ways, the pronunciations are *consistently* different. Based on these observations, I will provide comments on that form of the text as presented in the BHS with the qualification that it is not the only attested vocalization tradition. For an audio example of this vocalization tradition of Psalm 70, visit www.aoal.org/hebrew_audiobible.html.

[36] Compare Tate (1990:203). Fokkelman (2000:186) agrees that the C applies to both cola and as evidence points to the repetition of the recurring lamed preposition. This elision is what creates the 3:2 meter mentioned above. Compare Watson (2005:174–77) where he discusses this phenomenon in detail and provides Ugaritic, Akkadian, and East Semitic examples. For an overview of research on elliptical structures in BH poetry, see Miller-Naudé (2011) whose description of the highly constrained phenomena of backward ellipsis (as we see here) fits the characteristics of Ps 70:2.

[37] Recall that the vocatives אלהים and יהוה do not count as fronted constituents on the model.

[38] As an example of sentence focus, Lambrecht (1994:13–14) offers the following example: "At a bus stop, the departure of a crammed bus is delayed because a woman loaded down with shopping bags is boarding very slowly. Turning to the impatient passengers in the bus, the woman utters the following sentence with an apologetic smile: 'My CAR broke down'." The word "CAR" in small caps represents accentuation, marking focus. In this case, the utterance is an example of sentence focus at the beginning of a discourse. However, the same phonological form would be used to mark

discourse. These observations, coupled with the fact that the content of v. 2 is recapitulated in v. 6 to frame the entire Psalm, it is possible to take the word order variation in v. 2 as marking sentence focus, and thus introducing the discourse topic. When possible, this pragmatic structure should be preserved in the IS counterpart of the TL.[39]

Interestingly, in addition to the IS purposes, this word order variation seems to have a parallel in strophe four in v. 6. As will be discussed below, the second line of v. 6 also contains two fronted constituents that are semantically parallel to the very constituents fronted in v. 2, but in inverse order.[40] Along with the features mentioned above, it is intriguing to suggest that even the IS of individual clauses is enlisted to coordinate synonymous paragraphs at opposite ends of the discourse. As will be seen below, this analysis is strengthened by the observation of the same sort of coordinating function that seems to be used to reinforce the antithetical relationship between strophes two and three.

4.2. Strophe two: imprecation against enemies

Strophe two in vv. 3–4 is composed of 3 bicola—two in v. 3 and one in v. 4. The two bicola in v. 3 are parallel in their constituents. Each colon has a pair of third masculine plural (3mp) jussives, which are near synonyms.[41] Also note the morphological parallelism—A and B are in the Qal stem while A' and B' are in the Niphal. These are followed in each colon by a substantive adjective in construct with an objective genitive with a 1cs pronominal suffix.[42] There is also a cluster of "š/s" consonants (colored blue) at the beginning of v. 3, which is similar to the related strophe in v. 5 and seems to reinforce their coordinate relationship as antithetical strophes, which I expand on below. The phrase מבקשי נפשי "those who seek my life" is formulaic wording to describe an enemy as a murderer (Gillingham 1994:203).[43]

The third bicolon of strophe two is v. 4, which combines the elements of the first two bicola of the strophe in v. 3. The idea of being turned back in shame communicated by AB and A'B' is combined in the first colon. The idea of enemies who have malicious intent against the psalmist communicated in CD and C'D' is combined in the second colon creating semantic coherence in this strophe (cf. Goldingay 2007:359–360).

There is assonance in the first colon of v. 4 with the repetition of "a" class vowels and consonance in the second colon with the repetition of הא consonant clusters (colored brown) in the articular participle and the taunt "aha."[44] This seems intentional because of disordering of the subordinate phrase על עקב בשתם "because of their shame," which would prototypically come after האמרים "those who say"—the subject of the main clause (cf. Waltke and O'Connor 2004:53) (more on this below).[45] The consonance in the second colon also

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constituent (argument) focus in the middle of a discourse in response to the question, "What broke down?" So, this form can do double duty as constituent focus or sentence focus, depending on the context.

[39] Recall the definition of "focus" noted above: "The focus of an utterance is considered to be that section of an utterance that carries the most salient information in that utterance, relative to all the information provided by that utterance in a given context…The 'newness' required for focus is not the newness of the constituent, but the newness *or saliency* (in the sense of being *confirmed or modified*) of the role of the constituent in the abstract presupposed proposition" (Van der Merwe *et al.* forthcoming:chapter 7). Depending on the TL, this may be difficult to convey in writing. Especially in cultures with a very young literary history, IS may be primarily marked through intonation, or accent on the focused constituent.

[40] For convenience, these are להצילני "to deliver me" in v. 2 and ומפלטי "the one who delivers me" in v. 6; and לעזרתי "to my help" in v. 2 and עזרי "my help" in verse 6.

[41] The phrase יסגו אחור "may they flee backward" semantically overlaps the meaning of the other jussives in this verse and has the idea of being turned back in shame (cf. Is 42:17, Ps 35:4, 40:15,129:5). The coupled use of "turn back" and "shame" is hendiadys (Dahood 1974:247).

[42] These suffixes are colored orange to highlight their relationship with the 2ms jussives in strophe three, discussed below.

[43] Cf. Ps 35:4, 38:13, 40:15, 54:5, 63:10, 86:14; Prov 29:10; Ecc 7:28; Jer 19:7,9, 21:7; 22:25, 34:20,21, 44:30 (2x), 46:26, 49:37).

