Re-sculpting a Sacred Text

Towards an Acceptable Poetic Translation of the

Psalms – Exemplified by Psalms 131 and 150

by
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Declaration

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Abstract

The aim of this study is to make a contribution to the formulation of a set of guidelines for an acceptable poetic translation of a sacred poetic text. To achieve this definition, a thorough review of current translation theory and practice is conducted, a specific model for translating poetry is presented, two English poems are created by using the principles of the model, and these two poems are evaluatively tested against other English translations.

Wendland's LiFE methodology combines a literary/rhetorical approach, *Skopostheorie* and functionalist approaches, relevance theory, cognitive linguistics, an equivalence methodology, and a respect for sacred texts. The re-sculpting model builds upon Wendland's approach, particularly emphasizing insights gained from analyzing literary translations of non-Biblical texts, a narrow view of translating, and the care needed when working with a sacred text.

To create a poetic sacred text, three kinds of guidelines are proposed concerning: project definition, determination of acceptability, and re-sculpting.

Project definition – This involves pre-project planning and research. The results of this research will enable one to specify the communicative purpose for the translation (*Skopos*) and to formulate a range of agreements (translation brief) that guides all aspects of the project.

Determination of acceptability – Following Beekman-Callow's model, a basic two-fold guideline of source text accuracy and target group acceptability is adopted to avoid extreme literalness and unduly free translating. Other recommendations for achieving this dual guideline are given through strategic planning, collaboration, communication, and effective training.

Re-sculpting – A metaphorical term "re-sculpting" was created. The proposed definition of re-sculpting is: "a moderately re-structured and meaning-based translation of a poetic sacred text based on theological, thematic, and other literary/rhetorical concerns". By working within a slightly larger semantic range, a translator has room to be creative. For example, one can re-structure over two or three lines of Hebrew poetry rather than being restricted to a single line. However, very broad re-creations of a text (e.g., restructuring an entire long poem) are not recommended in a re-sculpting approach.

A narrow definition of translation is proposed that distinguishes "translation proper" (where a conservative grammatical-historical hermeneutic is applied) from more extreme approaches such as excessive adaptation or excessive paraphrase.

Wendland's ten step literary/rhetorical method of analysis is applied to Psalm 131 and Psalm 150, and two re-sculpted poems are created. Each of these poems is evaluatively compared with five other English versions, and a survey is conducted to determine how readers rate these various translations.

Results of the survey show that both of the re-sculpted poems are viewed as very acceptable and poetic. Although a relatively small sample of readers was used in the survey, it is reasonable to argue, at least tentatively, that re-sculpting appears to be a valid and useful method to consider in the translation of sacred poetic texts.

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Opsomming

Die doel van die studie is om 'n bydrae te maak tot die definiëring van riglyne vir die maak van 'n aanvaarbare vertaling van 'n godsdienstige poëtiese teks. Vir hierdie doel is 'n indringende ondersoek na huidige tendense in die teorie en praktyk van vertaling geloods en 'n model vir die vertaling van poësie geformuleer. Daarna is twee Engelse gedigte in terme van hierdie model geskep en beoordeel in die lig van ander Engelse vertalings van dieselfde twee gedigte.

Wendland se LiFE (literêr-funksioneelekwivalente) model kombineer 'n literêr/retoriese benadering met *Skoposteorie* en ander funksionalistiese benaderings, relevansieteorie en kognitiewe taalkunde. In die model word ekwivalensie aan die bronteks nagestreef terwyl die aard van 'n godsdienstige teks gerespekteer word. Die "resculpting model" bou voort op Wendland se benadering. Dit beklemtoon veral die insigte wat verkry word deur die analise van die literêre vertalings van nie-Bybelse tekste, 'n eng opvatting van vertaling en die sensitiwiteit wat nodig is wanneer 'n godsdienstige teks vertaal word.

Vir die skep 'n godsdienstige poëtiese teks word drie soorte riglyne voorgestel: definisie van die project, bepaling van aanvaarbaarheid en "re-sculpting".

Definisie van die projek – Dit behels voorafbeplanning en navorsing. Die bevindings van die navorsing maak die identifisering van die kommunikatiewe doel (Skopos) van die vertaling moontlik, asook die formulering van 'n vertaalopdrag. In laasgenoemde word 'n aantal afsprake wat alle aspekte van die projek rig, geformuleer.

Bepaling van aanvaarbaarheid – In navolging van Beekman-Callow word die vermyding van, aan die een kant, ekstreem letterlike en, aan die ander kant, onnodig vrye vertaalkeuses as 'n basiese tweeledige riglyn vir aanvaarbaarheid beskou. 'n Verdere manier om aanvaarbaarheid te verseker is deur middel van strategiese beplanning, samewerking, kommunikasie en effektiewe opleiding.

"*Re-sculpting*" – 'n Model van "re-sculpting" word voorgestel. "Re-sculpting" is 'n metafoor wat geskep is en wat beskryf kan word as "'n gematigde hergestruktureerde en betekenis-geörienteerde vertaling van 'n poëtiese godsdienstige teks wat berus op teologiese, tematiese en ander literêre/retoriese oorwegings". Deur met 'n effense breër semantiese horison as een kolon te werk (in Hebreeus, tipies op die vlak van die bi-kolon of tri-kolon), het 'n vertaler ruimte om kreatief te wees. Herskeppings op 'n breër vlak (byvoorbeeld, die hele gedig), word nie in terme van hierdie model aanbeveel nie.

'n Eng definisie van vertaling (wat op grammaties-historiese hermeneutiek berus en waarin waarde geheg word aan historiese geloofwaardigheid) word aanbeveel. Hierdie opvatting van vertaling word onderskei van meer ekstreme benaderings waarin selfs verwerkings en parafrases van 'n bronteks as vertalings beskou word.

Wendland se retories/literêre analise in tien stappe word gebruik om Psalm 131 en 150 te ontleed. Twee "re-sculpted" gedigte word geskep. Elk van hierdie gedigte word met vyf ander vertalings vergelyk en 'n ondersoek word geloods om te bepaal hoe lesers die verskillende vertalings beöordeel.

Daar word bevind dat lesers beide hierdie "re-sculpted" gedigte as heel aanvaarbaar en poëties beskou. Alhoewel die relatief klein aantal lesers wat in die ondersoek gebruik is, nie as 'n verteenwoordige monster beskou kan word nie, is dit redelik om te argumenteer (ten minste voorlopig) dat "re-sculpting" 'n geldige en nuttige metafoor is om te gebruik in die vertaling van godsdienstige poëtiese tekste.

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List of abbreviations and symbols used

General terms

DE   Dynamic equivalent (equivalence)
DTS   Descriptive translation studies
ELT   Essentially literal translating (translation)
FC   Formal correspondence
FE   Functional equivalence (functionally equivalent)
LiFE   Literary functional equivalence
RT   Relevance theory
SIL   Summer Institute of Linguistics (closely associated with Wycliffe Bible Translators)
SL   Source language
ST   Source text
TBT   *The Bible Translator* (journal of UBS)
TL   Target language
TT   Target text
UBS   United Bible Societies

Bible translations or versions used

Bibliographical information for each version below is found in the Bibliography.

ASV   *American Standard Version* (1901)
Berk   *Berkeley Version* (1958)
BHS   *Biblia Hebraica Stuttgartensia* (1997)
Boerg(er)   *Poetic Oracle English Translation* (2009)
CEV   *Contemporary English Version* (1995)
CLT   *Concordant Literal Translation* (1926)
Darby   *The Holy Scriptures: A New Translation* (1890)
ESV   *English Standard Version* (2001)
Green   *A Literal Translation of the Bible* (1985)
GNB   *Good News Bible* (also TEV) (1976)
HCSB   *Holman Christian Standard Bible* (2004)
KJV   *King James Version* (1611/1897)
LB   *Living Bible: Paraphrased* (1971)
LXX   *Septuagint* (Rahlf's Edition, 1935/1979)
MSG   *The Message* (see Peterson) (2002)
NASB   *New American Standard Bible* (1971/1997)
NCV   *New Century Version* (1971)
NET   *New English Translation* (2005)
NIV   *New International Version* (Study Bible -1985) (1978 NIV orig.) (2011 rev. ed.)
NIVI   *New International Version Inclusive (Language)* (1996)
NJB   *New Jerusalem Bible* (1985)
NKJV   *New King James Version* (1982)
NLT   *New Living Translation* (1996) (2004/2007 2nd ed.)
NRSV   *New Revised Standard Version* (1989)
Phillips   *The New Testament in Modern English* (see Phillips) (1958)
REB   *Revised English Bible* (1989)
RSV   *Revised Standard Version* (1952)

RV	*Revised Version NT* (1881)		
SEB	*Simple English Bible* (1980)		
TEV	*Today's English Version* (also GNB) (1976)		
TNIV	*Today's New International Version* (2005)		
VOIC(E)	*(The) Voice* (2012)		
WATT	Unpublished (2009)		
WATTS	*The Psalms of David* (1719)		
YLT	*Young's Literal Translation* (1862)		

Books of the Bible

Gen	Genesis	Nah	Nahum
Ex	Exodus	Hab	Habakkuk
Lev	Leviticus	Zeph	Zephaniah
Num	Numbers	Hag	Haggai
Deut	Deuteronomy	Zech	Zechariah
Josh	Joshua	Mal	Malachi
Judg	Judges	Mt	Matthew
Ruth	Ruth	Mk	Mark
1 Sam	1 Samuel	Lk	Luke
2 Sam	2 Samuel	Jn	John
1 Kgs	1 Kings	Acts	Acts
2 Kgs	2 Kings	Rom	Romans
1 Chr	1 Chronicles	1 Cor	1 Corinthians
2 Chr	2 Chronicles	2 Cor	2 Corinthians
Ezra	Ezra	Gal	Galatians
Neh	Nehemiah	Eph	Ephesians
Esth	Esther	Phl	Philippians
Job	Job	Col	Colossians
Ps	Psalm	1 Th	1 Thessalonians
Pss	Psalms	2 Th	2 Thessalonians
Prov	Proverbs	1 Tm	1 Timothy
Ecc	Ecclesiastes	2 Tm	2 Timothy
SS	Song of Solomon	Tit	Titus
Isa	Isaiah	Phm	Philemon
Jer	Jeremiah	Heb	Hebrews
Lam	Lamentations	Ja	James
Ezek	Ezekiel	1 Pt	1 Peter
Dan	Daniel	2 Pt	2 Peter
Hos	Hosea	1 Jn	1 John
Joel	Joel	2 Jn	2 John
Amos	Amos	3 Jn	3 John
Obad	Obadiah	Jude	Jude
Jon	Jonah	Rev	Revelation
Mic	Micah		

Other reference works cited

BDB *Enhanced Brown-Driver-Briggs Hebrew and English lexicon*
(see Brown, Driver & Briggs)

Beekman-Callow *Translating the word of God* (see Beekman and Callow)

CHALOT *A concise Hebrew and Aramaic lexicon of the Old Testament* (see Holladay)

DAV *Hebrew syntax* (see Davidson)

HALOT *The Hebrew and Aramaic lexicon of the Old Testament* (see Koehler et al.)

Louw-Nida *Greek-English lexicon of the New Testament based on semantic domains*
(see Louw and Nida)

TAPOT *Theory and practice of translation* (see Nida and Taber)

Chapter 1

GENERAL INTRODUCTION

1.1 Introduction

Theological truths can be *expressed* beautifully:

> See from his head, his hands, his feet
>   Sorrow and love flow mingled down
> Did e'er such love and sorrow meet
>   Or thorns compose so rich a crown?

Such emotive imagery and precise rhythm is moving and memorable. It is from Isaac Watts'
(1719) third stanza of "When I Survey the Wondrous Cross", which has been described as the
"best hymn in the English language".[1] But what about the Psalms? Can they be *expressed*
beautifully in another language?

The full gamut of human emotions is *expressed* in the book of Psalms. From the lofty heights
of jubilation and praise to the deepest valleys of anguish and disappointment, the poetic
language of the Psalms communicates in penetrating and relevant ways to God's people. Yet
the Psalms are also profoundly theological. At times, they reiterate God's law and covenant,
or they cry out against sin with a prophetic-like voice, or they take on an instructional and
proverbial mode like wisdom literature, or in some cases they foretell of a coming Messiah.[2]

Can such emotive and theological language not only be *expressed*, but *translated* beautifully?
With a narrow view of translation that will be developed in this dissertation, translation
restricts slightly the creative options for a poet because of the importance of communicating
semantic content with pragmatic implications, and at times, the order of that content. In other
words, although many creative options are possible, the translator is concerned about
achieving an analogous correspondence with the original text[3] that can be described in terms

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[1] *Center for Church Music: Songs and Hymns* (2014).
[2] Kidner (1973:18-25) states that there are about fifteen Psalms that are cited in the NT with reference to the
Messiah, and he categorizes and explains these references.
[3] In this work the term "original text" normally refers to the source text of the source language as understood by
the translator exegete. This is common usage in translation literature, and is to be distinguished from the
unknown "original text" in the source language. For the Bible, no original texts are known to exist for the OT
and the NT. Therefore, "original text" and "source text" are being used as practically synonymous terms.

of equivalence, faithfulness to the source text, loyalty to the original author, and other, related terminology.

Isaac Watts (1719) created a poetic version of the Psalms with some remarkable results. Consider his version of Ps 90:1-4:

> 1 Our God, our help in ages past,
>   Our hope for years to come,
> Our shelter from the stormy blast,
>   And our eternal home.
>
> 2 Before the hills in order stood,
>   Or earth receiv'd her frame,
> From everlasting thou art God,
>   To endless years the same.
>
> 3 Thy word commands our flesh to dust,
>   "Return, ye sons of men:"
> All nations rose from earth at first,
>   And turn to earth again.
>
> 4 A thousand ages in thy sight
>   Are like an evening gone;
> Short as the watch that ends the night
>   Before the rising sun.

This version expresses the main semantic content of the original text, but is it an acceptable translation?[4] This depends on how one defines *acceptable* and *translation*. Under what conditions is it acceptable (e.g., private or public worship), and to whom is it acceptable? Or is it simply an interesting meditative poem that is a derivative text from the original? What is an *acceptable poetic translation*? I will define each of these terms and try to provide a clearer picture of the concept.

Based on Nida and Taber's (1969:172-173) discussion, one can generally define *acceptability* as "a positive, affirming response from people about a published (or oral) translation". Chemorion (2007:21-22) proposes three measurements of an acceptable Bible translation: a) Purchasing a translation after it is published, b) Using it, c) Causing impact on the person. Without some measure of acceptability among the target constituency, the translation work will have been done mostly in vain; a translation is meant to be accepted and used.

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[4] In *chapter 5* Isaac Watts' metered and rhyming version of Psalm 131 is presented and evaluated.

Longman (1987:120-121) defines *poetry* as "a self-consciously structured language with a high level of literary conventions or devices. In poetry there is an increased attention to how something is said as well as to what is said. There is also a continuum between prose on one end and poetry on the other". Additionally, it is essential to highlight that this definition would include the presence of both artistic expression and an emotive component, and that this would cover both oral and written poetry.

Pinchuk (1977:38) gives a simple definition of *translation* as follows: "Translation is a process of finding a TL equivalent for a SL utterance". I find this definition helpful because it is based on equivalence as an ideal in translation.[5] It is also flexible enough to include a range of possible translation processes ranging from the word level to the whole text level.

By combining these three definitions and adding the concept of faithfulness, an *acceptable poetic translation* can be defined as:

> A faithfully rendered TL equivalent for a SL utterance where both the utterance and its equivalent are expressed emotively and artistically using a deliberately structured language with a large number of literary devices, and when people read or hear the translated text, they respond positively to it.

This basic definition of an acceptable poetic translation is further developed in section 4.5 when guidelines for poetic translation are presented.

1.2 Problem statement and limitations

The basic problem addressed in this dissertation is "determining guidelines for poetically translating a poetic sacred text". Most traditional versions are highly conservative and do not deviate much from the forms and structures of the source text (ST). At the other extreme are versions that are overly free in rendering the ST into the target text (TT). Some versions choose an in-between or mediating philosophy. Are these all equally acceptable, or is there one translation approach that is more acceptable than another? If the latter is the case, then on what basis can a defensible decision be made?

The problem is multi-faceted and complicated, so it is only possible to examine certain aspects of it. Two aspects of this problem are addressed in this dissertation:

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[5] Equivalence is discussed more fully in section 4.3.5.

Clarifying the guidelines for translation practice – I will provide some guidelines and definitions that attempt to solve the problem of translating sacred texts. For example, how does one define translation? Is any rendering of a ST a translation? When translating a sacred text, how much freedom can a translator exercise in practice (e.g., concerning form and meaning)? How does one define paraphrase and adaptation of a ST? Are paraphrasing or adapting justifiable translation approaches, or something different?

Evaluating poetic quality and acceptability for some sacred text translations – I will evaluate a selection of sacred text translations in terms of poetic quality and acceptability for a specific target audience. Are certain kinds of translations (e.g., literal, free, adaptive, amplified, or "poetic yet paraphrastic") more poetic or acceptable than others? Is there acceptability only in certain situations (e.g., private vs. public use)?

So, as I seek to determine the guidelines for poetically translating a poetic sacred text, the following are some constraints:

Limited scope of analysis – My in-depth analysis is limited to two brief sacred texts (Biblical psalms), each from a different genre.

Survey limitations – A limited number of people have been surveyed to evaluate poetic quality and acceptability for a number of psalms in English.[6]

Subjectivity in judging poetry – Nord (2001:188) argues that people develop many "subjective theories" to assess translated texts even when they do not know the original source language (SL). This is seen in English where there are many opinions about preferred poetic style (e.g., rhyme, free verse, and blank verse). So it is an understood limitation that the evaluation of poetry a very subjective enterprise.

In spite of these constraints, the overall goal is to increase understanding in this area of research, particularly clarifying the guidelines for poetic translations and being able to make some assessments about poetic translations.

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[6] Any survey has limitations, which yields tentative conclusions at best. For example, people can misunderstand a question or mark the wrong response box. The survey is a brief look into a small slice of the population. But it was assumed that enough interesting results would be obtained to help move towards a better understanding of the notion of acceptability and poetic quality.

1.3 Preliminary study

When a translator desires to translate the Psalms, he/she must be mindful of the nature of the Psalms. It is not just any book like a novel or a biography. It purports to communicate a spiritual message from God to man.

Hill and Walton (2000:352) state that the Psalms are "a theological reflection on the 'nature of God'." Another theologian, McCann (1993:19), states that "the purpose of the Psalms is to teach, to instruct about the nature of God and man, about relating to God, about theology".

The message that it contains is authoritative and sacred. Translators want to make sure that it communicates accurately. So how should they approach such a significant and revered text?

As a translator thinks about trying to translate the Psalms, he/she could accentuate one or more of the following foci:

> *Literal focus* – The words are important to the message, so it makes sense that many translators have followed a more literal or word-for-word philosophy when handling the Scriptures. In a literal translation, there is a close correspondence between the ST and TT in form or structure. Literal translations have been popular throughout the history of Bible translation.
>
> *Semantic focus* – Nida (1964) and Larson (1998) place a priority on semantic meaning for the task of translation. This is clearly a major consideration for translating any Biblical text. Semantic meaning is prioritized over linguistic form.[7]
>
> *Poetic focus* – C. S. Lewis (1958:2-3) states that: "the Psalms are poems, and poems are intended to be sung: not doctrinal treatises, nor even sermons. … Most emphatically the Psalms must be read as poems; as lyrics, ... if they are to be understood". A Jewish poet states: "If the Psalms aren't poetry they are useless".[8]
>
> *Emotive focus* – The Psalms express deep emotions. Peterson (1996:86-87) translates the allegedly "rough, unpolished, earthy, and honest" prayers of the Psalms into the "rhythms and idiom of contemporary English". He attempts to reproduce the transparency of the psalms and the passion of its authors in his paraphrase.

Some of these categories clearly overlap (e.g., the literal text sometimes clearly communicates the semantic meaning, and an emotive emphasis is an aspect of a poetic focus). Other emphases could be stated (e.g., rhythmic, musical, and cultic).[9] However, the

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[7] Meaning-based translations are presented in section 2.4.1.
[8] See O'Leary and Ostriker (2009).
[9] Stock (1805), Gelineau (1966), and Gunkel (1967), respectively.

four factors above have been presented as being the most prevalent and pertinent in poetic translation discussions. Translations may emphasize one aspect or another based on their overall stated purpose and target audience. But an overemphasis of a certain feature (like the emotive element) or underemphasis of a feature (like meaning) could create imbalance in the translation or cause a loss of communicative fidelity.[10]

So, which approach should a translator follow? What do these categories mentioned above look like in practical terms? To illustrate, I will continue with the example of Ps 90 that was presented in section 1.1. I have created four different translations of Ps 90:5-6 based on these above-mentioned categories:

Literal focus (Ps 90:5-6)	**Brief comments**
You have flooded them; they sleep.	Highly literal
In the morning like the grass it sprouts up.	Awkward
In the morning - it flourishes and sprouts up.	Ambiguous referents
Toward evening it withers and dries up.	

Semantic focus (Ps 90:5-6)	**Brief comments**
[5]You sweep[11] men away	More meaning-based
in the sleep of death.[12]	Easier to understand
They sprout like grass in the morning.	More natural sounding
[6]It sprouts and grows in the morning,	Clearer referents
yet by evening it withers and dries up.	

Poetic focus (Ps 90:5-6)	**Brief comments**
[5]You sweep men away like broom, like brush,	Idiomatic
whisked into a deathly sleep.	More poetic (e.g., rhyme, rhythm)
They rise like the morning grass - so lush…	Comparison added for poetic effect
[6]Yet as they approach dusk's dark street,	
they wither and dry, lie crushed.	

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[10] Such imbalance would bring into question whether the work is a translation, adaptation, or paraphrase (see section 4.3).

[11] The verbal idea here is "to flood", but is best understood as "bringing to an end" (NET).

[12] "Sleep" is used here in a euphemistic sense for "death" (NET).

Emotive focus (Ps 90:5-6)	Brief comments
You sweep away humanity	Very idiomatic
like wiping out a hard drive …	Cultural adaptation
a key-stroke, and they're gone.	One image is possibly problematic
People are like grass.	
They sprout with vigor in the morning,	
but they fade and wither by evening.	

The four translations above have been created to illustrate the possibility of a wide array of translation choices and approaches that translators can make. Is one approach right, or better than the others? Are all of these choices acceptable in terms of translation practice? I would argue that some guidelines are needed to answer these questions.

I propose, first of all as a good starting point, that acceptability guidelines along the lines of what Beekman and Callow (1974) described be followed: avoiding overly literal and overly free translations. This would involve carefully defining what is a translation and what is not a translation to avoid a confusion of terminology. As a further clarification, I recommend the employment of the term "translation proper" to refer to this more balanced, in-between area of acceptable translation.

To better understand this research problem, I would like to examine the research developments in the field of translation. This would enable me to assess some of the major translation approaches and theories used today and to present more fully those which are most pertinent to the poetic sacred text translator. In a similar vein, I suggest that it would be enlightening to examine how others have translated ancient sacred texts into English. The desire would be to glean some valuable principles from those who have attempted such an enterprise.

I propose to present a poetic translation model that would guide the translator through the myriad of translation choices. This model would help the translator to discover the literary/rhetorical features of the source text (ST) and apply them to a target text (TT). From my preliminary research, I recommend using Wendland's (2004) literary functional equivalence (LiFE) model as a conceptual foundation for the poetic translation task: a model that incorporates relevance theory, *Skopostheorie* and functionalist approaches, literary emphasis, and an equivalence mindset.

Furthermore, I intend to present a specific application of Wendland's model, a re-sculpting model, which would consider the sacred nature of the ST as a prime consideration for a poetic sacred text translator. It would work within a narrow view of translation (translation proper) and would allow for a moderate restructuring of the ST based on theological, thematic, or other literary/rhetorical emphases in the text.

I propose to create re-sculpted poems for Ps 131 and Ps 150 and to test them alongside other English translations by means of a survey. The purpose would be to determine how people judge poetic quality and what versions are acceptable for the translation of the sacred text of Psalms.

In this preliminary study I have attempted to show that translators need more guidelines for making informed choices in poetic sacred text translation and I have proposed some specific directions for the research that would facilitate a better understanding of this topic.

1.4 Objectives

To develop guidelines for poetically translating sacred texts, the following objectives have been formulated as the best way to research the problem that was set forth in section 1.2:

> to overview and interact with the most pertinent approaches and theories for translating poetic sacred texts,
>
> to define and discuss key terms for translating and evaluating poetic sacred texts,
>
> to examine how some literary translators have translated non-Biblical sacred texts and to glean insights from their ideas and techniques,
>
> to propose a specific model for poetically translating poetic sacred texts, and
>
> to create two re-sculpted psalms and to evaluate these poems' poetic qualities and acceptability in comparison with a wide range of different versions.

These objectives are revisited and evaluated in section 7.2.

1.5 Assumptions

In my research about "acceptable poetic translations", the following is assumed:

An in-depth exploration of two short psalms of different genres will be sufficient for illustrating a range of translation problems and solutions that could be applied to the large corpus of Hebrew psalms.

The analysis of two short psalms will make it possible to generalize the results from this to other sacred non-Biblical texts, just as it will be possible to glean ideas from sacred non-Biblical texts to better understand how to translate Hebrew poetic texts.

A test base of around 60 people will be sufficient to represent a cross-section of mature English-speaking Christians (i.e., those who speak English fluently – mostly mother-tongue speakers, and mostly conservative, evangelical Protestants).

The survey analysis will enable me to draw some tentative conclusions about the poetic quality of a selection of English translations and their acceptability in the opinion of a specific audience group.

1.6 Methodology

In order to clarify the guidelines for poetically translating poetic sacred texts and to evaluate poetic quality and acceptability for some selected translations:

1) An overview of recent translation theory will be made, particularly concentrating on the last fifty years, especially theories having a literary/rhetorical emphasis (there will be a major emphasis on Nord, Gutt, and Wendland). This will provide a foundation for the research *(chapters 2 and 3)*.

2) A model of poetic translation for handling sacred texts will be presented. The aim is to provide a balanced model where extreme approaches (e.g. excessive paraphrase) are avoided, and guidelines are provided to maximize poetic creativity and minimize changed meaning. Principles will be gleaned from how non-Biblical sacred texts have been translated. Key terms will be defined and explained *(chapter 4)*.

3) Wendland's ten step methodology will be followed to provide a thorough literary/rhetorical analysis of Pss 131 and 150. Two poetic versions will then be created *(chapter 5)*.

4) These two "re-sculpted" translations will be tested with other versions by means of a survey. This survey will provide a tangible assessment of the poetic qualities and acceptability of six versions for each psalm *(chapter 6)*.

9

Reasons for choosing two small psalms

The reasons for choosing Ps 131 and Ps 150 are because they are:

> *Relatively short* – An analysis of only nine verses (three for Ps 131 and six for Ps 150) enables a more in-depth analysis of the literary/rhetorical features of these Psalms.

> *Different genres* – Different genres pose different problems for translators. In fact, both of these psalms fall into general categories of certain genres, but break the mold of these genres in creative ways.

> *Not often analyzed* – There is not much in-depth analysis of these two psalms because they both seem simple at first glance, but reveal their complexity and beauty in the analysis.

> *Easier to survey* – With only nine verses to read, it is realistic to compare many more versions and to ask detailed questions (the actual survey shown in *appendix A* contains six versions of each Psalm).

> *Challenging for translators* – There are exegetical challenges in both Psalms (e.g., "weaning" in Ps 131 and defining instruments for Ps 150). Stylistically, translators also need to decide how to handle the compactness and simplicity of Ps 131 and the thematic repetition of Ps 150.

1.7 Organization of the work

The methodology also provides the basic structure of the dissertation which can be summarized as follows:

Chapter 1	General introduction of the work
Chapter 2-3	Literature overview
Chapter 4	Re-sculpting model of poetic translation
Chapter 5	Analysis and creation of two re-sculpted Psalms
Chapter 6	General survey results and evaluation
Chapter 7	Concluding evaluation
Appendix A	Blank survey
Appendix B	Full survey results and analysis
Appendix C	Paratextual considerations

1.8 Anticipated research difficulties

All of these issues presented so far raise some anticipated research difficulties. These are presented here and will be responded to in section 4.6:

> Ancient Hebrew is a "dead" language, and there is only a small corpus of ancient Hebrew available to scholars. *Hapax legomena* and other rare words and expressions make it difficult to know the precise meaning of certain texts.

> Some scholars question the existence of Hebrew poetry in the Bible – e.g., Kugel (1981:59-95) denies that it exists in the Bible.

> There is no single global theory of translation; it is multi-faceted. From this someone may argue for:
> – A broad definition of translation (almost any text produced is considered to be a translation),
> – A TT emphasis where there are no limits on translation quality, or
> – A belief that equivalence does not exist, and translation is impossible.

In *chapter 2* an overview of the literature on the topic of translation is presented, with a particular focus on the diverse field of translation studies.

Chapter 2

TRANSLATION OVERVIEW

2.1 Introduction

One of the primary goals of this study is to identify and critically discuss the most pertinent lines of thought that may help determine appropriate guidelines for the translation and evaluation of poetic texts. A good starting point is to overview the field of translation, which has grown immensely over the last 50 years.

This analysis starts with a brief description of the origin of the discipline "translation studies". Then there is a focus on historical Western translation approaches before 1950. Selected influential translators and theoreticians are discussed, especially those who have written about translation principles or concepts. These seminal translators and theoreticians have impacted the field of translation studies, and these men and their ideas are often referenced later in the dissertation. Their work lays a foundation for modern translators and major theories and approaches of translation.

A literature overview of the modern era since 1950 is then presented for five major phases or significant developments during this time period and a parallel independent movement of translation work (literary translation) that has existed for centuries. These phases and the independent movement are all pertinent for building the theoretical models of poetic translating in *chapters 3* and *4*.

Towards the end of the chapter there is a presentation of some important metaphorical descriptions of translation, analogies that describe the art and science of translation. These are chosen to help better conceptualize the complexity of translation. Each metaphor has been chosen to bring out some aspect of the theoretical models presented in *chapters 3* and *4*. A reflection on metaphorical usage also prepares the way for the re-sculpting model of *chapter 4*: re-sculpting itself is the main metaphor that I have chosen in the poetic translation model.

2.2 The origin of the discipline of translation studies

The term "translation studies" is currently being used as the overarching reference for translation-related theory and practice. It is seen as an autonomous discipline. This term was

developed and presented in a significant paper by James Holmes in 1972.[13] His paper is generally credited with being the point of origin when translation studies came into its own as a recognized academic discipline, with Gentzler (2001:92) describing Holmes' paper as the "founding statement for the field".[14]

Holmes' desire was to present translation as a discipline worthy of study or as stated above a "recognized academic discipline". Up until 1972, translation, especially literary translation, had often been relegated to a second class position or often as a minor field subsumed under comparative literature or English departments in university settings.

Figure 2.1 shows Holmes' view of the divisions of the field of translation studies:
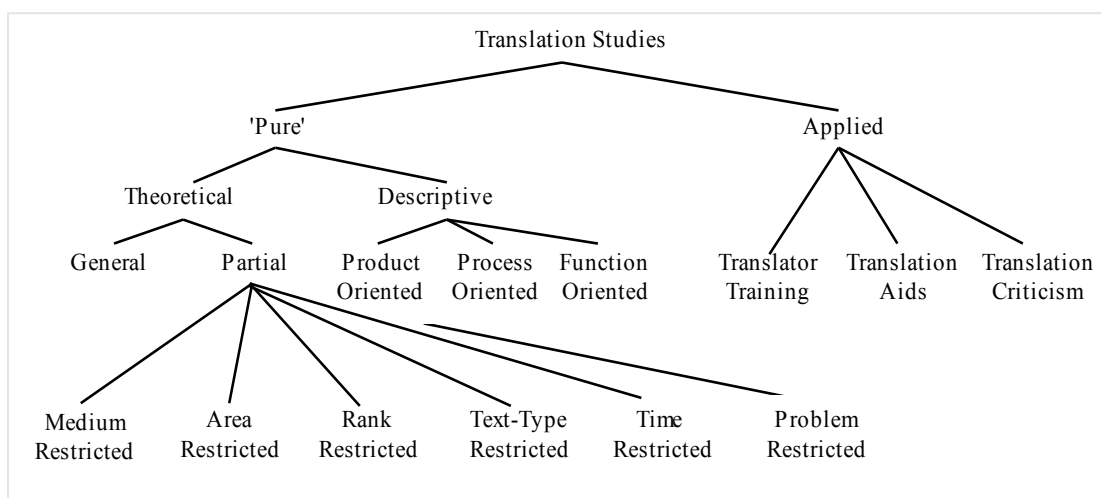
Figure 2.1: Holmes' view of the field of translation studies

Holmes made a clear distinction between pure and applied translation studies, the type of division that is characteristic of many other scientific or other academic pursuits. Pure translation studies is divided between the theoretical aspect (attempting to present theories of translation) and the descriptive aspect (analyzing existing translations, their contexts such a sociocultural context, and the psychology of translation such as a cognitive perspective). Theoretical translation studies are further divided between general (attempting to give a global general theory of translation) and partial (various aspects of theoretical analysis such

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[13] Presented at the Third International Congress of Applied Linguistics conference in Copenhagen. The paper was entitled: "The Name and Nature of Translation Studies".
[14] Gentzler (2001:93) further talks about the general acceptance of the term based on Holmes' paper. Snell-Hornby (2006:3) agrees with Gentzler's assessment.

as machine vs. human translation, regional studies, limitation to a linguistic aspect such as sentence-level studies, genres, history, and specific translation issues such as equivalence).

Applied translation studies is further divided into translator training (e.g., methods and curriculum design), translation aids (e.g., dictionaries, grammars) and translation criticism (e.g., reviewing publishing translations, evaluating translations and providing feedback for translation students). [15]

Discussion about translation is becoming more and more prevalent in places around the globe, and the field of translation studies continues to grow in university departments around the world (see Mojola and Wendland, 2003:10). However this dissertation will focus on those theories that are the most pertinent for sacred text translation work and especially the translation of poetry.

2.3 Major Western translators and theoreticians before 1950

A historical overview of Western translation[16] is presented in this section. Ten important translators and theoreticians in Western translation history[17] are discussed. Their ideas and influence prepare a foundation for the modern era of translation. All the fundamental ideas of translation are contained in their writings, as will be seen.

2.3.1 The four most important translators and theoreticians

According to Robinson (1997a:23) four men were the "most influential translation theorists in the Western tradition": Cicero, Jerome, Luther, and Goethe. I will present a few details of how each of these translators and theoreticians impacted the development of translation theory.

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[15] For further details of Holmes' model, see Mojola and Wendland (2003:12-13) and Munday (2001:9-13). For Holmes' original paper, see Holmes (1970), updated in Holmes (1988).

[16] This dissertation focuses on Western translation approaches because that is my major audience. Due to space limitations I have not brought in many interesting translation perspectives from the East (although I deal with an example of how Omar Khayyám has been translated from Persian into English, and the reactions of a few scholars from the East– see section 4.2.3.4).

[17] For more information on Western translation theory and practice, see Kelly (1979), Venuti (1995), and Robinson (1997a). For Bible translation history in North America, see Orlinsky and Bratcher (1991). For a broader Bible translation history, see Noss (2007). For Chinese translation history, see Ma (1984). For African translation history, see Yorke and Renju (2004). These last two works are mentioned to give a representation of some non-Western points of view of translation theory and practice.

2.3.1.1 Cicero (106-43 B.C.E.)

Robinson (1997a:6) states that Cicero was "the most famous Roman [orator] and rhetorician" and "is often considered the founder of Western translation theory" (Robinson, 1997a:7). He (1997a:7) adds that "Cicero is … certainly … the first to comment on the processes of translation and [to] offer advice on how best to undertake them".

Cicero translated often from Greek into Latin and made elaborate observations on the pedagogical use of translation in the training of an orator. His main ideas continued through Horace, Pliny the Younger, Quintilian, and Gellius and were adapted for medieval Christian theology by Jerome. Cicero recommended to translate freely from Greek into Latin, using the best, most familiar words and sometimes coining new words that would be appropriate (if understood) when transferring a message from Greek to Latin (Robinson, 1997a:7).

2.3.1.2 Jerome (347-419 C.E.)

Jerome, most well-known for his translation of the Latin Vulgate, distinguished between word-for-word and sense-for-sense translation. This distinction was argued in his famous letter to Pammachius entitled "The best kind of translator" which is considered "the founding document on Christian translation theory" (Robinson, 1997a:23). Robinson (1998a:125) summarizes a famous quote from this document:

> In his letter to Pammachius (AD 395) Jerome… launched a divergent and more conflicted attack on literalism, coining the term sense-for-sense translating for a faithful middle ground between… literalism … and … free imitations … but also, problematically, defending literal translations of Scripture, "where even the word order holds a mystery".

Burke (2007:88-89) states that some scholars believe that Jerome defended literal translation of Scripture to mollify critics, and that in actual practice he was more meaning-based (or sense-for-sense). He (2007:89) further states that Jerome's early Latin translation work in the Prophets and Psalms was more literal, whereas the later work done (Joshua, Judges, Ruth, and Esther) was considerably freer. Throughout Jerome's life he had to wrestle with the literal to free tension in translation, pressure from religious authorities, and how to handle a sacred text, the same kinds of issues that modern translators face.

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In what Robinson (1997a:23) calls the "first major shift in Western translation theory", Jerome is "accused of being a Ciceronian[18] rather than a Christian". Jerome continued to follow Ciceronian elements in his translation approach, but he now began to stress "the accurate transmission of the meaning of the text rather than the budding orator's freely ranging imitation" (Robinson, 1997a:23).

2.3.1.3 Luther (1483-1546)

Martin Luther, the famous Protestant reformer and German translator, dialogued and wrote extensively about translation principles. Robinson (1997a:84) states that:

> Luther's most important contribution to translation theory lies in what might be called his "reader-orientation"… he formulates the standard principle that translations should be made out of good target-language words, idioms, syntactic structure, and the like … [he] personalizes [the TL], humanizes it, blends it with the vitality of his own sense of self. In so doing … he socializes it: what he internalizes is no … fantasy-system but language as social communication, language [of] real-life speech situations.

2.3.1.4 Goethe (1749-1832)

Johann Wolfgang von Goethe was one of the greatest of all German writers, and wrote voluminously, pausing here and there to make remarks about translation (Robinson, 1997a:221). He can be described as a bridge to a more modern scientific approach to language and literature.

> It is difficult to overstate the importance of Goethe on the 19th century. In many respects, he was the originator of—or at least the first to cogently express—many ideas which would later become familiar to the modern age. … Goethe produced volumes of poetry, essays, literary criticism, and scientific work, including … early work on evolution and linguistics. … His non-fiction writings, most of which are philosophical and aphoristic in nature, spurred on the thought of many philosophers, such as Hegel, Nietzsche, Steiner … among others (*New World Encyclopedia*, 2013).

Goethe described three levels of translation in *Noten und Abhandlungen*: plain prose (focusing on semantic meaning), adapting or substituting terms (highly dynamic style), and highly literal or interlinear (highly ST oriented) (see Waltje, J., 2002:1-3). Goethe preferred the last category, highly literal or interlinear. In section 2.3.3 it will be shown how his

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[18] Ciceronian means "of or like Cicero or his polished literary style; eloquent" (*Webster's New World Dictionary of American English*, 1988:252). In this context, Jerome is accused of departing too far from the content of the text, i.e., being too free with the text.

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preference for a literal method of translation was influential to many other scholars in later generations.

2.3.2 Other influential translators and theoreticians

Other influential translators and theoreticians before the modern era will now be examined. The emphasis here is on contributions that have had an influence to the present day in terms of terminology or concepts.

Before the 20th century, John Dryden (1637-1700) popularized a long tradition of translation theory by his use of the terms "metaphrase, paraphrase, and imitation".[19] Friedrich Schleiermacher (1768-1834) popularized the dualistic translation concept of foreignization (moving the reader toward the author) and domestication (moving the translation toward the target reader)[20], and is "generally acknowledged to be the founder of modern hermeneutics" (Harvey, 2005:3930) or has been called the "father of modern hermeneutics" (McKim, 1992:341). Matthew Arnold (1822-1888) was an influential poet and literary critic and had valuable insights in how to judge poetic translation through his influential 1861 lectures "On Translating Homer".

In the early 20th century before the modern era, Walter Benjamin (1892-1940) emphasized a literal approach as the best strategy to preserve the "pure language" of the original text (Munday, 2008:252). He theorized that the translation "exists separately, but in conjunction with the original … emerging from its 'afterlife', but also giving the original 'continued life' " (Munday, 2008:253). Ezra Pound (1885-1972) was a well-known poetic translator into English and emphasized the "energy of language" (Munday, 2008:250). His translation approach was highly dynamic and he was sometimes criticized because of it.

Vladimir Nabokov (1899-1977) was a famous Russian novelist and advocate of highly literal translation. Nabokov spent ten years writing a one thousand page work of Alexander Pushkin's classic Russian poem *Eugene Onegin* (see Pushkin, 1964). This work included a literal translation and a commentary with voluminous footnotes containing a detailed literary

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[19] See Figure 4.1 in section 4.3.1 for an analysis of his use of the term "translation" (four views). Other more modern popularizers of translation theory were Dolet (1509-1546) and Tytler (1747-1813).

[20] Schleiermacher popularized the concept, but Goethe (see above) expressed it. Venuti (1995) more recently popularized the concept and coined the terms foreignization and domestication (favoring the foreignizing approach). He (1995:37) states that "fidelity cannot be construed as mere semantic equivalence… [but that the] canons of accuracy are culturally specific and historically variable".

and historical discussion. Nabokov claims that it is mathematically impossible to faithfully translate this long, structured poem by preserving its rhyme, rhythm, and content.

2.3.3 Summary of influential translators and theoreticians before the modern era
Figure 2.2 summarizes the ten translators and theoreticians mentioned above who came before the modern era. [21] I have categorized them into three groups which follow three philosophies of translation (column 2). It is interesting to observe that the full gamut of translation philosophies is represented: from literal to mediating position to highly dynamic. These varied philosophies are seen in the most influential translation theorists throughout history and in the other influential translation theorists.

Translation theorists and their schools of thought

Most influential translation theorists	*Basic philosophy*	*Other influential translation theorists*
Goethe (18-19th cent.)	ST-oriented, literal	Schleiermacher (18-19th cent.), Benjamin (20th cent.), and Nabokov (20th cent.)
Jerome (4-5th cent.) and *Luther* (16th cent.)	Mediating position, often semantic meaning-based	Dryden (17th cent.) and Arnold (19th cent.)
Cicero (1st cent. B.C.E.)	TT-oriented, dynamic	Pound (20th cent.)

Figure 2.2: Ten major influential translation theorists before the modern era

Schleiermacher and Benjamin were highly influenced by Goethe because they quoted his writings favourably.[22] Goethe, Schleiermacher, Benjamin, and Nabokov exerted great influence on a preference for literal translation scholars.[23] Such a scholar loves and appreciates deeply the ST and wants to preserve the beauty of those thoughts and ideas to others through literal translation.[24]

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[21] The selections are interpretive; they are based mostly on Robinson's (1997a) research and his opinion. Robinson's view of the four most important translators and theoreticians could be debated, or the other six mentioned in Figure 2.2, but it provides a useful framework for viewing the foundational work of ten major scholars and practitioners of translation in the Western tradition before 1950.

[22] Benjamin (2004:22) calls Goethe's *Noten und Abhandlungen* "the best comment on the theory of translation that has been published in Germany". For a translation of *Noten und Abhandlungen,* see Waltje (2002:1-3).

[23] Although Goethe and those who followed him using a literalistic translation approach have probably influenced much of the literalism of the modern era, it should be noted that this philosophy was clearly evident before his time, in fact, throughout the history of translation.

[24] I argue that these four scholars paved the way for a highly literal emphasis in the translation of literary works in the 19th and 20th centuries. When Nida wrote about his more dynamic concept of translation, he was reacting to the pervasiveness of literal translation in the scholarly world, plus other influences such as structuralism (see section 2.4.1.1).

On the other extreme are Cicero and Pound who are also great lovers of literature which comes from other cultures. Yet they desire to translate a literary ST in such a way that the TT reflects the essence and power of the original text.

In between, there is Jerome, Luther, Dryden, and Pound who seek to find the right balance for communicating a ST into a target culture. Such an approach will find the best elements of literal or dynamic translation and focus on the message of the text, often with an elevated style.

Great scholars and literary experts can have different philosophies of translation. Their texts can have different purposes for different audiences. This brief overview of these great thinkers leads one to appreciate the complexity and diversity of translation approaches. It provides a general framework for examining the further developments of the modern era.

2.4 Moving towards a model of poetic functional equivalence in translation

This section examines selected, foundational translation approaches of the modern era that are pertinent for building the theoretical model of poetic translating in *chapter 3*. These approaches will be examined through five major perspectives or movements that have impacted translation studies over the last 65 years, along with examining a separate perspective. The first five perspectives can be defined in terms of overlapping time periods that are generally chronological:

Perspective 1: Linguistic approaches and the prescriptive phase (mid 1950s to mid-1980s) – This period of time is dominated by linguistic approaches and an equivalence methodology using prescriptions or guidelines, but it still exerts influence to the present day.

Perspective 2: The reactionary phase (early 1970s and beyond) – During this period of time there is a reaction to prescription and equivalence. The reactionary approaches accentuate other factors such as literary systems and society (descriptive studies) or a key concept such as "purpose" or "function".

Perspective 3: The "cultural/interdisciplinary turn" phase (1980s and beyond) – This period of time emphasizes the importance of culture in the translation process, and the interdisciplinary nature of the profession. Translation is seen as multifaceted, complex, and interdisciplinary.

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Perspective 4: Inferential model and relevance theory (mid-1980s and beyond) – The inferential communication model underlines the importance of context and the inferential use of language; it provides the basic communication model for RT. RT gains a large and interdisciplinary influence during this period of time which remains until the present day.

Perspective 5: Cognitive frames of reference (1990s and beyond) – In this perspective the cognitive metaphor of a frame (mental space) provides an overall perspective for viewing translation in an interdisciplinary context (which includes an inferential perspective of communication).

Independent perspective – Literary translation (19th century to the present day) – The translation of great literature into other languages has been an independent field which has been active for centuries.

These five perspectives and one independent perspective (see Figure 2.3) have been selected as important trends or movements within the modern era of translation. The darker shades in the diagram represent conceptually the perceived amount of activity or interest for each perspective. A high concentration of blackness represents major activity for the perspective; less activity is shown by the lighter shades. The leftmost dark area represents an estimate of where the majority of activity started for the perspective (sometimes there was action before this period – shown by in-between shades – this is a way of noting pioneers in the field). Each perspective will be described in more detail with selected examples. There are many viewpoints within each perspective, and all cannot be presented. Those chosen are meant to prepare the way for the poetic translation model of *chapter 3*. Note in the diagram how Perspective 1 (Prescriptive/Linguistic) was dominant early on, then faded, and has re-emerged with more vigor in recent times.

Influences on the Modern Translation Era	1950s	1960s	1970s	1980s	1990s	2000 and beyond
Perspective 1 (Prescriptive / Linguistic)						
Perspective 2 (Reactionary phase)						
Perspective 3 (Cultural / Interdisciplinary turn)						
Perspective 4 (Inferential model/RT)						
Perspective 5 (Cognitive frames of reference)						
Independent perspective: Literary translation						
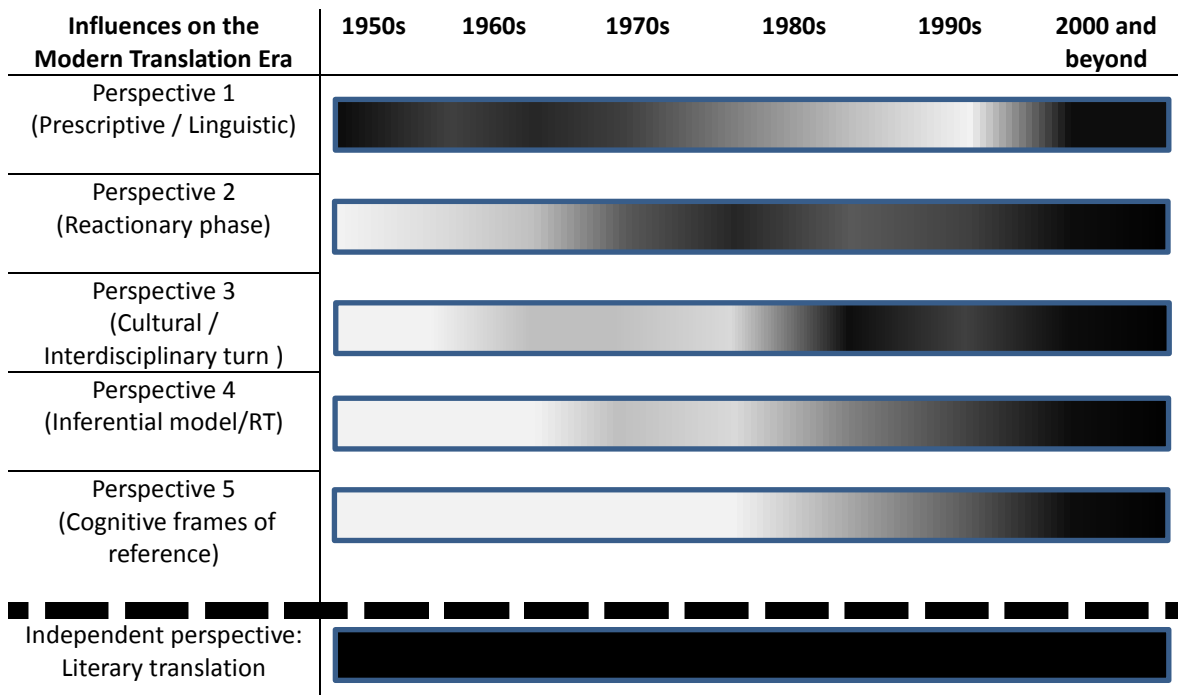
Figure 2.3 Conceptualization of some major perspectives in the modern translation era

Note that there is a general progression chronologically from Perspective 1 through 5 (P1 to P5). However, there is often overlap among categories: the inferential model/RT (P4) could be described as reactionary (P2), some cultural/interdisciplinary perspectives (P3) could be seen as a part of the reactionary phase (P2). Some linguistic models (P1) take into consideration communication in context and certain RT concepts (P4) and others take into account cognitive frame considerations (P5), e.g., the field of cognitive linguistics. There is also a variety of opinions within each perspective, often with an interdisciplinary focus.

The bottom independent perspective, literary translation, has been running on a parallel track during this whole modern era of translation, and has been very active in the 19th and 20th centuries, but goes back more than 2000 years as will be shown.

2.4.1 Perspective 1: Linguistic approaches and the prescriptive phase

During this period linguistics was considered the reigning king among the social sciences; everything was seen through its lens. Prescription and explicit guidelines were the law of this kingdom. Included in this view were the classic word-for-word and sense-for-sense debate and the equivalence debate (determining at what level to view equivalence).

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2.4.1.1 The classic perspective: literal vs. meaning-based translation

Throughout the ages the classic "literal vs. free" issue has been discussed and literalistic approaches have been popular, particularly when translating a sacred text. Literal translation is a ST-focused approach where the forms or structures of the SL are closely followed. It generally follows a more prescriptive, rule-based methodology. It often results in wooden-sounding, unnatural texts, and in some cases literalists have attempted to capture the sounds, grammatical structures, or other literary features of the source text.[25]

A meaning-based approach is a more TT-focused approach than a literal approach, and meaning takes precedence over form and style with respect to the TL. The goal is to produce a natural sounding text in the TL that remains faithful to the meaning of the original text.

Eugene Nida described literal vs. meaning-based translating through the terms *formal correspondence* and *dynamic equivalence.*[26] Formal correspondence is a literal approach to translation. It focuses on the form of the SL and word-for-word correspondence between the SL and the TL. Dynamic equivalence, generally speaking, is based on the principle of the closest natural equivalent between the SL and the TL, with meaning being prioritized first, then form, or "style". Nida later replaced the idea of "dynamic equivalence" with the term "functional equivalence", one of the reasons being that there were criticisms of the concept of "dynamism" which could easily be misapplied (overemphasis on dynamic communication).[27] But some feel that the terms are not so interchangeable.[28]

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[25] For example, in Num 11 Fox (1995) makes a literal connection in his translation through using the word "rush" to link two expressions in English that are linked in Hebrew by being polysemic. In Hebrew the word רוח can mean "wind", "breath", or "spirit." So Fox translated the terms by using "the rushing spirit" (verses 17 and 25) given to the elders who helped Moses and the "rush of wind" (verse 31) that brings the quail.

[26] Eugene Nida created the terms for this approach, but the concept of meaning-based translation has been evident throughout the ages. For example, as mentioned earlier, Jerome in the 4th and 5th century, Luther in the 16th century and Tytler in the 18th to early 19th century wrote about "meaning-based translation" as often having priority over the literal methodology.

[27] In De Waard and Nida (1986), the authors insist on the essential identity between "dynamic equivalence" and "functional equivalence". But one major difference is that with the "dynamic equivalence" approach, Nida stressed an "equivalence of response" between how the TT audience receives the message and how the original ST would have received the message. The functional equivalence model de-emphasized "equivalence of response" because it is unmeasurable and puts an undue emphasis on response. Instead it is called the "equivalence of the communication of the total event" (Statham, 2003:106).

[28] For example, Statham's (2003:111) conclusion to his article is that "The differences of functional equivalence from dynamic equivalence represent theoretical advances that are significant enough to throw into question the common practice of using the terms interchangeably. Several aspects of functional equivalence present extremely difficult pedagogical challenges that are not presented by dynamic equivalence". In summary,

In one way Nida's approach was a reaction to the popular literalist approach of the 19th and 20th centuries (influenced by Goethe, Schleiermacher, Benjamin, Nabokov, and others as mentioned in section 2.3.3). Secondly, it was a more scientific approach to translation, and was a reaction to the dominant linguistic structuralist ideas of the 1950s and 60s.[29] Extreme structuralists came to the conclusion that it was impossible to translate.[30]

To qualify my statement on "extreme structuralists", it is important to note that structuralism continues strongly to the present day. Although all the codes of one language may not be possible in another language, the conceptual world of the second (target) language can be enriched by pragmatic models such as the inferential model of communication (see section 2.4.4).

Nida himself was influenced by structuralism, the dominant linguistic theory of his day, in his use of transformational generative grammar. Yet in the context of some extremists, Nida emphasized the communicative possibilities of languages. His argument won the day, at least in combatting extreme views of structuralism which were not tenable.

Nida's two major works on translation theory (Nida, 1964; Nida and Taber, 1969) became foundational and influential books for Bible translators all over the world, and had a wide influence in the area of translation theory in general. Nida's and Taber (1969), TAPOT, became their most definitive statement about translation theory and practice.

In TAPOT a communication model called the "code model of communication" is presented. A source (S) sends a message (M) to a receptor (R). This was the popular communication model taught at that time. Language is viewed as a code. Messages are encoded and decoded with corresponding feedback in the interaction between S and R. Noise/Interference can distort the message. The code model is useful in physical communication, but many have questioned its validity as an all-encompassing model for translation theory and practice. Mojola and Wendland (2003:7) state: "Nida and Taber's definition of translation …

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functional equivalence is a more sophisticated approach because it takes into account a greater number of communicative functions, including rhetorical concerns.

[29] Structuralism held that different languages represent different views of the world. The different structures of these languages demonstrate their unique views. Therefore each language and each word in that language cannot be fully expressed in another language (the so-called Sapir-Whorf theory of language). For a summary of Nida's argument against structuralism, see Pym (2010:9-10).

[30] However, since translation has been accomplished over the years, often very successfully, this extreme viewpoint cannot be defended.

encouraged viewing communication in terms of the conduit metaphor: … [their] definition assumes among other things that we have access to the pure, objective meaning of the source language text for which there is *the* closest natural equivalent in another language".

The fallacy of the conduit metaphor is that it assumes that meaning can be objectively communicated in the TL without loss of understanding. But I think that if pressed on this point, Nida would state that in the real world of translation there is some inevitable loss of meaning in the translation process. In conclusion, the conduit model idealizes the translation process, yet it misleads by oversimplifying this process. Another communication model would be needed (this model, the inferential model, is developed in section 2.4.4).

Over the last fifty years modern translators have been influenced worldwide by Nida's writings about translation principles.[31] His ideas have impacted Bible translators as well as literary translators.[32] Besides coining the terms FC, DE (later FE), and "closest natural equivalent", he also created the methodology and terminology for "componential analysis" used in semantics (see Nida, 1975). Beyond this, his writings cover a wide range of associated subjects including culture, semiotics, missiology, anthropology, psychology, Greek lexicography, sociolinguistics, and semantics.[33] He was interdisciplinary before his time.

The translation field owes a great debt of gratitude to Eugene Nida and his multi-disciplinary research and extensive writings. His contributions are immense. In reflecting upon Nida and his influence, the United Bible Societies (UBS) have re-evaluated where Nida's theories fit into the modern day developments through translation studies. Their assessment of Nida's role is that "he may be considered a trail-blazer for this discipline … but the trail has become

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[31] He is frequently quoted in both Bible translation and literary translation materials (see Pattemore, 2007:220). Eugene Nida, who passed away in Madrid on August 26, 2011 at the age of 96, was for many years a part of UBS. Pattemore (2007:262-263) writes: "[Initially,] Nida *was* the framework within which UBS translation thinking took place, … [now] Nida's work continues to exercise an influence but as a *part of* the framework and is itself both represented (framed in a good sense) and misrepresented (framed in the less positive sense) … The outcome has been a theoretical framework for the ongoing translational activity of UBS based on a pragmatic communication model, a context-sensitive literary approach to text, and a functionalist view of the parameters of the text" (*emphasis* by the author).

[32] Pattemore (2007:220, citing Nichols, 1986:43) states: "In 1986 one critic of the dynamic-equivalence theory propounded in *TAPOT*, nevertheless said, 'Nida's name dominates all literature on translation theory and not just that concerned with Bible translation'."

[33] This brief selection of topics was derived from his major articles and books. His research has truly been multi-disciplinary, which reflects the nature and complexity of translation studies.

a highway, and Bible translators have much to learn from others traveling on it" (Mojola and Wendland, 2003:10).

2.4.1.2 A basic meaning-based Bible translation approach – Beekman and Callow

Beekman and Callow (1974) advocate two major approaches to translation for doing Bible translation: modified-literal and idiomatic. But this can be expanded to four ways to translate through their model where two are acceptable and two are unacceptable (see Figure 2.4). But the issue is not so straightforward. There can be a mixing of strategies depending on different text types such as functionalism advocates. Cultural and contextual inferential factors can also influence the translation: supplying or taking away implicit information. Although rather simplistic, this major characteristic of literal vs. free translating has been an important one in the history of Bible translation and needs to be addressed.

Unacceptable types			
	Acceptable types		
Highly literal	Modified-literal	Idiomatic	Unduly free
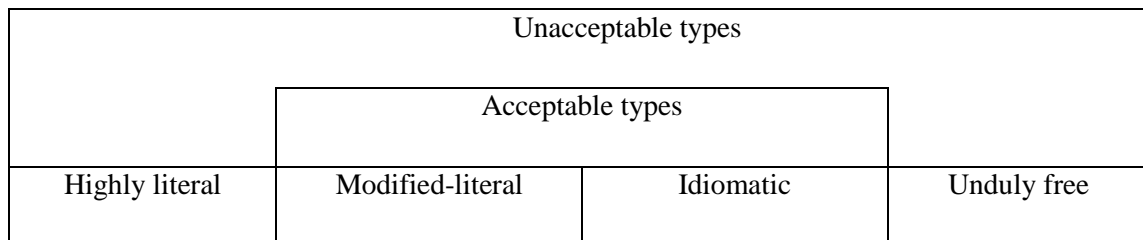
Figure 2.4: The Beekman-Callow view of types of translation

Highly literal approach

> The highly literal translation reproduces the linguistic features of the original language with high consistency. The result is a translation which does not adequately communicate the message to a reader who does not know the original language or who does not have access to commentaries or other reference works to explain it to him (Beekman and Callow, 1974:21).

There is room for debate as to the acceptability of a highly literal translation because it can be very useful to a scholar or oral interpreter.[34] Other people desire highly literal translations, particularly if they are familiar with the original language. But in terms of communicating the Biblical message, Beekman and Callow state that this type of translation will lead to

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[34] A more specific application of highly literal translation is the *calque*, which imitates structures from one language to another on the phrase level. It is one of the categories of Vinay and Darbelnet's taxonomy of translation procedures (Fawcett, 1997:34-36). Interlinears and literal translations with *calques* are often used by oral interpreters.

awkward sounding and unnatural messages, zero meaning, wrong meaning,[35] ambiguity, and problems handling idioms and figures of speech.[36] An example of an extreme literalist English translation is Young's Literal Translation (YLT) which will be exemplified in *chapter 5.*

Modified-literal approach

> This type of translation represents a considerable improvement over the highly literal translation. Even so, the same grammatical forms as those that are found in the original are generally used, many occurrences of a given word are translated consistently without adequate regard to the context, many word combinations found in the original are awkwardly retained in the Receptor Language, and the original message is only partially communicated especially when relevant implicit information is lost. The resultant translation contains unnecessary ambiguities and obscurities and will be unnatural in style and difficult to comprehend. In spite of these disadvantages, the modified literal translation is acceptable in some situations. For a group of believers who have access to reference works, and whose motivation to read and study is high, a modified literal translation is usable (Beekman and Callow, 1974:23-24).

Beekman and Callow describe this type of translation as acceptable, and it probably characterizes the majority of major English translations published over the years. This type of translation suffers from many of the problems of highly literal translations, but it is much more usable and communicative.[37]

Idiomatic approach

> In an idiomatic translation, the translator seeks to convey to the Receptor Language readers the meaning of the original by using the natural grammatical and lexical forms of the Receptor Language. His focus is on the meaning, and he is aware that the grammatical constructions and lexical choices and combinations used in the original are no more suitable for the communication of that message in the Receptor Language than are, say, the

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[35] The wrong meaning can be obtained, for example, when there is an attempt to regularly match the ST word with a TT word, instead of taking into account the wide SL or TL semantic range (e.g., σάρξ in Greek and flesh in English have vastly different semantic ranges).

[36] An early example of an exceeding literal translation technique is Aquila when he translated Hebrew into Greek in the second century C.E. Modern English highly literal translations include: YLT (1862), RV (1881), Darby (1890), ASV (1901), CLT (1926), NASB (1971), and Green (1985). Other translations can at times be highly literal: KJV (1611) and NKJV (1982).

[37] Modern English modified-literal translations include: RSV (1952), Berk (1958), NIV (1978), ESV (2001), and HCSB (2004). Berk, NIV, and HCSB however branch into mediating philosophies which are discussed in section 2.4.1.3. Berk, NIV, and HCSB could also be categorized as idiomatic translations. RSV and ESV have a higher emphasis on the literal dimension of translation, but claim to be communicative.

orthographic symbols of the original. The Receptor Language message must be conveyed using the linguistic form of the Receptor Language (Beekman and Callow, 1974:24).[38]

Idiomatic translating is a more general term for functional equivalent translating. This approach is the heart of a (semantic) meaning-based translation that has been emphasized by modern Bible translation theorists since the writings of Eugene Nida.[39] Although this approach is quite useful for communicating meaning, there are times when it falls flat (e.g., communicating metaphors, images, proverbs, and other kinds of poetic language).[40] Also, there are times when ambiguity needs to be communicated in the translation.[41] Idiomatic translation is Beekman and Callow's preferred choice.

Unduly free

> The other unacceptable type is the unduly free translation. … [it is characterized by] … distortions of content. … An unduly free translation may substitute historical facts. Whether these involve the names of people, places, things, or customs, undue liberty is taken with the historical context. Furthermore, such a translation may say more than was communicated to the readers of the original text, and, as a result, contain extraneous information. While it is granted that interpretation of the text is an inevitable part of the process of translation, it cannot be overemphasized that every interpretation should be based upon sound exegetical conclusions which have adequate support from the context. Otherwise, the translator will introduce questionable information into the translation (Beekman and Callow, 1974:23).[42]

Beekman and Callow are speaking of translation in the broadest sense of the term. Translators normally do not intentionally distort, but in their desire to communicate "dynamically" they may sometimes err in the ways that Beekman and Callow point out above. In sacred text (e.g., Bible translation) circles this is generally considered a serious problem because fidelity to the message of the original text is paramount.

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[38] Modern English idiomatic translations include: NCV (1971), TEV (1976), SEB (1980), REB (1989), and NLT (1996).

[39] See Nida (1964) and Larson (1998).

[40] The approach did not emphasize the techniques for handling poetic texts where sometimes form or a literary device is preserved, and poetic style of the TT is emphasized (see section 3.4 where the LiFE approach emphasizes these features).

[41] For example, Jesus' response to Pilate "You have said it" (Mk 15:2) is ambiguous. Edwards (2002:459) affirms this: "In reply to Pilate's question, Jesus responds, " 'You say so,' " with emphasis on You." It is not a direct affirmation, or else Pilate would have immediate grounds for execution. But neither is it a denial. The reply is suggestive, as if to say, "You would do well to consider the question!" "

[42] Modern English unduly free "translations" include: *Cotton Patch Version* (1969), LB (1971), MSG (2002), *The Inclusive Bible* (2007), and *The Princess Diana Bible* (2009) which is sometimes referred to as the "Gay version".

2.4.1.3 Essentially literal translation

A modern development of a literalistic viewpoint is called the "essentially literal translation" (ELT). It follows logically from the literalist school, but with new terminology. It is presented here briefly because it is a significant modern movement and perspective that is discussed at various points later in the dissertation.

ELT is the philosophy implemented in the 2001 English Standard Version (ESV). Ryken (2009:19-20) defines ELT as: "A translation that strives to translate the exact words of the original language text but not in such a rigid way as to violate the normal rules of language and syntax in the receptor language". In other words, it seeks to stay as close as possible to the original text (as literal as possible, or a "close" translation), yet communicate in the most natural way possible. This is really just different terminology to describe a "modified-literal" approach.

"The ESV originated in large part as a reaction against the inclusive language of the NIVI of 1996" (Nass, 2011:15), but also as a reactionary movement against the perceived looseness of the NIV and pervasiveness of the DE or FE approach. Ryken is critical of the NIV, and groups it with the "dynamic translations" (though admittedly on the more conservative side of dynamism). But ironically, it can be argued that the NIV more closely resembles the ELT approach than it does the DE or FE approach. NIV has elements of both approaches,[43] and New Testament scholar Craig Blomberg (2002) argues persuasively that it is closer to an ELT methodology:

> Independent analysts have more helpfully described it [NIV] as attempting to carve out a middle position between the purer forms of consistently literal and consistently dynamic equivalent translations. As someone who most often uses the NIV for public ministry and has read the entire New Testament in comparison with the Greek, I can attest that it is closer to an "essentially literal" translation in far more instances than those in which it resembles the "pure" dynamic-equivalence model of Eugene Nida…

In fact, it is a better to state that NIV is a modified-literal translation with some mediating or idiomatic tendencies, whereas the ESV is a modified-literal translation with leanings toward

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[43] Both NIV and ESV are created by well-respected evangelical scholars, and both have a high regard for the inspired original text. They both carefully render each word or phrase, use style editors, are committee-produced, seek to be literary, and seek to be authorized church versions. In my opinion RSV, ESV, and NIV can be grouped in the same general family (a modified-literal approach) just as RV, ASV, NASB, and YLT can be grouped together as a more strictly literal methodology. But even within families there are slightly different translation philosophies for each translation.

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literalism. NIV leaders describe their own translation as being a mediating position (to be somewhere between literal and idiomatic).[44] NIV and ELT could easily be described as "in the same family of translation approaches". I do not want to enter into the debate about the ELT philosophy here,[45] but I want to introduce the terminology of ELT, and I will argue through examples that there is often similarity between the NIV and the ESV, at least enough to consider both of them as modified literal or mediating philosophies.

2.4.1.4 Linguistic approaches

Linguistics dominated the translation scene from the 1950s to mid-1980s. Modern linguistics provides techniques for analyzing languages, and the insights gained from this can be applied to translation. There are two ways in which linguistics can be applied to translation. Firstly, linguistic analysis and methods give insight into how languages work; this is pertinent for both the SL and TL.[46] Secondly, a linguistic model can be applied to translation approaches as in the example of the linguistic model of structural linguistics being applied to the translation approach of functional equivalence. Another example is Reiss (1971/2000) who developed a translational text typology based on the organon model of language functions (Bühler, 1934) calling it "functionalism" (see section 3.3.4).

An important area for translators is the insights that can be gained from discourse analysis and then applied to translation.[47] Some texts are more dynamic or turbulent in nature because they are more "marked". Markedness is seen in terms of "frequency" or "focus", and these forms distinguish them from other forms in the language. Culturally bound texts typically need to be more modified in translation than less culturally bound texts. This approach provides the translator with a framework or perspective from which to translate, and Hatim and Mason have developed a whole translation approach based upon it (Hatim and Mason, 1990/1997, cited in Mojola and Wendland, 2003:19-20).

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[44] Barker (2003:53) calls it a "balanced" or "mediating type" of translation. He (2003:59) also claims that the NIV has a "system of checks and balances … to represent [the characteristics of] *accuracy, beauty, clarity,* and *dignity*".

[45] For the pro-ELT side of the debate, see Nichols (1986), Poythress and Grudem (2000), Van Leeuwen (2001:28-35), Ryken (2002;2009), Poythress and Grudem (2005), and Grudem et al. (2005). For the more cautionary or more anti-ELT perspective, see Carson (1998), Blomberg (2002), Decker (2004), Strauss (2008), and Nass (2011). For a discussion of how English literal translations may not be so literal after all, see Brunn (2013).

[46] For example, phonetics, phonology, morphology, syntax, semantics, pragmatics, sociolinguistics, typology, discourse analysis, and cross-cultural semantics are extremely useful sub-disciplines for helping the translator.

[47] See Bergen (1994), Levinsohn (2000), and Ross (2003:146-149).

Another important linguistic approach is Baker's (1992/2011) model of translation training based on Halliday's (1978) systematic functional grammar. Thematic and information structures are influenced by functional grammar and discourse analysis terminology. Baker importantly uses terminology from the field of pragmatics to discuss "pragmatic equivalence": coherence, presupposition, and implicature. These terms will be discussed in more depth in section 2.4.4.1 (inferential model of communication) and section 3.3 (relevance theory).[48]

Another important methodology for translators is found in the interpretive model, created and developed from the late 1960s to the early 2000s by Seleskovitch (1984) and Lederer (1994/2003). It is a cognitive linguistic model which focuses on the unseen processing that is going on in the translator's head. It was originally developed for conference interpreting, but the concepts can be applied also to written translation. The model provides a three-stage process:

1) *Reading and understanding* – Attempting to discover the authorial intent of the ST and understanding its meaning. The translator, as a privileged reader, must feel the emotional depths and nuances of the ST.

2) *Deverbalization* – A meaning-focused intermediate phase where the translator tries to be liberated from the structures, calques, and overall literalism of the ST to understand well the meaning of the text from the TL perspective.

3) *Re-expression* – The translator takes the meaning derived from the deverbalization stage, and seeks to express the meaning in a natural way in the TT (much like idiomatic translation or functional equivalent translating).[49]

Overall, the interpretive model is very similar to Nida's methodology of analysis, transfer, and restructuring, but has a more intuitive and semantic-equivalent focus rather than a semantic focus on a proposed deep-level structure (i.e., within a structural linguistic frame). The term "deverbalization" is promoted in this dissertation and the term is often quoted in translation studies (e.g., in section 4.2.3.5 Vaggio refers to it as an idealized conceptual way for a translator to process information).

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[48] Other important linguistic models are House's (1997) translation quality assessment, and several linguists who developed approaches that strove for lexical equivalence on the word or phrase level (Vinay and Darbelnet, 1958; Kade, 1968; Retsker, 1974; and Shveitser, 1987).

[49] Delisle and Woodworth (1988) add a fourth stage called "verification" in which the translator goes back and evaluates the TT in relation to the ST. This fourth stage attempts to verify each choice that was made. It is important to have criteria set up for this type of evaluation. It is a kind of final look or assessment of the text, which attempts to bring a balance to all of the textual effects that were made in the translation process.

Conclusion and application

Perspective 1 is dominated by more prescriptive approaches and linguistic theories. These approaches began to bring more scientific or technical precision to the translation task. This prepared the way for the diversification which took place in the 1970s.

Nida's theories followed by Beekman and Callow clarified some prescriptive kinds of guidelines to translating (e.g., a general priority of semantic meaning over linguistic form). Their insights have brought about, in a sense, norms for translation practice (at least, among Bible translators) and many of these norms are still quite useful today in translator training.

Linguistic theories[50] can help translators immensely:

> … modern linguistics clearly provides powerful tools for the analysis and understanding of language, and these tools ought to be part of the competence of every translator … It therefore seems reasonable to suggest that linguistics should not be excluded from discussions of translation, but should, at the same time, be seen as just one way, rather than the only way, of accounting for the translation process (Fawcett, 1998:124).

In sacred text translation, discourse analysis has been particularly helpful, especially for helping translators to be sensitive to look beyond the word and sentence level of a ST or TT, but to broader concepts (e.g., structural analysis, the function of connecting words within the whole discourse, peak, and climax). Such understanding helps the translator to better understand the ST and the TT, and then hopefully to communicative a message more effectively and accurately.

Baker's model is pertinent for training translators. The equivalence discussions (e.g., Kade) on the lexical level of the word or phrase help to give various categories and possibilities for searching for equivalence across languages on a word or phrase level and to form the basis for beginning translation training courses.

The interpretive model is popular among working translators (as noted above), especially those involved in oral interpretation. It is highly useful for written translation also as it helps the translator to think in terms of the natural structures of the TT.

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[50] Van der Merwe (personal correspondence: 24/11/2014) states: "In recent times cognitive semantics has given us much insight into how meaning works – we are only scratching the surface in this regards. De Blois has shown that we need a whole new generation of lexica and grammars that translators can use."

2.4.2 Perspective 2: The reactionary phase

Descriptive translation studies (DTS) was a reaction to the prescriptive and linguistic focus that had taken a hold of translation approaches. I will also present another reactionary approach that arose during the same period of time: *Skopostheorie* and functionalist approaches.

2.4.2.1 Descriptive translation studies

Descriptive translation studies (DTS), is in theory, an analytical, scientific approach to translation studies. This approach looks at translation as a whole system within a historical socio-cultural context. It is a major branch of the field of translation studies as described earlier by Holmes (see section 2.2 and Figure 2.1), which Toury (1995:10) has described as pivotal.[51] DTS brings a more holistic view of all of the parameters that translators have to be sensitive to when they work.

DTS objectifies the translation studies discipline and it claims to be the most research-oriented branch of the discipline.[52] This approach tends to accentuate the target culture and expectations, but is broad in its analysis of translation as a system or object of study. Toury says that there should be much interaction between the theoretical and descriptive branches: they should feed off of each other. There should also be interaction with the applied branch – back and forth. So the seeming divisions in the chart in Figure 2.1 can be misleading, as if there is no communication with other branches of the discipline. Within the descriptive branch, it is difficult to focus on the precise divisions of purely product, process, and function since often several factors are in view at the same time (Toury, 1995:11-19). Or as Hermans (1999:32) states: "there should be a continual interplay between theoretical models and practical case studies".

DTS is supposedly anti-prescriptive in its overall focus, and scientific terminology is prevalent in its writings. When norms or rules are discussed in DTS, they are to be viewed in terms of the probabilistic nature of translation laws. So prescriptive laws must be seen in the non-absolute terms of what typically occurs in the real world of translation. But when I read

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[51] Toury and Hermans (quoted below) are major writers and exponents of the DTS position.
[52] Though many branches like linguistic studies or cognitive studies can be quite technical and "scientific".

about laws, norms, and rules in DTS, it seems like they have entered into a prescriptive mode.[53]

In terms of a literary perspective, DTS focuses on how literature functions within a particular community or society and its cultural significance. Literature is:

> not [just] a body of texts … [but is seen] first and foremost as a cultural institution, and … in every culture … certain features, models, techniques … and by extension – texts utilizing them, are *regarded as* … literary (Toury, 1995:170).

Literature is the creation of "more or less well-formed texts from the point of view of the *literary* requirements of the recipient culture" (Mojola and Wendland, 2003:18). However, these literary requirements are not clearly spelled out or applied in DTS studies (e.g., any text that a community accepts or regards as "literary" is deemed to be so).

Pym (2010:72) notes that according to Even-Zohar's DTS polysystem theory, literature is part of the literary system which is a part of the larger system of culture (other parallel systems being linguistic, economic, political, military, and culinary).

Toury (1995:25) gives a compliment to the second-generation *Skopos* theorist Nord as making "an interesting attempt to integrate a version of the notion of 'translation norms' … into an account which is basically Vermeerian". But then he (1995:25) goes on to criticize her for (re)introducing "the concept of 'loyalty', … as an a priori *moral* principle … which may well be opening a gap between the two approaches" [i.e., the *Skopostheorie* approach and the DTS norms approach]. Loyalty will be examined more thoroughly under the discussion of Nord in section 3.3.5, because the argument will be made, at least in terms of sacred text translation, that this is an extremely positive feature of Nord's work.

Throughout Toury's (1995) work he gives a number of examples of descriptive studies as evidenced in the following research tasks: examining how literary systems function within society, analyzing existing translations or "norms" used in translation, translation strategies, think-aloud protocols (to try to analyze how a translator makes decisions), categorizing translation shifts, carefully comparing/analyzing two translations of the same book, creating a model for how a bilingual speaker becomes a translator, and corpus studies (how certain expressions, structures, forms, etc. are used in a literary corpus).

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[53] Pym (2010:83) makes this point when he states: "[DTS] breaks with many of the prescriptive opinions of the equivalence paradigm, albeit at the expense of creating its own illusions of objectivity".

Several of the most important concepts that come out of DTS are:

Rules[54] – these are general, relatively absolute guidelines in the socio-cultural context.

Norms[55] – these are performance instructions for particular situations which come from general values or ideas shared by a community.

> *Expectancy (Product) norms* – expectations of the readers, and

> *Professional (Process) norms* – those which regulates the translation process.[56]

Idiosyncrasies – these are more subjective, less binding guidelines that apply to particular situations.

Adequate translation – a translation that subscribes to the norms of the ST, and consequently to the norms of the source culture and SL (Toury, 1995:56-57).

Acceptable translation – a translation that subscribes to the norms of the TT, and consequently to the norms of the target culture and TL (Toury, 1995:57).