[44] However, note again the causation mentioned above regarding the weight placed on the vocalization tradition of the BHS text.

[45] The intentionality of this seems to be further supported by noting the fact על עקב is only used in the entire OT here and in the parallel text in Ps 41:16. Other causal prepositions would disrupt the repetition of "a" class vowels at the beginning of each constituent in the colon and if ב or the inseparable form of מן where used, it would reduce the first colon to only two constituents. Thus, the choice of this phrase seems to be intended to create euphony as well as balance of length and constituents with the second colon (על עקב is understood as one constituent because of the maqqef connecting them as a single accentual unit).

seems to be intentional since the articular participle is unusual within this psalm itself considering that, out of the five others, this is the only one with an article.[46] Also, the definite article occurs far less in poetry than in prose (Futato 2007:26). Thus, there is a triple assonance in the first colon and a triple consonance in the second.

Returning to the word order variation of האמרים "those who say," this seems to be a shift in the post-verbal field bringing this constituent into focus position (recall 1.1 above). That is, the presupposed proposition is the idea of impending shame and defeat from which the psalmist pleads for deliverance. The focus of v. 4 is the request that his enemies be the ones who experience that fate, rather than the community of the faithful (as we see in the next strophe). Again, while the word order variation is satisfactorily explained by IS considerations, what is surprising is that (as with strophes one and four) we find a parallel use of IS in strophes two and three which seem to serve as an added communicative clue, instructing the audience to view these strophes as coordinate. In this case, the coordinate relationship is antithetical. The imprecation against enemies is juxtaposed to the plea for blessing on behalf of the community of the faithful. This cohesion marks strophes two and three as the chiastic center of the psalm. The features in the coordinate strophe three will now be examined below.

4.3. Strophe three: prayer for the community of the faithful

Strophe 3 in v. 5 is very balanced as well. Each of its two lines begins with two jussives, then a reference to God, then a participial phrase with a direct object anaphorically pointing back to God.[47] As noted above, there is antithetical parallelism between v. 5 (strophe 3) and v. 3 (strophe 2) by which the psalmist highlights the contrast between his enemies and those who seek the Lord (cf. Krašovec 1984:126). This is seen in part by the many lexical/semantic antithetical parallels. On the one hand, the psalmist is calling for *curses* on those who *seek* his harm, who *say* "Aha! Aha!" against him and *delight* in his hurt. On the other hand, the psalmist is calling for *blessings* on those who *seek* the Lord, who *say* "may God be magnified" and *rejoice* in the Lord (cf. Goldingay 2007:360).

On top of the lexical/phrasal semantics, several other features are used to highlight the relationship between these verses. Morphologically, each line in vv. 3 and 5 begins with two jussives followed by a substantive adjective in construct with an objective genitive.[48] Phonologically, the beginnings of strophes 2 (vv. 3–4) and 3 (v. 5) also seem to have an intentional cluster of "š/s" consonants to further tie these lines together. There is also rhyme and balance created by the repetition on the 2ms pronominal suffix at the ends of each line of strophe 3 in v. 5 which refer to God. This end rhyme and balance seems intentional because of the fact that יגדל אלהים, the direct discourse and object of ויאמרו, precedes אהבי ישועתך, the subject. The normal order would be VSO. Thus, the order here has created end rhyme and balance. These 2ms pronominal suffixes also contrast this strophe with v. 3, the two lines of which both end with a 1cs pronominal suffix referring to the psalmist.[49]

Additionally, the word order variation of אהבי ישועתך "those who love your (God's) salvation" corresponds to the word order variation observed in the antithetical strophe two—האמרים האח האח "those who say 'Aha, aha!'" Both are movements in the post-verbal field away from the main verb, most likely marking constituent

[46] However, it should also be noted that the other four participles are made definite either by a pronominal suffix or being in construct with a substantive containing a pronominal suffix and thus do not need an article. Nevertheless, the amazing balance may still imply that the article was supplied to create consonance with the repetition of האח, described as "an exclamation of mockery and of joy at another person's misfortune: Ps 35:21,25; Ezek 25:3, 26:2, 36:2" (Kraus 1989:67).
[47] The first is a reference to God himself and the second to God's salvation.
[48] These consist of an adjectival participle functioning substantively in the first colon of v. 3 and in both cola in v. 5.
[49] The psalmist's enemies seek *"my life*" and delight in *"my hurt"* while those who love God's salvation rejoice in *"you"* and seek "*your salvation*" (cf. Augustine 1894:70.6). The pronominal suffixes in these strophes are colored orange to highlight this coordinate antithetical relationship. Perhaps the fact that the imprecation against the enemies of the psalmist is given three lines while the call for blessing on those who seek the Lord is only given two lines is meant to iconically highlight the pressure of the psalmist's enemies upon him, the urgency of his plea and the seeming injustice that the devices of his enemies are more numerous than the blessings of the upright (cf. Goldingay 2007:358). Compare Ps 1, which does the same thing, but with the emphasis on the length of life and blessing for the righteous who is described over three longer verses in contrast to the wicked who meets his demise in just two shorter verses.

focus. Antithetical to strophe two, here the presupposed proposition is the idea of the desired joy and blessing for which the psalmist pleads. Thus, the focus of v. 5 is that "those who love your salvation" be the ones who joyfully cry out in praise to the Lord.[50]