Pseudo-translation or fictitious translation – texts which have been presented as translations, but which have no corresponding ST (Toury, 1995:40).

Such terminology helps to clarify the task of translation.

2.4.2.2 Skopostheorie and functionalist approaches

Functionalism can be simply defined as "focusing on the function or functions of texts and translations" (Nord 1997:1). *Skopos* can be defined as "the purpose envisioned for a translation". *Skopostheorie* can be defined as "the general theory of translation based on the principles of functionalism and the *Skopos*". *Skopostheorie* and the functionalist approaches will be developed more fully in section 3.3.

The key point to note now is the reactionary stance that *Skopostheorie* and the functionalist approaches represented in the 1970s and 1980s when their writings came out. Pym (2010:43) describes this group of theories around the paradigm of "purpose", and states that they have generally been "opposed to the equivalence paradigm". In fact, this group of theories became a new paradigm by shifting attention to the TT purpose as being different from the ST purpose.

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[54] These definitions reflect Toury's (1995:54-55) distinctions for the three general terms of rules, norms, and idiosyncrasies.
[55] Chesterman (1997:64-70) uses the parenthetical terms below: he calls expectancy norms "product norms" and professional norms he calls "process norms".
[56] Further detailed as: a) Accountability norm (dealing with ethical standards, integrity, or thoroughness), b) Communication norm (the social norm for the communicative aspects of the work as a translator), and c) Relation norm (the linguistic norm for interrelations between the ST and TT).

So it is important to note that the equivalence theories were being challenged in the 1970s and 1980s on several fronts, not only DTS, but through *Skopostheorie* and functionalist approaches.[57]

Conclusion and application

DTS is a reactionary movement to the prescription and linguistic model framework of Perspective 1. DTS contributes important ideas of a cultural/societal perspective, a more descriptive/objective lens, and significant terminology such as norms to bring a new viewpoint.

DTS has been in the midst of the continual development of the field of translation for the past forty years. Mojola and Wendland (2003:19) state that DTS has:

> performed a valuable service by calling attention to the importance of explicit as well as implicit social conventions and norms in translation practice … product norms … and … process norms … Such popularly recognized ideals and standards serve to guide translators in their work as they interact with their own culture and community, not only with respect to informational clarity, but also in terms of excellence and acceptability.

Functionalist approaches have also been a reaction to Perspective 1. These approaches have accentuated the important dynamic of function/purpose, careful project planning/discussion, and a more text-oriented approach. These valuable contributions are developed more fully and also critiqued in section 3.3.

2.4.3 Perspective 3: The cultural/interdisciplinary turn phase

The cultural turn has been written about as taking place in the 1980s (Bassnet and Lefevere, 1990:4; Snell-Hornby, 2006:47-67). This is true in terms of general awareness in the scholarly world, but a pioneer like Nida was aware of it 25 or 30 years before, but did not

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[57] A further challenge is seen in postcolonialism that I will present as part of the cultural/interdisciplinary turn in section 2.4.3.

fully manage to integrate in terms of a theoretical model of translation.[58] The cultural turn already enters into an interdisciplinary turn, so I am combining these two phases together.[59]

Translation from one language to another involves a cross-cultural dynamic. Personal ideologies also influence the way that translation is done. An interesting dynamic to this issue brought out by Pym (2010:143) is that translation is often viewed in a broader, more general way, as a kind of interaction between cultures:

> several [of these cultural] approaches … use the word 'translation' but do not refer to translations as finite texts. … Instead, translation is seen as a general activity of communication between cultural groups. This broad concept of 'cultural translation' may thus be used to address problems in postmodern sociology, postcolonialism, migration, cultural hybridity, and much else.

Munday (2012) uses the term "evaluation" to speak of the bias that a translator brings to the text. He (2012:154) states that "evaluation is present behind every utterance". One aspect of this whole cultural/interdisciplinary phase is to accentuate the perspective that the translator brings to a text. Everyone has biases and agendas and these influence the way that the translation is done; one cannot translate neutrally.

Three overlapping perspectives that touch on evaluation along with cultural/interdisciplinary factors have been selected to examine:

1) Postcolonialism,
2) Power, rewriting, and gender issues, and
3) Sociology of translation

These could all equally be presented in "Perspective 2: The reactionary phase", because they all shift the focus from literary and linguistic theories concerning the text itself to the broader issues of culture and other disciplines like sociological factors, mostly in terms of the TT, but also for the ST. Thus, they represent a challenge or reaction to the older paradigm of equivalence and prescription.

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[58] Nida and Pike (and others) wrote about cultural factors of Bible translation work in various books and journal articles (e.g., in the bi-monthly journal *Practical Anthropology* – 1953-1972). The European perspective (e.g., Snell-Hornby, 2006) seems to have missed this, although most translation studies scholars were well acquainted with Nida's multidisciplinary focus.

[59] Snell-Hornby (2006:47-114) describes the cultural turn as taking place in the 1980s and the interdisciplinary emphasis of the discipline in the 1990s.

2.4.3.1 Postcolonialism

The postcolonial position here is presented from the perspective of those who hold that viewpoint, and then it will be critiqued in the footnotes.

The postcolonial perspective has been written about extensively.[60] It is not a translation methodology, but a framework or mindset which provides guiding principles or critiques on how the translation should be done or how it was done in the past. In this perspective, translations are regarded as being mainly based on power and control considerations (from the translator, the commissioners, or both) rather than equivalence of language. Translations are seen as embedded in political and cultural systems where a dominating culture imposes its authoritarian weight on the weaker culture (e.g., a colony). As a result, ruling nations or cultures impose their cultural perspectives on others which can produce creolization (of languages and cultures) and a forced borrowing of words.[61]

Historically, postcolonialism issues began to appear around 1960 after the colonialism era ended, and it focuses its critique on the imperialist Western countries.[62] The accusation is that translation was sometimes used as a major instrument of oppression. The works of postcolonial national writers were translated into major European languages, but these literary translations often poorly represented the cultural realities of the colonized author that was being translated. Researchers began to critique these misrepresentations. This has been referred to as "the shameful history of translation" (Bassnett and Trivedi, 1999:5).

Venuti (2000:337, citing Niranjana, 1992) describes the negative effects of Western writers on the British colony of India:

> Tejaswini Niranjana (1992) argues that the British colonial project in India was strengthened by translations inscribed with the colonizers image of the colonized, an ethnic or racial stereotype that rationalized domination. After the introduction of English education in India, Indians came to study Orientalist translations of Indian-language texts, and many acceded

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[60] See Bassnett and Lefevere (1990), Niranjana (1992), Young (1995), Robinson (1997b), Bassnett and Trivedi (1999), Tymoczko (1999:19-40), and Spivak (2004).

[61] Although unpopular in today's climate, a point can be made for the positive elements that colonization brought. Obindina (2000:n.p.), an African businessman, writes: "European powers had no right to exploit Africans and impose their culture on other people. But having been drawn into a more advanced civilization Africans and other non-westerners have to master the new civilization to strengthen themselves and benefit from the advantages."

[62] However, one culture oppressing another through language dominance via translation has been commonly seen throughout history. The historical abuses and shameful practices of colonization seem to capture well this concept.

both to the cultural authority of those translations and to their discriminatory images of Indian cultures.

However, a case can be made for the opposite scenario. For example, Tam Tze Wai (1995:60) discusses the positive contributions in Hong Kong of both Catholic and Protestant missionaries in the 19th century colonial era "by establishing English schools for the Chinese, founding newspapers and journals, translating books, or actually writing in Chinese about western arts, literature and science or on Chinese culture and society …"

In the context of Bible translation work, some, but not all missionaries, brought their paternalistic attitudes with them, and some of these biases continue to prevail today among some missionaries. Some (but not all) of them came with their Western culture and superior attitudes to "civilize" other peoples, often rejecting local customs and local culture, rather than trying to understand the marginalized peoples' deeply rooted traditions and cultural values. So colonized people to the present day sometimes seek to reclaim their traditions, texts, and culturally-influenced interpretations of the Bible.[63] Thus postcolonial studies can challenge those who have warped, imperialist beliefs to correct a wrong perspective.[64] But as mentioned earlier that there are also positive factors to consider that were made during colonial periods as shown in the 19th cent. Hong Kong example.

2.4.3.2 Power, rewriting, and gender issues

In ways similar to postcolonialism issues, "translation as rewriting" is concerned with the manipulation of literature through control and power issues. André Lefevere has been a strong advocate in promoting this perspective.[65]

> The people involved in such power positions are the ones Lefevere sees as 'rewriting' literature and governing its consumption by the general public. The motivation for such rewriting can be ideological (conforming to or rebelling against the dominant ideology) or poetological (conforming to or rebelling against the dominant/preferred poetics). An example given by Lefevere (1992:8) is of Edward Fitzgerald, the nineteenth-century translator (or 'rewriter') of the Persian poet Omar Khayyam. Fitzgerald considered Persians inferior and felt he should 'take liberties' in the translation in order to 'improve' on the original, at the same time asking it conform to the expected Western literary conventions of his time. …

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[63] A counterexample is West (2003) who uses the Bible in a positive way to bring out aspects of modern day oppression and cultural awareness. He writes as a white person about the apartheid system in South Africa by applying principles of the Bible (especially Jesus' words) to the South African situation.

[64] For further details on how missionary translators are impacted by postcolonial perspectives, see Ogden (2003:171-174). But again, his is only one perspective in this complex topic.

[65] See Lefevere (1985:215-243), Lefevere (1992), and Ashcroft et al. (1998). The theme of how Omar Khayyám's poem was (mis?)translated by Fitzgerald is taken up in section 4.2.3.4.

> Lefevere (1992:9) claims that 'the same basic process of rewriting is at work in translation, historiography, anthologization, criticism and editing' (Munday, 2008:125).

Another related area of power, control, and rewriting involves gender-related issues. Women or gays have often been marginalized or oppressed throughout history. Those sensitive to these issues as they apply to translation have written about this perspective.[66] These issues have moved into Bible translation since almost all modern English translations have some sort of "gender-inclusive" policy in their translation because the English language has actually changed to become more gender-inclusive.[67] Others have written whole Bible translations from feminist and gay perspectives.[68]

2.4.3.3 Sociology of translation

Another area of great interest in recent years in the cultural and ideological field is looking at the role and context of the translator. Munday (2007:5) calls this a "new model of translation … that is neither 'source-oriented' nor 'target-oriented' but 'translator-centered'."[69] It is commonly called the "sociology of translation" because it examines the translator and the entire situation and context of the translator. Therefore, studies about the histories of translators or translations have increased in recent years.[70] One of the more popular perspectives is based on the research of the French ethnographer and sociologist Pierre Bourdieu.[71]

Several key influences on Bourdieu's work are: Karl Marx (society), Ludwig Wittgenstein (philosophy), and Max Weber (social science). Some translation researchers (see Inghilleri, 2005) are using Bourdieu as one model to examine the translator's historical context and the societal influences that came to bear on the translation that was accomplished.

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[66] Simon (1996); Harvey (2004:402-422).

[67] For the debate, see Carson (1998), Strauss (1998), and Poythress and Grudem (2000).

[68] See Mitchell (2009) where Gen 2 is translated as Aida and her partner Eve who are the first two created humans. See also *The New Testament and Psalms: A New Inclusive Translation* (1995) where the start of the Lord's Prayer is rendered: "Our Father-Mother in heaven".

[69] Munday (2007:5) quotes an article for this comment. See Hu (2004:106,113).

[70] See Pym's (1998) influential book on establishing a methodology for translation histories.

[71] See Bourdieu (1977;1991). A recent journal article dedicated to explaining how Bourdieu's work is being applied in translation studies is Inghilleri (2005). A second popular "sociology of translation" model is the German sociologist Luhmann's (2013) social systems theory which is based on inferential communication, borrowing elements from *Skopostheorie* and RT. A third model is the French sociologist Latour's (2007) actor-network theory that has been traditionally applied to technology and science. See Buzelin (2005:215) for how Latour's network theory could complement Bourdieusian analyses in translation studies.

Conclusion and application

The broader conceptual influences of culture and ideologies have an effect on how translation, including poetic sacred text translation, is perceived and done. The approaches mentioned in this section (postcolonial, "translation as rewriting", gender-related, and the "sociology of translation" models) tend to be "translator-focused" or TL focused. This "translator-focused" analysis has been popular in recent years, but it is important for translators to balance the perspectives of author, text, and translator.

Understanding cultural and ideological issues can help to give perspective to the proper understanding of the ST also and the author's perceived perspective. But one of the most significant contributions of these perspectives is that it sensitizes translators to their role in the community, culture, and society (a good understanding of "evaluation").

A good example of how to allow the postcolonial perspective and ideological perspective to shape and challenge a conservative Bible translator's perspective is to read Maxey's (2013) work where he uses the metaphor of "hospitality" and "counterinsurgency" to talk about translation. These two metaphors are discussed in section 2.5.5.3.

2.4.4 Perspective 4: Inferential model and relevance theory

The inferential model is the communication model used in relevance theory (RT). RT is a "framework for the study of cognition, proposed primarily in order to provide a psychologically realistic account of communication" (Allott, 2013:57). Gutt's application of RT and the inferential model of communication to the field of translation are described in section 3.2.

2.4.4.1 Brief history of recent communication theories leading to relevance theory

Many communication theories have been developed in recent years, and translation work has been influenced by these theories:

a) *Code model* (1963) and *semiotics* (modern application: 1960s and beyond) – The code model, developed by Claude Shannon and Warren Weaver, was based on concepts in telecommunications: the encoding and decoding of signaled messages like a telegraph or

radio transceiver. Nida and Taber (1969:22ff.) adapted and applied this general model to translation work.

The code model is often subsumed or presented in parallel with the highly interdisciplinary field of semiotics.[72] Semiotics is focused on the sign, symbols, and signification following the foundational ideas of Charles Sanders Peirce and the Swiss linguist Ferdinand de Saussure (both late 19th and early 20th centuries).[73] Later developments and modern applications of the original theories came through Noam Chomsky, Marshall McLuhan, Roland Barthes and Umberto Eco. Semiotics was also applied to Bible translation by de Waard and Nida (1986:73-77) through the sociosemiotic approach to meaning, and more recently semiotics has been applied in the multimedia writings of Robert Hodgson of the Nida Institute (see Soukup and Hodgson, 1999).

b) *Inferential model* (1960s and 1970s) – The inferential model was first proposed by Paul Grice (1957).[74] In this theory, meaning is determined by situational factors, especially sociological context. It explores how utterances are used in distinct communication situations. Grice's specific inferential model was called pragmatics. It developed as a specialized branch of linguistics, but the roots of the theory go back to Aristotle. Three main concepts in pragmatics are coherence, presupposition, and implicature.[75] Speech act theory was developed by John Austin (1962), further refined by his student John Searle (1969), and still further applied by Grice (1975) concerning conversational maxims. Grice also more fully developed the pragmatic concept of implicatures. This entire field, especially Grice's contribution, paved the way for the later fundamental terminology and concepts used in RT.

Until 1986, pragmatics worked under the framework of the code model, that is, an elaboration of it (adding more codes) rather than as a separate model of communication

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[72] Chandler (2014) writes: "Semiotics represents a range of studies in art, literature, anthropology and the mass media rather than an independent academic discipline. Those involved in semiotics include linguists, philosophers, psychologists, sociologists, anthropologists, literary, aesthetic and media theorists, psychoanalysts, and educationalists".

[73] Technically Peirce used the term "semiotics" and Saussure the term "semiology" (Chandler, 2014).

[74] Grice (1957) initially wrote his article "Meaning" in 1948, but published it in 1957. Pietarinen (2004:411) claims much of Grice's model comes from Peirce many years before: "Peirce's true relevance to pragmatics has been invariably missed or downplayed, even a hundred years after his most prolific period of such investigations".

[75] These exact three terms from Grice were applied to Baker's (1992/2011) linguistic model mentioned above in section 2.4.1.4. So some aspects of the inferential model, pragmatics, were being applied early to linguistics and translation, before RT was created.

(Smith, 2000:33-34). The RT model was developed in the mid-1980s by Dan Sperber and Deirdre Wilson (Sperber and Wilson 1986, 1995). It liberated pragmatics from the code model, and accentuated inference as the basic factor of communication. RT was a further development of pragmatics, particularly Grice's insights, but also incorporated concepts from cognitive linguistics or cognitive science in general.

c) *Interactional model* (1994) – The interaction model is a general communication model that focuses on behavior, whether intentional or unintentional. The interactional model can be summarized as follows:

> The interactional model of communication shifts our view of participant roles (the communicator and the recipient, the message and the medium); it also places less stress on the principle of intersubjectivity. Put most simply, this model assumes that what underlies communication is behavior—regardless of whether that behavior is intentional or not (Schiffrin, 1994:397-398, cited in Smith, 2000:45).

Of these three models of communication, the inferential model (RT) serves as the best available model of communication for translation. The main problem with the code model is that it does not take into account the inferential nature of communication. The main problem with the interactional model is that it is too broad, focusing on intentional and non-intentional communication.[76] Translation is based on a presupposition of intentional communication.

2.4.4.2 New directions for the field of RT

The entire topic of cognitive studies and RT has branched off in many directions, and a larger more embracing term to cover this research is "metarepresentations", a multi-disciplinary subject, which has much in common with the multi-disciplinary field of semiotics mentioned above.[77] The big difference between these two fields is that metarepresentations is based on the RT model of communication, and semiotics is based on the code model of communication, but there is much in common between these two interdisciplinary theories of communication. The very use of the word "metarepresentation" moves RT toward the fundamental concepts found in semiotics.

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[76] Because it is a broader model than RT, it may be that the interaction model would be the ideal communication model for speech act theory because of the broad use of intentional and unintentional behavior in human speech situations.

[77] Sperber (2000:4) states: "Four main areas … on metarepresentations [are]: Primate cognition, developmental psychology, philosophy of consciousness, and linguistic semantics and pragmatics".

Looking at it from another perspective: fundamental concepts such a sign and signified (symbol) are so far reaching that they embrace almost all fields where human communication is involved (e.g., the fields of linguistics, communication, sociology, and the study of culture). Similarly, the fundamental concept of inference in a cognitive model touches all fields of human communication.

Conclusion and application

The inferential theory of communication is preferable to both the code model and the interaction model when applied to translation. Earlier prescriptive and linguistic models tended to focus on the words or text, although the pragmatic dimension was often assumed. Pragmatics developed early on as a linguistic-related field. RT has built upon pragmatics and further developed the concepts.

When the RT application to translation is developed in section 3.2, there is a further analysis between the code model and the inferential model. Both the inferential model and RT are presented in *chapter 4* as part of the recommended re-sculpted model of poetic translation.

2.4.5 Perspective 5: Cognitive frames of reference

A frame is a flexible cognitive metaphor that allows for a multifaceted viewpoint of translation. A frames of reference perspective conceptualizes a more global view of the translation task.

Wendland (2010) presents a theoretical framework for a cognitive frames of reference approach. In his development of this approach he creates ten mini-frames that can be used in the analysis of biblical and other texts.[78] He applies the framework to John 1:29. To try to explain the complexity of the model he (2010:48) proposes using the analogy of windows (as in the computer usage) and other metaphors such as "entrance ways" to more easily conceptualize the ideas.

In Wilt (2003b) there is a pertinent application of the cognitive frame to the major disciplines involved in the translation task as follows:

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[78] The ten mini-frames are: spatial, locutionary, attributive, substantive, eventive, logical, social, intertextual, generic, and temporal (Wendland, 2010: 37, 40-42).

Communicative – Various frames can be considered from a communicative perspective:

> *Cognitive* (structured mental associations developed through experience and reflection),
>
> *Sociocultural* (external sociocultural practices and relations as well as internalized conceptions of them),
>
> *Organizational* (external influences such as finances and group social pressure as well as the team's or individual's perception of the organization), and
>
> *Communication-situational* (typically a speech situation with factors such as the situational setting, participants, etc.).[79]

Cultural – The language of the translation is imbedded in a culture, and multiple cultures can be evident in a translation project:

> Culture of the text (which itself can have multicultural influence, such as hebraistic Greek),
>
> Cultures of the project participants (e.g., local translator or translation consultant),
>
> Culture of the language of communication on a project – a national language with its own cultural perspective can influence a project, and
>
> Interlingual influences between the languages in focus (e.g., a local language) and other languages spoken in the region (e.g., a major language like French, English, or Arabic).[80]

Linguistic – Various linguistic models can be applied to the translation task as seen in the first perspective (e.g., structuralism, generative grammar, tagmemics, universalism vs. relativity, typological, cross-cultural semantics, pragmatics, sociolinguistics, and discourse analysis).[81]

Theological – Various exegetical, interpretive, or interdisciplinary frames can be used: (e.g., lexical and grammatical, historical-critical, textual criticism, archeological, source criticism, redaction criticism, canonical, intertestamental, ideological, and postcolonial).[82]

Literary – Literary frames comprise a wide variety of ways to analyze sacred texts (e.g., rhetorical criticism, canonical, poetic, narrative, linguistic, functional equivalent, and literary functional equivalent).[83]

Social relationships – Some of the translation team members are part of the local society, so there is a socio-cultural factor. Organizations involved in the project have guidelines or

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[79] See Wilt (2003a:27-80).

[80] The interlingual influence by itself could be considered a frame, or a sub-frame of a linguistic frame. See Bascom (2003:81-111) for more details.

[81] See Ross (2003:113-151) for more details.

[82] See Ogden (2003:153-177) for more details.

[83] Frames of the text can be on a macro-level, micro-level, or general level. See Wendland (2003:179-230). Wendland's discussion concerns Biblical texts, but it can be broadened to concerns of any sacred text.

organizational perspectives that must be considered in the overall project. Traditional ethnic factors and the community's expectations of a sacred text also must be considered.

Hill (2005) reviews *Bible Translation: Frames of Reference* (Wilt, 2003b) and states (2005:77) that it "provides a long-needed update on current trends and thought relating to Bible translation in recent years". He acknowledges that there are certain brief references to RT, but his main critique is that RT is not presented more fully. However, the emphasis in the Frames book (Wilt, 2003b) seems right to me because the cognitive frame perspective includes RT but is much broader, and RT is presented more fully in other works. The LiFE model presented in section 3.4 and the re-sculpting model presented in section 4.4 both embrace RT as well as other cognitive models.

The practicality of the frames of reference perspective will be seen later in the dissertation as the terms contextual frame, conceptual frames, situational frame, and linguistic frame are mentioned in various contexts.

Another example of a cognitive model applied to translation is one proposed by Zixia (2009) that combines RT and Verschueren's (2000) model of "adaptation". He claims that RT-guided translation studies are overly biased (one-sided) toward the interpretation of the ST, while the adaption-guided translation studies are overly biased (one-sided) toward the production of the TT.[84] Cognitive models are often multifaceted and complex (like Zixia's model) which reflect the nature of the translation task.

Conclusion and application

The cognitive frame is the most embracing perspective of all the models or approaches that have been presented; a cognitive linguistic perspective frames the other frames. Notice how a frame like socio-cultural (which is itself an interdisciplinary term) can be part of many of the other frames listed above. This is because most disciplines today incorporate an interdisciplinary emphasis. For example, theology is not just a discipline apart; it incorporates insights from anthropological studies, sociology, historical analysis, computer analysis, communication theories such at RT theory, and various branches of linguistics studies such as cognitive semantics as mentioned above.

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[84] The cognitive models of Perspective 5 show promise for a more comprehensive approach to translation (Wendland, 2010; Wilt, 2003b; and Zixia, 2009).

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Zixia's (2009) cognitive-pragmatic model of translation and Wendland's (2010) cognitive frames of reference theoretical framework describe two comprehensive models that employ a cognitive perspective. Such models incorporate an inferential model of communication (Perspective 4), but are much broader than RT alone.

2.4.6 The independent track of literary translation

Literary translation has existed for more than 2000 years. Friedberg (1997:19, citing Brower, 1959) states that "The world's earliest known literary translation was apparently Livius Andronicus's Latin verse rendition of Homer's *Odyssey*, completed [in] about 250 B.C". However, there were likely many more literary translations made before that time (e.g., from Sumerian literary texts, circa 2500 B.C.E.), but no evidence has yet been found to substantiate this. Other literary translators from before the modern era (1950) have already been cited in section 2.3: Cicero, Pound, and Nabokov.

Wendland (2004:85) defines literary translation from an equivalence perspective (LiFE) as "the mediated re-composition of one contextually framed text within a different communication setting in the most relevant, functionally equivalent manner possible, that is, stylistically marked, more or less, in keeping with the designated Brief of the TL project concerned". This kind of definition corresponds well to what will be presented in the re-sculpting model (see section 4.4) because re-sculpting is a specific application of the LiFE model. However, literary translators have a variety of translation approaches (equivalence and non-equivalence) as will be seen in *chapter 4* under the topic of sacred texts.

Literary translation is now absorbed into the field of translation studies, but it is still called "literary translation" in some circles. Classe (2000:vii) describes several far-reaching changes that have affected attitudes toward literary translation since the middle of the 20th century:

- Worldwide increase in international cultural exchanges and the number of works translated,
- The public's awareness of the existence and role (visibility) of the translator, and
- The scientific scrutiny and professionalism of translation studies and its rapid increase in scholars, university programs, journals, and conferences resulting in the "study of the theory and practice of literary translation in all its interdisciplinary aspects".

In other words, in general, literary translation is now a part of the larger field of translation studies.[85]

2.4.7 Summary: Multidisciplinary and multifaceted approaches

The multidisciplinary and multifaceted nature of translation has been demonstrated in section 2.4. These diverse perspectives are reflected in four recent books which were written from 2001 to 2010 that attempt to overview the field of translation studies. Each perspective divides the same conceptual pie of translation in different ways:

Turns of translation studies (Snell-Hornby, 2006) – analyzes contemporary translation theories from a European perspective and categorizes the major recent shifts/turns of translation studies as follows: pre-1980s (emerging discipline), cultural turn of the 1980s, interdiscipline of the 1990s, and the turn of the millennium (emphasizing the functionalist perspective).

Frames of reference (Wilt, 2003b) – analyzes translation theories from a holistic "frames of reference" cognitive perspective. Eight major contemporary translation approaches are presented as being important for translators: FE, *Skopostheorie*/functionalist, descriptive, text linguistic, RT, postcolonial, literalist, and "foreignization vs. domestication".[86] A ninth approach, LiFE, is presented by Wendland (2003:179-230)[87]. See also section 2.4.5.

Theoretical/conceptual and chronological (Munday, 2001/2008) – analyzes contemporary translation theories from a theoretical/conceptual and chronological perspective. This is the most comprehensive guide for translation studies to date. Munday follows the development of the field from the time of Jerome to the present day, following the major concepts/theories of the discipline with many applications.

Paradigms (Pym, 2010) – analyzes contemporary translation theories from a paradigms perspective. His focus is on theory and paradigms, not applications. A paradigm is a well-developed theory that has a name and develops a set of principles to follow (often integrating several theories together). His paradigms are: natural equivalence, directional equivalence, purposes, descriptions, cultural, uncertainty (deconstructionism),[88] and localization.[89] See section 4.3.5 for a more detailed description of Pym's valuable contributions to the topic of equivalence.

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[85] For a broad overview of the history of literary translation works into English, see Classe (2000) and Ellis (2008). For an attempt to find a balanced view of literary translating, see Boase-Beier and Holman (1999).

[86] These are actually derived from Wendland (2004:47-82).

[87] The LiFE approach is more fully developed in Wendland (2004; 2011). These nine approaches are not all of the approaches that are available to a Bible translator, but they are major ones and need to be studied and understood well.

[88] Munday (2001:170) states that deconstructionism "rejects the primacy of meaning fixed in the word and instead foregrounds or 'deconstructs' the ways in which a text undermines its own assumptions and reveals its internal contradictions". A deconstructionist perspective questions the very foundational concepts of finding meaning through language (Munday, 2001:170-171). It opens a text to no meaning at all or multiple interpretations, with a lack of certainty on any fixed meaning.

[89] Localization is readily applicable in the global marketplace (e.g., editions of books that adapt a publication to local usage). There is a brief mention of region-centric studies, an application of localization to Biblical or theological studies (Ogden, 2003:173-174).

Even the conceptual key terms chosen from these four books are informative and revealing: "turns", "frames", "paradigms", and "theoretical/conceptual and chronological". "Turns" emphasizes the general movements or trends within the discipline, "frames" is a metaphor reflecting a cognitive emphasis, "paradigms" accentuates whole systems of thought that revolve around central concepts, and "theoretical/conceptual and chronological" stresses a historical emphasis that is looking for conceptual patterns that characterize translation approaches.

Categorization of translation approaches

Snell-Hornby (2006) *Turns of translation studies*	Wilt (ed) (2003) *Frames of reference*	Munday (2001/2008) *Theoretical/conceptual and chronological*	Pym (2010) *Paradigms*
Emergence – pre-1980s Literalism	Literalist	Pre-20th cent. Word-for-word	Natural equivalence
Emergence – pre-1980s equivalence	Functional (Dynamic) equivalence (Nida)	Equivalence and equivalent effect (Nida)	Directional equivalence
Emergence – pre-1980s Linguistic	Text frame: Text-linguistic	Discourse approaches (Hatim and Mason)	Generally Natural equivalence, some Directional equivalence (e.g., Kade)
Cultural turn – 1980s (Descriptive)	Descriptive	Systems theories	Descriptions
Cultural turn – 1980s *Skopostheorie* – Functionalist approach	Functional	Functionalism	Purposes
Cultural Turn – 1980s Deconstructionism (Cannibalistic)	Cultural frame	Philosophical	Uncertainty
Interdisciplinary – 1990s Postcolonial	Cultural frame: Postcolonial	Cultural and ideological turns (Postcolonial)	Cultural paradigm (Postcolonial)
Interdisciplinary – 1990s Cognitive studies	Cognitive frame: Relevance theory	Cognitive processes	Directional equivalence
[Interdisciplinary – 2000s]	Literary functional Equivalence	[Equivalence]	[Directional equivalence]

Figure 2.5: Four modern categorizations of translation approaches

There is no over-arching global theory of translation, and perhaps there never will be. Mojola and Wendland (2003:25) state: "A variety of perspectives and tools can contribute to

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assessing Scripture needs and desires of diverse audiences and to [help translators] respond to these [needs]". This assessment would apply equally to any sacred text translation.

2.5 Metaphors of translation

As can be seen from the four recent perspectives of translation studies, terminology and perspectives can vary widely. Another way to view a complex conceptual topic is through metaphors. Metaphorical descriptions of a subject influence one's perception of the world and how to approach a task. St. André (2010a:1) states that metaphors "shape our basic understanding of the world and may in fact lead to breakthroughs [in the field where they are used]".

Translation has been called a "science" (Nida, 1964; Wilss, 1977, 1982), a "craft" (Biguenet and Schulte, 1989), an "art" (Savory, 1960), a "performance" (Wechsler, 1998), and a "communication process" (Hatim and Mason, 1997), to name a few of the basic metaphors of translation. All of these descriptions or metaphors contain elements of truth. But translation is certainly not an exact science or a pure art; it cannot be reduced to a perfunctory craft or a thrilling performance, or merely mechanically focused on the elements of communicating a message; it is a combination of all of these aspects, and more.

Therefore, translation is a complex, multifaceted, multidisciplinary process as was seen in section 2.4.7. It is supremely challenging: crossing and influencing cultures, and impacting language development or the literary development of a people. It requires thinking and creativity to be successful. Metaphors provide an enlightening way to view the translation task.

> Metaphorical models play an essential role in scientific reasoning. Through analogical thinking, they guide the elaboration of hypotheses in domains that do not have a clear conceptual structure (de León, 2010:75).

> In the seminal *Metaphors We Live By*, George Lakoff and Mark Johnson suggest that metaphors function not only to add vividness to our modes of expression, but also and more significantly to shape how we perceive the world around us (or even effectively to shape the world itself through our perception) (Henitiuk, 2010:145).

> This brings the work to its most important theme, namely, that metaphor is the rhetorical process by which discourse unleashes the *power* that certain fictions have to *redescribe reality* (Ricoeur, 2003:5) *(emphasis mine).*

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The translation process will now be conceptualized through a variety of metaphors. The nine basic metaphors chosen have been structured thematically to correspond to the five major categories of the poetic translating models (LiFE and re-sculpting) presented in *chapters 3 and 4:*

- Literary/rhetorical perspective
- *Skopostheorie* and functionalism
- Equivalence
- Inferential model and RT
- Cognitive frame and other cognitive perspectives[90]

I also have created three of my own metaphors for translation: "re-producing", "re-sculpting", and "re-touching". A fourth metaphor that I refer to, "re-creating", is a metaphor that has been established for a long time in the field of literary translation. (See section 4.5.3 for a further description of these four metaphors.)

Although the metaphors are represented under a certain category, their meaning can cover more than one concept. So the categories chosen for the metaphor do not limit a broader understanding of the metaphor.

2.5.1 Literary/rhetorical perspective

Each of these metaphors brings out the artistic or creative side of translating literature.

2.5.1.1 Musical score or performance

In this metaphor used by Boyd (1979:356-408, cited in St. André, 2010a:5), the musical score represents the original text, and the translator performs (or plays) it. "Translation as performance" is a common metaphor in the existing literature of translation studies.[91] This example shows how a root metaphor can have many other metaphors that are drawn from the base idea. For example, because of the boundedness of musical rules, by implication, the translator can make mistakes, and can also play off-key. Different translators (like different musicians) would not produce the same performance each time. Even one translator (musician) can produce a different performance each time he/she translates. There are also norms in various settings for improvising the music to suit the situation or audience.

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[90] RT is a cognitive perspective, but because it will be analyzed in detail in chapter 3, I have used it as a separate category for the metaphor descriptions.

[91] See Wechsler (1998); Wendland (2007).

A second submetaphor stemming from the root metaphor is the status of the translator. The translator is seen in this metaphor as an artist. A third submetaphor is the musician relating to the audience: there is feedback and/or interaction (St. André, 2010a:6-7). This could be like the translator relating to the reader in cases where feedback is sought. As a result, "the metaphor of musical performance can be seen as a positive and empowering one for translators" (St. André, 2010a:7).

This metaphor accentuates the artistic and auditory aspects of translation, and the multiplicity of possibilities for the translation product (performance). A skillful translator through training, experience, and giftedness is able to create beautiful performances. A helpful application for the translator is the aspect of adjusting to the audience (cf. *Skopostheorie* in section 3.3) because translations can take many shapes depending on the audience or the perceived audience. Translations that are well-tested are like those performances that adjust to the feedback or interaction of the audience. This artistic emphasis is fundamental to a LiFE poem or re-sculpted poem, so the metaphor is pertinent for this dissertation.

2.5.1.2 Squeezed jellyfish

Translation of Japanese literature in the 19th century was once described as attempting to squeeze a jellyfish.

> What is best in the literature of Japan does not bear translation. It is a literature of form without much substance, and, when pressed into the mould of a foreign language, its peculiar beauties are apt to disappear like the opal tints from a squeezed jellyfish (Henitiuk, 2010:144), citing Riordan and Takayanagi (1896:v).

This analogy is engaging because the opal tints from the jellyfish disappear when the fragile creature is squeezed, thus losing something of its beauty. The stinging poisons from the jellyfish will also be sorely felt on the skin of one who attempts such a maneuver. Most Japanese literature has been regarded as impossible to translate for a Western audience. The subject matter was too sexually explicit, impure, immoral, or shocking to someone in the West a hundred years ago. Examples would include the presentation of the themes of prostitution and pornography (especially a translation attempt for a 19th century Victorian audience). It would perhaps translate well into the Western culture of the early 21st century.

Translation presents extraordinary challenges. Often when translating between extremely different cultures, it taxes the translator to the limit. One can almost despair of engaging in

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the task, but thankfully footnotes, diagrams, glossaries, and other paratextual aids can help to clarify some of the major issues that need to be communicated. The question of preserving poetic beauty is a central goal in the poetic, re-sculpting model of *chapter 4*.

2.5.2 *Skopostheorie* **and functionalism**

The first metaphor applies to the theory of *Skopostheorie*, the second to functionalism.

2.5.2.1 Imitation and action (footsteps, target, reincarnation)

Several common traditional images have been used as metaphors for translation that are tied to imitating (e.g., the author) or movement (usually toward the TT). In fact the words "source text" and "target text" are conceptions based on this metaphor. *Skopostheorie*, in particular, talks about the *Skopos* (translator's purpose) and target texts, so that it is clearly seen that both of these foundational concepts are derived from this metaphor. The footsteps idea is to follow in the footsteps of the author. This can involve reading everything by the author who you are translating so that you can feel the author's pulse and walk in his/her steps. The reincarnation concept focuses on the re-making or re-creating of the text in the TT and target culture.[92]

The footsteps metaphor keeps bringing the translator back to the original text and ideally to follow carefully the author's intent. The positive aspects of the target metaphor are in planning, analyzing, organizing, executing, and evaluating the translation task.[93] A positive feature of the reincarnation metaphor is the focus on creating a beautiful, natural, and transformed TT.

One of the weaknesses of this general metaphor for translation is that the translator may develop a tendency to not want to change the text, but to imitate certain features of the ST. In the target metaphor, although there can be well-defined translation strategies (depending on the *Skopos*), there may be a tendency to adapt to the target culture too readily or to adjust too much to the pragmatics, forms, and conventions of the target culture.[94] In the reincarnation

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[92] These three ideas: "footsteps", "target", and "reincarnation" along with two other ideas: "assimilation" and "reincarnation" are presented by de León (2010:75-108).

[93] Fruitful results from this metaphor are seen in Nord's success with translation training programs using a functionalist approach based on *Skopostheorie*.

[94] This is discussed in section 3.3.5 (the importance of Nord's "functionalist-plus-loyalty" approach). Without loyalty, the *Skopos*-focused translation can deviate rapidly from the ST.

metaphor, it can also be very easy to adapt to the target culture demands. There can also be significant changes to the meaning derived from the ST because of the emphasis placed on the reborn text for the target audience which does not sound (or read) as if it were a translation.

2.5.2.2 Toolmaker's paradigm

In discussing the sociology of translation model of Niklas Luhman, Theo Hermans begins by discussing a well-known 1979 essay written by Michael Reddy (1979:164-201, quoted in Hermans, 2007:109) called "The conduit metaphor". Reddy uses a different communication metaphor called "the toolmaker's paradigm":

> Imagine, he suggested, different individuals who live in complete isolation from each other, each inhabiting an environment that is physically quite distinct from the other environments. Each individual has devised tools to work their own habitat. The individuals can communicate with one another about their tools in rudimentary ways only, by passing through a hatch bits of paper with marks and crude drawings on them. Being dependent on this type of communication, each inhabitant could see the others' drawings but would be able to make only very limited sense of them. Only very slowly, by trial and error and by making tentative inferences, would they manage to reach even a basic understanding of their neighbours' living conditions and of the nature and use of the tools the neighbors had devised. Moreover, they would never be in a position to verify their understanding of how the others had organized their respective worlds (Hermans, 2007:109).

The habitat for each toolmaker represents the thoughts of someone within a specific culture. Each habitat represents a different culture (or the "cognitive environment" that is evoked by a given ST/TT within its source culture/target culture).

Each drawing is understood within one's own culture. When it is communicated to another habitat, others will try to understand the message. To fully understand they are driven to find what makes sense within their own culture. They will therefore attempt to find functional equivalents for understanding the concepts that come from another culture.