4.4. Strophe four: closing prayer for deliverance

Strophe 4 in v. 6 also has two very balanced lines. The first line has a subject followed by two predicate nominatives while the second has two predicate nominatives followed by a subject. A possible reason for this difference in ordering is to create the chiasmus of (subject) ואני "but I," (two predicates) עני ואביון "(am) poor and needy," then (two predicates) עזרי ומפלטי "my help and my deliverer," and (subject) אתה "(are) you."[51] This seems to highlight the contrast between the helpless psalmist and the powerful deliverer God. The next constituents in each line are vocatives addressing God and an imperative of entreaty asking for speedy deliverance. אלהים (God) and יהוה (LORD) seem to have a Janus sort of function in that they seem to be attached to what precedes and follows. They seem to be the object of address for both the statement at the beginning of the line and the imperative at the end. When read this way, the plea is hurried and therefore the urgency is heightened. There is also a repetition of accented "i" class vowels in the beginning of the line as well as the repetition of accented "a" class vowels at the end of the line. These vowel clusters mirror those in v. 2 and serves to tie them together phonologically in addition to their semantic and lexical parallels.

In v. 6 the psalmist repeats the content of v. 2, but with significant additions. While v. 2 contains a call for quick help, v. 6 adds the confession of the psalmist that he is poor and needy and the implicit statement of confidence in designating the Lord as his help and deliverer (cf. Dahood 1974:169). Gunkel says that the designations attributed to God by the psalmist indicate the issue of the psalm. For those who are praying for deliverance, God is called deliverer (Gunkel and Begrich 1998:172–73).[52] So morphologically, the imperatives appealing to God for deliverance frame the elaboration of that appeal seen in the mitigated jussives of strophes two and three which ask for retribution upon enemies and blessing upon those who seek the Lord (cf. Goldingay 2007:361). Also note the morphological parallelism in the repeated terms להצילני "to deliver me" and לעזרתי "to my help" in strophe one, and עזרי ומפלטי "my help and my deliverer" in strophe two. The constituent with the idea of "deliver" is verbal—one is an infinitive construct (v. 2) and one a participle (v. 6)—while the constituent with the idea of "help/aid" is a noun. These are also inversed from the first strophe to the last forming an AB/B'A' pattern that further reinforces the synonymous coordination of these bookends.

Also, note the repetition of חושה "hurry" in vv. 2 and 6, forming an *inclusio* (cf. Tate 1990:204).[53] This recursion in vv. 2 and 6 also seems to contain an inverse parallelism seen in the words יהוה לעזרתי חושה in v. 2, which appear in reverse order in v. 6. Thus, these verses work together to frame the psalm in a plea for deliverance as the discourse topic. As Wendland (1994) notes concerning locating points of prominence in a discourse, "Frequently this occurs…at their respective external boundaries, particularly the last. An extensive or unfolding construction, such as a parallel series or a chiastic introversion, effects a progressive *foregrounding*, whereby the central and/or final element in the series realizes the peak (thematic focus) or climax (emotive high) of a given segment" (15).

Finally, as pointed out in the discussion of strophe one in 4.2 above, the author here fronts two constituents into focus position, which also serves to reinforce the parallel between strophes one and four as synonymous bookends to the discourse. In this case, the canonical subject + predicate word order is reversed, putting the two predicates עזרי ומפלטי "my help and my deliverer" in focus position. Note that these correspond semantically and lexically to the very constituents put into focus in strophe one—להצילני "to deliver me" and לעזרתי "to my help."

Again, it is interesting to note that in addition to the IS pragmatics at the clause level, this word order variation seems to have a parallel in v. 2 and serves to reinforce the coordinate relationship between these two strophes

[50] Cf. Ps 35:27, 40:17.
[51] Cf. Dahood (1974:169). Here he also cites a Ugaritic parallel in UT, 3 Aqht:rev.:24.
[52] Gunkel and Begrich add: "The innocent one turns to his just God, the one who is shamed calls God his honor" (ibid).
[53] Also see Dahood (1974:167) who points out that אל תאחר reinforces the *inclusio*.

across the entire discourse. It is also interesting to note the thematic progression in these focused constituents. Whereas in v. 2, the constituents in focus were part of the psalmist's plea to God for help and deliverance, in v. 6 they communicate an affirmation of God's identity as the psalmist's helper and rescuer. In this final strophe, there is the addition of explicit confidence communicated by the marked word order. A somewhat clumsy way of capturing this progression in the pragmatic structuring of this verbless clause is, "Who are you? You are the one who aids and delivers me. That's who you are."

4.5. Summary of discourse features

From the above analysis, as has been thoroughly documented by others (notably Berlin 2009), it is clear that BH poetry uses all levels of linguistic communication in the creation of parallel structures for the purpose of creating structure and cohesion as communicative clues for the audience. This includes parallel structures in a text's semantics, phonology, morphology, syntax, lexis, etc. Lunn (2006) has even demonstrated that the Psalms create parallel pragmatic structures between cola and lines. What has been surprising is the observation that Psalm 70 seems to create parallelisms through repeated IS structure patterns for structuring and cohesion at an even larger scale—between poetic paragraphs (strophes). This is especially interesting in light of the following observation by Lunn (2006:131–132). His study notes that there is a tendency in BH poetry that, for parallel cola and lines, if the IS of the A-line has pragmatically marked word order, the B-line will also be marked in the same way.[54] Extending this observation to the scale of the paragraph, what we see in Psalm 70 is this line-level pattern played out at the strophe level where the IS of strophe one is repeated in the parallel strophe four (A and A', respectively), and likewise for strophes two and three (B and B', respectively). Thus, even the pragmatic structuring of information at the clause level serves as yet another tool in the BH poet's toolkit to create/reinforce structure and coherence relations at the highest scale of discourse through the double duty of features we normally think of as operating only at the lower levels.[55]

It is in the attempt to map these SL communicative clues onto TL counterparts in teaching and translation that an intimate knowledge of the TL and cooperation with mother-tongue speakers are crucial. Particularly when approaching BH poetry, the following may serve as a provisional list of some heuristic questions the translator/exegete may ask in order to delineate the TL repertoire of functional counterparts (recalling section 3.2. above, these questions must be asked of the appropriate genre):

1. Do TL speakers employ parallelisms for discourse segmentation (i.e. to mark a particular segment as a unit of discourse)?
2. Do TL speakers employ parallelisms for discourse coherence (i.e. to relate two or more segments through parallel structures)?
3. If not, can these parallelisms be unproblematically retained to preserve greater exegetical potential?[56]
4. If so, at which levels do TL speakers employ parallelism and to which levels are they therefore likely to be sensitive (i.e. phonological, morphological, lexical, syntactic, semantic, pragmatic, etc.)?
5. Are there TL strategies for segmentation and cohesion that may serve as functional counterparts to those in the BH poetic text (e.g. orthographic segmentation and rhyme in English hymnody, see section 8)?

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[54] Unfortunately, Lunn does not deal with the post-verbal field. Note Redd's (2014:47–49) critique of Lunn on this point.

[55] While not specifically proposing the use of IS to create parallelism across an entire psalm, Redd (2014:138) has also concluded that "unusual word order exhibits an overlay of both pragmatic function and poetic features...." That is, word order can be used both to mark given and new information at the clause level, as well as to create poetic features in the larger discourse (cf. ibid:123 where he illustrates the point with Isa 48:19). This is a significant point since it addresses the inclination to pit IS against the defamiliarizing effects of poetic creativity as competing explanations of word order variation. "Defamiliarization and information structure are not two mutually exclusive explanations of unusual word order configurations in BH verse, but rather they work together to achieve poetically pleasing and understandable lines of poetry" (ibid).

[56] Note again the comments on "exegetical potential" made at the end of section 3 above as the preservation of "such things as text genre, style, and register, along with figurative language, interpretive ambiguities, and important repetitions" (Collins 2005:105). As a counter example, note the complete omission of the second clause of strophe 1 in the Good News Translation (ABS 1992).

Given the differences between SL and TL, it is simply not possible to preserve everything in translation, especially in highly creative genres like poetry. When it comes to the Psalms, it seems that the ideal way to fill this gap is by creating both a translation geared more to exegetical study and cognitive enrichment, as well as a faithful musical rendition for affective enrichment. That is, however, not to suggest that cognitive and affective impact are strictly separate. Nevertheless, it seems that what is beautifully combined in BH poetry can only be approximated through multiple media in the TL. To this end, I have provided examples of both a translation for study and a musical rendering in sections 7 and 8, respectively. And of course, it should be added that these resources would be ideally utilized by the TL speakers in conjunction with biblical instruction in the context of the wider church community.[57] If this was needed by the original audience (and it certainly was, e.g. Neh 8:7–8; 2 Chron 35:3; Matt 13:36), how much more is it needed by those culturally, linguistically, and temporally removed from them (cf. Acts 8:30–31)?

5. Summary exposition

While it may seem natural to view translation and exposition as completely separate tasks, it seems more accurate to view them as mutually informing each other and even as part of the same continuum. Wendland (1994:1) presents DA and exposition as complementary endeavors. He even goes so far as to say that in DA of BH poetry one must determine whether a text is "primarily eschatological or historical (e.g., salvation-history) in nature" (ibid:7). Having discussed the extra-linguistic context and co-text as well as the discourse features of Psalm 70, the stage is set to more fully understand its message. Much of meaning of the psalm has already been discussed. As noted above, the presumed historical horizon of this psalm is the post-exilic community of Israel. The exile presented a seeming failure of God's plan for his people, especially the apparent ruin of the Davidic dynasty which God promised to eternally secure (e.g. 2 Sam 7:1–17). However, the post-exilic community found hope in the enduring promises of God in which the Lord promised to not leave them in captivity, but to restore them (e.g. Jer 29:10–11; cf. Dan 9). The beginning of this restoration was realized in their return to Israel and the rebuilding of the Temple and Jerusalem under the ministry of the post-exilic prophets Haggai and Zechariah (note especially Hag 2:1–9; Zech 6:13). It is in this context that the post-exilic community adapted and continued to sing the psalms from royal liturgies used during the monarchy in which the king would plead to God for salvation, not just for himself, but also as the representative of the people. This was done in the hope that God, the divine King, would send the Messianic King who would again plead the case of the people as their representative (e.g. Isa 9:6; Jer 23:5, 30:9; Ezek 34:23; cf. section 2 above). Thus, at the most basic level, the thrust of this psalm in its historical horizon is trust in God for salvation through his anointed Messianic King (cf. Kraus 1989:68).