Representing equivalences across cultures is one aspect of the metaphor of the toolmaker's paradigm. But the metaphor is more extreme or exaggerated than for the translation situation because there are helps for understanding other cultures, values, languages, and sociological situations. The metaphor becomes more pertinent in the handling of ancient texts, where there is sometimes a lack of information. This same model underscores the difficulty of

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communication and attempts to highlight the inferential nature of communication (see 2.5.4.2)

2.5.3 Equivalence

Two images were chosen to communicate equivalence: the analogical nature of language and an image of crossing cultures in an equivalent kind of way (clothing or redressing a message).

2.5.3.1 Analogy

Translation is seen as "the faithful transport of some abstract pattern from one medium[95] to another medium—in other words, analogy" (Hofstadter, 1997:45).

Analogy is a major component of the concept of metaphor. The definition also reflects the transfer metaphor described in de León (2010:82-89). If one accepts analogy as a basic description of translating, it points to the importance of using metaphorical descriptions to help understand the nature of translation. Another term for "equivalence" is "similarity" as used by Chesterman (1997). Terminology of comparison as mentioned here is a fundamental concern to the LiFE model of *chapter 3* and the re-sculpting model of *chapter 4*.

2.5.3.2 Putting on clothes

A classic metaphor for translation is the image of "clothing" or "redressing". The basic assumption is "that language consists of a core of meaning that is contained inside the words used to represent it" (St. André, 2010a:1). More broadly speaking, it is the common "container" metaphor. This metaphor has been used throughout the ages to justify totally opposite translation strategies: one bent toward the source culture, the other bent toward the target culture:

> On the one hand, it is used to advocate a target-oriented approach by emphasizing the need to clothe the original text (or author) in appropriate garb for a new situation … On the other hand, it has been used to defend a source-oriented approach by ridiculing the idea of, say, a classical author such as Homer dressed in eighteenth-century French courtier clothes (Van Wyke, 2010:9).

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[95] Medium is used in the communicative sense. This would be what Jakobson and others refer to as intersemiotic translation.

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In the target-oriented approach of the clothing metaphor, there is recognition of crossing cultures, an equivalence mindset, and acknowledgement of vast differences between languages – all important themes for the poetic translation model.[96]

2.5.4 Inferential model and RT

The first metaphor emphasizes the difficulties or challenges of translation and the second metaphor the inferential nature of communication.

2.5.4.1 Rickety bridge

Hofstadter argues that:

> Solving a difficult translation problem is like constructing a rickety bridge over a deep narrow chasm. In making a primitive bridge, you throw a long piece of rope across the bridge and tie it to two trees, one on each side of the chasm. You take a second rope parallel to the first and do the same. You secure some boards on top of the ropes and you have a tentative bridge. Then using your tentative bridge as a base, you build a second more solid bridge out of wood. If the second bridge should collapse, you have at least the tentative bridge as a backup. Over time as you go through various stages, you have constructed a wide, strong bridge that you once only dreamed of. Analogously if you are translating a difficult text, you are initially overwhelmed. You make some feeble attempts. But you gain confidence and see that crossing the chasm is really possible. You then make other more solid translations, always realizing that you can go back to your initial attempts if your new explorations should fail (paraphrase of Hofstadter, 1997:367, cited from Watt, 2008).

This is another use of the transfer metaphor (de León, 2010:82-89) or more specifically a "crossing over many times" metaphor. It is a well-developed metaphor and leans toward a "problem-solution" mindset reflecting the difficulty of translation.[97] Experientially it rings true and communicates basic truths about translation concerning the "possibilities of translation" and creative potentialities (helpful to the LiFE model and the re-sculpting model). For a sacred text translator it gives hope that solutions may be there for whatever seems to be impossible.

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[96] Van Wyke (2010:9,16-17) states that this is a popular metaphor from a Western perspective and that "the body/clothes metaphor is rooted in a Socratic quest for truth as something which is always concealed under layers of representation".

[97] Jacob Loewen (c.a. 1970s) spoke of the use of "classifiers" in the translation process as "crossing the river twice—once with the form and once with the meaning" (Wendland – personal correspondence: 28/9/2014).

2.5.4.2 Toolmaker's paradigm

This analogy was already described in section 2.5.2.2. Here is a further commentary on the metaphor:

> Communication is here primarily a matter of emitting signals that a receiver has to make sense of in their own world as best they can. The key image is not that of a message travelling along a transmission belt and reaching its destination more or less intact, but that of stimulus and inference. … What needs to be explained in this paradigm is not that communication may go wrong once in a while, but that it can succeed against the odds. Successful communication is not only improbable, checking its success can be done only by producing more communication, while forever deferring the possibility of any final check (Hermans, 2007:109-110).

Besides the application of functionalism (as noted in section 2.5.2.2), the metaphor also highlights the difficulty of communication again and shows that the inference model of communication is a well-chosen model to explain certain basic truths about communication. The inference model used in RT is presented more fully in section 2.4.4 and the translation application of RT is in section 3.2. In applying this model to sacred text translation, there are great challenges and difficulties to communicate an ancient text to an often completely different, modern culture. This idea of complexity is useful for viewing the LiFE and re-sculpting models presented in *chapter 4*. Even though texts are thoroughly tested, some texts will be misunderstood and mistakes will be made. This is why Gutt regards Bible translation is an extremely difficult form of secondary communication. The "rickety bridge" and "toolmaker's paradigm" reflect these challenges, but the toolmaker's paradigm more clearly highlights the inferential nature of the translation task.

2.5.5 Cognitive frame and other cognitive perspectives

Two metaphors have been chosen to communicate about other cognitive perspectives, which is another of the key factors of the LiFE and re-sculpting models: the concept of blending two frames together into one and the metaphor of hospitality and counterinsurgence.

2.5.5.1 Frame blending

Hofstadter (1997:325) develops a term which his calls a "frame blend". He defines it as a "mental mixing of two situations, whether purely in one's mind or expressed via language".[98] He created this term based on the term "mental spaces" used by French cognitive linguist Fauconnier. The idea of a "space" is the same as the idea of a "frame" as used by Hofstadter.

This is an extremely applicable metaphor. This metaphor reflects a part of the cognitive process going on within the translator. The idea of cross-cultural communication is at the center of this metaphor as the translator struggles to communicate across cultures. Frame blending gives a visual image of the intellectual challenge of translation. Such a cognitive metaphor is helpful to the translation task in general, as to how far one can adapt the message from one context to another. One can think of a poem as a frame within one culture, and then imagine how that poem would be re-told in another culture (another frame). The blended frame could be considered as the resultant communicated message (blended from the source context frame and the target context frame and influenced by a third frame – the blending in of the translator's own cultural frame).

2.5.5.2 Hospitality and counterinsurgence

Maxey (2011) uses the metaphor of "translation as hospitality" to describe the Bible translation process.[99] In this metaphor the translator or translation team is like an invited guest to another culture. The metaphor switches from invited guest to wise host in the story of the road to Emmaus where Jesus' role changes (Lk 24:13-35). The wise host now has an inspired message for those who will listen.[100] A beautiful aspect to the metaphor is the cultural interaction which takes place and the centrality of hospitality in most cultures around the world. For a sacred text translator, the message that is communicated in the final translated text is appropriately analogous to the words of the wise host in the metaphor.

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[98] But clearly both aspects are involved: a mental representation serves as the foundation for a verbal representation, which is always and at best only an imperfect reflection of the former. This 'reflection' becomes even more distorted in the case of translation.

[99] The image of "translation as hospitality" exists in the translation literature. Norwegian scholar, Siri Nergaard Florence, has used it. Ricoeur (2006) used it as a philosophical metaphor and speaks of the appropriate attitude for a translator to be one of "linguistical hospitality". But Maxey added a changed perspective in the metaphor when he discussed it in the Emmaus road story (Lk 24:13-35), and also applying it specifically to Bible translation.

[100] The main metaphor here is that the Bible translator is an invited guest and the recipient culture is the host.

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Maxey (2013) again uses the metaphor of "translation as hospitality" but sets forth a contrastive viewpoint: "translation as counterinsurgency". The metaphor is more fully developed positively and negatively because the guest can act warmly or aggressively, and the host can be hospitable or hostile (so you can have "hostile hosts and unruly guests", the title of Maxey's presentation). The guests can be well-intentioned (e.g., bringing a sacred text or some other good thing to a local culture), but the hosts may well either accept it or reject it. The have that right and "power"; they are not passive instruments.

Maxey (2013) quotes Tymoczko (2010a:3) who states that "Translation is seen as an ethical political and ideological activity, not simply as a mechanical linguistic transposition or a literary art". So, in Maxey's message, he is specifically communicating a message about Bible translation (which he calls an ambivalent enterprise) from the perspective of postcolonial and power relations. All translators need to be aware of their agendas.

These metaphors are complex and rich for those involved in cross-cultural Bible translation or other sacred text translation. It underlines the importance of having the right approach and attitude in the task of translation. Translators can be (but are not always) received or welcomed by the culture. After a time of initial "received hospitality", the role may shift where the "wise host" aspect emerges. In fact, if anyone crosses into another culture and attempts to learn a language, it is best to have an attitude of learner or a receiver from those who know the culture.

The counterinsurgency metaphor brings in a whole different perspective of those who feel they were held hostage in their role as host, but they can now exert their power. In today's world more and more translation work is being done by mother-tongue translators. Projects are often funded from the West (power relations), so these attitudes (of being held hostage) can still arise in these kinds of projects. But on the positive side, the power of nationalization is that the local translators are less likely to be unruly guests to their own culture.

The metaphor is useful to the LiFE and the re-sculpting models because it focuses on the foundational frames of culture, ideology (power relations and postcolonialism), and situational-context (to name a few).

2.6 Conclusion

In this chapter I have briefly overviewed the history of translation from Cicero to the establishment of translation studies as a scientific discipline. I have argued that throughout history there have been translation literalists, those with a freer methodology, and those in-between. I have shown the complexity and diversity of translation. I argue that the inferential model is superior to the code model as a fundamental communicative theory for translation, primarily because it better integrates a real-world model of communication which includes words in context.

I have shown five general phases or significant developments of the modern era. I argue for the value of the cognitive theories such as an RT and a cognitive frames perspective because they take into account the realities of communication and are flexible enough to provide new solutions to complex topics (e.g., explaining irony).

I have presented the power of the metaphor to better understand translation. I argue that the nine basic metaphors that I have presented bring a richer understanding to key topics in the models of *chapters 3* and *4*. I also have conceptually prepared the way for developing my own metaphor of re-sculpting in *chapter 4.*

Chapter 3

KEY APPROACHES FOR POETIC TRANSLATION

3.1 Introduction

Having completed a basic overview to the subject of translation, I have demonstrated that it is a complex, multidisciplinary, and growing discipline. My aim in this chapter is to build a model for the poetic translation of literary texts. To achieve this, I will more thoroughly present some key approaches for poetic translating that have already been briefly introduced: Relevance theory (RT), *Skopostheorie* and functionalist approaches, and literary functional equivalence (LiFE) translating. I will particularly highlight Gutt and Smith's contribution to RT, Nord's contribution to the functionalist approach, and Wendland's perspective on LiFE translating. All of these key approaches are part of the re-sculpting model presented in *chapter 4*.

3.2 Relevance theory

This section briefly presents a general description of relevance theory (RT). It is based on the inferential model of communication that was already discussed in section 2.4.4. RT aims to provide a unified theory of translation and seeks to provide a better theoretical model of communication than the code model of communication. But when sacred texts are translated, principles of relevance must be applied with great care and balance. RT suffers from some common criticisms and caricatures, so these will be examined.

More time in this section is spent on analyzing, critiquing, and applying RT to translation rather than describing it more fully as a general theory of communication, which has been done elsewhere (Sperber and Wilson, 1986; Gutt, 1992; Sperber and Wilson, 1995; Gutt, 2000; Smith, 2000; Sperber, 2000).

Ernst-August Gutt (1991) applied the concepts of RT to translation, particularly Bible translation, and many in the field of translation studies have embraced the model.[101] As the secular field of RT has developed, Gutt and others have been modifying the terminology to clarify their original concepts and related terminology.

3.2.1 Basic ideas of relevance theory

RT is first of all a communication theory, and it is a broader development of Grice's conversational theory and pragmatics in general. It is mostly a target-focused approach,[102] with a major reason for this being that it emphasizes the communication of relevance for the target audience. However, the theory can equally be applied to the source culture communication setting. In fact, RT is a very author-centered approach[103] which goes against a modern trend toward text-centered and target-oriented translation approaches.[104] RT can also provide tools for analyzing what the original author meant, keeping the author-intended meaning as a priority.

RT is a communication theory that in a sense provides a somewhat balanced perspective between the world of the source culture and the target culture. Smith (2000:90) states:

> One of the most common misconceptions concerning a relevance theoretic approach to translation is that the principle of relevance operates chiefly in relation to the receptor context. … The principle of relevance requires that the set of assumptions conveyed by the translation must be a legitimate subset of those conveyed by the original.

Language is seen as inferential and contextual in RT. Communication takes place in context, that is, in a particular sociocultural setting. Words and expressions that are used in different contexts can result in completely different meanings (this is recognized in the code model, but not emphasized in the same way). The main idea behind inferential communication is that understanding takes place through a combination of words, context, and general sociocultural knowledge; communication goes far beyond the actual words that are spoken or written and must be analyzed accordingly. One cannot reduce communication to a simple code to convert

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[101] Two of Gutt's (1992; 2000) major books apply RT to the field of translation. He has also produced dozens of articles and scholarly papers. See Yus (2014) for a very detailed, updated online bibliography of hundreds of articles, books, papers, and reviews concerning RT.

[102] I use the term target audience and receptor audience interchangeably, but "target" seems to be the preferable term in literary translation writings (from my own observations).

[103] Reinforcing Hirsch (1967) and Kaiser's (1981) argument that the "primary meaning of a text is the one the original author intended to convey to his original readers" (Smith, 2000:66).

[104] Smith (2000:66) notes that: "Although the older historical-critical methods assumed an author-oriented approach, the modern trend has been moving away from this to text-oriented approaches (and to a lesser extent to reader-oriented ones)".

from one language to another, though RT does not deny the role of code conversion in the translation process (e.g., the importance of communicative clues). When a person speaks, there are implications that are understood in the broader context of the sociocultural setting of a speaker, shared knowledge in a language or culture, or even a particular situational context.

RT also emphasizes how human beings process and select information. In communication situations people filter and focus on that which is most important (relevant) to them; this is where they fix their attention. Such terms as the mini-max principle have been used to describe how people use a minimum of processing effort to achieve a maximum of cognitive benefits.[105] In fact, a simple definition of the concept of "relevance" is: "the difference between effort and cognitive benefits" (Hill *et al*., 2011:277).

In general, RT is more encompassing and realistic (reflecting actualities of life) than the code model of communication.[106] Hill (2006:15) states: "Meaning is inferred from the dynamic of the text and the context; it is not contained in the text". Although the code model speaks of the text and the context, it is the representative function or symbolic nature of the text (code) that is emphasized with an unexplained intuitively-derived meaning, whereas RT prioritizes the importance of how a text works within a context which results in an inferentially-derived meaning.

Many aspects of communication are better handled in RT than in code theory. For example, in RT, metaphors by definition often have multiple meanings and are considered as a weak form of communication. On the other hand, when an author gives an expression that is more precise and narrows down the meaning, then this is referred to as a strong form of communication (or more briefly "weak communication" vs. "strong communication").[107]

3.2.2 Gutt's application of relevance theory to translation work

Gutt (1992) was the first to take the general communicative model of RT and apply it to translation, particularly Bible translation. Gutt, having many years of experience as a Bible

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[105] The principle of mini-max was actually developed by linguists of the Prague school, initially by Martinet in 1955 and the application was broadened by Diver in 1979, all of this well before RT was developed (see Tobin, 2006:170-175).

[106] See Weber (2005:35-74) where he compares and contrasts the code model and RT; he argues for the superiority of RT as a communication model.

[107] However, this contrast between weak and strong communication is a bit misleading, and RT really should more precisely say that multiple meanings may be possible, but there is normally a preferred meaning based on the context of communication (textual and extra-textual).

translator, saw that RT could provide a more holistic and realistic approach to understanding the challenges of Bible translation. He concentrated on arguments that showed that RT was a superior model of communication, especially in comparison to the code model of communication. It seems clear that, in general, his argument (and others like Weber, 2005) is thoroughly convincing, and most questions remain on its practical applicability to translation, not concerning its usefulness as a theoretical model of communication.

Translation work is an example of secondary communication, (now termed "metarepresentation"). A secondary communication situation is one where you are attempting to interpret what an author said to a different audience at a different time. To talk about the notion of equivalence in translation, Gutt uses the term "interpretive resemblance". An expression in one language can never completely equal one in another language, but it can closely resemble it. Translation is a form of "interlingual interpretive use of language".

Gutt proposes two methods of translation analogous to direct and indirect speech, although he does not elaborate or fully develop these translation approaches. Direct translation attempts to make a full interpretive resemblance with the original text. The communicative aim of direct translation is focused on the original context, as if one was listening in through the TL on how the original hearers or readers heard or read the original translation in their context.

Gutt (1998b:1) uses another term "communicative clues" which are defined as: "properties that a communicator builds into her text that will lead the audience to the intended interpretation". They are derived from the notion of interpretive use. Smith (2000:17) explains how this applies to direct translation:

> By retaining all the communicative clues of the original, direct translation enables readers to recover the full author-intended meaning of the original *provided they use the contextual assumptions envisaged for the original* to interpret the translated text.

The communicative aim of indirect translation is more focused on the contemporary audience and context, i.e., their world view. It does not attempt to represent fully the original text in its original context, but it interpretively resembles it in relevant ways. Since sacred text (e.g., Bible) translators are highly concerned to achieve a close resemblance[108] to the original text, the Bible (or other sacred texts) must be either a direct translation or high on the scale of

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[108] The priority of this resemblance would be first meaning, and secondarily form. But one can imagine a context, e.g., a literalistic approach, where form sometimes takes precedence over meaning (this depends on how the translation project is defined).

interpretive resemblance. Smith (2000:73) has diagrammed this when he explains RT as applied to Bible translation (see Figure 3.1):
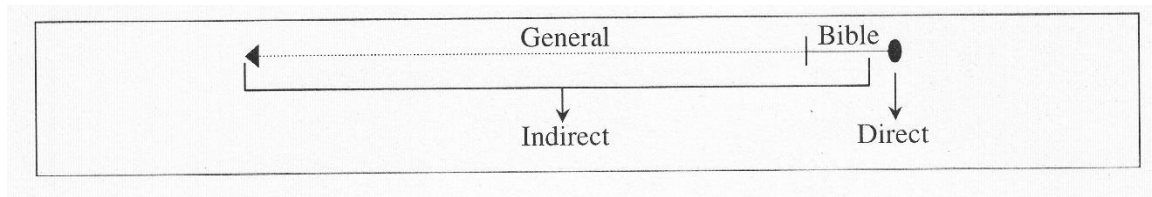

Figure 3.1 Bible translation: The relationship between direct and indirect translation in terms of the level of interpretive resemblance

Smith (2000:74) explains Gutt's concepts in this way:

> In [the above diagram], the region of the continuum that demarcates direct translation has a thick black circle for its right boundary because that boundary is a definite, fixed point. By contrast, the left boundary is marked with a thin vertical line because it is at best a semi-fixed point. The degree of resemblance attainable in a receptor context varies from context to context and changes as the language and culture of the receptor audience changes, but it is constant insofar it is always the highest possible degree of resemblance attainable in the receptor context.

In Smith's diagram (see Figure 3.1), the horizontal dimension is from least interpretive resemblance on the left, to full interpretive resemblance on the right. The small vertical line to the right of the continuum (not far from the fixed point of direct translation) represents an indirect translation of a sacred text (e.g., the Bible, for Smith). It has a high level of interpretive resemblance.

Smith also uses the term "hybrid translation". All translations are a mixture of direct translation and indirect translation which he calls "hybrid translation"; it is just a matter of degree. You cannot have a purely direct or purely indirect translation. You choose between direct and indirect because you must choose like a toggle switch between communicating to the target culture and context or the source culture and context, you cannot be somewhere in-between these two choices. However, the sum of the individual choices moves the type of translation toward either indirect or direct translation – thus, a hybrid. Functional equivalence generally falls into the category of indirect translation because the focus is more often on the target audience and context,(i.e., their world view) as the communicative aim. Given a particular *Skopos*, a functional equivalent translation which tries to 'speak' and fully interpretively resemble the SL in the TL context is very similar to what a direct translation

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represents (i.e., this kind of indirect translation is a hybrid translation that is close to what a direct translation is trying to achieve).

3.2.3 Evaluation of Gutt and RT

I will now examine some of the many positive and negative responses to RT and Gutt.

3.2.3.1 Positive responses towards RT

Many theses, dissertations, and books have explored the application of RT to translation and training programs along with analyzing parts of Scripture from an RT perspective. I present below a few important examples of these writings which view RT positively and I provide a brief explanation on why their work is important for Bible translation in general, or more specifically for the poetic model presented in this dissertation.

Scripture analysis from an RT perspective

> *Smith* (2000) – He fully analyzes RT for the context of Bible translation. He examines and fully responds to the criticisms leveled against it. I used some of this information in section 3.2.3.3 presented below. He created a full direct and indirect translation of Titus, including footnotes. I will examine an extract of seven verses from this work in section 3.2.4. This analysis will be done to get a more concrete idea of RT (since Gutt focused on presenting a theoretical model, and never provided a large translation example).[109]

> *Pattemore* (2003) – analyzes all of Revelation with an RT and a discourse analysis perspective. The RT aspects of searching for optimal relevance, prioritizing auditory linkages, and giving priority to preceding sub-texts give substance to his argument, going beyond the comment of "just one more subjective opinion". RT and discourse analysis combine together as sharp, efficient tools to make a beneficial structural analysis of a complex task. This is an example of the interdisciplinary nature of translation studies where a linguistic approach and a communication theory can strengthen structural analysis of a work.

Applying RT to translation

> *Jobes* (2007) – analyzes RT and makes broad application to the translation of Scripture. Her article is positive towards RT, but she brings out several valid challenges to RT: a) RT does not fully integrate with some cognitive theoretical research that has been done: e.g., Sperber and Wilson do not deal with the neural substrate of language. b) Most RT examples are from conversations and are oral. So applying the theory to a written context has to be established methodologically. This point is brought out later when I critique RT theory. Overall, Jobes is integrating various approaches (e.g., Toury, RT, and cognitive studies), as Wendland does, and as I am attempting to do in this dissertation.

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[109] See Blass (1988) for another example of applying the analysis of discourse and RT to a language situation. Blass applies these disciplines to Sissala people of West Africa.

Hill (2003;2006) (dissertation and book, respectively) – analyzes Matthew 4:1-11, Mark 5:1-20, Lk 11:24-26, and John 13:1-30. In Hill's (2006) book she explains how providing contextual information to the Adioukrou of Cote d'Ivoire enhanced understanding of the text and created interest in the text. This is a predicted result of RT. She also analyzes cultural mismatches between the Adioukrou spiritual world view and a Jewish perspective of the unseen world. She explains matches and mismatches between the world views. So she combines cultural analysis and communication theoretical analysis (RT) in her research, another example of the interdisciplinary nature of translation studies.

Application to a training program

Dooley (2008) – Dooley describes the complementary use of RT and discourse analysis for translator training. The power of these two sub-disciplines was mentioned under Pattemore above. But Dooley lays out a very practical curriculum for such a course: preliminary research, having hands-on workshops using natural data in local languages, and seeking input from the experience of seasoned translators.

Hill et al. (2011) – Five scholars have combined efforts to create a training course for Bible translators that presents RT in more simplified language. The practical examples and exercises make it a valuable addition to traditional training. But even though it is "simplified", one must be high school graduate or above to take the course. So it seems best to view both Katy Barnwell's approach (1986) and the Hill et al. (2011) approach as being necessary for translator training.

3.2.3.2 Mixed or negative responses towards RT or Gutt

Some find RT "theoretically interesting but practically unhelpful" (Malmkjær, 1992; Tirkkonen-Condit, 1992; Fawcett, 1997; cited in Smith 2000:17). Goerling (2001:43) states that "dynamic or functional equivalence translating is alive and kicking" and that most of the good features of RT have already been integrated into FE theory. Therefore, he advocates an integrative "pick the best features of each communication model" approach. Although acknowledging Gutt's significant contribution to the field of translation, he feels that praise for Gutt is overblown and that RT will never be a dominant position for Bible translation work.

Smith (2000:16-20, 86-98) presents positive and negative evaluations of RT and Gutt, but spends most of his time trying to respond to major criticisms against RT.[110] A few of the most pertinent of Smith's responses to these critiques can be summarized as follows:

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[110] The most vocal opposition had been from Wendland (1996a, 1996b, and 1997 – cited in Smith 2000:17), but as Pattemore (2003: Footnote 78 in section 1.6) notes from personal discussions with Wendland: "… Wendland has indicated that he now considers his earlier critiques to be 'too negative'. "Wendland even puts RT as a

A relevance emphasis can lead to a distortion of the meaning of the TT – The translator as receptor may be so focused on making the text "relevant" that serious distortion could arise.

> This would be a false application of RT. RT is really an author-centered approach and relevant translation solutions must be within the interpretive possibilities envisioned by the author and in the source context.[111]

Direct translation seems like just a fancy name for "literal translation" – A more difficult text is produced which lays a heavier interpretive burden on the receptor audience.

> Although direct translation is closer to FC than it is to FE, it is not the same. Naturalness of expression is clearly emphasized in Gutt's writings, whether for direct or indirect translation.[112]

Vague criteria for evaluating translation decisions – Classificatory schemes are a more practical tool for evaluating translation decisions.

> Classificatory schemes, although helpful, put the emphasis on an input-output concept of translation. A 'competence-oriented' approach to translation is recommended (Gutt 2000:205) where the accuracy of a text is determined by how the target audience interprets the given message in comparison to how it would be understood in the source culture (both contexts need to make the same interpretation by inferring the meaning from the communicative clues in a given text).[113]

RT is too complex to teach to Bible translators – It is a very complex theory with heavy technical terminology which assumes some linguistic theoretical background.

> Translation is complicated so intellectual effort will be necessary for training translators. Mother tongue translators often instinctively apply principles of RT.

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contributing guiding principle for a LiFE translation as shall be seen in section 3.4. For the fuller discussion of the interaction with Wendland, see Smith (2000:86-98) and Pattemore (2003: section 1.6).

[111] Psalm 27.1a (NIV) reads: "The Lord is my light and my salvation – whom shall I fear?" MSG (2002) reads: "Light, space, zest – that's God! So, with him on my side I'm fearless …" I would argue that this translation is not "within the interpretive possibilities envisioned by the author and in the source context", especially concerning the concept of "salvation". It may have a relevant meaning to the modern target audience, but it is questionable with regard to the ancient psalmist's intended meaning.

[112] I argue below (section 3.2.4) in my concluding analysis that direct translation is fairly close to the idea of ELT presented in section 2.4.1.3: both strive to be "literal and natural" or "literal and literary".

[113] This is difficult to measure ultimately (like Nida's equivalence response principle which has been highly critiqued as unmeasurable).

3.2.4 Applying RT to sacred text translation

With all the complexity of RT, as just mentioned, it would be helpful to see what a direct translation and indirect translation might look like so that some comparisons can be made to other translation models (e.g., literal translation or FE). But there are no current English translations that I am aware of which claim to follow a direct translation model[114] or an indirect translation model, or even that they are consciously applying RT principles to their translation. Two major questions that I would like to answer are:

1) How does the direct translation compare to a highly literal translation or modified-literal translation? and

2) How does the indirect translation compare to an FE translation?

Smith (2000) analyzed the topic "relevance theory and Bible translation" for his doctoral dissertation and provides many useful insights and examples into how to approach this subject. He gets very practical by providing a direct and indirect translation of the book of Titus into English, with explanations. Gutt never fully developed the concept of direct and indirect translation because he was more concerned about presenting a unified theory of translation as handled by RT, but Gutt did provide some selected examples and explanations (e.g., Mt 9:4-17 in Gutt, 1986). So I was interested to see an example of what direct and indirect translation might look like on a larger scale (as interpreted by a practitioner). In this section some brief excerpts of Smith's dissertation concerning Titus will be examined and insights about RT will be discussed.

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[114] The new translation of the Bible in Afrikaans uses a direct translation approach, and it is the only one that I know of (see van der Merwe, 2012:1-8).

Smith's Direct Translation	English Standard Version	Smith's Indirect Translation	New International Version®
(Smith, K. 2000 Litt.D. Dissertation: *Bible translation and relevance theory: the translation of Titus;* Stellenbosch, South Africa: University of Stellenbosch)	(ESV, Copyright © 2007 by Crossway Bibles, a publishing ministry of Good News Publishers)	(Smith, K. 2000 Litt.D. Dissertation: *Bible translation and relevance theory: the translation of Titus;* Stellenbosch, South Africa: University of Stellenbosch)	(NIV® 1993 Holy Bible, Copyright © 1973, 1978, 1984 by Biblica, Inc.® Used by permission. All rights reserved worldwide.)
Tit 1:1-4			
-1- Paul,[a] a slave[b] of God[c] and an apostle[d] of Jesus Christ, for the faith of God's elect and the knowledge of the truth, which is in accordance[e] with godliness[f]	-1- Paul, a servant of God and an apostle of Jesus Christ, for the sake of the faith of God's elect and their knowledge of the truth, which accords with godliness,	-1- From Paul, a servant of God and an envoy of Jesus Christ, sent to further the faith of God's chosen people and the knowledge of the truth, which is in accordance with godliness,	-1- Paul, a servant of God and an apostle of Jesus Christ for the faith of God's elect and the knowledge of the truth that leads to godliness—

[a]Background. Ancient letters typically began with the name of the sender, the name of the recipient(s), and a greeting. A typical opening would be *Paul to Titus, greetings.* Christian letters followed the same basic pattern, but often expanded the parts.

[b]Translation and background. Or, *a servant of God.* The OT often referred to leaders as slaves of God (Gk, *douloi theou*). The phrase has its roots in the OT form of slavery in which a man could voluntarily become his master's slave, surrendering his personal freedom and pledging himself to serve his master completely for the rest of his life. The resulting service was both voluntary and complete. As a designation of a leader, it was a title of honour reserved for those who served God with total dedication.

[c]Translation. Nowhere else did Paul call himself *a slave of God,* but he sometimes referred to himself as *a slave of Christ* (cf. Rom 1:1, Gal 1:10, and Phm 1:1).

[d]Translation. The word translated *apostle* (Gk, *apostolos*) means *a sent one*. It could refer to someone sent as a delegate, an envoy, an ambassador, or a messenger. In the NT it refers a group of believers specially commissioned by God to speak on his behalf.

[e]Translation. Or, *which leads to godliness.*

[f]Translation. The word translated *godliness* (Gk, *eusebeia*) referred to fulfilling one's duties toward God. Those duties consisted of showing reverence for God in everyday conduct. Godliness was a highly esteemed cultural value in the secular world.

	Tit 1:1-4 (cont.)		
Smith's Direct translation	**English Standard Version**	**Smith's Indirect translation**	**New International Version**
-2- and (g) because(h) of the hope of eternal life.(i) God, who does not lie, promised this life before the beginning of time.	-2- in hope of eternal life, which God, who never lies, promised before the ages began	-2- and to promote the confident expectation of eternal life. God, who does not lie, promised this life before the beginning of time.	-2- a faith and knowledge resting on the hope of eternal life, which God, who does not lie, promised before the beginning of time,

(g)Translation. Or, *a faith and knowledge based on the hope of eternal life.*

(h)Translation. Or, *in the hope of eternal life.*

(i)Translation. The whole of 1:1-3 is one long, complex sentence in the Greek text that does not translate naturally as a single sentence in English.

-3- Then(j) at the right moment he revealed his message through preaching,(k) which was entrusted to me by the command of God our Saviour.(l)	-3- and at the proper time manifested in his word through the preaching with which I have been entrusted by the command of God our Savior;	-3- Then at the right moment he made his message of life known and entrusted me with the task of preaching it. I received this ministry by the command of God our Saviour.	-3- and at his appointed season he brought his word to light through the preaching entrusted to me by the command of God our Savior,

(j)Translation. Literally, *but.* The Greek text emphasises the contrast between the time of the promise and the time of its fulfillment.

(k)Translation. Or, *in a proclamation.*

(l)Translation. Literally, *our Saviour, God.* The word order of the Greek text emphasises the word *Saviour.*

-4- To Titus,(m) my true child in our common faith. Grace (n) and peace from God the Father and Christ Jesus our Saviour.	-4- To Titus, my true child in a common faith: Grace and peace from God the Father and Christ Jesus our Savior.	-4- To Titus, my loyal son in our common faith. May God the Father and Jesus Christ our Saviour give you grace and peace.	-4-To Titus, my true son in our common faith: Grace and peace from God the Father and Christ Jesus our Savior.

(m)Background. The second routine part of an ancient letter is the name of the recipient. Titus was a Gentile (Gal 2:1-3), probably one of Paul's converts. He had been one of Paul's most loyal co-workers for many years (cf., 2 Cor 2:3-4, 13; 7:6-16; 8:16-24).

(n)Translation. Some manuscripts add *mercy* between *grace* and *peace,* but this was probably added by scribes to harmonise the opening of Titus with that of 1 and 2 Timothy.

Tit 1:12-14			
Smith's Direct translation	**English Standard Version**	**Smith's Indirect translation**	**New International Version**
-12- One of them, one of their very own prophets, has said,[aa] Cretans are always liars, wild beasts, lazy gluttons.	-12- One of the Cretans, a prophet of their own, said, "Cretans are always liars, evil beasts, lazy gluttons".	-12- It was a Cretan himself, one of their greatest prophets of old, who said, *Liars ever,* *men of Crete,* *lazy brutes who* *live to eat.*	-12- Even one of their own prophets has said, "Cretans are always liars, evil brutes, lazy gluttons".

[aa]Background. The quote that follows is attributed to Epimenides, a famous Cretan philosopher, poet, and prophet who lived around 600 B.C.E. This well-known quote is cited by a number of ancient writers. According to tradition, it originated in reaction to a false Cretan claim to have the tomb of Zeus (a Greek god) on Crete. This claim was a blatant lie because Zeus, being a god, was not dead.

-13- This testimony is true. For this reason, correct[bb] them sternly so that they will be sound[cc] in the faith,	-13- This testimony is true. Therefore rebuke them sharply, that they may be sound in the faith,	-13- There is truth in this testimony. Therefore, correct them as rigorously as necessary so that they will be sound in what they believe,	-13- This testimony is true. Therefore, rebuke them sharply, so that they will be sound in the faith

[bb]Translation and background. Or, *rebuke them sharply.* See note in 1:9. The situation in Crete was in the latter stages of the correction process. Paul and Titus had already explained to the false teachers that they were in error and refuted their arguments, yet they had stubbornly refused to listen to these warnings. The time for discussion was over; the time for discipline had arrived. The meaning here lies closer to *rebuke* than to *expose* or *refute*.

[cc]Translation. See note in 1:9. {1:9 Translation. The word translated *sound* (Gk, *hugiain*) was a medical term meaning *healthy* or *health-giving*.}

Titus 1:12-14 (cont.)			
Smith's Direct translation	English Standard Version	Smith's Indirect translation	New International Version
-14- not adhering to Jewish myths[(dd)] and the commandments of men[(ee)] who reject[(ff)] the truth.	-14- not devoting themselves to Jewish myths and the commands of people who turn away from the truth.	-14- no longer adhering to speculative religious theories and the man-made rules of those who are in the process of rejecting the truth.	-14- and will pay no attention to Jewish myths or to the commands of those who reject the truth.

[(dd)]Background. The *Jewish myths* may have been legendary tales derived by combining fanciful interpretations of the OT with mystical Gnostic ideas (cf. Tit 3:9, 1 Tim 1:4, 4:7).

[(ee)]Background. *The commandments of men* is a phrase from Isa 29:13, a passage used by both Jesus (Mt 15:8-9; Mk 7:6-7) and Paul (Col 2:22) in connection with matters of ceremonial purity, especially those related to food laws. Here too it concerns ascetic laws, probably prohibitions about food, marriage, and other ritual observances (cf. 1 Tim 4:1-5).

[(ff)]Translation and background. Or, *are rejecting*. The present tense participle used in the Greek text may imply that the false teachers are in the process of rejecting the truth, but that their rejection of it is not yet complete.

Figure 3.2 Titus 1:1-4 and 1:12-14 by Smith (with ESV and NIV)

Comments on Titus 1:1-4 and 1:12-14

Figure 3.2 covers only seven verses of Smith's fuller analysis of all of Titus (46 verses). But even this brief glimpse will enable me to make some observations, at least in terms of how Smith views direct translation and indirect translation in English. With all of the terminology associated with RT, it is extremely useful to look at examples of what it looks like in practice. There are a few limitations to the sample above that are acknowledged by the author: a) English has some relation to Greek (in the same general language family) so there is the possibility of more easily creating a comprehensible literalistic rendering. b) The author admits to not being a translator, and admits that there could be some faults in the translations that were created.

I will make some general comments on these seven verses:

Direct translation comments

Smith's direct translation is similar to ESV – Even in this small example, if you compare the first two columns, it is evident how close Smith's direct translation is to the ESV. Verse 4 of

chapter 1 is almost identical between the two versions. Otherwise, as one analyzes the differences between the two versions, one sees that there are simply different choices as to when to stay literal and when to stay natural (one develops one's own philosophy in how to translate and follow a methodology). Literal vs. non-literal choices balances out between the two versions:

More literal choices by Smith (compared to ESV):

1:1 – "the knowledge" vs. "their knowledge"

1:12 – "one of them" vs. "one of the Cretans"

1:13 – "for this reason" vs. "therefore"

1:14 – "adhering" vs. "devoting"

1:14 – "of men" vs. "of people"

More literal choices by ESV (compared to Smith):

1:1-4 – longer sentences (e.g., 1.1-4 is one sentence in ESV and four in Smith)

1:3 – "I have been entrusted" vs. "entrusted to me"

1:4 – "a common faith" vs. "our common faith"

1:12 – "a prophet of their own" vs. "one of their very own prophets"

1:12 – "evil beasts" vs. "wild beasts"

Direct translation in general is very similar to the ELT philosophy – This follows from the first observation but it is a higher level generalization. It should not be surprising because one aspect of both the direct translation and the ELT philosophy is to try to be "literal and natural" or "literal and literary" (see section 2.4.1.3). As one compares column 1 and 2, one can see how closely the two versions follow the Greek word order and structure. But the direct translation is sometimes more literal and sometimes less literal in this small example (see above for point a). In theory, ELT often favors a literal rendering of the text when possible, whereas direct translation, by definition, is supposed to be more non-literal and natural. In theory then, this would make ELT slightly more literal than a direct translation. But how exactly one interprets literalness for "direct translation" or "ELT" varies with the specific philosophy of the translator or translation team (as seen in the "five literal choices" of ELT and Smith's direct translation of the selected passage of Titus show above).

Smith's direct translation sometimes remains unnatural to avoid interpretive choices – This is one of the difficulties of trying to balance literalness and naturalness: when true naturalness

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is applied, choices need to be made.[115] There is sometimes a tendency in direct translation to leave the text in its literal form in order to seemingly avoid making interpretive choices. This can sometimes result in ambiguous semantic meaning and a heavy style.[116] Here are two examples of this in the short selection of seven verses:

Translating genitives – There are six genitive noun phrases in the Greek text of Tit 1:1-2. Both of Smith's versions (the direct and indirect translations) and the NIV use all six genitive forms (ESV uses five). This is a heavy, awkward style in English; it unnaturally imposes common Greek structures onto the English language. It is not so surprising that this is true for Smith's direct translation (though the principle of naturalness in English could be followed here), but it is very surprising that Smith's indirect translation would have the same six genitives. By comparison, the NLT, an English idiomatic translation, uses only two genitive noun phrases in Tit 1:1-2: the noun phrases δοῦλος θεοῦ "slave of God" and ἀπόστολος δὲ Ἰησοῦ Χριστοῦ "apostle of Jesus Christ".

Connecting words and participial forms – Smith's direct translation uses some awkward connecting words and certain participial forms that have a heavy style – for example, κατὰ "in accordance with" (v 1), δι᾽ ἣν αἰτίαν "for this reason" (v 13) (a little heavy almost formal sounding), and μὴ προσέχοντες "not adhering to" (v 14).[117] Smith's indirect translation also uses two of these three forms (for v 1 and v 14).

Translation Notes

The translation notes are well done and very helpful.[118] The idea, as Smith explains it, is to

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[115] For example, Smith has decided to allow some sentences to be broken up in his direct translation, but tends to leave genitive noun phrases as literal. Another direct translator might be more 'natural' philosophically. If the structure matches between the ST and TT, then there is no need to change it in direct translation, but when the structure is completely foreign, then changing the literalness becomes more necessary. For example, the literal Greek structure "apostle and of Jesus Christ" is always translated by "and an apostle of Jesus Christ" in all the literal translations I consulted (even YLT).

[116] I would argue that it leaves the interpretive choice up to the reader: the translator is "being more neutral". It also can be based on the false notion that: "more literal is more accurate". Van der Merwe (personal correspondence: 10/3/2013) adds: "I think Smith did not interpret the notion of direct translation correctly in these cases. The direct translation must be good English. The translator needs to put his/her cards on the table, e.g. states in the footnote the text is difficult to understand, is ambiguous and/or could be understand in a number of ways. These translations as well as suggested alternatives in the footnote represent those that could be best justified in the light of available knowledge".

[117] All of these choices are appropriate for a legal document or for a more formal presentation. But since naturalness was mentioned as valued in direct translation, these choices can at least be questioned in terms of their naturalness. Everything depends on how the *Skopos* is defined.

[118] When and how to enrich the conceptual world of a readership, is one of the biggest challenges for a team that tries to make a direct translation.

provide translation and background notes that help to fill in background information and to act as an aid for the reader (or hearer) concerning contextual understanding (just as the original reader/hearer would have understood it). A few improvements to his useful translation notes could be made as follows:

> *Note c* for v 1 is interesting (Paul's only self-referent using the term δοῦλος θεοῦ "slave of God") but unnecessary for 'communicative and contextual understanding'. Note b is sufficient. Smith (2000:69) states: "… the notes that accompany a direct translation should be strictly limited to translation issues". In my opinion, *note c* is the kind of remark a commentary would make.

> *Note j* for v 3 states that the text is 'literally but' and that it is a strong contrast in Greek. However, the Greek word δὲ that is used here depends on the context – it is not always contrastive. δὲ can have an additive sense (Louw-Nida, 1989, δὲ). A good way to translate this would be: "and now …at the right time …". Although this could be described as contrastive in a general way, it is not automatically contrastive, and certainly not necessarily a strong contrast (like an antonym or a complete opposite like "on the other hand").

> *Note cc* for v 13 (also a note in 1:9) discussed the term ὑγιαίνω "sound teaching" as a technical term. This comment is an etymological root fallacy: it reads meaning into the "literal" idea of "health" and thus confuses a naïve reader or hearer.[119]

Indirect translation

The indirect translation is very well done. It is one type of indirect translation, and others could be made depending on the *Skopos.* As one looks at columns 3 and 4, there is a great amount of similarity between Smith's indirect translation and the NIV text. The NIV text is actually more conservative. But in general, Smith's version sounds like many modern FE translations. But here are a few small "equivalence-minded" comments:[120]

The rhyming poem in 1:13 *Liars ever, men of Crete, lazy brutes who live to eat* is very memorable and clever. It does however separate lazy from gluttons, which is clearly linked in

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[119] ὑγιαίνω "sound" is actually polysemic: a) "to be healthy" or b) "to be accurate" (or right, or correct) according to Louw-Nida.

[120] My comments for a and b are with the yardstick of equivalence and not purpose, but my comment for c takes into account the possibility of a different *Skopos*, but with a more equivalent-minded desire to follow a more historically precise rendering.

the original Greek text. One could argue that 'lazy brutes who live to eat" covers all of the ideas of the expressions "evil beasts, lazy gluttons". "Evil beasts" as a term is a bit stronger than "brutes" but fairly close in meaning.[121] But all in all, there is much gain with a little bit of lost precision. There is rhyme in the original (between the word ψεῦσται "liars" and ἀργαί "lazy"), whether this is intentional or not, so this in an example of creative poetry that has lost a bit of meaning. An alternate translation that I would propose is:

> Liars ever, men of Crete,
> lazy gluttons, evil beasts.

This creates a semi-rhyme with more accuracy, but the overall effect of Smith's rendering may be more powerful. It is very rhythmic and aesthetically pleasing: a stimulating, creative translation.

1:13 – The sentence "There is truth in this testimony" is ambiguous and misleading. It could mean "This is a true testimony" (which is almost certainly the meaning of the text), or it could mean "There's some truth in this testimony, but some aspects of it could be false". A better translation that would avoid this ambiguity or possible "wrong meaning" would be: "This testimony is true".

1:14 – "speculative religious theories" is a contemporization and FE rendering of the Greek text Ἰουδαϊκοῖς μύθοις "Jewish myths". It generalizes the text, which is a valid translation principle, when necessary. It also has the effect of pushing the passage outside of its historical context. It changes a historical aspect of the original message –which is not appropriate for a sacred text translation (even if valid for the principles of indirect translation). All dynamic English translations that I consulted use the word "Jewish" (including the paraphrastic LB, MSG, and Phillips). But those decisions need to be made during project planning (concerning the *Skopos* and the translation brief – see sections 3.3.3 and 3.3.5).[122]

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[121] Brutes are often, but not necessarily evil. Brutes are animal-like, often very stupid, or very sensual, or can have no conscious or feeling. "Brute beast" is an expression in English, so the shortened form "brute" is more ambiguous, but generally its semantic field is in the right direction for this verse.

[122] This is an example of an FE rendering that moves the text out of its historic context. This is one of the critiques against FE translations by literalists. It is true that FE renderings can go too far sometimes (see Carson, 1987), even if it is not true in this particular example of Tit 1:14 among the FE translations that I checked. So the FE translator must always be careful when making FE choices. The *Skopos* may authorize that kind of change which I describe in section 4.3.4.1 as a broad view of translation (or it could be called an adaptive rendering).

3.2.5 A concluding evaluation of RT

Sacred text translators would do well to be aware of the multidisciplinary nature of the popular RT and find ways to integrate it into their translation practice. In light of what was presented in this section, I will make a summarizing evaluation of RT, particularly examining its application to sacred text translation. It will be analyzed according to various logical categories:

RT as a communication model

RT is an overall better and more real-to-life communication model than the code model – RT is based on inferential cognitive text processing, which was not developed well, if at all, in the code model. Sperber and Wilson (1995), Gutt (2000), and Weber (2005) provided convincing arguments for this point.

Those using a code model would do well to reject or modify some features of it – Minimally the following three major features of the code model must be rejected or modified:

    1) The false notion of trying to "communicate everything" through the code,

    2) The consequent lack of thinking through how to communicate cultural background or original contextual information, and

    3) The general neglect of the inferential nature of communication.

RT as a translation approach

Both RT and the cognitive frame approach provide an improved theoretical model for translating – RT provides a better unified theoretical model for understanding and explaining all kinds of translation than other communication models that have been created. This is a major emphasis in Gutt's writings. But similar claims can be made for the cognitive frame approach. Without RT and the cognitive frame approach, a translator is often trying to balance one translation principle against another. RT and the cognitive frame approach sometimes provide a perspective on translation as secondary communication that could explain why some choices are more justified with translation A with purpose X than translation B with purpose Y.

For example, clarity is the general rule in basic translation theory. But translating an idea ambiguously, which goes against the general rule, is easily justified in RT and the cognitive

frame approach.[123] Similarly RT and the cognitive frame approach explain well such features as irony (Ruiz 2001), metaphor (Goatly 1997), poetic effects (Pilkington 2000), and humor (Curcó 1997) – all difficult to account for in the code model.[124]

The RT model is not an exact fit as a model for sacred text translating – Just as the code model which derived from a telecommunications model did not exactly fit as a theoretical model for FE sacred text written or oral translation, so also the RT model based on a human communication model of oral discourse in communication situations (pragmatics) does not exactly fit when developing an RT theoretical model for written or oral sacred text translation.[125]

Comments about direct and indirect translation

The direct translation model is an advantageous approach for the careful study of a text – This is particularly true if the essential, accompanying notes are well done, providing sound exegetical and contextual information.

It is often unrealistic logistically to create a purely direct translation (no hybrid) – Although Gutt implies that Bible translations would most ideally be direct translations, it is unrealistic in most Bible translation projects to use the direct translation model fully. This would mean providing a large number of background books or teaching materials (contextual aids) to go along with the translated Bible text. But Bible translation work is hard and time-consuming, especially with all of its checks for accuracy (consultant checking and testing), and this extra demand of providing more materials would be difficult to achieve. Also, extensive footnotes as seen in Smith's direct translation tend to be unwieldy and more difficult for a reader to process. Translations sometimes have limits as to how far they can go with paratextual material, and where teachers or pastors must fill in the blanks when original cultural knowledge is missing.

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[123] As mentioned in a footnote in the Beekman-Callow model under the topic "Idiomatic translation" (see section 2.4.1.2), the communicative clues of the text indicate that Jesus was truly ambiguous when he said "You have said it" to Pilate (Mk 15:2). For a translator trying to fully interpretively resemble the ST, the ambiguity or indirectness of his response must be kept in the TT.

[124] All of these 'special effects' can also be readily and precisely explained from a functional perspective, one that is based on a cognitive linguistic model of communication (see section 2.4.5).

[125] Jobes (2007) says that: "virtually all of the examples given by Wilson and Sperber and by writers using their model involve conversation between two people. Clearly the intent to communicate to a wider audience in written form is not exactly the same kind of communication event. ... [one should use] some caution in assuming that theories applicable to oral communication pertain equally as well to written texts. ... The applicability of theories of language based on oral communication to understanding written texts awaits further advances in the cognitive sciences. Nevertheless, this should not stymie the effort".

Direct translation puts an interpretive burden on the reader – This approach is for the advanced reader who is often exegetically-minded (or trained) and wants a less interpretive approach. The translation notes hinder smooth comprehension because they are highly interruptive, but they are highly appropriate for a careful, methodical, informative view of the original message.[126]

The direct translation main text is a "better kind of literalism" – The claims of RT for direct translation are similar to the ELT like ESV or the mediating kinds of position like NIV or HCSB: aiming to be "literal and natural" (see section 2.4.1.3). All of these are improvements over excessively literal translations like NASB and YLT. Smith's direct translation is much closer to ESV than it is to NASB and YLT. Similarly, in the other direction, Smith's direct translation is much closer to ESV than it is to NIV and HCSB.[127]

Direct translation could be applied more naturally than Smith does – Smith's application of direct translation is extremely helpful, but some of the awkward grammatical structures could be made more natural. For example, in the above brief sample of Titus 1:1-4 and 1:12-14, a few of the genitive nominal forms could be restructured and rendered more naturally in English.

Some indirect translation approaches may provide the best quick understanding of the ST – I will approach this from three perspectives:

1) For those with a high level of Biblical understanding who want a more careful study approach in English, NIV 2011 is a highly recommended indirect translation model.[128]

2) For those with less Biblical understanding, who want a more interpretive, readable, yet fairly scholarly approach in English, the NLT (2007, 2nd ed.) is

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[126] Smith (2000:68-69) clarifies the difference between the *NET Bible* and its footnotes and a direct translation and its footnotes. The direct translation model is somewhat like the NET, with many detailed notes that enables one to dig into the details of the text. But unlike the NET, the direct translation's main text remains more "essentially literal". The footnotes are different. The NET has three kinds of footnotes: text critical notes, translator's notes, and study notes. Smith proposes two kinds of notes for direct translations: background notes and translation notes. The purpose in the direct translation is for the reader is able to make his/her own interpretation.

[127] I find that these two concepts are often in tension, and often contradictory. On closer inspection what passes off as good literal, natural translation from Greek to English is really some awkwardness that many English speakers have become accustomed to because of their long exposure to literal translations. In addition, the greater the difference between the source and target languages, the more difficult it is to resolve this tension.

[128] "The 2011 NIV update represents our latest effort as a committee to articulate God's unchanging word in the way the original authors might have said it if they had been speaking in English to the global English-speaking audience today. This is the reading experience that the NIV seeks to recreate. Our aim is to translate the NIV is such a way as to provide the optimum combination of transparency to the original documents and ease of understanding in every verse" *The NIV Committee on Bible Translation* (n.d).

another model of an indirect translation. The NLT shows how you can take good scholarship from a particular theological viewpoint and create a readable and fairly accurate text for a target audience and still remain within the realm of translation proper.[129]

3) For sacred text projects where there is very little source cultural knowledge, a more hybrid translation that is often indirect would probably be necessary for a first translation into a language, depending on the *Skopos* of the project. A revision, some years later, could be more direct when there is a gain in source culture knowledge.[130]

General concluding comments about RT

The biggest danger in RT is to overemphasize the "relevance" to the target culture without properly balancing with the careful exegesis of the original text – This was one of the dangers highlighted in the criticisms of RT mentioned above (see section 3.2.3.2), but it is worth emphasizing.[131] RT is not a call to sloppy exegesis, and this is underlined by Smith's (2000) remarks: that the interpretation must fall within the parameters of what the original author would have meant by what she said and generally speaking, how the original audience would have understood the message.[132] It can be exciting as a creative communicator to go beyond translation proper in seeking to make a "relevant" communicative text when doing a sacred text translation. But a sense of balance to the original text and author is highly important for a sacred text translation. Although creative attempts could be part of the *Skopos*

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[129] Wallace, a well-known NT scholar, recommends the NLT as a "reading Bible" (see Menzie, 2013). NLT has "vastly improved" the paraphrastic LB (Wegner, 2004:393), but NLT's 1996 version had many flaws concerning accuracy (Merlowe, 2005). The NLT 2004 (printed with other small changes in 2007) addressed many of these flaws (Merlowe, 2005). They sought the help of outside scholars to critique their 1996 version. Their methodology and desire to improve accuracy are commendable, so the later version (2nd ed., 2007) rather than the earlier edition (2004) is recommended as a reading Bible. In analyzing the NLT, Wegner (2004:393) states: "…to effectively render the intent of some passages, exegetical decisions are made that are not agreed upon by all scholars". So this methodology may have compromised some of the accuracy of the NLT.

[130] As mentioned earlier there is a debate in Bible translation circles between preferring a more direct translation approach (Gutt) and a more indirect or hybrid approach (Goerling). I personally think most projects would need to be farther from the direct translation ideal and move toward indirect translation out of the necessity to communicate. The translator (or translation team) must often try to bridge the gap contextually for a non-Biblically exposed culture, but there must be a high level of quality control (like current standards set up by SIL – verse-by-verse quality controlled checking for accuracy). This all depends on the context of the translation as direct translations are possible in some contexts.

[131] Wendland (personal correspondence: 28/9/2014) feels that this was his weakest argument. He feels that the most difficult issue is trying to distinguish between a direct and indirect translation, and how to apply it.

[132] Gutt's (1990:160) statement "where the translator cannot preserve all the explicatures and implicatures but has to select, consistency with the principle of relevance would require that he give priority to a rendering that will achieve an optimum of relevance" could be easily misconstrued if left out of balance. I argue that the term "closest natural equivalent" is a better overall term to put the focus on moving from the source to target culture in equivalent ways with relevance and inferential issues fully taken into account. Or as Goerling (2001) put it: "Although the focus on relevance alone seems to be reductionistic, Gutt's basic insight is correct and very helpful for Bible translation".

(like a labeled "paraphrase"), these efforts would fall outside the realm of translation proper.[133]

RT can be used effectively with other translation approaches – As mentioned previously, RT and Discourse analysis have very successfully been brought together in a training program (Dooley, 2008). In the overall Wendland model presented in section 3.4, I will be integrating RT, functionalism, literary/rhetorical analysis, and FE, along with an overall thoughtful consideration of sacred text factors. This theme of a multi-discipline training, combining approaches, and building experience will be re-examined later.

New tools pave a bright future for RT as being a strong contributor to a workable translation approach – A new book (Hill et al., 2011) and curriculum already mentioned simplify some of the terminology for RT, and are very user-friendly. However, the topic remains rather complicated. In the end, those who wrestle through the RT concepts (or the cognitive frame approach) are more likely to have a better grasp of why they are translating in a certain way to handle certain translation problems.

3.3 *Skopostheorie* and functionalist approaches

Various major approaches that follow *Skopostheorie* or functionalist principles are presented and critiqued in this section. These are the major proponents and writers of the theory and heavily referenced by others on the subject. They are presented in logical order rather than chronological order: Translational action, *Skopostheorie*, functionalism (Reiss), and functionalism-plus-loyalty (Nord). There is mutual influence among these positions, and the entire field of translational action, *Skopostheorie*, functionalism has been called the "German school of functionalist translation", although the main writer of translational action is a Finnish translation scholar. I will generally use the general term "functionalism" or the "functionalist school" to refer to this general approach.

Nord's perspective is highlighted and emphasized as showing the most promise for translators of poetry. The historic foundations leading to Nord's perspective are presented. Emphasis is placed on an evaluation and assessment of the functionalist perspective, particularly with regard to its application for poetic sacred text translating. The functionalist school is strong in factoring in cultural, intercultural, and communicative aspects of

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[133] The MSG often goes beyond translation proper as discussed earlier in the Ps 27:1 example.

translation work along with a functional, target-text-focused perspective. Many of the good ideas from these approaches feed into and are part of the LiFE model as presented by Wendland (section 3.4).

Nida's approach, functional equivalence, although highly socio-linguistic and equivalence-based, used elements, at times, that are emphasized in *Skopostheorie* or functionalism such as expressing the importance of the purpose of the translation (especially the communicative purpose) and often considering the importance of cultural factors. It is difficult to say whether Nida pre-dates the functionalist school or whether there was mutual influence, but Nida's writings are quite early.[134] There is probably some mutual influence with some independent development of approaches or both were influenced by Bühler's (1934:28) linguistic and semiotic model that was founded on Plato's metaphor of language. Bühler was the first modern scholar to write about functionalism.

A basic definition of functionalism is "focusing on the function or functions of texts and translations" (Nord 1997:1). The main modern functionalist researchers (Reiss, Vermeer, and Nord) stress the function (normally referred to only in the singular) that a particular translation is designed to perform for its primary target audience. But sometimes they refer to the "functions" of the text.[135]

In Reiss' view of functionalism, she describes examples of going beyond translation proper and calls it a "transfer". Two examples are: "adapting a prose text for the stage … [and retranslating] Shakespeare's plays for foreign language classes" (Nord, 1997:9). Transfers occur when the TT differs in function from the ST, or the TT has a different audience than the ST. In these exceptions to translation proper, Reiss states that "functionalism takes precedence over 'normal equivalence' " (Nord, 1997:9).[136]

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[134] Tymoczko (2010b:33) says that Nida is "perhaps the most famous and most influential functionalist worldwide". But it is necessary to distinguish Nida from the functionalist school described in this section because he is more eclectic (especially accentuating an equivalence perspective, prescriptive emphasis, and use of linguistic theories (transformational generative grammar). In his overall approach, he is closer to Nord who is presented later in this section (see section 3.3.5), although he is more equivalence-minded than her and his writings were directly based on the code model of communication, whereas hers were not.

[135] Other terminology in *Skopostheorie* and functionalism is defined within the context of each scholar presented.

[136] For sacred text translating, one has to be careful about prioritizing 'function' over 'normal equivalence'.

3.3.2 Theory of translational action (Holz-Mänttäri)

The theory of "translational action" was developed by Justa Holz-Mänttäri (1984). It looks at translation as an intercultural exchange and is based heavily on action theory[137] and communication theory, viewing translators as professionals who are working with clients. It is a broad model that views the agent (translator) as an expert who creates a "message transmitter" (a text) and serves as a mediator between cultures.

Von Wright (1963) presents a general philosophy of action applicable to many fields, and Holz-Mänttäri has applied this theory to translation. The main idea behind action theory or the theory of action in the domain of translation is that there is an intention by an agent (sender) to do something (process an action) with regard to a text (or an oral message). Since people are involved in receiving the message, there is interpersonal interaction, which is a variety of action.

In Holz-Mänttäri's theory, translation is broadened to acts (such as providing cultural information or advice) and not just the more focused action of translating words. Some of the terminology is quite complex and abstract, but it is clear that important terminology was developed by this theory. This is seen by the fact that the terminology became integrated into later versions of functionalism and *Skopostheorie*.[138] However, it should be noted that translational action theory (Holz-Mänttäri - early 1980s) itself was developed after the initial theories of "theory of action" (1960s), functionalism (Reiss – early 1970s), and *Skopostheorie* (Vermeer – late 1970s). So there is mutual influence among the functionalist approaches.

Translation is a form of mediated intercultural communication (Nord, 1997:18). Translation is a communicative action (which is a basic element of speech act theory – see section 3.2.1 under pragmatics).[139] The initiator is the "person, group or institution that starts off the translation process and determines its course by defining the purpose for which the target text

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[137] Nord (1997:16) describes "action theory" or the "theory of action" as originating in Georg Henrik von Wright's work in 1963. Von Wright (1963:28) defines "action" as "the process of acting, which means 'intentionally (at will) bringing about or preventing a change in the world (in nature)' " (quoted in Nord, 1997:16). Another major writer on the "theory of action" was Donald Davidson (Margolis, 1991:65). Von Wright's model was more accurate and usable according to Margolis. Von Wright and Davidson present philosophies of action which undergird action theory.

[138] For example, initiator, commissioner, client, "translating as intercultural action", and the diminished role of the ST as being a criterion for translators' decisions.

[139] Therefore, this shows overlap between a foundational element of RT (based on speech act theory) and translational action (also based on speech act theory).

is needed … and the commissioner … asks the translator to produce a TT for a particular purpose and addressee" (Nord, 1997:20).

The source text is viewed as having no intrinsic value; it is a "mere tool for the realization of communicative functions … [and the source text] … may undergo radical modification in the interest of the target reader" (Schäffner, 1998a:3). This attitude of devaluing the ST is often present in functionalism and has been highly criticized (e.g., especially by the those who hold to an equivalence view of translation or have high regard for a sacred original text and its subsequent TT version).

3.3.3 *Skopostheorie* (Vermeer)

Skopostheorie, developed by Han Vermeer, is founded and builds upon insights from "communication theory, action theory, text linguistics, and text theory, as well as from movements in literary studies towards reception studies" (Schäffner, 1998b:235). Action theory (or the "theory of action") is more general than Holz-Mänttäri's theory of translational action which was just presented. Certain terms coming from translational action are: commissioner, initiator, and client, as mentioned above. But other terms such as the *Skopos*, *Skopos* rule, and fidelity rule were Vermeer's further developments of translation terminology. Vermeer later more fully developed a general theory of translation based on *Skopostheorie* principles.[140]

Skopos is the purpose envisioned for the translation. The "*Skopos* rule" is where: "Human action (including translation as a subcategory) is determined by its purpose (*Skopos*), and therefore is a function of its purpose" (Schäffner, 1998b:235). The *fidelity rule* "concerns intertextual coherence between translatum[141] (and source text), and stipulates merely that some relationship must remain between the two once the overriding principle of *Skopos* and the rule of (intratextual) coherence have been satisfied" (Schäffner, 1998b:235).[142]

Another term that is introduced in *Skopostheorie* is the concept of "adequacy". It sets a new standard for judging the accuracy and intention of a translation. In traditional translation

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[140] He combines with Reiss as co-author in Reiss and Vermeer (1984). He presents *Skopostheorie* in the first part of the book as a complete theory of translation based on translational action principles. Part 2 is Reiss' more specific presentation of text typology as part of the theory of functionalism.

[141] In *Skopostheorie*, the "translatum" is the "outcome of a translatorial action" (Schäffner, 1998b:235).

[142] Note the vagueness of this criterion. This dissertation will attempt to be more clear and specific concerning 'fidelity' and other terms.

approaches (Perspective 1 – see section 2.4.1) there is an attempt to find equivalence between the ST and the TT, whereas *Skopostheorie* is reactionary to the classic view (Perspective 2 – section 2.4.2) by attempting to find adequacy between the *Skopos* and the TT. If the TT fulfills the purpose described in the *Skopos* it is considered adequate.[143] The general rule in *Skopostheorie* and many branches of functionalism is that any equivalency attempts are subordinate to the *Skopos* (Schäffner, 1998b:236). Holz-Mänttäri (1984) holds to a similar non-equivalence view of translation.

A key issue, as mentioned above, that many in the functionalist school emphasize, is what Vermeer calls the "dethronement" of ST, whereas Luther used the image that the ST is king, and the translator is servant.

> The role of the source text in functionalist approaches is radically different from earlier linguistic or equivalence-based theories. It is adequately captured by Vermeer's idea of a 'dethronement' *(Entthronung)* of the source text. The source text is no longer the first and foremost criterion for the translator's decisions; it is just one of the various sources of information used by the translator (Nord,1997:25).

This has major implications for sacred text translating, so it will be dealt later with in the evaluation section (section 3.3.6).

3.3.4 Functionalism (Reiss)

Chronologically, from the functionalist school perspective, Reiss (1971/2000) is considered to be the first modern scholar to develop the main ideas of functionalism as applied to translation, although Nida (see Nida and Tabor, 1969:24) used functionalist concepts in his theory. (Nida proposed a three-function system: informative, expressive, and imperative.) Reiss' initial emphasis and main contribution, first published in 1968-1969,[144] was a translational text typology based on the organon model of language functions (see Bühler 1934; 1990:30-39). Bühler's three general categories of language function were referential, expressive, and appellative, but Reiss substitutes the term operative for appellative. Reiss uses these three categories to analyze translation problems. Since Reiss' later more fully developed translation theory was combined with Vermeer's *Skopostheorie* in the same book

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[143] Note that Toury (1995:56-57) defines adequacy differently; it is based on fidelity to the norms of the ST (see section 2.4.2.1).
[144] These dates are according to Nord, 1997:37. So whether Nida's system (1969) or Reiss' system (1968-1969) was first is hard to determine. Jakobson (1959) may have been influential to both of them, just as Bühler (1934) had a strong influence on later translation theorists as described in section 3.3.3.

(Reiss and Vermeer, 1984), her perspective has been placed in logical order after Vermeer's in this section.

When one considers the German tradition of the scholarly analysis of translation, Reiss is considered a pioneer. Her specific translation model was based on an equivalence model of translating, so it is not philosophically the same as the non-equivalence view in *Skopostheorie*. Therefore, it is ironic that she fully explains her specific theory in the second half of the Reiss and Vermeer book (1984), where Vermeer emphasizes a non-equivalence approach to translation.

Reiss' theory fits into the more general *Skopostheorie* model under the category of a "communicative translation". She describes a communicative translation as an "integral communicative performance". For Reiss, the aim of a communicative translation in the TL is equivalence with regard to the conceptual content, linguistic form, and communicative function of a SL text (Nord, 1997:9). Although Reiss started off in her writings with a strong view of an "equivalence view of translation" between the ST and the TT, she later embraces the idea of "adequacy", in general, between the *Skopos* and the TT as described in *Skopostheorie* (Vermeer's view) above, yet holding to the possibility of equivalence in communicative translation.

Reiss uses the term "text types" to refer to categories of the *communicative* functions of the text. She talks about another kind of classification of texts called "text genres" (or "text varieties"). "Text genres" are based on *linguistic* characteristics of the ST or translation conventions (Nord, 1997:37). Text type examples would be the "informative, expressive, and operative" kinds of texts, whereas text genre examples would be "reference books, lectures, satires, and advertisements" (Nord, 1997:37).

3.3.5 Functionalism-plus-loyalty (Nord)

Christiane Nord (1991, 1997) has further developed the ideas of the German functionalist school, but some of her contributions have been criticized as a return to equivalence thinking. Her approach is rooted in Vermeer's *Skopostheorie*, Reiss' functionalism, and Holz-Mänttäri's theory of translational action.

A new term "translation brief" was introduced by Nord. The translation brief is the "definition of the communicative purpose for which the translation is needed" (Nord,

1997:137). It normally includes a description of the intended TT functions, choice of medium, intended audience, and the place and time of text reception. However, clearly the concept was already evident in *Skopostheorie* and functionalist writings.

Nord also added to Reiss' text type categories (referential, expressive, and operative) the "phatic function" as a fourth language factor of text typology. The phatic function was based on Jakobson's 1960 model of language functions (Nord, 1997:40). The phatic function is "the use of verbal and nonverbal communication signs to establish, maintain, or end contact between sender and receiver" (Nord, 1997:140). Examples of the phatic function include greetings, introductory devices, and small conversations (conventional use of language).

Nord (1997:46-52) further develops Reiss' ideas and describes two main kinds of translation based on functional concepts: documentary translation and instrumental translation. A *documentary translation* focuses on the ST author communicating a ST to a ST audience using source culture conditions. In other words the ST is more literally preserved as a kind of document for the TT audience to process. An *instrumental translation* communicates more meaningfully between the ST author and the TT audience. The text created uses the ST as a model and acts as an instrument of communication to the target audience.[145]

Nord's approach builds well upon many previous theories, thus providing a comprehensive, fairly balanced model of translation. It is primarily a TT approach that takes into account context and sociocultural factors, though it is flexible enough to be used as a ST-focused approach if that is the definition of the *Skopos*. It follows a coherent, consistent methodology, allowing for a flexible translation approach depending on factors of text genre and text communicative function. It also provides guidelines for achieving a translation purpose.

One of Nord's main contributions to the German school, which also sparks the most debate, is the concept of loyalty or what she calls "function-plus-loyalty".[146] Loyalty is linked to a

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[145] The documentary type is further divided into four categories: a) interlinear, b) literal, c) philological or learned translation, and d) exoticising or foreignizing translation (Nord, 1997:47-50). The instrumental type is further divided into three categories: a) equifunctional, b) heterofunctional, and c) homologous (Nord, 1997:50-52).

[146] In reading over the German school writings (Holz-Mänttäri, Vermeer, Reiss), it seems that most functionalists in this school of thought are against any notion of equivalence in translation theory (Reiss allows for it in communicative texts). Even to talk of considering the existence of the ST author is often considered irrelevant. These thinkers are solely concerned with how the TT audience perceives the message that is communicated (*or if it accomplishes its intended purpose*). But as will be seen, the sacredness of a text is an

relationship between the author (or audience) and the TT translator whereas "fidelity" (a type of equivalence) is linked between the ST and TT. Fidelity and loyalty can work together. One can speak of the author or imagined author as wanting to have his/her intentions clearly communicated. One can also talk about the target audience as having expectations of how the text will be received (e.g., they could expect a literary text to be very literal or very free). Finally, one can talk about the translator's loyalty to the author or imagined author. These concepts are built on relationships or imagined relationships rather than the TT.

The function-plus-loyalty approach is an idealized concept that attempts to address the major problem of radical functionalism, namely departing drastically from the implied intentions of an author. "Loyalty means that the target-text purpose should be compatible with the original author's intentions" (Nord, 1997:125).[147] If the author's intentions are unclear, unknown, or highly different from the TT readers/hearers, Nord (1997:126) recommends a documentary rather than instrumental type of translation. But like Gutt's concept of communicative clues, she (1997:126) states that "a thorough analysis of the intratextual function markers helps the translator to find out about the communicative intentions that may have guided the author". In other words, the translator must follow sound hermeneutical principles in determining the meaning of the text and the discerned intention of the author.

"Loyalty … [is the] responsibility translators have toward their partners in translational interaction. Loyalty commits the translator bilaterally to the source and target sides. … [it] is an interpersonal category" (Nord 1997:125). Such a perspective provides an improved perspective within the functionalist school and presents a more balanced view of translation which is applicable to sacred text translation.

3.3.6 Application of the functionalist approaches for sacred text translating

Sacred text translators would do well to be aware of the *Skopostheorie* and related functionalist approaches and find ways to integrate them into their translation practice. In light of what was presented in this section, I have highlighted the importance of Nord's functionalist-plus-loyalty approach. Realizing that Nord's approach is based on many useful

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important factor that virtually eliminates an extreme accent on a TT-focused text (receiver-oriented theories) in a narrow view of translation.

[147] Although this criterion sounds quite subjective, the ST supplies many communicative clues concerning semantic and functional intention.

insights of *Skopostheorie* and functionalism, I will apply most aspects of her approach to poetic sacred text translating. The following points are selective rather than exhaustive.

A clearly defined Skopos and translation brief are invaluable – There is an initial investment of time and energy to bring together the stakeholders of a project, to think through the issues, and to negotiate acceptable strategies. But if a translation brief is created and well-formulated and there is a clearly defined *Skopos*, then all parties will be better prepared to accept the final product. Chemorion (2009:3) states that it is a necessity "for translators to determine the function *[Skopos]* for which a particular audience needs a translation and the nature of the translation that would be most suitable for that function".

Translators benefit from ST analysis of genres and communicative functions – The top-down approach advocated by Nord (1997:68) which starts with analyzing the ST is a recommended approach.[148] Often translators follow a bottom-up methodology. But if the primary function of a text is not properly considered at the beginning of analysis and there is no clear definition of *Skopos*, these factors can drastically change how a text is translated.[149]

Authorial intention is a foundational perspective for translating sacred texts – This follows from the "loyalty" aspect of Nord's type of functionalism. Although it is subjective to speak of the author's intention and one does not always know who the author is, it conceptually guides the translator to focus on the meaning of the ST.[150]

ST and TT concerns need to be carefully balanced – Nord advocates a balanced view: "Loyalty commits the translator bilaterally to the source and the target sides" (Nord 1997:125). When the re-sculpting model is presented next chapter, it will be seen that such a balanced view guides the translator to stay within translation proper and to avoid distortions such as excessive paraphrase and excessive adaptation.

Among the various functionalist approaches, Nord's model represents a very balanced and helpful perspective – Nord builds on many helpful features of the functionalist perspective (e.g., *Skopos* and a functionalist text-type and text-genre perspective), but avoids the excesses

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[148] Wendland follows this kind of methodology of ST analysis as will be seen in section 3.4.

[149] However translators need to keep in mind the likely possibility of sub-genres and sub-communicative functions.

[150] I argue that the ST of a sacred text always has intrinsic value for a translation (narrow view) and the author's perceived intent is of fundamental importance. This goes against statements from translatorial action theory where the ST has no intrinsic value, and radical modifications are allowed to the ST in the interest of the target audience (Schäffner, 1998a:3).

of an overly reader-oriented response approach. Her approach is compatible with translating sacred texts.

Functionalism can be both target audience focused and equivalence-minded – Nida exemplified this by having elements of both. Reiss followed this early on, and even later, for communicative texts, as mentioned earlier. Nord improves Reiss' theory in a balanced and comprehensive way. However, Nord's concept of loyalty can mean allowing for a non-equivalence translation (e.g., a children's Bible), yet clearly communicating this non-equivalence to the commissioner.[151] The re-sculpting model of *chapter 4* and the LiFE model which follows are based on the equivalence mindset.

3.4 Literary functional equivalence (LiFE)

> "Ernst R. Wendland (Ph.D., African Languages and Literature, University of Wisconsin) is an instructor at Lusaka Lutheran Seminary and a dissertation examiner in Zambian languages at the University of Zambia. A former UBS Translation Consultant, he still serves as Professor Extraordinary in the Centre for Bible Interpretation and Translation in Africa, Department of Ancient Studies, Stellenbosch University, South Africa" (from the back cover of Wendland, 2013b). His LiFE approach that is presented in this section is best summed up in his theoretical book (Wendland, 2004) and in his practical workbook (Wendland, 2011).

Wendland's eclectic LiFE model combines concepts in *Skopostheorie*, functionalism, relevance theory, cognition science, semiotics, orality studies, and literary studies. The range of perspectives to consider in the LiFE model underscores the complexity of translation, particularly poetic literary translation. An attempt will be made to highlight the most important factors for translating poetry and to interact with the LiFE model. In Wendland's (2003:180) approach:

> The assumption is that an in-depth appreciation of the source text's features contributing to its literary quality needs to precede the attempt to produce a literary translation, especially in an approach such as functional equivalence where 'faithfulness' to the source text is viewed as a primary goal. Even if translators are not aiming for a literary translation, some knowledge of the techniques of literary analysis is still necessary in order to carry out an adequate study of the Biblical text to be translated.

A translation that applies LiFE principles must carefully analyze the literary features of the ST, and then strive to accurately render those features into the TT in a functionally equivalent manner. One can apply a LiFE approach in varying degrees:

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[151] Van der Merwe (personal correspondence: 24/11/2014).

Occasionally – an occasional application as literary features of the original text are discovered,

Partially – a partial application in the translation (e.g., the phonology of a literary version: examining rhythmic expression),

Substantially – a more concentrated application for particular texts, pericopes, chapters, or books, and

Fully – a full-fledged application (i.e., rendering the ST using the formal features of a functionally-equivalent TL genre).[152]

The degree of application will depend on the *Skopos* and the translation brief.

A LiFE translation can be simply defined as: "A functionally equivalent translation approach that is particularly sensitive to faithfully rendering the literary/rhetorical features of a ST". A more complex definition and explanation of a LiFE translation as given by Wendland (2011:108), but reworked here, is:

> A LiFE translation is normally composed within the framework of a TL genre that is functionally equivalent to the primary SL discourse being rendered, but which has its own distinctive stylistic features that operate as a formal "package" to convey the principal communicative purpose(s) of the original text, resulting in a final product that has recognized artistic qualities on all strata of linguistic structure in the TL.

3.4.1 A stylistic or rhetorical emphasis

A LiFE translation accentuates the literary dimensions (stylistic or rhetorical) of a text. Wendland (2004:1-6, 80-92; 2011:61-73) addresses the difficult questions of defining "literature", "orature", "literary", and "literary translation". He (2004:42-80) evaluates theories of literary translation and (2004:9-12,37-42) shows that the Bible contains literature of high quality.[153] The key concern for the LiFE translator is how these literary features of the original text can be communicated in an equivalent way in the TL translation.

In terms of broad conceptual categories Wendland (2002b:170) argues that literature (a "literary" analysis) is composed of these two sub-categories:

Stylistic (compositional) [focus on form]
    Macrostructure
    Microstructure
Rhetorical (argumentational) [focus on function: text in relation to context]

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[152] Only a scholarly team approach could do justice to a full-fledged approach because of the amount of ST analysis involved.

[153] This theme of the literariness of the Bible is also underlined in these works: Alter (1981; 1985), Ryken (1992), Ryken and Longman (1993), Giese (1995), Ryken et al. (1998), and Dorsey (1999).

Wendland (2003:179-230) uses more detailed categories by listing nine characteristics that describe a literary approach to analysis and translation. These are chosen to represent prominent features of a literary text where the translator must understand how these features work in the ST, but also how to handle them in the translated text. The features mentioned are also overlapping.