The title shows that this psalm was meant to bring God's people into his remembrance during their time of need. An urgent plea for God to save is communicated in vv. 2 and 6. Goldingay aptly observes that "it is sometimes said that God answers prayer with 'Yes,' 'No,' or 'Wait.' We have noted that the Psalms would not take 'No' for an answer. Nor are they very keen on 'Wait.' They assume we can press God about his timing as well as about the matter itself" (Goldingay 2007:361).[58] The fifth century Egyptian Abbot, John Cassian (1900), wrote concerning the widespread use Psalm 70:2, "This verse has not unreasonably been picked out from the whole of Scripture… For it embraces all the feelings which can be implanted in human nature, and can be fitly and satisfactorily adapted to every condition, and all assaults" (10.10; cf. Calvin 1949:111).

The two-fold help that the psalmist asks of God is described in vv. 3–5. Namely, it is the cursing of his enemies and the blessing of those who seek the Lord. Here we see the character of the royal representative in this psalm. Thus, this cannot be seen as completely individualistic. The entire third strophe (v. 5) is the psalmist's inclusion of the community of the faithful in his plea to God (cf. Goldingay 2007:361, Calvin 1949:110–11). And, when understood in the context of the trajectory of the whole Psalter, God himself is

[57] Cf. the insightful comments along these lines, especially as it relates to translation, made by Carson 2012:108–09.
[58] However, he also notes the fact that Psalm 70 embeds jussives within the imperatives of vv. 2 and 6 which indicates that God is not necessarily portrayed as having to act immediately on behalf of the psalmist. Rather, this indicates that God is able to use secondary means to bring about an answer to the pleas of his people.

presented as the one who will come as the Divine Messianic King to stand with his people as their representative (cf. section 2.2 above).

Wendland (1994:21–22) rightly points out that the way to gain the ultimate bird's eye view from which to view an Old Testament poetic text is to ask how it is appropriated by the New Testament.[59] In the New Testament, the King who prays Psalm 70 in behalf of his people is Jesus Christ. He is the one promised to come who will bring in the full realization of God's promises to David (see Luke 1:33 and Heb 1:5 as Christological fulfillments of 2 Sam 7). It is through Christ that the eternal Kingdom of God has been realized. Christ is the coming King who has taken upon himself the plight of his people and appeals to God on their behalf.[60]

Recalling the relationship between this psalm and Psalm 40, we see a further realization of its content in Christ. Psalm 40:7–9 is applied to Christ in Hebrews 10:5–7 as the one who obeyed the Lord in his atonement for his people. This is followed by the second half of Psalm 40 (almost identical to Psalm 70), which portrays one who represents the community of the faithful before the Lord. This is what Christ did for the people of his kingdom (cf. Belcher 2006:172–77,207). Furthermore, the grouping of Psalms 69–71 is also applied to Christ in the NT. Psalm 69:9 is used in reference to Christ in Romans 15:3 as the one who took reproach upon himself for his people. This understanding of Psalm 70 is also the one that has been historically appropriated by the church in their worship. "The psalm is traditionally read during Holy Week (as well as in the period just before Advent). In that liturgical setting, the cry for deliverance and the complaint of enemies are read as Jesus' plea to God on the cross" (Creach 2006:66). Christ is the one who has come to ultimately be the King and representative of his people for their deliverance from exile and establishment in his kingdom (cf. Augustine 1894:70.3). It is by the representative work of Christ (his life, death, resurrection, ascension, enthronement, intersession, etc.) on behalf of his people that they now experience victory over their enemies—not only physical, human enemies, but also sin and Satan and the last enemy, death (1 Cor 15:26). It is through the vicarious work of Christ in behalf of his people that they receive full eschatological joy and blessing from the Lord in his eternal kingdom, only foreshadowed by David's reign in the Israelite theocracy.

This is the ultimate trajectory of Psalm 70—hope in the Divine Messianic King to bring his people into God's eternal kingdom. When viewed from this canonical perspective, a profound correlation emerges between the Israelites beleaguered by exile and the Christian church who take on the identity of sojourners and exiles in this world (e.g. 1 Pet 1:17; 2:11). And so now we, as those before, take up this psalm in faithful hope of the coming Divine Messiah King to bring us into God's eternal kingdom, they to his first coming and we to his second.

6. Conclusion and areas for further research

As this analysis of Ps 70 has revealed, components of the text and co-text above and below the word level spanning the grammar-semantics-pragmatics continuum can be used to communicate and reinforce the intended message. If translators and exegetes look for meaning only in the lexical semantics of the SL text, much will be unnecessarily lost. Beginning with the discourse type, the translator can preserve (as much as possible) SL communicative clues in the TL by mapping SL features onto appropriate TL formal and functional counterparts. By attending to the co-text and extra-linguistic context of the Psalms, the exegete gains valuable interpretive insight into the text, which may also inform liturgical application and even the choice of genre and vocabulary in the TL that best communicate that message. Ideally, translators would be experts in the SL and TL. This is because Bible translation involves the negotiation of two conceptual worlds,

[59] On the appropriateness of an NT perspective on the Psalms, Waltke and Houston (2010:414) helpfully note that the view which sees the NT interpretation of the Psalms as non-contextual "ignores biblical typology." Seitz's (2013:294) approach to Ps 34 is equally relevant here: "A Christian reading does not hold up the discrete witness of the OT so as to deprive it of an extensional significance, nor to keep its sense-making locked in the past. By carefully noting the attention to providential linkage in time, we are sent to school so better to appreciate this dimension where it occurs elsewhere in Christian Scripture. The ultimate 'filling full' of the OT in the NT is a species of typological and figural extensions already making its character known in the scriptures of Israel."

[60] Cf. Heb 5:7. And see Futato (2007:176).

that of the original audience and that of the target audience, between which do not exist any exact equivalents. Rather, linguistic forms are part of enormous webs of linguistic and extra-linguistic knowledge. As such, the task of the translator is to perceive the complex construal communicated by the biblical text and produce a translation that constrains (as much as possible) that construal for the target audience, all of which requires a vast network of encyclopedic knowledge of both conceptual worlds.[61] This at least highlights the need for Bible translators to receive more advanced biblical training and tools covering the major aspects of biblical texts, and to engage in interdisciplinary collaboration with specialists to preserve as many SL communicative clues as possible in their translations.[62]

As a final point, I want to anticipate a potential reaction to the above analysis to which I am very sympathetic. Namely, isn't this just too complex? How can this much background work possibly be done for every six verses before ever even getting to the TL translation!? One saving grace is that much of this background analysis can be applied to the entire Psalter without being done all over again. For example, once the canonical structure of the Psalter is understood, it becomes a productive basis for studying every other Psalm in its larger co-text. Another consideration is that the depth of study can be tailored to the needs of the situation and the burden of the task may be shared by several collaborators with different specializations. The translation process for an international version with a 100 member committee will look very different from that of a project being done by a team of five for an unreached language group in East Asia. But, for those prepared to meet the challenge, the most important remedy to the overwhelming feeling of the task of analyzing BH poetry is to gradually internalize as much as possible its language and conceptual world through consistent engagement. The more it is internalized the more its richness and beauty will be intuitively accessible.[63]

The analysis here by no means exhausts the insights that can be gained by carefully studying the SL of BH poetic texts, and not even all the facets of Psalm 70. Many areas of research promising fruitful insights remain. In particular, while the extensive use of every level of linguistic communication has been shown to be used to create parallelisms in BH poetry at varying scales, investigation of the use of IS for similar purposes has only begun. Specifically, it would be interesting to survey a sample of psalms from various genres to test the proposal of this paper that word order variation marking IS at the clause level is also enlisted to create and reinforce structure and cohesion between parallel paragraphs across the entire discourse.

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[61] Compare the description given in Halverson (2013:37): "The creative translation process involves, minimally, (i) an emerging and dynamic contextualized interpretation of the anterior text (including knowledge of the relevant aspects of its discursive, historical, cultural context), (ii) constraints in the translational situation itself, and (iii) in the discursive situation for which the emerging translation is destined (including rich knowledge of the sort mentioned for the anterior text), (iv) a conceptualization of the translational act itself, both generally and in the specific present, and (v) the dynamic construction of a new text. Underlying and supporting all of this is the encyclopedic knowledge base of the specific translator. In other words, the translational act is comprised by the activation and selective use of several particular kinds of knowledge, including linguistic knowledge, all of which contribute to and constrain the process."

[62] Cf. Carson's (2012:108–09) similarly reasoned appeal to translators to pursue more advanced education in biblical studies.

[63] As Thomas Murphy (1996[1887]:130–31) encouraged generations of those charged with bringing God's word to the world, knowledge of the biblical languages "should be increased until the sacred languages could be read with ease and pleasure." Murphy readily acknowledged the difficulty: "It is so tedious to search out the interpretation of a passage, there is so little satisfaction in the operation, and there is such a mountain to be overcome before the task will be much easier, that it is frequently given up in despair." Nevertheless he adds, "But is it not much if, even with difficulty, a passage can be traced back into the very language in which it was written by men inspired of God? And if present difficulties should be ever so great and present improvement ever so slow, yet what will not steady progress at length achieve? What will not an hour a week, of even the slowest advance, amount to in ten years?" I am convinced that this is the perspective we ought to adopt in our effort to produce clear, accurate, and natural translations of the ancient text of scripture.

Appendix one: annotated translation with text-critical remarks[64]

Verse 1: For the director,[65] Davidic,[66] to cause God to remember.[67]

Verse 2: O[68] God,[69] to deliver me,[70]

O LORD,[71] to help me,[72] hurry![73]

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[64] This translation seeks to incorporate the insights gained in the above analysis by mapping them onto appropriate English counterparts to create a text suitable for Bible study and exegesis that preserves as much exegetical potential as possible. However, such extensive and technical notes would not be advisable for popular use. The notes are included, according to the methodology discussed in section 1.1 above and illustrated in this study, to explain translation choices, issues involving textual criticism, and enrich the cognitive environment of the translator-exegete in order to approximate the presumed knowledge of the original audience.

[65] למנצח. The meaning is not entirely clear. Some follow the LXX which reads εἰς τὸ τέλος and think it was meant to prompt the proper response to a psalm. Some suggest that this was the North Israelite equivalent of לדוד. Others take it to be similar to נגן and referring to playing stringed instruments. It seems the best option is the simplest one. It is from the root נצח which means "to shine, beam." Thus, as a Piel substantive participle it would mean "one who is preeminent" or "leader." For a more detailed presentation of the different views see Tate (1990:4–5). The LXX probably misunderstood למנצח (for the director) as לנצח "forever" (Futato 2007:120).

[66] לדוד. In light of the fact that there is no additional evidence that this was actually written *by* David, it seems best to preserve the ambiguity of the Hebrew text by translating it as "Davidic" which leaves the matter open. Cf. Tate (1990:5) and Futato (2007:117–129). For an unfortunate example of obscuring the exegetical potential of this ambiguity, see the GNT which renders the title as "A psalm by David," thus forcing Davidic authorship as the only interpretive option.