> *General features:* a) Unity, b) Diversity, and c) Rhetoricity – these general features are evident everywhere in the ST. Unity is how a whole text fits together. Diversity accentuates differences that are brought into prominence to tell different parts of the unified story. Rhetoricity involves the type of argumentation or persuasion adopted by the author.

> *Macrostructure:* a) Structure, b) Patterning, and c) Foregrounding – these features function within the larger elements of a paragraph, episode, or text. Included in this broader perspective are genre considerations and the continuum ranging from "prose" to "elevated prose" to "prosaic poetry" to "poetry".

> *Microstructure:* a) Imagery, b) Phonicity, and c) Dramatics – these are elements within the discourse on a more detailed, localized level. The visual and auditory features engage the reader/hearer. Dramatics includes the use ideophones, questions, compactness, and other rhetorical devices.

3.4.2 Oral-aural aspects and performance criticism

The oral-aural dimension of texts is another key feature of the LiFE approach. Modern translators and scholars living within highly literate societies can be blind to the dynamics of more oral cultures, and have tended to omit this oral-aural dimension when it comes to translation, in particular, the translation of poetry.

> Poetry is meant to be heard, not silently read to oneself. … The vocal aspect of orality … is ignored or overlooked in … translation circles … [and] "translation studies" at large… but is too important to continue to remain unmentioned.[154]

There has been an upsurge of interest in using oral methods of communication, especially in missionary strategies.[155] But there has been much less prioritization of orality when dealing with a written translation text, even though there are exceptions to this tendency. For example, even in 46 B.C.E., Cicero, a major figure in translation history (see section 2.3.1), was sensitive to the oral and rhetorical dimension of translation. When he translated the speeches of two Attic orators, he explained his method of translation:

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[154] Wendland (personal correspondence: 7/8/2014).

[155] In Thailand during the 2004 Lausanne Committee of World Evangelization, there was a break out group (for the first time) that discussed discipleship of oral learners. Since that time the IMB (Southern Baptists) and other missions have highly prioritized oral methods in their general mission strategy.

> I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms … in language which conforms to our usage. … I did not hold it necessary to render word for word, but I preserved the general style and force of the language.[156]

Some researchers have focused on the importance of orality,[157] but this topic has more typically been neglected by theologians and translators alike. Yet if one considers that the ancient Roman and Greek cultures were quite different from 21st century cultures (where modern literacy rates are above 50% in 2012 for 202 out of 215 countries),[158] then this might completely change one's perspective on how these early documents were originally composed and used.

> Scholars seem to be in agreement that the first century Mediterranean world was basically comprised of oral cultures. … In societies in which there was an extensive class of peasants (and no middle class), very few people could read or write. For almost everyone, speaking and hearing and observation were the primary media of interaction. Education that involved reading and writing was available almost exclusively to elites, and writing materials were scarce and expensive. In the Roman world, as little as five to eight percent of the people (and perhaps less) were able to read; a much smaller percent were able to write; and even fewer could do either with facility (Rhoads 2005:5).

 "Performance criticism" has been recently developed in the field of Biblical studies and is gaining in popularity.[159] In this perspective, it is believed that there was a widespread use of dramatic presentations of texts (memorized or interpretively adapted) in community gatherings such as early church meetings. It is held that this is typical in oral societies, and was typical in ancient societies. Clearly the oral-aural dimension of text would be in focus in these performances or in any kind of text that was read to a group.

The concept of a circular letter, being read from one church to another is commonly assumed and even referenced in the NT: "And when this letter has been read among you, have it also read in the church of the Laodiceans; and see that you also read the letter from Laodicea" (Col 4:16 ESV). But just how the circular letter was read or performed in a highly aural-sensitive culture is less known. It can be assumed that the more gifted orators were chosen to read or perform the text. But since the word "read" is used in Col 4:16, one can assume that

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[156] Cicero, 46 B.C.E. English translation by H.M. Hubbell (quoted in Munday, 2001:19).

[157] Quasthoff (1995). Oral communication is a diverse, multi-disciplinary field. Scholars who have devoted life-long study to orality include: Kelber (1983), Boomershine (1994), and Loubser (2007). Application to translation has been made through the writings of Scott (1999), Rhoads, (2005), Thomas (2006), Wendland (2007, 2013b), and Maxey (2009a, 2009b).

[158] See *world.bymap* (2008-2014).

[159] See Rhoads (2005), Wendland (2007), and Maxey (2009a, 2009b). Its increasing popularity may be measured by the "sections" referencing it, for example, at SBL annual conventions.

the reading of the text is what was done, and it was most likely read in a highly competent stylized way (e.g., using good diction, expression, and dramatic pause). The writer (such a Paul to the Corinthians) was aware that such a text was going to be read. Therefore he most likely adapted his message stylistically with an oral-aural emphasis in view of the intended audience.[160]

Certainly the oral dimension of the message is an important consideration for the epistles. But others have emphasized the oral dimension for other parts of the NT, particularly the Gospels, and especially the Gospel of Mark.[161] The Psalms also demonstrate a lyrical dimension (see Wendland, 2013a:29-75), and oral recitation or chanting of Scripture pericopes is part of the Jewish worship tradition. Music and probably oral performance (see Wendland, 2013b:19 fn 20) is part of this tradition for the Psalms. In fact, the Scriptures essentially have an oral dynamic (see Wendland, 2013b:11-16).

The LiFE translator needs to be fully aware of the oral-aural dimension of the original text because this was undoubtedly a basic compositional concern for the author. But equally this dimension must be seriously considered for the translator's audience.

3.4.3 Functional equivalence emphasis

LiFE translations by definition also have an emphasis on oratorical functional equivalence. For determining the form and functionally equivalent matches between the ST and the TT, three steps are needed as described below:

Step 1: Analysis of the literary features of the TL and culture
It is important to study the traditional and modern poetry of the TL.[162]

> Collect texts (songs, hymns, dirges, proverbs and riddles) and determine when they are used.
> Talk to poets, songwriters, griots, or people who are sensitive to literary beauty in the TL.
> Analyze the poetry to determine the characteristics of poetry in the TL:
>> Determine genres

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[160] Wendland (2008:7 fn18) cites this passage and states that many in the performance criticism school do not allow much room for a simple reading of the text as this passage (and some early church father texts) seems to indicate.

[161] The Gospel of Mark has been particularly theorized as having been written with a performance in mind; see Shiner (2003), Foley (2006), and Horsley et al. (2006). Some writings about the Gospel of Mark suffer from imbalance by exaggeration or superimposing a model or grid over the text.

[162] The recommendations here apply to translating poetry (e.g., the Psalms). Other major genres (e.g., narrative, epistolary, and exhortative) can be researched in a similar way.

Structures and syntax

List the poetic features that are found (e.g., parallelism, alliteration, assonance, rhythm, chiasm, inclusion, onomatopoeia, figurative language, and the use of rhetorical questions)

Ask questions about the TL:

What are the functions of poetry in the target culture?

Are certain subjects more suitable for poetry?

Are certain kinds of poetry restricted to particular groups of people (e.g. only young people, just women, or old people)?

Are there advantages to using "poetry rather than prose" or "prose rather than poetry"?

Step 2: Analysis of the literary features of the SL and culture

The nine features of literary analysis that were mentioned in section 3.4.1 (under the categories of general, macrostructure, and microstructure) can be followed, or a more detailed ten step literary-rhetorical procedure (see section 3.4.5.1).

Step 3: Applying principles of formal and functional equivalence between the ST and TT

Sometimes the form of the ST matches the form of the TT, or the function of the ST matches the function on the TT. The terms form and function matches and mismatches are used to describe this comparison between the ST and the TT.

Zogbo and Wendland (2000:61-138) describe principles for determining matches and mismatches between the ST and TT, as well as the source culture and the target culture. These principles are covered in Step 10, "Coordinate form-functional matches" of the literary/rhetorical analysis (see section 3.4.5.1).

3.4.4 Major areas of emphasis for a LiFE translation approach

The following summarizes Wendland's (2011:443-444) overview of the LiFE translation methodology by describing the following seven important concerns for a LiFE translation:

Step 1: Begin by examining the larger compositional structure – Look for patterns of textual arrangement (e.g., chiasmus) and for differences in relation to the surrounding cotext (this helps to distinguish discourse units in the ST). Also analyze genre, subgenre, discourse type, and points of emphasis in the text's stylistic features (e.g., use of direct discourse).

Step 2: Examine the function of the text (that is the major and minor communicative goals) – Examine the original situation, the purpose of the composition, "speech act" implications, the specific illocutionary force of expressions, and the principle of relevance for the TT (e.g. the cost-versus-gain principle of RT as applied to the TL and its context).

Step 3: Examine the textual context in related passages – Compare and contrast the elements of the ST to a larger corpus. These connections can be strong or weak – ranging from exact quotes to

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allusions (e.g., a NT text compared with an OT citation or allusion). Compare the LiFE translation to other available translations in the TL.

Step 4: Examine the extratextual context – Analyze the ancient setting as well as the contemporary setting. Evaluate the use of paratextual features (e.g., footnotes, images, and glossary terms). These factors provide important information for more fully understanding the ST, that is, information that cannot be expressed by the translated text itself. Consider the cognitive-emotive setting (e.g., in terms of relevance issues and Biblical literacy considerations).

Step 5: Examine the artistic and rhetorical dimensions of the text – Analyze the text's persuasive power (e.g., appeal and impact), use of literary devices, correspondence of stylistic forms between SL and TL, and formatting issues (e.g., poetic indentation).

Step 6: Pay considerable attention to the oral-aural characteristics of the text – Consider the sound, rhythm, and phonic effects of the ST and how to re-present this in the TL (as discussed in section 3.4.2). Choose also the appropriate format for communication (e.g., audio, drama, and recitation).

Step 7: Be creative – Follow a flexible composition process. Be creative with respect to the TL form, yet constrained with respect to the SL content. Consider factors of acceptability and the implications of using a LiFE approach in relation to a particular audience/receptor group.

3.4.5 Steps for doing a literary/rhetorical analysis

This section summarizes Wendland's perspective on how to do a literary/rhetorical analysis. Like functionalism and Nord's approach, there is a heavy emphasis on the analysis of the ST. It is a top-down approach that looks at larger more global factors first before getting into the details of a text. Wendland (2011:126-149) presents a ten step[163] exegetical methodology of a non-narrative text[164] to prepare the way for creating a LiFE translated text:

Step 1: Study the cotext – examine the wider linguistic setting of the passage.

Step 2: Specify the literary genre – identify the primary genre (also called discourse type or text type) and sub-genres or mixed genres, if applicable.

Step 3: Find the points of major disjunction – determine prominent breaks in the text where one or more significant shifts of content or form takes place.

Step 4: Plot the patterns of formal and conceptual repetition – examine repetitions on the phonological, lexical, syntactic, and textual levels.

Step 5: Discover and evaluate the artistic and rhetorical features – examine the entire text concerning the text's form (artistry) and function (rhetoric) and determine its local or global significance on the text.

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[163] Wendland (2004:229-245) also describes a twelve step literary/rhetorical analysis technique, but it is very similar to the ten step approach presented here.

[164] This would be a narrative text with literary elements (explained in Wendland, 2004:246-252).

Step 6: Do a complete discourse analysis – create a literal charting of clause units or do a syntactic-semantic study (two different types of analysis). The aim is to discover marked grammatical constructions and how the syntactic elements of the text tie together. This is best done with reference to the original SL.

Step 7: Investigate the referential framework – examine the full sociocultural and cognitive setting. This includes studying all symbols, images, key concepts, idioms, and technical terms.

Step 8: Connect the cross-textual correspondences – examine the major intratextual and intertextual references.[165] This includes paraphrases, allusions, and echoes (words that show connections to other texts within a corpus).

Step 9: Determine the functional and emotive dynamics – do a speech-act analysis, a pragmatic profile, and determine the main communicative function(s) of a text.

Step 10: Coordinate form-functional matches – examine the form and function within the SL and TL and determine if they can be kept the same from SL to TL, or changed in terms of maintaining equivalence.

Wendland (2004, 2011) provides many practical guidelines for how one translates the fully analyzed text into the TL and how to evaluate it (for practical example of LiFE versions, see Wendland (2004, 2008, 2011, and 2013a).

3.4.6 Evaluation of the LiFE translation approach

The LiFE translation approach offers a specialized perspective for accomplishing the poetic translation task, and is foundational for the "re-sculpted" approach presented in *chapter 4*. Below I will evaluate the LiFE approach and its place among translation approaches. I will analyze it in terms of problems and possible solutions:

Complex and intimidating – At first LiFE theory seems overwhelming, complex, and intimidating. The size of the reference books,[166] though well-written, can scare away the busy translator. The demands of detailed ST analysis raise the bar on the levels of competence that are necessary for a translation team. The necessary TL research and knowledge for the target culture are also formidable.[167]

The careful reflection that is necessary for finding functional literary equivalents is also intimidating. It is so much easier to find 'word-for-word equivalents'. But the high standards and challenges and slow production path can produce powerful results, as is seen in many of Wendland's examples.

> *Response:* The complexity is acknowledged by Wendland, so the best solution to this problem is accepting the fact of its complexity, working through a committee of experts for a large

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[165] DeClaissé-Walford (2014) underscores the importance of this step for the Psalter.

[166] For example, Wendland, 2004 is 509 pages, and Wendland, 2011 is 462 pages.

[167] But Wendland (personal correspondence: 4/4/2013) has discovered that even with a simplified presentation of LiFE principles, translators become supportive of the approach and eager to apply it in their translation work.

translation, or applying the methodology in a more limited way (e.g., selecting one book or portion of a book). The concepts of nuclear fission, fuzzy logic, philosophical theories, and relevance theory are complex, as can be the application of a translation approach for great literature.[168]

Perhaps a more simplified, boil-it-down type of book like Bible translation basics for RT (Hill et al., 2011) would help because RT is now in the process of addressing the accusation of "being too complex and too abstract to grasp".[169]

Unknown or unused in larger circles – The approach remains unreferenced in general works of translation. Pym's (2011) recent book on translation theory makes no mention of it.

Response: I suspect that it is the problem of a "theory within a theory", "approach within an approach" or a "methodology within a methodology". Many already reject or are critical of "equivalence theories", especially Nida's notion of DE or FE – but at least Pym's book broadens the notion of equivalence and brings in counter-arguments to those who reject equivalence theories. I have seen more acceptance in Bible translation circles (e.g., interest in Wendland's ideas when I have taught them, and through conversations with fellow translators).

More acceptance would come if there was a translation created that was strictly following these procedures[170] – and that was widely accepted by the public. Such a translation, even if it was just some selected Psalms could be done by a gifted individual or by a balanced team of exegetes, poets, and translation specialists.[171] This acceptance was seen in the popularity of the LB (paraphrastic approach), GNB (DE and common language approach), NIV (mediating approach), and the MSG (paraphrastic, adaptive, and contemporizing approach) to name a few versions of the Bible.

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[168] I recently conducted a training session where I introduced the ideas of LiFE translation to translation teams in West Africa, some of them were very experienced translators. The major critique was that it was too complex and abstract for the level of the participants. This has challenged me to see that a longer session of training will be necessary next time with more simplified teaching, and it must be filled with examples and step-by-step guidance. The appendix "Organizing a Biblical poetry workshop" (Wendland, 2002a) is a good starting point for a Psalms translator-training workshop.

[169] Word for the Word has developed a more basic text, *Literary translation*, for their training programs. Wendland (personal correspondence: 4/4/2003) has reviewed the text and finds it quite helpful, but he feels that a 'one-book' simplified application of the methodology still needs to be developed.

[170] Wendland (personal correspondence: 4/4/2013) states: "Brenda Boerger's (2009) *POET Psalms* is the best published example that I know of a version following LiFE principles … [plus] Tim Wilt's (2012) recently published LiFE version of the Psalms".

[171] Such a Bible was done in French: *La Bible Nouvelle traduction* (2001). (This is also known as the *Bayard Bible*). This whole Bible is an attempt to be a "literary translation" and it took only six years to complete. It is the work of 27 theological/exegetical French specialists and 20 French literary specialists working from the original languages. One literary specialist and one poet were assigned together to cover a selected portion of the Bible. The exegetical specialist supplied to the literary expert a literal text with extensive notes so that the meaning of the text could be grasped. The literary expert then produced a poetic first draft. Afterwards the two worked together to produce a text that they could agree upon. Unfortunately there is a liberal, secular bias, but some interesting renderings also. Amazingly 100,000 copies were sold in the first month off the press (just after 9/11). This could reflect a hunger for a literary version, or those seeking comfort in perilous times, or some combination of the two.

Possible skewing and distortion – Translation approaches using orality or performance criticism principles can be overemphasized and result in a skewing or distortion of the text. Extreme restructuring or rewording of the text will lose certain emphases of the original text. Traditionalists will accuse LiFE translations of being overly free with the text or distorting it.

> *Response:* Clear titles (see appendix C.1), explanations of the translation philosophy in the introduction, or use of explanatory footnotes (see appendix C.4) can help the authors of the LiFE translation to clarify their communicative goals. Orality and performance criticism can be well used as an eye-opening perspective to the cultures of ancient times. For oral-based cultures, it may be a powerful communicative translation, if well done. If this perspective is applied with balance, it will produce good results. Wendland also explains well the inherent interpretive choices that are made through restructuring or rewording a text. But it may well be impossible to convince traditionalists or naysayers.

Possible misuse of Skopos to justify anything – This danger is inherent in the *Skopos* approach in general. An adequate translation is not necessarily a faithful or loyal translation. This was discussed under the evaluation of *Skopos* and functionalist approaches (see section 3.3.6).

> *Response:* For poetic sacred text translating, it is particularly important to be sensitive to the mindset implied by a sacred text. A parallel literal text could be one valid way to bring acceptance of a LiFE translation in a heavily sacred text-oriented context. Another would be to use a large number of explanatory footnotes. This critique is aimed at trying to clearly distinguish translation proper (narrow view) from other forms such as paraphrase or adaptation.

3.5 Conclusion

I have presented three key translation approaches that create a poetic translation model. I argue that RT presents a useful theoretical approach to translation because it takes into account a pragmatic perspective and is built on a better communication model than other models presented in the past, but I argue also that a cognitive frames model is an equally valid communication model. I argue for adopting Nord's functionalist-plus-loyalty perspective within the functionalist school because loyalty takes into account an idealized notion of respecting the author and the TT, and the *Skopos* and translation brief are invaluable tools for translation teams. The *Skopos* and translation brief especially help to narrow down who is the audience and to clearly define the approach that the translation project will follow.

I argue for adopting Wendland's LiFE model as the best framework for poetic translating because it integrates the RT and functionalist models and proposes a literary/rhetorical perspective of both the ST and the TT. I want to more specifically apply the LiFE model to sacred text translating in *chapter 4* by accentuating the importance of sacred text factors and by proposing a narrow view of translating. These are designed to focus and limit the intended poetic translation product.

Chapter 4

THE RE-SCULPTING MODEL OF POETIC TRANSLATING

4.1 Introduction

In this chapter the re-sculpting model of poetic translation is presented. The model is built upon the translation literature review described in *chapter 2*, but it is more directly based on several key theories and approaches described in *chapter 3* (RT, *Skopostheorie* and functionalism, and LiFE). In *chapter 1* the LiFE model was hypothesized to be the best overall approach for poetically translating poetic text.

The concept of a sacred text is presented first because of its foundational importance to the re-sculpting model. Next, five important terms that are part of the re-sculpting model are defined and described: translation and translation proper, paraphrase, adaptation, broad vs. narrow views of translation, and equivalence. It is imperative to have clear terminology because definitions vary so widely in the field of translation studies.

The re-sculpting model is then described. It is a specific application of the LiFE model. After this, several guidelines are proposed for poetic translating: project definition guidelines, acceptability guidelines, and re-sculpting guidelines. These guidelines both focus and limit the envisioned poetic translation product. At the end of the chapter, there is a response to the anticipated research difficulties mentioned in section 1.8.

4.2 Sacred text considerations

If one considers the world's major religions, one notes that sacred texts play a key role in guiding adherents in understanding their gods and in worship. Often these religions have ancient poetic texts which come from different cultures and are expressed in diverse languages. What is considered "poetic" can vary widely from one culture to another. Translating such texts provides a supreme challenge for a translator. This vast and complex subject can only be briefly treated through examining how others have translated sacred texts, and by drawing out implications for the re-sculpting model and providing help to other sacred text translators.

I will start this analysis by giving definitions of major terms. Then I will further clarify the nature of sacred texts and how to approach translating them, particularly looking at how various religions have translated them. In the last part of this section, several conclusions and implications applicable for sacred text translators are drawn from this research.

4.2.1 Definition of sacred text

A narrow definition of "sacred text" or Scripture[172] is: "a venerated written text that is used for the worship of a deity".[173] A broader definition is a text "deserving veneration because it is connected with God or a god or dedicated to a religious purpose".[174] From this one can speak of two general meanings of a sacred text: a) "a text used for a religious purpose"[175] to direct one's faith and life-style, or b) "a highly esteemed text that is used in the context of worship of a divinity". These texts may or may not have existed in oral form before they were written down.

Some prefer using a similar term "holy text". "Sacred" and "holy" are close in meaning[176] and sometimes used synonymously in English (e.g., "The Bible is a holy book" vs. "The Bible is a sacred book"), but a general distinction of usage can be maintained: "Sacredness points to human activity oriented toward God; holiness to God's activity oriented toward people. … The sacred is found wherever religion is found; the holy wherever God is present" (Minear, 1990:6).

Others speak of "authoritative texts". Authoritative texts are a broader category than sacred texts; a sacred text is a specific kind of authoritative text. Authoritative texts refer to all kinds of legal, official, or religious texts. Some early translators thought, "The more authoritative a text was considered, e.g., the Bible, the more 'literal' the translation should be. This has led in the past to self-doubt. …" (Ventola and Kaltenbach, 2004:154). These "more literal, more

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[172] For the purposes of this dissertation I will treat "Scripture(s)" and "sacred text(s) as synonymous, although one could make a fine distinction between the terms.

[173] Adapted from *Onpedia* (n.d.).

[174] Adapted slightly from *Oxford Dictionaries* (2012). This definition implies giving direction to one's faith and life-style – so that idea is incorporated into the definition.

[175] Some authors have spoken of being able to create your own personal sacred texts. Whatever speaks to you or moves you spiritually can be written down and preserved as your own sacred text. You can be guided step-by-step on how to create your own sacred text (see Parrish, 1999:27-74).

[176] Holiness is an attribute of God, it be "set apart" from the ordinary or the human. To be "holy" means essentially "set apart for divine use". This general meaning is used in Hebrew (קדשׁ) and Greek (ἅγιός).

accurate" arguments continue today in the ELT debate (see section 2.4.1.3) and with advocates of highly literal texts like the NASB.

4.2.2 Describing and translating sacred texts

Peter Newmark (1988:15, Figure 4) classifies authoritative texts along with literary texts under the category of the "expressive" function of language based on the influence of the Prague school, more specifically Bühler's (1934) system, which was also later adopted by Reiss (1971/2000) and Nord (1997). Newmark (1991:135) argues that "The translation of an authoritative text has to be 'closer' than that of the average technical, commercial or scientific text". By "closer" he is referring to accounting for as much as possible in the ST, or in other words, being meticulously careful with every formal aspect of the ST. This can be expressed as a "word-for-word" or "literal translation", but is not limited to these types of translation approaches. It is a text oriented toward the SL forms and "remaining within the original culture" (Newmark, 1988:39).[177]

Newmark makes general distinctions between two types of translation: semantic translation (similar to Nida's FC translation) and communicative translation (similar to meaning-based translation or FE translating). He emphasizes that different text types require different translation approaches, in principle following the functionalist school (see section 3.3). Newmark (1991:109) classifies authoritative texts in a special category where the "status or importance is such that 'the manner is as important as the matter', requiring the translator 'to empathise with the writer'."[178] Therefore texts with less authority can be handled with a freer approach to translation.

Although Newmark holds to this general distinction, he seems to contradict it by saying: "Bible translation should be both semantic and communicative" (Newmark, 1988:45).[179] His allowance for communicative translation here seems to be influenced by Nida's work, though

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[177] Newmark (1991:166) equates a "close" translation to a "semantic" translation. Newmark's concept of a "close" or "semantic" translation is very close to what Gutt calls a "direct" translation (and consequently an ELT). The only difference is that Gutt stresses naturalness in the direct translation, whereas Newmark (1988:39) allows for more of a literal, even awkward translation. The ELT approach may be between Newmark's concept and a direct translation.

[178] Although Newmark's ambiguous guidelines are difficult to put into practice, the main point here is to treat authoritative texts in a different, more careful way than a normal text.

[179] This assumes that one considers all of the Bible as a sacred text.

Newmark's focus for Bible translation or authoritative texts in general is toward semantic translation, at times, even literal translation.[180]

With respect to DTS, or more specifically Even-Zohar's poly-systems theory, "Scriptures are usually identified as central to their literary poly-system" (Long, 2005:5). Linguistic communities define what is sacred, and these can become standardized, recognized important texts in their milieu. Some classic non-religious texts can become "sacred" or "authorized" texts in their context such as the Persian poem *Rubáiyát of Omar Khayyám* (see *Masterpieces of the Non-Western book,* 2014) or the nationally treasured Russian poem *Eugene Onegin: A Novel in Verse* (see Pushkin, 1964).[181]

It is very difficult to translate holy or sacred texts, not only because of the multiplicity of interpretations, traditional pressures, and deeply-rooted emotional or religious fervor, but even at a fundamental semantic and cultural level:

> Any cultural contact, 'interference' or exchange requires translation, particularly in the area of what each culture holds as sacred or holy. But the holy resists translation, since the space it needs in the target language is often already occupied; available vocabulary is already culturally loaded with indigenous referents (Long, 2005:1).

If one adds the element of divine revelation which is often associated with sacred texts, even to the level of inerrancy, it may be best to follow the general direction of Newmark (and Long's query which is quoted below) by considering authoritative texts to be a special genre.

This would pertain even more specifically to sacred texts related to a specific set of religious beliefs.

> Given their unique combination of qualities, do we need to assign holy texts to a separate genre of their own? If the status of holiness is removed, all the familiar elements of literary texts remain exposed; narrative, history, poetry, proverb, dialogue, information. The overlay of divine authority makes translation more daring and the overlay of exegesis makes it more difficult (Long, 2005:8).

As described in section 3.3.5, Nord distinguishes two basic kinds of translations from a functional perspective: documentary and instrumental. She (1997:49) states that a documentary translation is the most typical translation type that is chosen for translating an ancient (sacred) text. More specifically, she recommends the philological documentary

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[180] For an informative critique of Newmark, see Vaggio (1992:1). He states that Newmark is a better thinker and translator than theoretician. He feels that Newmark has made a significant contribution to the discipline of translation, but that his theory is wrong, and "didactically dangerous".

[181] The Rubáiyát is listed as a sacred text at *Sacred Texts* (2010b).

translation. A philological (or learned) translation "reproduces the text rather literally but adds the necessary explanations about the source culture or some peculiarities of the source language in footnotes or glossaries" (Nord, 1997:49).

4.2.3 How other religions translate sacred texts

During my studies of how non-Biblical sacred texts were translated into English, I researched examples of ancient translations done in Arabic, Cherokee, Chinese, Egyptian, Hebrew, Inca, Jainism, Japanese, Persian, Punjabi, Russian, Sanskrit, Sumerian, and Zoroastrianism. I was searching for translation methodologies. I noticed a broad spectrum of translation approaches ranging from highly literal to very free choices, and even some non-translation philosophies. My analysis led to an attempt to group these various kinds of translation approaches into various categories and to determine if the attempted sacred text translation was more toward the ST (foreignizing) or the TT (domesticating).

In the end I distinguished five categories that represent five basic approaches for handling authoritative or sacred texts. These categories show how non-Biblical sacred texts have been translated from a variety of perspectives. These perspectives can then be compared to the re-sculpting model (presented in section 4.4) and to other translation models that have been examined in *chapters 2* and *3*.

Therefore, the movement in this section is: a) from "strong resistance to translation" to "the necessity to translate", b) from "more ST-focused" to "more TT-focused", or c) from "a more literal approach" to "a freer approach" in translating. Representative examples for each approach are given.

4.2.3.1 Extreme resistance to translation: Oral tradition (ST-focused)
In this extremely ST-focused approach, emphasis is placed on oral tradition in the original language. There is extreme resistance to needing an oral or written translation. Stories, teachings, or any kind of instruction are passed on from generation to generation orally, and only the elite initiated ones know the meaning of the language. Words are not translated or written down for a long time, even for generations. In such contexts, who would dare to translate what is held to be so sacred? The spoken word itself (oral format) is revered, perhaps because of its sound qualities (e.g., through recitation, through incantation, or perhaps even through song) or the comfortable familiarity of repetition.

An example of this is Zoroastrianism, where the sacred texts were passed on orally for generations (for at least 1000 years) (Sawyer, 1999:76). Avesta, the main book of the teachings of Zoroastrianism, was not translated for a very long time probably "out of a sense of awe and mystery… [for] the actual words of the original author or founder". According to Sawyer (1999:76), such an approach was highly subversive because it kept the general population uninformed as to the meaning of the sacred words.[182]

For someone today who was facing this extreme perspective of "only oral tradition", translation would need to be emphasized as important, initially underscoring the importance of oral translation of the meaning of the ST. For Zoroastrianism, for example, at some point between the fourth and sixth centuries C.E., a written form of the sacred text was made. It was deemed important to provide a record of these special texts for future generations. Eventually translations into other languages were made to explain the teachings of Zoroastrianism which can be summed up as a call to moral excellence where good thoughts lead to good words which lead to good deeds.[183]

4.2.3.2 Resistance to translation: Sacred language and/or script (ST-focused)

In this heavily ST-focused approach, the language or script of the ST is considered sacred, or both. The devotees of this religion feel that the original text was revealed in a special way often dictated or at least verbally inspired. Translation into other languages is resisted because only the original language in which the revelation was made is considered sacred. For the dissemination of the religion, sometimes translations are deemed necessary, but other purists feel that no translation should be undertaken. Similarly, some view that only the script of the ST, in whatever form it was originally recorded, is considered sacred.

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[182] Sawyer (1999:76) goes on to explain how ancient Persia was controlled by the priests or magi within Zoroastrianism because the words were incomprehensible to the masses. Zoroastrianism was the official religion of Persia (modern day Iran) for more than a thousand years (from 600 B.C.E. to 650 C.E.) (BBC, 2011). Sawyer goes on to compare such elitist control to what happened with Latin in Catholicism in the Middle Ages – the masses could not understand the Bible.

[183] Zoroastrianism continues to exist today with only about 200,000 followers worldwide. Zoroastrianism was mostly destroyed by Muslims in the 7th century. A more educated population where the holy texts were disseminated in print could have preserved a greater influence for the religion. This is similar to the wiping out of Christianity in North Africa by Muslims where there was a highly illiterate population and a lack of translations in the local languages.

An example of this is Islam where the holy Qur'an is viewed as sacred, and the Arabic language and script are regarded as sacred.[184] Translation is allowed as a "necessary evil" for the dissemination of the holy faith, but even the title chosen for such a work focuses on its non-translatability, using words like "meaning", "message" or "interpretation" rather than "translation".[185]

A typical view among Islamic scholars is that the Qur'an is untranslatable:

> … the Qur'an is untranslatable since it is a linguistic miracle with transcendental meanings that cannot be captured fully by human faculty. … For Muslim scholars, the Latin Qur'an *(equals Roman text translation)* can never be a replacement of the Qur'an because translation, for them, is 'as a traducement, a betrayal, and inferior copy of a prioritized original' (Abdul-Raof, 2005:162) *(my addition)*.[186]

Similarly Judaism has a revered perspective towards the Hebrew language and script. Rabbis must learn the original language, and those serious in the faith will learn to read and write in Hebrew. But there is a much more tolerant view towards translation throughout history since major translations of the Hebrew Scriptures were made available in Aramaic (Targums – text and commentary), Greek (LXX, but also versions of the Three: Aquila, Theodotion, and Symmachus), Syriac (Peshitta), Arabic, Coptic, and Persian, and in more recent years German, French, Italian, Spanish, and Dutch.[187]

For someone facing this context of a sacred script or language (or both), utmost respect must be paid to the source language or the sacred script (or both). For example, in Islamized contexts, it has been appreciated and popular to produce some published texts (e.g., from simple health guides to religious publications) in sacred Arabic-modified script as well as in a romanized script.[188] Respect must also be paid to certain well-developed religious vocabulary

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[184] As is well known in modern times, any attack on the Qur'an or its holy prophet Mohammed can incite violent demonstrations around the world and death threats to the instigators of the offense.

[185] For example, Pickthal's (1930) famous English translation of the Qur'an: *The Meaning of the Glorious Quran*, Arberry's (1964): *The Koran Interpreted*, and Asad's (1980): *The Message of the Quran*. But a few have dared to use "translation" in the title: Ali's (1984) *Al-Qur'an: A Contemporary Translation* and Nikayin's (2000) recent poetic attempt entitled: *The Quran, the First Poetic Translation*.

[186] Long (2005:14) in summarizing Abdul-Raof's article in the Introduction states that: "cultural context impedes the transfer of metaphor, not only on a surface level where lexical equivalence is non-existent, but also at an exegetical level where religious concepts are explained by means of cultural referents".

[187] This is a brief list to show some examples. Modern English examples of major translations include: the Tanakh (1917), Rosenberg (1992), Tanakh (1999). These English translations along with the major language versions mentioned above have often been done by committees rather than individually.

[188] The translation project in Niger in which I am involved is already doing this and is finding a very positive response to the Arabic-adapted script. Some consider the script holier (or at least more familiar) than the Roman text.

such as religious terms found in the Qur'an or sensitized translations of key terms. Whether to adapt or not adapt these terms is a complex topic in and of itself.[189]

4.2.3.3 Translating with word-for-word fidelity (Highly ST-focused, little or no TT-focus)

In this approach there is a high respect for the ST resulting in a desire to communicate in a careful, almost word-for-word fashion. It is often a method chosen by scholars who love the sound and feel of the original language. They are also comfortable with the ST's structures and forms and prefer to impose some of these foreign structures onto the TL. For them it achieves a feeling of closeness and faithfulness to the original text, whereas a naïve reader may misunderstand the text or not appreciate the stiltedness of its style. This approach can use an interlinear, footnotes, illustrations, introductions, and a fairly literal rendering. Such a method is highly desirable for experts in their field or those who are learning the language. The Loeb classics followed this approach.[190]

The *Egyptian Book of the Dead* is an ancient sacred text. It was not an Egyptian Bible, but it was part of a larger body of religious literature.[191] Budge's (1895:248) translation of the Papyrus of Ani in *The Egyptian Book of the Dead*, provides a transliteration, an interlinear translation, literal translation, footnotes, illustrations (plates), and a numbered text (following the lines of the papyrus). Although part of the content includes hymns, it is a very wooden-sounding reading. For example,

> The House of the Prince keepeth festival, and the sound of those who rejoice is in the mighty dwelling … (Budge, 1895:248).
>
> Worshipped be thou whom the goddess Maat embraceth at morn and at eve (Budge, 1895:251).

A second example is a Sumerian hymn.[192] The following is an excerpt from the hymn "Inanna's Descent to the Nether World". The translator, Kramer (1961:87-88), makes a

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[189] See Glassman (1982), Parshall (1983), and Ross (1996).

[190] The Loeb classic series which began in 1911 was funded by James Loeb, an American banker and philanthropist. It provided reasonably priced English translations of the great Greek and Latin classics.

[191] "[It] is chiefly concerned with the afterlife. … its purpose … [was] to assist its owner in the next world. … It is a collection of texts from which the individual was able to choose for his or her particular scroll, based often on a combination of what could be afforded and the current religious view of the period. … [although it] focuses on the afterlife, some of its chapters are said to be equally efficacious in this world" (Wasserman, 2008:1).

[192] "The Sumerians were a non-Semitic, non-Indo-European people who flourished in southern Babylonia from the beginning of the fourth to the end of the third millennium B.C.E. (see *Sacred Texts*, 2010c). During this long stretch of time the Sumerians, whose racial and linguistic affiliations are still unclassifiable, represented the

reckless claim that: "[It] is a literal translation of the composition; … [and] it provides an excellent illustration of the mood and temper, the swing and rhythm of Sumerian poetry".

> The seven divine decrees she has fastened at the side,
> She has sought out the divine decrees, has placed them at her hand,
> All the decrees she has set up at (her) waiting foot (Kramer, 1961:88).
>
> Upon the corpse hung from a stake direct the fear of the rays of fire,
> Sixty times the food of life, sixty times the water of life, sprinkle upon it,
> Verily Inanna will arise (Kramer, 1961:88,94).

He feels that the literal translation will show the poetic beauty of the ST. This may be true, if one understands and feels the poetry of the ST (like a scholar who knows the language would). However the untrained reader (or listener) may well be disenchanted with awkward structures, obscure meanings, and an overall heaviness in the rendering. This "faithful" style may go completely against the poetic qualities of the TL. The reader or hearer will judge the poetic beauty of the text in terms of the TL poetic structures, not the SL structures.

This translation approach of word-for-word fidelity is a completely legitimate approach. It has merit for the scholar and for the reader (hearer) who want to feel something of the structure, repetition, and imagery of the SL, but will probably be lacking in poetic appreciation for the reader/hearer in the target culture. Some of the literal poetic devices may have an equivalent value in the TL. But most TL readers or hearers may long for a more FE approach that would bring out more of the poetic qualities that the original audience may have felt.

4.2.3.4 Translating for poetic beauty (Highly TT-focused, little or no ST-focus)

This approach has been a common one in the world of literary translation, particularly those who translate into English (e.g., Ezra Pound as noted in section 2.3.3), but also prevalent for those translating into other languages. Literary translators have attempted to capture the beauty that is found in the extraordinary poetry of languages from around the world, creating TT renderings with rhythm, rhyme, meter, metaphors, and other rhetorical devices. But sometimes the degree of semantic equivalence (faithfulness) with the ST content is questionable.

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dominant cultural group of the entire Near East. … The Sumerians produced a vast and highly developed literature" (Kramer, 1961: vii).

Fitzgerald's Rubáiyát is regarded by some scholars as one of the greatest poems in the English language.[193] Some consider it a literary masterpiece: the carefully chosen words produce a melodious sound and he skillfully uses such features as internal rhyme, alliteration, word echoing, symmetry and extreme contrast for literary effect.[194] Metaphorically, Fitzgerald describes his re-creative approach as: "better a live sparrow than a stuffed eagle". Here are the first two quatrains (stanza) from the first edition (1859) of the poem: [195]

> Awake! for Morning in the Bowl of Night
> Has flung the Stone that puts the Stars to Flight:
> And Lo! the Hunter of the East has caught
> The Sultan's Turret in a Noose of Light.
>
> Dreaming when Dawn's Left Hand was in the Sky
> I heard a Voice within the Tavern cry,
> "Awake, my Little ones, and fill the Cup
> Before Life's Liquor in its Cup be dry".

One analyst, Shilan Shafiei (2012:137) accuses Fitzgerald of: "A colonistic attitude, ideological manipulation, and distorting Khayyám's true image" (see section 2.4.3). The Sufi poet and classical Persian scholar, Robert Graves describes Fitzgerald as an "amateur Orientalist who constructed a mid-Victorian poem of his own from an ill-understood classic Persian text" (Graves and Ali-Shah, 1967:2).

Omar Khayyám, a Sufi Muslim, is caricatured in Fitzgerald's poem as having a care-free, "live today for tomorrow we die" attitude, leaving the impression that he is a drunkard and even a blasphemer from the Qur'an's perspective. This seeming misperception of Khayyám could be because of the strong differences in culture and ideology between Persia and the West.