[67] להזכיר. Gunkel and Begrich (1998) suggest that this may be related to the *ʾazkārāh* sacrifice. He also suggests that this psalm was used with thanksgiving sacrifices (340). This is also used in the title of Psalm 38 which, because of its confession of sin, does seem to fit the context of sin offering. However, given the position of Ps 70 between two laments which call out to God for help, it makes sense that the idea being communicated with this word is for God to remember the psalmist in his trouble and to deliver him. "The two ideas may be complimentary, though the idea of 'bring to remembrance' (note LXX, 'for remembrance that the Lord may save me') seems more appropriate for Ps 70" (Tate 1990:203). Thus, it seems best to see this as a reference to the human perspective that the petitioner must call out to God so that he will remember him. Cf. *The NET Bible* and Craigie (1983:303). Some merely translate it Lehazkir (e.g. JPS *Tanakh* and Tate 1990:202).

[68] אלהים should be taken as a vocative. This is also the case for יהוה (v. 1), and אלהים and יהוה (v. 6).

[69] רצה should not be emended before אלהים as suggested by the BHS textual apparatus and Kraus (1989:66), since חושה applies to both cola (cf. Tate 1990:203 and Fokkelman 2000:186). Wendland (1994:6–7) warns against approaches to texts of the Hebrew Bible that call for emendation. "Rather, the original Hebrew (Masoretic) text ought to be assumed correct and complete as it stands, unless conclusively demonstrated otherwise…" Concerning the BHS suggested emendations in the interest of harmonizing Ps 70 with Ps 40, "The repetition of the same strophe in the Ugaritic texts is sometimes done with sufficiently significant variants to caution the overzealous biblical scholar not to attempt a perfect harmonization of the divergent readings that may appear in a psalm transmitted twice" (Dahood 1974:167–68, cf. Dahood 1966:xxi). Also the emendations would disrupt the clearly intentional poetic features discussed in the analysis presented in this paper. These cautions give sufficient reason to not follow this or the other suggested emendations for the sake of harmonization with Ps 40.

[70] This constituent, along with "to help me" is fronted before the verb in order to preserve the inverse parallelism created by the reverse ordering of these units in v. 6. See section 4.2 for a discussion of the pragmatic significance of this word order variation for IS.

[71] The BHS suggests that יהוה "LORD" be deleted for meter. However, its inclusion would preserve the 3:2 meter that is common to lament psalms and Lamentations (see Gillingham 1994:62–63,66–67; cf. Kraus 1989:67). It also forms a chiasm with the addresses to God in v. 6 where they appear in the reverse order. Furthermore, a general comment should be made concerning the BHS suggested emendations for the Psalter in the interest of meter. Fokkelman's (2000:383–84) observation noted above bears repeating here: namely, that the poets of Job and the Psalms did not determine the total number of syllables "at the service of metrics, but rather used these structurally," therefore, "interpreters and commentators should exercise extreme caution in introducing changes to the text of these poems; much more so than the BHS textual apparatus, which often tries to lure us into emendations" (cf. Wendland 1994:6–7). For a critical discussion of the tendency to press Hebrew poetry to yield a metrical norm, see Kugel (1981:70–76). And, these sort of metrically motivated emendations would also disrupt the clearly intentional poetic features discussed in the analysis of this paper. These cautions give sufficient reason to not follow this or the other suggested emendations for the sake of meter.

[72] See above note on "to deliver me" in v. 2. לעזרתי (lit. "to my help") is rendered with the more natural English "to help me."

[73] Leaving חושה at the end of the line preserves the poetic 3:2 meter which highlights the tension and therefore urgency of the plea. Compare the translation in the Psalms commentary by Calvin (1949:80).

Verse 3: May those who seek[74] my life[75] be ashamed and disgraced.

May those who delight in my hurt flee[76] backward and be humiliated.

Verse 4: May those who say,[77] "Aha! Aha!"[78] be the ones[79] to retreat[80] because of their shame.[81]

Verse 5: May all those who seek you be glad and rejoice in you

and may those who love your salvation[82] be the ones[83] who continually[84] say, "May God[85] be magnified!"

Verse 6: I, however,[86] am poor and needy. O God, hurry to me!

My help[87] and my deliverer is who you are. O LORD,[88] do not delay!

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[74] This preserves the lexical cohesion with verse 5 contrasting the wicked with the faithful. This is appropriate because the idiomatic use of "seeking someone's life" for "trying to kill" also exists in English.

[75] It is suggested by the BHS that יחד be added after ויחפרו in order to harmonize it with Psalm 40. See comment above on the BHS's suggestion to add רצה before אלהים "God" in v. 2. Compare Tate (1990:203).

[76] The Niphal here is functioning as a reflexive, not a passive. See Joüon and Muraoka (2006:138,140).

[77] The BHS notes that multiple manuscripts of ancient versions add לי as Ps 40:16 reads. See comment above on the BHS's suggestion to add רצה before אלהים "God" in v. 2.

[78] The BHS suggests deleting this for meter. See comment above on יהוה "LORD" in v. 2.

[79] The substantive participle האמרים translated "those who say" seems to be moved away from the verb in the post-verbal field, indicating focus. The construction "May those who X be the ones (to) Y" is used to approximate the pragmatic effect of this word order variation in English. The same word order variation in v. 5 seems to be used to achieve a parallel effect. This also shows how information structure can possibly be used to create discourse structure and coherence (antithetical parallelism in this case).

[80] The word ישובו is used in military contexts, meaning "retreat," and is parallel to ישמו "may they be desolate" in the twin text of Ps 40:16 (Dahood 1974:167; cf. Tate 1990:203; NET; Bratcher and Reyburn 1991:609). The BHS notes that some Syriac manuscripts have ישמו instead of ישובו. This, however, seems to be due to harmonization with Ps 40 since the LXX has ἀποστραφείησαν, which suggests the vorlaga ישובו. Also, the Targum has יתובון from תוב. This is the Aramaic equivalent of שוב. The Proto-Semitic "shin one" developed into the Hebrew שׁ and the Aramaic ת (Johns 1972:5).

[81] The phrase על עקב בשתם may possibly be translated "for their shameful slander." To understand phrase עקב על as merely "because" could seem redundant since each can individually mean "because" (cf. Köhler *et al*. 2000:825–27,873). Rather, עקב may be from the Northwest Semitic denominative verb *ʿāqab*, meaning "to slander" with the substantive form *ʿqb*. "Hence vocalized *ʿal ʿᵊqab boštām*, 'for their shameful slander'" (Dahood 1974:168). This translation also provides a more specific commentary on the very generic "those who delight in my hurt" in v. 3 (ibid). This also seems to fit well with the designation of the psalmist's enemies in v. 4 as "those who say 'Aha Aha!'"

[82] The BHS notes that several manuscripts and Ps 40:17 have תשועתך. See comment above on the BHS's suggestion to add רצה before אלהים "God" in v. 2.

[83] The substantive participle אהבי translated "those who love" seems to be moved away from the verb in the post-verbal field, indicating focus. The construction "May those who X be the ones (to) Y" is used to approximate the pragmatic effect of this word order variation in English. Compare footnote above on האמרים in v. 4. See section 4.4 of the paper for further discussion.

[84] It is suggested by the BHS that תמיד be deleted for the sake of meter. Cf. Kraus (1989:66). While this would help the meter, this word serves to tie this psalm together with Psalms 69 and 71 (Tate 1990:203; cf. Goldingay 2007:358). Thus, it should not be deleted. And see the comment above on יהוה "LORD" in v. 2.

[85] The BHS notes that several manuscripts and Ps 40:17 have יהוה. See comment above on the BHS's suggestion to add רצה before אלהים "God" in v. 2.

[86] The waw here is expressing the contrast between what the psalmist is asking concerning those who seek the Lord and what he is actually experiencing.

[87] The BHS notes that some manuscripts have עזרתי as Psalm 40:18. See comment above on the BHS's suggestion to add רצה before אלהים "God" in v. 2. For further reasons against emendation here, see Dahood (1974:169).

[88] The BHS notes that some manuscripts have אלהי as Psalm 40:18. See comment above on the BHS's suggestion to add רצה before אלהים "God" in v. 2.

Appendix two: a brief note on a musical rendition of Psalm 70

Another important aspect of translating BH poetry (particularly the Psalms) not covered in the discussion above is the need for developing singable TL texts. One example of this for Psalm 70 is given here:

> Make haste,[1] O my God, to deliver I *pray*, O Lord to my rescue make **haste.**[2]
> Let those who would harm me be filled with *dismay*, and in their own folly **disgraced**.
>
> Let them be turned back in confusion, O *Lord*, who in my destruction would **joy**.
> Let shame and defeat be their only *reward* who sneers and derision **employ**.
>
> May all those who seek Thee, and make Thee their *choice*, great gladness and blessedness **see**.
> May all those who love thy salvation *rejoice*, and constantly magnify **thee**.
>
> I cry in deep need and Thy help I *implore*, make haste[3] to rescue I pray
> My Savior Thou art, and my strength *evermore*, no longer Thy coming **delay.**[4]
>
> (United Presbyterian Church of North America 1912:158, emphasis mine)

I will only offer some brief comments on this rendition. First, it is informative to note from the preface that this was an international collaboration between various Reformed and Presbyterian denominations, which, going back to the Reformation, have a tradition of going back to the original language of scripture and delivering its riches in the common tongue. This same commitment is seen here in the team of scholars with expertise in both BH poetry and English hymnology tasked with producing the hymnal. They met weekly for three years to produce the final product. According to the preface, "In this Version the inspired Psalms have been rendered into choice English, while yet the freshness and strength and sober dignity of the Hebrew originals have been preserved" (ibid:4).

When read in light of the above analysis of Psalm 70, this hymnal rendition has much to commend it. It employs the most common poetic feature of English hymns—rhyme. There are also two levels of rhyme—one between words in the middle of each line (in italics), as well as end rhyme (in bold). This rendition also retains the lexical repetition in A and A' (marked with superscript numbers) and the antithesis of "me…me" versus "you…you" between B and B'. If the last verse is sung in a higher key, as is often done with hymns, perhaps that would correspond to A' as the emotive climax of the psalm. However, as is the case with all translation (and especially of poetic texts), it is just not possible to preserve all of the features from the TL to the SL text. In the case of this hymnic rendition, the discourse structure is obscured (combining A with the first line of B), but the semantic structure is preserved. The lexical repetition between B and B' is also lost, but the fundamental semantic antithesis is preserved. Overall, this represents a very good effort at preserving the features of SL text, but doing so in a way consistent with appropriate TL conventions.

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