For example, two important thematic words used in Khayyám's poem are "wine" and "tavern" (tavern was already seen above in the second stanza of the poem). One analyst claims that wine for Khayyám, as for other Persian poets, is a metaphor for the love of God; and the word for "tavern" is used in Persian poetry to refer to "the inside of a perfect mystic" (Shafiei, 2012:131).

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[193] Edward Fitzgerald (1809-63), is best known for his version of *The Rubáiyát of Omar Khayyam* (1858).
[194] "After an unpromising start with the public and the critics, *The Rubáiyát of Omar Khayyam*, in its several versions, went on to become one of the best-known poems of the English-speaking world and one of the all-time bestsellers of English literature. It has appeared in hundreds of editions and has been translated into a host of different languages."
[195] See *Sacred Texts* (2010b) *The Rubáiyát*.

Could it be that Fitzgerald never understood certain fundamental concepts of Khayyám's poem from the lens of a completely different time, culture, and worldview? If so, Fitzgerald has misread the poem from his own cultural lens. Rasaeipoor (2011:259) confirms this perspective when he says:

> In the end, … let us to look at FitzGerald's great work from a Persian speaker's point of view. Khayyam is one of the great Persian poets whose work attracted much attention in foreign languages … As an Iranian and Persian speaker and from the viewpoint of translation … principles, I believe, FitzGerald destroyed the original quatrains. In English society some called his translation FitzGerald's Rubaiyat; they believe he himself has composed it. He does not transfer the content fully, and his readers do not have the same feeling as the Persians have. … [Therefore,] I cannot call him a translator but an original composer, because he destroyed the original content; he was not faithful to Khayyam; … he could not transfer the sense the first readers [felt] correctly; he ignored the original culture completely; and in short, because he did not do [his task] as a translator well.

It would have been helpful and more accurate for Fitzgerald to have called his work "A Cultural Adaptation and Paraphrase of Omar Khayyám's *Rubáiyát*" or "Omar Khayyám's *Rubáiyát: An Interpretive Rendering*". Instead, his work has been called a "translation" and he has been called a translator. So I agree completely with Rasaeipoor, and advocate a position of clarity in naming (labeling) carefully any work based on a text in another language (see section 4.3 and appendix C.1).

A second example is the translation of the *Bhagavad Gita*.[196] This epic poem is considered poetic by Sanskrit[197] specialists because of its meter, extensive rhyme, conciseness, images, similes, metaphors, and many other features. In a highly literary context like that of the classical Old Indic languages, a translator should try to communicate at least some of the rhetorical and literary features in the TT translation. In fact, many Sanskrit translators do create versions with TL meter, rhyme, conciseness, and other TL literary/rhetorical features.

I will look briefly at three versions of chapter 2, verse 20. The first is a more literal, scholarly version from S. Radhakrishnan (1993) to serve as a base of comparison with other versions:

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[196] "The *Bhagavad Gita*, usually considered part of the 6th book of *The Mahabharata* (dating from about 400 or 300 B.C.E.), is a central text of Hinduism, a philosophical dialogue between the god Krishna and the warrior Arjuna" (*Sacred Texts*, 2010a).
[197] "The classical Old Indic literary language, as cultivated from the 4th cent. B.C.E. onward and still used in the ritual of the Northern Buddhist Church: because of the antiquity of its written expression and the detailed descriptive analysis in the Sutras of the Hindu grammarian Pānini (end of 4th cent. B.C.E.), Sanskrit has been very important in the origin and development of comparative Indo-European linguistics" (*Webster's New World Dictionary of American English,* 1988:1189).

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> He is never born, nor does he die at any time, nor having (once) come to be will he again cease to be. He is unborn, eternal, permanent and primeval. He is not slain when the body is slain.

The second version is from Sir Edwin Arnold (1934); it is considered a classic because literary scholars of his generation appreciated his highly rhythmic and rhymed version:

> Never the spirit was born; the spirit shall cease to be never;
> Never was time it was not; End and Beginning are dreams!
> Birthless and deathless and changeless remaineth the spirit for ever;
> Death hath not touched it at all, dead though the house of it seems!

The third version is a more recent version from Stephen Mitchell (2000) who is well-known for his English poetic translation of the Tao Te Ching:[198]

> It never was born; coming
> to be, it will never not be.
> Birthless, primordial, it does not
> die when the body dies.

Each version has positive and negative features. The first version (modified-literal) by Radhakrishnan brings out a sense of the original's complex philosophical nature, but the style seems stilted or heavy in many places. The second version (unduly free) by Arnold attempts to be rhyming and metrical in certain lines. In doing so he becomes paraphrastic (e.g., adding the idea of "dreams"). His poem has the feel of an older English style of poetry, like King James English. The third version (idiomatic) is a more condensed, non-rhyming, free verse rendering that produces many poetic effects.[199]

This translation approach of translating for poetic beauty (in the second and third versions above) is aimed to please the TT reader. For example, in reading reviews of Mitchell's (2000) work, although he often takes great liberties with texts and infuses them with his own Taoist preferences, most reviewers are very positive towards his final product and its poetic quality. Even though he takes liberties elsewhere in the work, Mitchell's version of chapter 2, verse 20 appears to be accurate and idiomatic, and is an example of the next category.

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[198] Stephen Mitchell was educated at Amherst, the Sorbonne, and Yale, and has won awards for his work on children's poetry. He soon became "de-educated", practicing Zen intensively, and more recently Taoism. Some of his well-known works are his translations of the *I Ching*, *Bhagavad Gita*, Job, and *The Gilgamesh*. He likes to translate sacred texts into English in a very dynamic way (often influenced by his Taoist preference). He has been criticized for translating too freely (e.g., completely omitting Elihu's speech in Job 32-37) but his above translation seems accurate, acceptable, and poetic.

[199] There have been many poetic attempts to translate the *Bhagavad Gita* over the years, just as there have been many poetic attempts to translate the Psalms.

4.2.3.5 A re-sculpting approach (Balance between ST and TT)

This approach leans toward prioritizing the form of the TT, but is highly concerned with remaining faithful to the semantic meaning of the original text and loyal to the original author (see Nord's discussion in section 3.3.5). It is very challenging for the poetic translator to maintain a balance between the ST world and TT world. The poetic creative demand pushes toward the TT, but the scholarly concern for fidelity to the sacred text pushes toward the ST.

Re-sculpting is a careful approach to translation that will be developed more fully later in this chapter and demonstrated in *chapter 5* by re-sculpted poems that are created. Vaggio and Honig are two scholars who typify this kind of "re-sculpting" perspective as I envision it. Vaggio (1992:20) [200] states:

> …the translator's purpose is to do justice to ... the [original] poet, he must come up with his best poetic effort. I am also saying that, although in the original every single word weighs, they do not carry the same weight. I am saying further that the translator cannot but take complete stock of every single SL word in itself; indeed, but much more so as it relates to the poem as a whole, since it is there for a purpose larger ... than its own semantic or acoustic semblance. I am stressing, moreover, that the translator ought to assume that [the ST poet] was not merely after rhythm and rhyme, but was using both to stress and give emotive and aesthetic power to a communicative intention, itself based on reason and emotion. I call it sense [or] … 'meaning' ... [The poet translator] must then try and keep that balance in his version.

> [The poet translator] must find a suitable poetic bridge between [the] two shores [of the ST and TT]. De-verbalization, forgetting the 'words' in the original, is absolutely essential ... semantic closeness should never be the main purpose of the translator - let alone the only one; what he should at all times strive for is equivalent aesthetic effect: A compromise between linguistic meaning and linguistic form that will bring him closest to the symbiosis of truth and beauty every work of art represents.

A second author, Honig (1985), who was a literary translator, did extensive interviews with well-known literary writers and wrote a book about it. Here are a few quotes from this book (with the speaker's name in brackets):

{Honig} … a translation can succeed on many different levels because the translation has many levels of equivalence. That is, it needn't succeed on all levels, because equivalence … is a matter of having made thousands of linguistic decisions between the two languages involved. So that the end-product

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[200] Vaggio is highly influenced here by Seleskovitch and Lederer's (1984) *Interpretive model,* by using their major concept of "deverbalization". Sergio Vaggio is from Buenos Aires. He worked with the United Nations as a translator and interpreter for 30 years. He has taught at about 20 schools of translation and interpretation around the world and has published more than 50 articles and papers in five languages.

might finally be very interesting and yet not really be faithful, even though very *close* to the original (Honig, 1985:19).[201]

{Honig} ... a very scrupulous translator who has a strong poetic voice of his own ... cannot escape merging his voice with that of the poet he is translating (Honig, 1985:85).

{Honig} What part of their own voice, then do poets discover in another's or what of the other's do they put into their own? ... [the instrument of the poet's voice] exists in the constant collaboration between the language of the living and the language of the dead. Poets come to know that voice is both one's own and not one's own (Honig, 1985:8).

{Wilbur} I do try to avoid putting into anyone else's poem ... mannerisms of my own, and I certainly try to efface myself as much as possible. ... I'm putting whatever abilities I have at the service of the poem I'm translating. ... [I try to do my translating] without imposing myself on the work. … I can contrast myself with Ezra Pound in this respect … [who in translating] Voltaire's poem to Madame du Chatelet … takes everything that is abstract and makes it concrete (Honig, 1985:85).[202]

Here is an example of two translations of Molière[203] from *Le Misanthrope (Act 1, Scene 1):*

Original French text (Picot, 1845:10):

> J'entre en une humeur noire, en un chagrin profond,
> Quand je vois vivre entre eux les hommes comme ils font;
> Je ne trouve, partout, que lâche flatterie,
> Qu'injustice, intérêt, trahison, fourberie;

Translation 1 – Fairly literal translation (Van Laun, 1879:195):

> I become quite melancholy and deeply grieved to see men behave to each other as they do.
> Everywhere I find nothing but base flattery, injustice , self-interest, deceit, roguery.

Translation 2 – Re-sculpted translation (Wilbur, 1965:20):

> I fall into deep gloom and melancholy
> When I survey the scene of human folly,
> Finding on every hand base flattery,
> Injustice, fraud, self-interest, treachery.

If you compare and contrast the two translations, you can see that the meaning is fairly close

between them. However, Wilbur's translation preserves the rhyming scheme of Molière

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[201] {Honig} = Edwin Honig – Honig is widely known as a Brown University professor, writer, poet, and translator of Portuguese and Spanish works. He was knighted by the Spanish and Portuguese governments for his service in their national literatures. Here he is paraphrasing ideas coming from Adam's (1973) well-known book about the struggles of how to translate well.

[202] {Wilbur} = Richard Wilbur is an American poet and literary translator, best known for his translation of the 17th century French dramatic works of Molière and Racine. He twice received the Pulitzer Prize for poetry (in 1957 and again in 1989). Note how he distances himself from Ezra Pound's translation approach, which he feels is too free. See section 2.3.2 for my discussion of Pound and section 2.3.3 for my classification of Pound as Ciceronian in his approach – a dynamic or overly free translator.

[203] The play was first performed in 1666, and then published in 1667.

(every other line in this selection). He has rearranged some of the traits seen in line 4 (to create end rhyme). Line 2 is the most difficult, but I sense that he has captured the heart of the message.[204] This selection demonstrates what I would call a re-sculpted version.[205]

Trying to translate a ST that is ancient and culturally different from a TT is a formidable task. The quotes above show that in order to achieve a superior translation product, the mind of the translator (or team) may need to use processes such as deverbalization (Lederer, 2003), evaluation, re-evaluation, compromise, comparative equivalence, weighing multiple levels of equivalence, intentional neutrality, and using a kind of dialectic. The end result is a new product shaped by the skilled translator (or team) that brings something analogous to the form, style, and manner of the ST, while remaining faithful to the content of the ST and loyal to the original author.

4.2.4 Application

In light of the discussion in this section, what principles can be drawn from the world of the sacred text translator that would apply to a re-sculpted LiFE approach? What conclusions and implications can be drawn considering that this is such a serious, momentous task?

Mindset – Considering the text as holy or sacred, as God's revelation, is an important mindset for a translator of a poetic sacred text.

Entering the ST world – The translator must get as much training as possible to enter the ST world (e.g., theological, exegetical, linguistic, and cross-cultural). A deep understanding of the ST is necessary so that the translator knows what equivalent effects can be translated into the TT.[206]

Careful translation – The translator must exercise great care in handling the text to assure that the meaning and manner of the original text is communicated. The actual level of freedom in the translation will depend on the *Skopos* (purpose) of the translation (discussed more in section 3.3).

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[204] Van Laun's translation "to see men behave to each other as they do." is awkward and unnatural. The literal idea from the French is: "When I see how humanity (literally: "men") acts toward one another". Wilbur's translation "When I survey the scene of human folly", captures the main character's (Alceste) attitude (a hater of humanity, the literal meaning of "Misanthrope"). The idea of "folly" is not in the French text, but it is implied as being part of Alceste's whole viewpoint. So I think it works well as a faithful translation here (capturing the mindset of the main character), but another could argue that Wilbur is adding to the text.

[205] I, along with the help of Lynelle Zogbo, have found some places in Wilbur's translation that are questionable in terms of accuracy, so I would not want to describe his whole work as a "re-sculpting". But I would consider the above selection as acceptable to at least give a feel for the difference between a more literal translation and a more poetic version that is essentially faithful to the text (a re-sculpted version).

[206] In the real world the training must include the use and availability of the appropriate resources (e.g. good commentaries and dictionaries) and the effective use of all the Biblical language resources that are available nowadays both in print and electronically.

Daring to translate – In spite of the risks of being critiqued, misunderstood, or censured, sacred text Bible translators can follow in the footsteps of other literary sacred text translators to attempt to create a poetic text that maintains a high standard of fidelity.

Equivalence between the ST and TT may be reflected on different levels – Neither a purely literal translation nor a purely meaning-based translation alone will bring the translator to a closer equivalence with the original text. Each of these would be only one among many factors to weigh in comparing two texts: beauty, rhythm, rhyme, style, register, and tone are other aspects of equivalence.

4.3 Basic definitions used in the re-sculpting model

Five terms of the re-sculpting model will be explained to prepare the way for the presentation of the model in section 4.4.

4.3.1 Translation and translation proper

4.3.1.1 Translation

In *chapter 1* an *acceptable poetic translation* was defined as:

> A faithfully rendered TL equivalent for a SL utterance where both the utterance and its equivalent are expressed emotively and artistically using a deliberately structured language with a large number of literary devices, and when people read or hear the translated text, they respond positively to it.

A faithful correspondence between the SL and TL is a high concern in this classical view of translation. However scholars over the centuries have defined differently the types of translation approaches that can be used, employing diverse terms to explain basically the same thing. This can add confusion in trying to determine a more detailed definition of translation and its description.

Figure 4.1 displays four scholars' ways to define translation (from a literal to a very free perspective):

Column 1 Jerome (5th cent)	Column 2 Dryden (17th century)	Column 3 Tri-partite scholarly view (1992)[207]	Column 4 Beekman-Callow (1975)
Word-for-word	Metaphrase	Word-for-word	Highly literal
	Paraphrase	Literal	Modified-literal
Sense-for-sense		Free	Idiomatic
Imitation	Imitation		Unduly free

Figure 4.1 Defining the literal-to-free dimension of translation (four views)

Column 1: Jerome's dual factors of translation were already mentioned in *chapter 1:* word-for-word and sense-for-sense, which sets forth the main tension between literal and free translation. He also used the term "imitation" to refer to a rendering that was too free.

Column 2: Dryden (and others) have used three terms to describe translation: "metaphrase", "paraphrase", and "imitation". He describes "paraphrase" as the only proper way to translate.[208]

Column 3: This is another typical categorization which follows the usage of word-for-word as the first category, but which is used in the sense of "highly literal" or "interlinear". The second category, "literal", involves minor adjustments to the text, but follows the structure of the ST. "Free" is a category of complete liberation from the ST structures.

Column 4: The fourfold Beekman-Callow perspective (see section 2.4.1.2), is followed in this dissertation as the most complete way to understand the literal-free translation dynamic. Translation proper is defined as generally within the two middle categories of Beekman-Callow (modified-literal translation and idiomatic translation), and this concept is more fully defined below.

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[207]This is Crystal's (1992:394-395) view; many other scholars hold this tri-partite conception of "translation".
[208] Dryden significant influenced standard terminology in translation theory during and after the time he lived (see section 2.3.2).

Another way to conceptualize translation is metaphorically. This was presented in section 2.5 and is re-iterated in section 4.4 for the re-sculpting model. For a definition of literary translation from an equivalence perspective (LiFE), see section 2.4.6.

4.3.1.2 Translation proper

Jakobson (1959:261) defines written translation in three domains:

1) *Intralingual* translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.

2) *Interlingual* translation or *translation proper* is an interpretation of verbal signs by means of some other language.

3) *Intersemiotic* translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems.

He uses the term "translation proper" to refer to any translation that takes place when translating from one language to another (interlingual translation).

But there is a narrower sense of "translation proper" that is used by Lefevere (1975:96). Lefevere (1975:76-82) uses the term "version" to describe renderings of the ST which have a "greater communicative value than the source text itself" by using paraphrase, colloquialisms, additional similes, additional metaphors, compression, expansion, and modernization. He (1975:76) uses the term "imitation" to describe a rendering that uses the source text as a point of departure to create one's own poem. He views versions and interpretations as interpretive and beyond the realm of translation proper:

> The difference between translation, version, and imitation lies in the degree of interpretation. The translator proper is content to render the original author's interpretation of a theme … accessible to a different audience. The writer of versions basically keeps to the substance of the source text, but changes its form. The writer of imitations produces, to all intents and purposes, a poem of his own, which has only title and point of departure, if those, in common with the source text (Lefevere, 1975:76).

Instead of the terms "version" and "imitation", I am using the terms "excessive adaptation" and "excessive paraphrase" to describe a rendering that goes beyond translation proper. Translation proper "renders the author's interpretation of a theme", according to Lefevere, and this involves solid hermeneutical understanding.

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Another way to describe going beyond translation proper is in the misuse of standard translation principles. These principles include generally striving to follow three basic concepts: accuracy, naturalness, and clarity. Other principles include how to handle idioms, unknown words, adding implicit information, etc. Katy Barnwell's (1986) book is a good basic guideline for establishing standard translation principles.

Translation proper, as I define it, is based on tried-and-true methods of hermeneutics, especially focusing on the grammatical-historical method[209] and the centrality of the author-text in hermeneutics:[210]

> [Sound principles of Bible] interpretation are known as the *grammatical-historical method*. This simply means that we understand the meaning of the words and sentences of the Bible according to the way they were normally used by the speakers of the language, and in their historical context. To do this we must interpret the Bible in light of five factors: its original languages, its historical/cultural setting, its kinds of literature, the principles of communication and understanding, and our own preunderstandings and presuppositions (Howe, 2003).

In light of this definition, I propose the following fuller definition of translation proper:

> A semantic meaning-based translation which allows a range of acceptability from a modified-literal to an idiomatic approach where the translator interprets the text according to grammatical-historical principles and follows standard translation principles (e.g., Barnwell, 1986), and does not overly adapt or paraphrase the text.

Wendland (2004:94) supports a careful exegetical methodology for a LiFE translation:

> A word of caution … Literary translators… certainly do not have the poetic liberty (or license) to *distort* either the original essential meaning or its particular areas of thematic and socioreligious focus. A clear measure of overall functional equivalence including exegetical fidelity, must be maintained …

Translation proper defines a narrow view of translation, whereas a broad view of translation is a freer perspective on translation (see section 4.3.4). A narrow view of translation is defended in this dissertation as a recommended guideline for carefully translating a sacred text.

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[209] Mickelsen (1963:159) affirms the centrality of this approach when he states: "Since the middle of the nineteenth century grammatical-historical interpretation has been a basic premise of all serious interpreters." Various definitions or positions are possible for the grammatical-historical hermeneutic (also called a "normal reading of Scripture"). For example, Johnson (1997:221) describes how dispensational theologians use a literal hermeneutic and a normal reading of Scripture; covenant theologians usually begin with a normal reading of Scripture, but they sometimes allegorize or spiritualize certain portions of the Biblical text.

[210] In more general terms Osborne (1991:396) describes two modern divergent trends in hermeneutics: one pole toward the author-text and the other pole toward the text-reader. He (1991:396) states that Hirsch, Juhl, and others have taken "a more cautionary approach as they seek both to bring the author-text back into the hermeneutical process and to interact positively with the results of the former [system … e.g., historical criticism]."

4.3.2 Paraphrase

Dryden used the term "paraphrase" to describe "translation with latitude, where the author is kept in view by the translator" (Robinson, 1998b:166). I would call this "translation proper" which would in general cover Beekman and Callow's terms "modified-literal translation" and "idiomatic translation". So it is important to distinguish Dryden's definition of "paraphrase" from what I am presenting in this section.

Paraphrase basically means "to say in other words". More technically it is "a rewording of the meaning expressed in something spoken or written". But paraphrase can have a looser or freer connotation as seen in this second definition: "a free reworking of a musical text or composition".[211]

Three kinds of paraphrase can be distinguished:[212] a) Equivalent semantic meaning-based paraphrase, b) Expanded paraphrase, and c) Non-equivalent, loose paraphrase. *Definition a* is within translation proper; *definition b* may or may not be within translation proper; and *definition c* is outside of the realm of translation proper. *Definitions b* and *c* lead to cases of excessive paraphrase.

4.3.2.1 Equivalent semantic meaning-based paraphrase

Equivalent semantic meaning-based paraphrase can be defined as: "A semantic meaning-based rendering where one is communicating essentially the same thing interlingually (or intralingually) with different words and structures, normally on the sentence level" (adapted from Nolan, 1970:14-15).[213] This sense of paraphrase on the sentence level has a long standing tradition (see Robinson, 1998b:166).

Nolan (1970:14) explains that a semantic equivalence is sought where "speakers of a language recognize the relationship between sentence *a* and sentence *b* as equivalent if and only if these sentences have the same meaning".[214] The LB attempted to do this, but it was

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[211] Both definitions are from *Webster's New World Dictionary of American English* (1988:980).

[212] Re-writing is close to paraphrase in that different words are used, but the key difference is that it is not saying the same thing. The original idea or thought has been changed to something else.

[213] Note again that the idea is "essentially the same thing". This means it approximates the same semantic meaning, but can never be fully identical. Paratextual and other extratextual helps can provide even more tools in deciphering the approximate meaning of the ST (see *appendix C*).

[214] Nolan actually used the term "isomorphically equivalent" (which means having a similar or identical structure or form). This terminology was not used in my text because it is misleading (it overemphasizes form, shape, structure, or appearance).

too free (loose) in terms of meaning at times. The NLT, a later revision of the LB, is clearly more accurate; it could be described as an acceptable paraphrase in the category of semantic meaning-based rendering (type a). But it can also be called an idiomatic or semantic meaning-based translation.

When a rendering is within translation proper I prefer to call it a translation rather than a paraphrase. This means that an equivalent semantic meaning-based paraphrase is fairly close to an idiomatic translation, especially if viewed on the sentence level.

4.3.2.2 Expanded paraphrase

Expanded paraphrase can be defined as "a rendering, sometimes highly interpretive, that explicates cultural, geographical, historical, theological, or linguistic elements of a ST where there is a comprehension gap between the ST and the TT so that the resulting message is communicated more clearly to a TT audience".[215] A classic example of this is Bruce's (1981) *Expanded Paraphrase of Paul's Epistles.* Bruce (1981:12) notes that it is difficult to say "where translation ends and paraphrase begins", but that one "feature of such a work probably is that the paraphrast includes much more of his own interpretation and exposition than a translator would deem proper". Bruce's (1981) version has a parallel literal text (RV of 1881), and he has extensive footnotes (see appendices C.3 and C.4, respectively).

Another kind of expanded paraphrase is that of John Werner (1985). The purpose of his expanded paraphrase is "to help Bible translators, [and] is not intended as a base from which to translate" (Werner, 1985:1). This rendering is much more expansive than Bruce's rendering, as there are frequent parentheses and cross-references in the main text without using footnotes. For example, the simple sentence in 1 Cor 15:22 "For as in Adam all die, so in Christ all will be made alive" (NIV, 1984), is expansively paraphrased by Werner (1985) as:

> (And not only should it not surprise us (inc.), but we (inc.) can be sure it will happen), because just as all (human beings) die because they are united to Adam (that is, being united with Adam implies dying like he did, and all human beings are united with Adam by natural descent, so all human beings die), so also all (believers) will be made alive because they are united to Christ. (That is, being united with Christ implies being made alive like he was – If it were not so, then being united with Christ would imply something less than what being united with Adam implies! – and all believers are united with Christ, so all believers will be made

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[215] This is my own definition adapted from F.F. Bruce's (1981:9-13) explanation of what he means by expanded paraphrase.

alive. Therefore we (inc.) can know that many others – specifically, those who have died in union with Christ – will come alive like he did).[216]

A disadvantage to the above expansion is that it is very redundant at times, and distracting (with all of the parentheses). The expansions are intended to draw out and clarify the equivalent meaning and the logic of the passage, but doing so is interpretive.

I prefer to call an expanded paraphrase an excessive paraphrase rather than a translation. However, at times it can be a translation or close to a translation as in Bruce's (1981) expanded paraphrase of 1 Cor 15:22:

> As all die by virtue of their solidarity with Adam, so all will be brought back to life by virtue of their solidarity with Christ.

4.3.2.3 Non-equivalent loose paraphrase

Non-equivalent loose paraphrase is simply the idea of loose rewording or saying something in your own words. Sometimes this kind of paraphrase cuts out information to give the main idea of an argument. The paraphrast's desire in this case is to more clearly or succinctly communicate the main idea of the original message to achieve his/her own communicative aim in a particular context. Non-equivalent loose paraphrase can equally add or change information from the original text. In this case, the paraphrast is not attempting to be equivalent to the specifics of the original message, but has broader communicative aims of clarification or explanation in mind for a particular context.

Non-equivalent loose paraphrase sometimes adds information (e.g., cultural, historical, geographical, or other kinds of implicit information) to fill in the context for the target reader/hearer. This is sometimes done when translating ancient texts into modern languages where there is a large distance culturally or historically between the ST and TT. But a translation would use this kind of strategy in a limited way, whereas the non-equivalent loose paraphrase could use this strategy consistently throughout a work, and consistently change the meaning of the original text.[217] So like Bruce stated, it can be difficult to determine when

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[216] *The Amplified Bible* and *The Voice* are other examples of expanded paraphrases. *The Voice* is evaluated in the survey of *chapter 5* for its rendering of Psalm 150.

[217] So this is distinguished from Werner's expanded paraphrase, which is very expansive, but attempts to be equivalent. Some may disagree with Werner's concept of equivalence, but theoretically it is like filling in the numerous historical, geographical, and cultural gaps for a naïve reader/hearer. Such a work can be very enlightening (like reading a commentary) but it can also be highly interpretive.

translation moves into paraphrase, what I am calling excessive paraphrase, or conversely, one could say, when paraphrase becomes a translation (in a narrow sense).

Any translation can enter into excessive (loose) paraphrase, because every translation "paraphrases" (puts into other words) a message from one language to another. In the domain of Bible translation, a verse-by-verse consultant check of a Biblical text is normally required to assure that there is an accurate message. With a sacred text such as the Bible, this is a prioritized concern. Excessive paraphrase (or loose paraphrase) for this dissertation is considered to be outside the realm of translation proper when upholding a narrow view of translation.

Non-equivalent loose paraphrasing is a kind of adaptation (see below) from the perspective of the paraphrast and his/her context. There is often an overlap or a blurring of categories among the terms "translation", "paraphrase", and "adaptation". Non-equivalent loose paraphrasing is a common technique used by someone who is excessively adapting a text.

4.3.3 Adaptation

Adaptation involves change as reflected in these two basic definitions of "adapt": a) "to make fit or suitable by changing or adjusting", and b) "to adjust (oneself) to new or changed circumstances".[218] Translation can be spoken of in a wider sense as being a series of adaptations from a transcribed text on one end of the spectrum to a totally free translation on the other. Nord (2005:33) conceives of translation (see Figure 4.2) as existing between two opposite poles: preservation (pulling toward a literal or close translation) and adaptation (which gets progressively freer by degrees). Nord (2005:33) states: "Between these two poles we find several forms of adaptation depending on the translation *Skopos*".
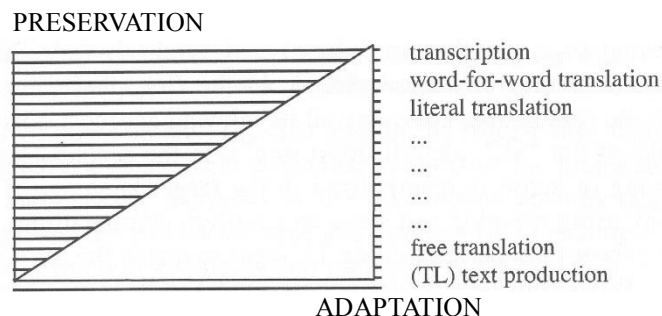

Figure 4.2: Preservation and adaptation in the translation process (Nord's view)

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[218] Both definitions are from *Webster's New World Dictionary of American English* (1988:15).

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Vinay and Darbelnet (in: Bastin, 1998:6) present adaptation as a translation technique which can be defined as "a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation".[219] They (in: Bastin, 1998:6) further state that one can view "adaptation as a procedure employed to achieve an equivalence of situations wherever cultural mismatches are encountered".[220]

Vinay and Darbelnet (in: Fawcett, 1997:39) also describe adaptation as a kind of substitution that can take place on three levels:

1) *Lexical level* – for a text using the term *baseball* in the United States one can adapt it to the term *cricket* in a British document.

2) *Syntactical level* – for a text using the expression *before you can say Jack Robinson* in England, one can adapt it to *in the wink of an eye* in the United States context.[221]

3) *Message level* – for a text using the French message *bon appétit*, one can adapt it to *Hi!* in the United States for certain contexts.[222]

Sometimes adaptation is "regarded as a form of translation which is characteristic of particular genres, most notably drama, … advertising, and for creating for a new readership (as with children's literature)" (Bastin, 1998:6). I would rather not call it a "form of

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[219] This could be called an adjustment to the text. Translators make adjustments or adapt the text by following good translation principles, and the result stays within the domain of translation proper. I earlier mentioned the functional equivalents of money or weights, which is a common practice. This can be understood as an appropriate (non-excessive) way of adapting the text within translation proper.

[220] A third non-translation category called "transculturizing" or "transculturation" would be possible to describe these kinds of cultural changes, but it seems better to consider it as a specific type of adaptation which can be called "cultural adaptation". Part of the reason for this choice is that although a negative use of transculturizing is found in the literature (e.g., Wendland 1987), there is a positive use as found in Shaw's (1988) writing. His use of the term is similar to what others call contextualization. Transculturation is also a major term in Shaw's (1988) book, whereas it was a minor term in Wendland's (1987) book.

[221] This was Vinay and Darbelnet's example. This can also be called "idiomatic adaptation" (one idiom substituting for another). A clearer syntactic level adaptation would be where Ps 33.3 is translated as "praise him with a ten-stringed lyre" in the NIV, and adapted to "Play his praise on a grand piano" in the MSG. The noun phrase "ten-stringed lyre" has been adapted to the noun phrase a "grand piano". Van der Merwe (personal correspondence: 6/9/2014) stated that in their Afrikaans "direct translation" project, if they felt that there was a full coverage of the idiom between the SL and the TL, that they could translate idiomatically and call it a justified direct translation.

[222] This example is also a bit unclear. I think it refers to the situation where one person is walking by another person who is eating and the one passing by says "Bon appetit!", and keeps walking. This would be an equivalent to "Hi!" in American culture. Perhaps a better example in the African context is where a whole series of greetings like: "How's the wife? How's the children? How are the fields? …", can be simply equivalent to "How are you?"

translation", but it is its own procedure, namely "adaptation" which is sometimes a procedure outside of the realm of translation proper (but can be within translation proper also).

I view adaptation as the broader category. Translation can be defined as a type of adaptation for a particular context. So this is a narrower definition of translation. Since adaptation takes place within translation proper, I use the term "excessive adaptation" to refer to moving beyond translation proper.

Another kind of distinction can be made for adaptation. Bastin (1998:7) describes two major types of adaptation: a) local adaptation (for a limited problem arising from the text as shown in the Vinay and Darbelnet examples above), and b) global adaptation (involving a more wide-ranging revision applied to the text as a whole). Bastin (1998:7) further states that local "adaptation is essentially a procedure … guided by principles of effectiveness and efficiency", and it has a "limited effect on the text as a whole". But "global adaptation constitutes a general strategy which aims to reconstruct the purpose, function, or impact of the original text" (Bastin, 1998:7).

Adaptation has been a controversial topic for those involved in translation, and it is often viewed negatively by historians and scholars of translation who "dismiss the phenomenon as distortion, falsification, or censorship" (Bastin, 1998:6).

In this dissertation, although adaptation is a wide-ranging concept and there are legitimate uses for it in intercultural communication,[223] global adaptation is being excluded from consideration by a narrow view of translation where faithfulness to the original sacred text is considered paramount. This clear line between "global adaptation" and "faithful (or loyal) translation as a general, guiding principle of a work" is expressed in the comment: "there is a point at which adaptation ceases to be a translation at all" (Bastin, 1998:6). I call this "excessive adaptation".

4.3.4 Broad and narrow views of translation

How translation is viewed can be defined in various ways. This section describes two general views of "translation": broad and narrow. The re-sculpting model is built on the assumption of a narrow view of translation.

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[223] Because of globalization, adaptation is a very large field today in business and advertising, often beginning from a text in English.

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4.3.4.1 Broad view

From a broad view of translation, there are no limits or controls to the TT: in the extreme, any work derived from a ST can be a translation. In this view, even an excessively adaptive work or an excessively paraphrastic work can equally be called translation (see Figure 4.3).
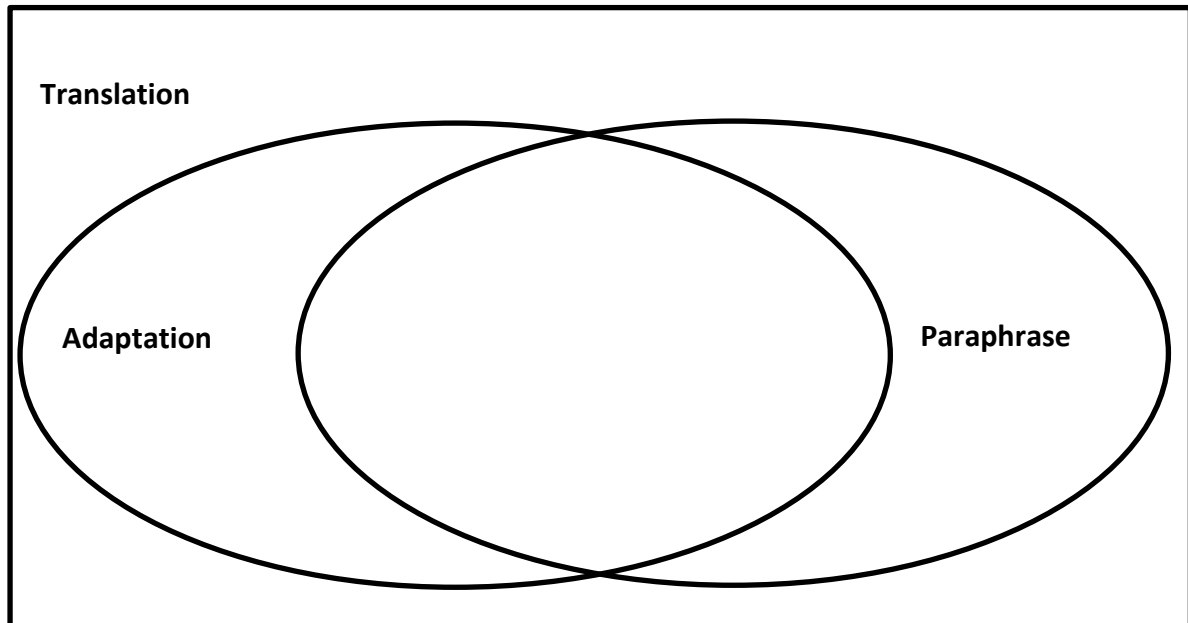
Figure 4.3: Broad view of translation

Several who characterize this view with different kinds of emphasis have already been mentioned in the literature review:

> *Vermeer* – He emphasizes the dethronement of the ST through a TT-centered approach. He states that ST is only one of many factors available to the translator in making translation decisions (see section 3.3.3).

> *Holz-Mänttäri* – She generalizes translation to a more abstract level of action. She views the ST as having no intrinsic value and can be radically modified for the benefit of the TT reader/hearer (see section 3.3.2).

> *Toury* – He (1995:32) defines translation in broad terms when he states that it is: "any target language text which is presented or regarded as such within the target system".

The re-sculpting model does not support such broad views of translation.

4.3.4.2 Narrow view

From a narrow definition of translation (see Figure 4.4), the poetic translator works from a functional equivalence perspective and uses a semantic meaning-based strategy as a general guideline. From this perspective the translator avoids excessive paraphrase and excessive adaptation as a general approach.
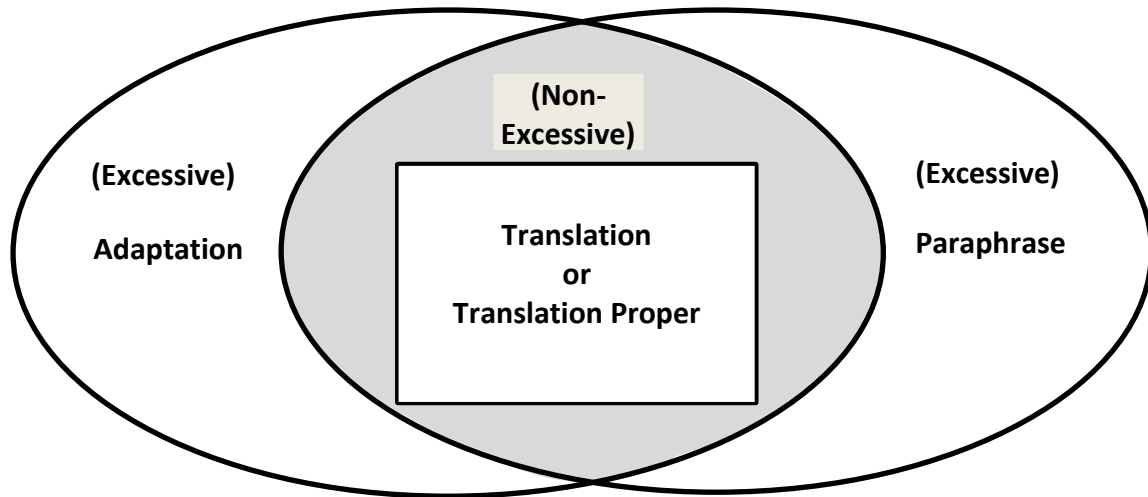
Figure 4.4: Narrow view of translation

The gray area in the middle of Figure 4.4 represents a non-excessive use of adaption and paraphrase. So, in this view, translation proper does adapt and it does paraphrase, but within limits. The focus here is on overly free (excessive) paraphrase which deletes, adds information, significantly changes the meaning, etc. It also is referring to the frequent use of paraphrase to such an extent that it can be stated that the work is characterized by (global) paraphrase.

Again, all translations adapt and contextualize to some extent. The focus here is on excessive adaptation procedures as mentioned earlier: contemporization (modernization) of the text (moving the text out of its historic context and into the present day) and historical or geographical adaptations.[224] It also is referring to the frequent use of adaptation to such an extent that it can be stated that the work is characterized by (global) adaptation. The translator is staying within the realm of translation proper.

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[224] For example, when the *Cotton Patch Version* states that Jesus was born in Gainesville, Georgia, grew up in Valdosta, was baptized in the Chattahoochee, and walked beside Lake Lanier (Jordan, 1969).

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Within this semantic meaning-based concept of functional equivalence translating, the poetic translator has the liberty to choose various strategies to achieve his/her communicative purpose: a modified-literal version or an idiomatic translation would be the general initial guidelines for a poem (when evaluating on the literal-to-free dimension).

4.3.5 Equivalence

Equivalence is a foundational concept in many translation theories and approaches.[225] Pym (2010:xi) states that: "all the [translation] theories respond to the one central problem: translation can be defined by equivalence, …"[226]

Equivalence is defined as being among other things:

1) Equal or interchangeable in value, quantity, significance, etc., or
2) Having the same or similar effect or meaning (quoted in Halverson, 2006:100).[227]

Halverson (2006:100) analyses three key elements that are common to these two definitions:

1) two entities between which a relationship holds,
2) a relationship (e.g., equality, interchangeability, sameness, similarity),
3) a quality or feature according to which the relationship between the two elements is defined (e.g., value, quantity, significance, effect, meaning, etc.).

Meaning-based translational equivalence looks at relationships between the ST and TT that have essentially the same referential (or semiotic) significance. This kind of translational equivalence is inherent in most of the translation approaches discussed in *chapters 2* and *3*

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[225] Pym (2010:1) states that theory is, etymologically speaking "looking at a view". He (2010:1) further says that "translators are theorizing all the time"; that is, they are "generating possibilities among options" and "selecting" from among those choices. So he (2010:1) defines theory as "setting the scene where the generation and selection process takes place". I will generally follow Pym's definition in this section to follow his discussion, but in the rest of the dissertation I have often avoided talking about theories because it is highly questionable whether a comprehensive theory exists for translation (see Pattemore, 2007:217-220); I have usually favored the word "approach" or "methodology". Pattemore (2007:220) goes on to claim that Nida's TAPOT is not really a theory but is built upon many other theoretical foundations. So Pym's concept of theory in the above definition seems more like an approach built on certain ideas which is less rigorous than Pattemore's (2007:220) more scientific conception of theory: "a set of generalizations drawn from observation of translations or translators leading to an explanatory framework".

[226] Pym (2010:1) goes on to state that equivalence is not a stable concept for many reasons. For example, he (2010:22) discusses how the printing press and standardization of national vernacular languages brought more stability to the idea of equivalence (there was now a stable ST with which to compare). He (2010:22) also states that an idealized notion of "equal value" between two languages can be misleading or illusory in terms of function or expression. But in the end, Pym affirms the validity and central place of equivalence in dealing with translation theory. It is refreshing to find a translation scholar of great renown declaring the fundamental importance of equivalence in translation theory in an era marked by many who see it as flawed. For example, Snell-Hornby (1988:12) states that equivalence is "unsuitable as a basic concept in translation theory", and Gentzler (1993) describes it as damaging to translation studies.

[227] Both definitions are from *Collin's English Dictionary* (1986:516).

(e.g., FE and LiFE translation principles, RT, and ELT). Meaning-based translational equivalence is also a foundational concept for discussing the guidelines for poetic translation in section 4.5.

Several beneficial metaphors for describing translation have already been discussed up to this point. The term "equivalence" itself is a metaphor used to describe the translation process. As stated earlier Chesterton (1997) used the term "similarity", Hofstadter (1997) "analogy", and Gutt "interpretive resemblance" to describe translating. These are all words of comparison, and the comparison of the TT to the ST is a fundamental concern to the LiFE model of *chapter 3* and the re-sculpting model of *chapter 4*. Perhaps the terminology of "equivalence" is too high a claim, which leads to criticism. The terms by Chesterton, Hofstadter, and Gutt, namely similarity, analogy, and interpretive resemblance would perhaps be a better terminology to adopt, although I view equivalence as the best overall term as long as it is understood that the ideal is never attainable, but it is a goal to aim for. The use of similarity and analogy tend to water down this ideal, and interpretive resemblance seems to overly complicate the terminology, although it is a good reminder that interpretation is necessary in translation.[228]

Pym's (2010:6-42) distinction between the natural equivalence and directional equivalence paradigms is worth highlighting. Many modern translation studies experts like Snell-Hornby (2006) completely reject equivalence theories as being naïve and limited in scope, and she (1988:22, quoted in Pym, 2010:6) declares that an equivalence approach presents: "an illusion of symmetry between languages which hardly exists beyond the level of vague approximations and which distorts the basic problems of translation". Pym indicates that her point may be valid if she is "referring to supposed symmetries of functions" between the SL and TL (Pym, 2010:20).[229] Pym broadens the notion of equivalence and rejects the simplistic caricatures of the equivalence paradigm by some scholars.

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[228] Note that the connotative factor is different in the following expressions: a) "This translation is *equivalent* to the original." b) "This translation is *similar* to the original." c) "This translation is *analogous* to the original." d) "This translation *resembles* the original." I would claim that only the first expression would be acceptable to most speakers without qualification, e.g., '*very* similar' (quoted from personal correspondence with Wendland: 28/9/2014).

[229] Pym's logic is hard to follow here because the whole point of functional equivalence, for example, is to find symmetries of functions between the ST and the TT.

Natural equivalence has been around intuitively and historically for a long time. More recent equivalence theories (in the emergence phase of translation studies – pre 1980s) like Vinay and Darbelnet (1958), Catford (1965), and Nida developed in the linguistic intellectual climate of structuralism which focused on "differences of languages", whereas natural equivalence focused on the similarities and possibilities to find equivalence between languages – though there are elements of directional equivalence in these theories (further discussed in section 2.4.1.4).

Natural equivalence states that a "translation will have the same value as … its corresponding source text" (Pym, 2010:7-8). "Natural equivalence should not be affected by directionality; it should be the same whether translated from language A to language B or the other way around" (Pym, 2010:7). Procedures have been developed by the theorists Vinay and Darbelnet for maintaining equivalence between languages including amplification, reduction, explicitation, implicitation, generalization, and particularization (Pym, 2010:14-15). Thus Pym states that natural equivalence is foundational to all other paradigms of translation and all other paradigms can be seen as responses to it (Pym, 2010:23).

Directional equivalence is non-reciprocal and states that directionality is an important consideration because when you translate from language A to B and then back translate from language B to A, you do not end up where you started (Pym, 2010:25). Generally there are polar opposites presented in directionally equivalent theories such as: formal correspondent vs. dynamic equivalent (Nida), semantic vs. communicative (Newmark), and documentary vs. instrumental (Nord). In directional equivalence the translator has more than one choice of translating, and these choices are based on the purpose envisioned for a ST to TT transfer.

Skopostheorie (and its derivatives such as through Nord) and relevance theory are representative theories of directional equivalence. In *Skopostheorie*, as mentioned in section 3.3, the *Skopos* of the text based on TL considerations provides many avenues of translating a text. Relevance theory is based on "interpretive resemblance" between the ST and TT with the two translating options of direct and indirect translation. In both of these theories, one ST can be translated many ways into the TL.[230]

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[230] It is important to note that perhaps not all RT advocates would agree with Pym's assessment, but would rather call it a natural equivalence approach. Or perhaps some would refine the idea and state that direct translating is natural equivalence, whereas indirect translating is directional equivalence.

In Wendland's (2013c) review of Pym's book, he states, and I agree, that it is perhaps better to view natural equivalence as a special case of directional equivalence. This underlines the foundational principle of translation moving from the direction of a ST to a TT.

Pym's analysis of the foundational nature of equivalence theories is insightful and perhaps even revolutionary in the current climate of non-equivalence theorizing. His division of equivalence theories into natural equivalence and directional equivalence gives a weighty new perspective to the equivalence approach. However, viewing directional equivalence as primary and natural equivalence as a special case scenario, may be a helpful additional thought to Pym's work. This dissertation will argue for the importance of an equivalence paradigm for sacred text translation, one that is nuanced and informed by the multi-dimensional aspects of the discipline of translation studies.

4.4 Presentation of the re-sculpting model

A diagram of the key concepts of the re-sculpting model is shown in Figure 4.5.

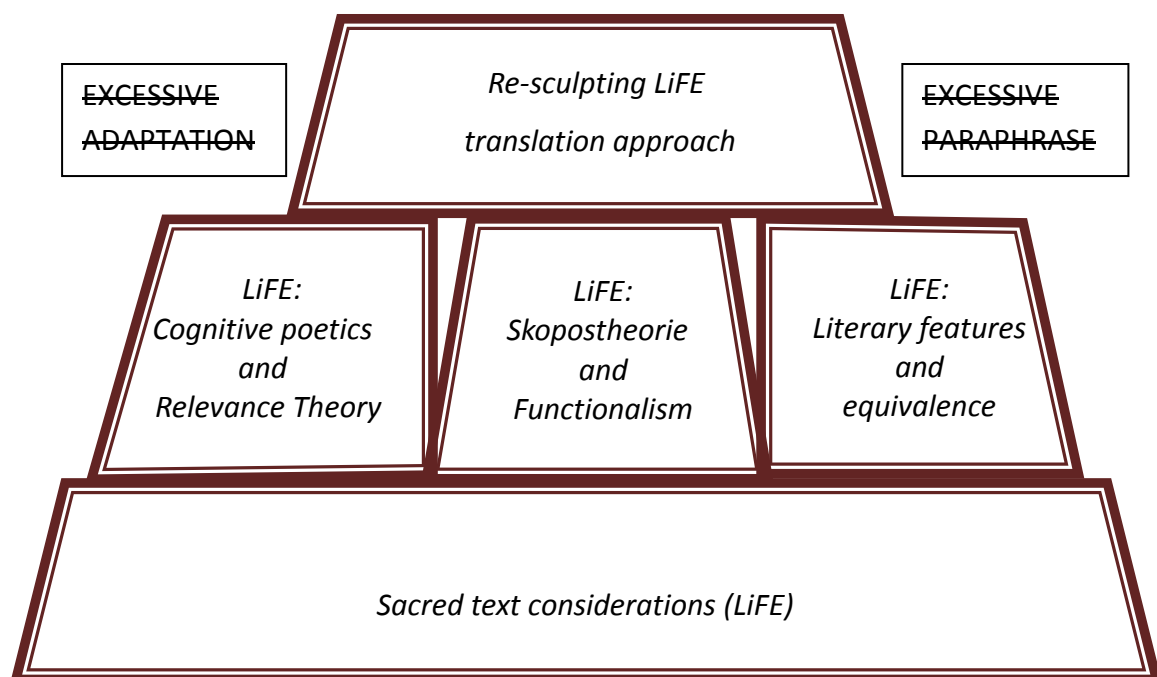*Figure 4.5: The re-sculpting narrow (LiFE) translation approach*

The re-sculpting model of translation (see Figure 4.5) is a narrow version of a LiFE translation approach, meaning that the term "translation" is more restrictively defined. This model accentuates the importance of sacred text considerations (bottom row) and builds on Wendland's LiFE model (the middle row of the diagram) which uses elements of: cognitive

poetics, relevance theory, equivalence, literary/rhetorical features, and *Skopostheorie* and functionalist approaches.[231] These five aspects of the LiFE model were described by using metaphors (see section 2.5). All of these factors taken together leads to the conclusion that the LiFE translation approach is a balanced and multifaceted translation approach.

The two terms crossed off: "excessive adaptation" and "excessive paraphrase" indicate two departures from translation proper. They are not acceptable in a re-sculpted version. For example, global adaptation and non-equivalent loose paraphrase would be examples of translation that is unacceptable from a narrow view of translation.

4.5 Towards finding guidelines for poetic translating

The main research question concerning guidelines for poetically translating poetic sacred texts can now be addressed. There are three guidelines that can be used to specify, limit, or guide the poetic translator: a) Project definition, b) Acceptability, and c) Re-sculpting.

4.5.1 Project definition guidelines

Any translation project, whether poetic or not, can be defined in general terms through the *Skopos* and the translation brief. *Skopos* is the purpose envisioned for the translation or the text's function in the TL. The "translation brief" is the "definition of the communicative purpose for which the translation is needed (see section 3.3.3 for a more detailed description of these two terms). The *Skopos* and translation brief establish guidelines for a translation project, and the *Skopos* is normally negotiated and then written down as part of the translation brief. Terminology or definitions can also be discussed and put into the translation brief (e.g., a narrow view of translation, a LiFE translation for selected Psalms, a modified-literal translation following ELT principles, or a children's paraphrastic version of selected stories).

Pre-project planning and research for a LiFE translation project is presented in this section according to Wendland (2004:369-371). This kind of research and planning includes the *Skopos* and translation brief, but is much broader in scope.[232] After fully analyzing a situation and the circumstances for a proposed translation project, one can write this all up in the

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[231] Through my reading of the LiFE material, I interpret that the LiFE approach clearly builds on sacred text considerations. However, I underline the importance of sacred text considerations as a key component in the re-sculpting model, to the point that it limits or constrains how much the TT can be restructured from the ST.

[232] See Wendland (2004:369-379) for recommendations for organizing a whole LiFE translation project, not just the first phase of pre-project planning and research.

translation brief. The translation brief then becomes the general, working guidelines for a team. This has also been called the job "commission" for the team.[233]

I will follow Wendland's general categories below in terms of defining a sacred text poetic project:

> *Textual:* the main sacred text approach chosen (e.g., modified-literal, idiomatic, artistic, and rhetorical),
>
> *Paratextual:* use of supplementary aids (e.g., headings, introductions, special print formats, glossary, maps, charts, diagrams, illustrations, and hypertext),[234]
>
> *Metatextual:* other factors and circumstances that affect the project:
>
>> *Situational circumstances:* Assess human and financial resources.
>>
>> *Communication-limiting factors:* Evaluate whether the following factors place limits on the project: ecumenical, financial, temporal, educational, staff-related, and the use of existing versions.
>>
>> *Channel of message:* Determine if print (Roman text or another script) or audio choices would best serve the needs of the project.
>>
>> *Target-oriented research:* Assess the expressed needs and desires of the primary and secondary audiences (the intended audience is normally part of the *Skopos*).
>>
>> *Type of project:* Determine if an individual project or cluster project is preferable,
>
> *Whole community involvement (not just religious leaders):* Carry out pre-project audience sampling to determine what the ordinary sacred text user wishes to see or hear, and
>
> *Careful research:* Survey the community (e.g., show samples of what is possible, such as artistic or rhetorical versions, and paratextual possibilities, or discover the community's situation in light of the metatextual possibilities mentioned above).

Thorough pre-project planning which includes describing the *Skopos* and the translation brief provides clear guidelines for a translation team, particularly a LiFE project. I have followed most of these recommendations in the *Skopos* and translation brief that I have created in section 5.2.[235]

The terms that are used for the project can also be specified in the pre-project planning. Clear definitions and the accurate use of terminology provide helpful guidelines and contribute toward stating the range of acceptability for a project.

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[233] See Vermeer (2004:221-232). This is translation action terminology that was brought into *Skopostheorie* and functionalist terminology (see section 3.3.3).

[234] In *appendix C* I have elaborated four important paratextual helps: title, parallel columns, poetic format, and footnotes.

[235] In the evaluation of section 6.5 I will show how I did not involve the community in the pre-planning of what kind of Psalms to create because one of my goals was to test two existing (re-sculpted) Psalms for poetic quality and acceptability in comparison with many other choices.

According to the re-sculpting model, there is nothing wrong with creating an excessive paraphrase or an excessive adaptation. The key factor, like my critique of Fitzgerald's approach mentioned in section 4.2.3.4, is to clearly describe or articulate the approach that one is following, that is, put it in the title or sub-title of the work (see appendix C.1).

Isaac Watts created an excessive adaptation/paraphrase of the Psalms that was not intended to be a translation, and he clearly specified that in his title: "*The Psalms of David Imitated in the Language of the New Testament and Applied to the Christian State and Worship"*. Not only does he call it an "imitation" (which in his day was known to be a free rendering of a text, a non-translation), but he describes his methodology in the introduction to his work. Eugene Peterson in *The Message* also clearly articulates what he is doing in his version of the Psalms (although the title is ambiguous) describing it as a paraphrase.

4.5.2 Acceptability guidelines

In this section the idea of acceptability is further clarified from an earlier definition in *chapter 1.* Acceptability is a fundamental principle that guides translators in their choices within their situational frame and is a central concern in this dissertation.

4.5.2.1 The importance of acceptability

One of the fundamental laws of communication is to know your audience. Gutt (1998a:14-15) states that it is vitally important for translators to be aware of audience expectations in their communicative context in order for the translation to be successful. Larsen (2001:40) agrees, and adds:

> If those expectations are different from the expectations and assumptions of the translation team—which they often are—the team has some work to do in order to ensure that the translated Scriptures will eventually be accepted and used by the intended audience.

Acceptability has been called the "fourth[236] criterion of a good translation" (Larsen, 2001:40-53)[237] and the "supreme translation principle" (Gross, 2003:424-434). At the end of a translation project, no matter how well the translation was done, if it is rejected by the

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[236] The first three common criteria for a good translation are: accuracy, naturalness, and clarity (see Barnwell 1986).

[237] This article was a follow-up to an initial article where the fourth criterion of a good translation was proposed to be "perceived authority" (see Andersen, 1998:1-13). Both articles are cited in Chemorion (2009:1).

majority of its target audience, then the work may have been done in vain (see also Nord's concept of "subjective theories" defined below in section 4.5.2.2).

Robert Dooley (1989:49-57) gives a striking example of the importance of acceptability for the Guaraní NT in Brazil. The translation team had been trained to make a clear, idiomatic, meaning-based translation (following Nida's example, and others). When they were close to publishing the NT after many years of labor, they sent out a trial edition to the church leaders. The team discovered that the leaders wanted a Guaraní version that would correspond more closely to the more literal, esteemed Portuguese versions with which they were familiar. Since this was the expectation of the majority of the church leaders, the translation team decided to change their paraphrastic, "Living Bible" type of translation to be more of a modified-literal version in order to achieve acceptability. The church gladly received and used the re-worked, final version of this sacred text translation.

4.5.2.2 Definition and measure of acceptability

In *chapter 1,* based on Nida and Taber's (1969:172-173) discussion, acceptability was defined generally as: "a positive, affirming response from people about a published (or oral) translation". Three practical measurements of an acceptable Bible translation were also presented: a) Purchasing a translation after it is published, b) Using it, c) Causing impact on the person (Chemorion, 2007:21-22).

Toury (1995:57) defines an acceptable translation as a translation that subscribes to the norms of the TT, and consequently to the norms of the target culture and TL. Norms are simply an abstract way of talking about people's expectations within a culture or sub-culture. Therefore, acceptance comes from meeting the expectations of the target cultural perspective, i.e., the norms of society.

Acceptance is a subjective criterion because norms vary from society to society, from within segments of society (e.g., Catholic vs. Protestant), and even on a more individual level from within sub-segments of society (e.g., liberal vs. conservative Catholics).[238] Nord (2001:187-188) defines the intended audience's perspective of acceptability as "subjective theories".

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[238] There is also a range of views within these sub-segments, e.g., various liberal positions. So Toury (1995:61-64) speaks of the "multiplicity of translation norms" such as: "mainstream", "dated", and "avant-garde" norms.

These theories are dependent on one's cultural background, knowledge, and experience, and they shape how one perceives reality (also cited in Chemorion, 2009:3).

Van der Merwe (2003:6) confirms the subjective nature of acceptability when he states: "it is the perceptions and individual expectations of people that determine how people respond to new translations, and not necessarily the inherent merits of the translation". Nida (1988:301-309) underlines this point by stating that intelligibility and acceptability work on different levels: "highly intelligible texts may be unacceptable, and obscurely understood texts can be highly acceptable in some contexts".[239] So a superbly created version of the Psalms that is highly intelligible may not be acceptable to some people, or even the majority of people in a given target audience.

Nord's (1997:123-128) view of functionality-plus-loyalty which is advocated in this dissertation provides the necessary balance to produce an acceptable poetic translation of a sacred text. The sacred text is respected and carefully considered and the functional component addresses the subjective and varying "expectations, needs, previous knowledge, and situational conditions" of the intended audience (Nord, 1997:27, quoted in Chemorion, 2009:3).

The audience does not come neutrally to judge the text; rather they bring presuppositions about what a translation should be like. Different people have different subjective theories or views about what is "acceptable translation". Five commonly held viewpoints about "acceptable translation" are as follows:[240]

> *All-embracing view* – Any translation approach is valid. Toury's general definition of translation exemplifies this – where, if a work is accepted as a translation in the target culture, then it is considered to be so.[241]
>
> *Extreme literalist view* – An example is Nabokov who was extremely literalist in his approach to translating Pushkin (see section 2.3.2).

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[239] He notes church history examples such as Latin, Syriac, or even glossolalia as an extreme example of the radical distinction between intelligibly and acceptability. The reciting of passages from the Qur'an that are not understood by devotees is another example of the radical distinction between the concepts. This distinction was also noted earlier under Zoroastrianism is section 4.2.3.1.

[240] The categories for these views are based on my experience in reading about others, working with others, and talking with others in the domain of translation, I argue that these are the most commonly held attitudes about acceptability. These views could be from the perspective of a translator or from a reader/hearer of the message. I give examples using scholars whom I have mentioned in this dissertation for all of the views.

[241] But who in the target culture determines whether it is a translation or not, and on what basis? Some experts may know it is a translation, but an average person may have no clue whether it is an original work or a translation.

Extreme modified-literal view – This perspective is exemplified by some who hold the ELT perspective (see section 2.4.1.3). For example, Ryken (2002:10) states that there is one best approach to translation: "essentially literal translating".[242]

Extreme idiomatic view – This position is held by some who hold strongly to FE or idiomatic translating. They are convinced of the importance of a clear and communicative message and are suspicious of, for example, any other cross-cultural translation approach. Some held this position within UBS shortly after the publishing of the GNB (which became a model for other cross-cultural translations), but UBS has a much more balanced perspective now as reflected in Wilt (2003b).

Balanced view – This is the Beekman-Callow model for acceptability which is advocated in this dissertation as a limiting, general approach towards translating. It describes a balanced perspective that views both modified-literal and idiomatic translation as acceptable translation approaches, but highly literal and unduly free as unacceptable translation approaches (in general terms, unless labelled differently).

These five views present various philosophical stances on which translation approach is best on the literal to free continuum and each of these views represents real-life perspectives. A number of other viewpoints could be easily added to this inventory,[243] but the intention of the above description is to show a range of perspectives that is possible with respect to to how people generally view "acceptable translation".[244]

Another balanced perspective not mentioned is allowing for a multiplicity of different approaches based on the situational context and the defined *Skopos*. The narrow view of translation (see section 4.3.4.2) advocates a generally Beekman-Callow perspective for translation acceptability.

4.5.2.3 Reasons for a lack of acceptability

Acceptability has been generally assumed in translation circles, but only written about more recently. One of the first to raise a flag of alarm was T. Wayne Dye (1980). He researched how well the Scriptures were received in 15 language communities. He argued that the major reason for a rejection (lack of acceptability) of the Scriptures was that: "People respond to the Gospel in proportion to their conviction that God and His Word are relevant to the concerns

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[242] Although Ryken holds this position, he acknowledges the existence of some idiomatic translations for certain purposes (e.g., children's Bibles), but he rejects as a valid translation approach other idiomatic translations that attempt to reach adults – see section 2.4.1.3.

[243] Like an ST-focused only translation, a literal-only view that would include both highly literal and modified literal, and a "very free view" which advocates going beyond what even an idiomatic translation does.

[244] Such a range of viewpoints leads to the expectation that any survey should show a full range of different perspectives and opinions about acceptable translation, and this is confirmed in the survey results in section 6.3 and *appendix B*.

of daily life" (Dye, 1980:61). This fits right into the concerns of RT before RT became more popular as a communicative model (see section 3.2).

After Dye's published research, in SIL circles, Barnwell (1983) was the first to write about the importance of the acceptability of Bible translation projects. Her work was followed by Dooley (1989), Deibler (1996), Andersen (1998), Gutt (1998a), Larsen (2001) and Dye (2003) again.

In UBS circles, Nida (1988) wrote about acceptability followed by Gross (2003). Gross (2003:434) argues that "acceptability is a predominant criterion of translation within UBS circles, although it is seldom, if ever, acknowledged as such". This is surprising because of its recognized importance.

Chemorion (2007) wrote a full-length dissertation concerning a participatory approach (using principles of *Skopostheorie*) among the Sabaot people. His analysis was the text of Jonah, and acceptability was an important theme that was treated. Chemorion (2009) later wrote a more condensed article addressing the theme of acceptability.

In light of this research (which is in the context of church, mission, and Bible translation – but can be applied to any kind of sacred text translation), the reasons for the lack of acceptability can be summarized as follows:

Culture and values
Sacred text issues: Reverence toward a sacred text or sacred script can be a major factor in how the text needs to be handled by a translator and how it is perceived and accepted by an audience. A sacred text may also be viewed as a "magic book" or one composed in a "mysterious language" (Barnwell, 1983:19). Insensitivity to addressing these factors in the local context can lead to the rejection of the translation.

World view or cultural values: The cultural values of "declarative" vs. "interrogative" and "prestige achieved" vs. "prestige ascribed" can influence the acceptability of a translation. For example, if a traditional, literal translation had already been completed in a declarative, prestige-ascribed culture, it would be difficult to avoid following, often rather closely, the approach used in the prestige-ascribed translation (see Larsen 2001:40-53).

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Relationships and roles

Approval of religious leaders: If religious leaders are not informed or do not approve of what the local translation team is doing, this can lead to a rejection of the translation (like the situation of the Guaraní NT mentioned above).

Local involvement: If local churches or religious groups are not involved in what the translation team is doing, this may lead to unacceptability. In some cultures it would be viewed very negatively not to seek their opinion concerning the translation early on in the project or bring them into the planning of the project.

Explanatory role (in some cultures): In a declarative culture, it may be perceived as the religious leader's job to explain the sacred text, not the translator's job (Barnwell, 1983:20). This may lead to a laity that is uninvolved or unengaged in the translation project, or the use of the Scriptures, leading to unacceptability.

Credibility of the translation team: A member of the translation team who is badly viewed in the community (e.g., morals, relationships, or bad reputation), may lead to a thorough rejection of the translation (Andersen, 1998:2; Barnwell, 1983:22).

The translated text itself

Overall translation approach: The overall translation approach (especially the literal versus idiomatic choice) can at times cause a tension between what a translation team desires and what religious leaders or a religious audience desires (like the Guaraní example mentioned above) – leading to unacceptability (Deibler, 1996:1-6). On the other hand, a highly poetic sacred text (like the *Bhagavad Gita* and certain parts of the Bible) could stimulate a demand for a literary (LiFE) translation, if the target audience is aware of such a choice.

Familiarity: A traditional translation is recognizable and often creates an emotional attachment to the forms and structure of the translation – anything opposed to this would lead to unacceptability (see Barnwell, 1983:19-25). This principle of recognizability led the NIV translation committee (see CBT, n.d. *Preface*) to desire to "preserve some measure of continuity with the long tradition of translating the Scriptures into English". This approach is probably the major reason why the NIV was successful in the English speaking context, becoming the bestseller of English Bibles (although the KJV remains popular to this day).

Quality of the translation: "The text itself may indeed be too free and not accurate" (Barnwell, 1983:20). It may be written in a heavy, awkward style that is hard to understand. It may be written on a child's level and viewed as too simplistic or unworthy of a sacred text. It may contain theological, linguistic, cultural, typographical, or other errors (perhaps not checked by a translation consultant). It may contain poorly applied translation principles. All of these can lead to unacceptability.

Theological constraints: The translation of various key terms and passages can be challenging due to various theological schools of thought in the religious community (e.g., baptism, Yahweh, grace, temple, and apostle in the Christian context). If differences are too great, then a denominational version would have to be created (e.g., Catholic, orthodox, or evangelical versions). Insensitivity to this local religious contextual frame can lead to the rejection of the translation (Gross, 2003:426-427).

Shocking language: The translation of euphemisms (e.g., sexuality, bodily functions, and profanity), taboos, and names of God can be shocking to a culture, if mishandled by the translation (see Gross, 2003:427-430), leading to the rejection of the translation.

Training or awareness issues (Developing awareness)

Lack of understanding of translation principles: Many people do not know about linguistic differences between languages. "The distinction between the meaning and the form of language is often confused even by some with high educational background" (Barnwell, 1983:19). People may accuse the translation team of changing the sacred text or tampering with God's word (especially when comparing the text to translations made in major languages). These issues can lead to unacceptability.

Lack of training: People may not be trained on how to use of Scriptures or how to properly use different kinds of translations for different contexts. This can be on the leadership level or the level of the layperson. This can apply to such things as orthographical choices, original text issues, or using paratextual helps (see Larsen 2001:40-53; Barnwell, 1983:19-25). When people do not understand something, it can lead to their rejection of the translation.

Lack of local testing: A translation that is untested or poorly tested will likely produce an unnatural translation. Testing has the added benefit of bringing acceptability to the translation because the ones who are testing the translation are part of making the translation (they are

partial creators of the text, or at least approvers of what was translated). Ignoring local testing can lead to lack of community acceptance and a rejection of the translation.

Negative publication: A controversial publication (e.g., the gender-inclusive issue surrounding the 3rd edition of the NIV) can cause a lack of acceptability. Commercial publishers could also influence many people to be positively inclined towards their new product and negatively inclined to existing ones – irrespective of intrinsic value of the translations.

4.5.2.4 Recommendations for achieving acceptability

In light of the research (which is in the context of church, mission, and Bible translation – but can be applied to sacred text translation) mentioned in section 4.5.2.3, recommendations for achieving acceptability are as follows:

Communication and dialogue

Communicate with religious leaders: Religious leaders must be part of the whole process of the translation project. The team seeks to have the support of all the religious leaders and key community members (Larsen, 2001:52-53).

Maximize exposure of the translation for comments: the translation needs to be tested widely with average people who have different ages, genders, and dialects (Barnwell, 1983:23). Fellow-workers in the language (e.g., missionaries and aid workers, whether expatriates or nationals) can provide feedback also.

Continual communication throughout the project: When stakeholders are involved, regular updates are recommended. Church leaders and other key project personnel can also be updated on milestones or progress made in the project (Larsen, 2001:53).

Training

Train religious leaders and other key project personnel: These leaders and key personnel can be trained in translation principles or how to provide feedback (e.g., Reviewers training course) (Barnwell, 1983:22; Larsen, 2001:42,45).

Provide aids and training for the translation team: The religious leaders often need to be involved in the choice of the translation team (or at least approving the team). The translation team must have an impeccable testimony. The team needs to be provided with books,

computers, software, and training. It is recommended to have a translation consultant involved early on in the project (Barnwell, 1983:23).

Train in translation principles: The translation team needs a deep level of training in translation principles, but a basic course can be provided for religious leaders and others (like a translation committee). Train the leaders first in translation principles, if possible, so that they can teach others (Barnwell, 1983:22; Larsen, 2001:42,53).

Train in how to use the Scriptures: "Scripture-use activities and translation activities must go hand in hand in any translation project from the beginning to the end of the project. How the time is to be divided between these two types of activities depends on many factors, such as the size of language group, the local church and mission history, the current state and strength of the church as well as the presence and activities of other organizations working in the area" (Larsen, 2001:41).

Planning and collaboration

Maximize the involvement of religious leaders and the community: The religious leaders and key personnel in the community need to be involved in as much planning and shared decision making as possible. "They should feel it is their project" (Barnwell, 1983:23).

Choose well the translation team with leaders' input where possible: The religious leaders and other key personnel should be involved in choosing (or at least approving) the translation team (Barnwell, 1983:21-22).

Come to an agreement early concerning the translation approach: Decide early in the planning as to what kind of translation will be produced. This must be an informed decision, with some training if necessary to explain translation approaches and options. If there is an established religious body (e.g., church), "the decision should be made by the [religious] leaders" (Barnwell, 1983:24).

In the end the translation may have to be compromised in terms of:

> clarity, naturalness, or even accuracy in order to gain acceptability, because acceptability is absolutely crucial… An alternative measure is to have two translations, … a conservative, literal type and … a progressive, meaning-based type. This is the current situation in many of the major languages of the world (Larsen, 2001:44).

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4.5.2.5 Criteria of acceptability

Each context of a translation project is different, and all variables must be considered. I list two situations for applying proposed criteria for an acceptable sacred text translation. Since acceptability is a subjective quality, it is hard to be very specific on the criteria:

Situation 1: One or more sacred texts are already available for the proposed translation:

Comment: In this context there is freedom to present a new translation, especially if an existing literal one already exists. But collaborating with the leadership and careful planning is still highly recommended.

Approved or acceptable to key leaders in the sacred text community (e.g., church leaders),

Skopos is fulfilled, i.e., the translation is adequate (fidelity to the ST is assumed),

Faithful with regard to the original text:

Semantic meaning-based
Not overly literal or unduly free (e.g., excessively adaptive or paraphrastic)
Set in its historic context (e.g., not contemporized or anachronistic),

Loyal with regard to the original author (Nord's concept – a perceived judgment by the translator),

Surveyed afterwards to determine poetic quality and acceptability.

I will evaluate these criteria (Situation 1) in section 6.5 regarding the re-sculpted poems that are created in *chapter 5*.

Situation 2: No sacred texts are available for the proposed translation

Imagined Skopos or *Skopos* is fulfilled, i.e., the translation is adequate (fidelity to the ST is assumed) but this *Skopos* can be discussed with even a few local believers.

Faithful with regard to the original text:

Semantic meaning-based
Not overly literal or unduly free (e.g., excessively adaptive or paraphrastic)
Set in its historic context (e.g., not contemporized or anachronistic),

Loyal with regard to the original author (Nord's concept – a perceived judgment by the translator),

Surveyed to determine poetic quality and acceptability.

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4.5.2.6 Concluding thoughts on acceptability guidelines

This section has enlarged the perspective of acceptability by examining its definition, measurement, and criteria. There was an examination of the reasons why unacceptability occurs and some recommendations for gaining acceptability.

In light of this chapter, it is evident that if the Guaraní NT situation had been coordinated with church leaders earlier in the process, it would have avoided a crisis situation. This shows the importance of detailed project planning and community involvement (particularly leaders). Acceptability is further discussed in *chapter 6* because one of the questions on the poetic survey for Pss 131 and 150 involves evaluating acceptability of the poems. Some concluding remarks are made about acceptability in *chapter 7*.

4.5.3 Re-sculpting guidelines

I have created a metaphorical term called "re-sculpting". Re-sculpting is: "a moderately re-structured and meaning-based poetic translation of a sacred text based on theological, thematic, or other literary/rhetorical concerns". Limits or boundaries are set because of the sensitive nature of translating a sacred text (e.g., high esteem for the message and how it is stated). This puts a strong emphasis on bringing out the "communicative clues" of the text (see section 3.2) based on a careful literary/rhetorical analysis of the poem. It is a specific kind of LiFE poem.

This approach often prioritizes the natural phrasing and natural structures of the TT, but is highly concerned with remaining faithful to the meaning of the original text,[245] and loyal to the original author. Yet, poetic language is such that unnatural phrases or structures are sometimes created for poetic effect.

As seen in section 4.2 (sacred texts), many sacred text scholars follow a middle-of-the-road position, that is, appreciating and delving into the semantic and structural meaning of the ST, yet striving to carefully express it in a poetically equivalent way in the TT.[246] Any translator must carefully weigh the gains and losses of translation choices. The translator's sincere

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[245] Sometimes the structural meaning, e.g., with Biblical acrostics like Ps 119, can be given a high priority, but all the while trying to preserve the semantic meaning of the individual verses (see Boerger 1997).
[246] See Vaggio, Honig, Wilbur (all referenced in section 4.2.3.5), and possibly Bruce (section 4.3.2.2) – his expanded paraphrase is often close to an idiomatic translation.

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desire in using the re-sculpted approach (as with any communicative approach), is to maximize the communicative gains and minimize the communicative losses.

Although seeking to maximize communicative poetic possibilities, the re-sculpting approach is cautious and somewhat restrictive in nature because it sets limiting guidelines for a text. But at the same time it allows for a range of creative possibilities within zones that is wider than literal or modified-literal translations.[247] I speculate that this would generally go against Wilt's (2012) translation approach of taking the whole psalm as the unit of translation. The whole Psalm is the correct perspective for exegesis, but I would argue that the concept of a "sacred text" places a limit on the resulting translation because the translator would be working from a narrow view of translation.[248] The unit of a whole Psalm could be a possible range for a re-sculpted poem, if there were thematic or literary/rhetorical reasons for restructuring the whole psalm. A short Psalm seems to have the potential for more active re-structuring of the whole Psalm (Ps 131 is an example of this), but in general this would go against a re-sculpting philosophy (one that more closely follows the original structure).

The Beekman-Callow (see Figure 4.6) approach is now adapted and re-presented in terms of basic acceptability criteria, zones of creativity, and poetic structural change: progressing from the left (little or no change) to the right (with radical change).

Unacceptable types			
	Acceptable types		
Re-producing (Zone 1)	Re-touching (Zone 1)	Re-sculpting (Zone 2)	Re-creating (Zone 3)

Figure 4.6: The Beekman-Callow model re-presented in terms of poetic structures and acceptability

The three zones can be thought of as "semantic zones" or "zones of creativity" (the area within which the translator poet can re-organize semantic content).[249] In Zone 1 for Hebrew

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[247] But at the same time it allows for a range of creative possibilities within zones that is wider than literal or modified-literal translations.

[248] I would label a highly re-structured "translation" of a Psalm a "paraphrase" or "adaptation", but some may prefer to label it as a "free translation".

[249] In Hebrew the cola can already be considered an existing formal structure. The "zone" label is just a way to refer to these formal groupings of text.

poetic structure, the poet stays within the semantic zone of the Hebrew poetic line (colon). In Zone 2 the poet keeps the content within the semantic zone of the Hebrew bi-colon, tri-colon or tetra-colon (this widens some of the poetic strategies and is usually a good choice for a Re-sculpted poem). In Zone 3 the poet re-organizes information on the strophe level, stanza level or the whole poem.

In Figure 4.6, starting at the left, one can describe a re-produced translation (column 1) as a translation that remains virtually unchanged structurally (it reproduces the structures of the original text). In other words, the formal structure of the SL is heavily followed by the TT.

The second column "re-touching" (Zone 1) causes one to think about polishing, buffing, or beautifying the surface of something but keeping the shape of the original. To re-touch is to minutely change the exterior of an object. The resulting re-touched translation has a literal flavor (like a modified-literal version) where the structure of the ST is easily discernable, and which may at times seem awkward to TT hearers/readers.

"Re-sculpting" (third column, Zone 2) causes one to think about modifying the shape of the original, but it still retains a clear resemblance to the original object. This would be analogous to one who sculpts or re-sculpts clay or to a health enthusiast who re-sculpts his/her body. The basic shape remains, but there is a refining or intricately detailed re-working of the original product: the structure slightly changes (e.g., trimming down). In terms of re-sculpting Hebrew poetry, the essential shape remains because the translator has determined to follow the basic flow of the Hebrew structure and has decided not to step outside the bounds of the bi-colon or tri-colon semantic range (second level zone of creativity).

"Re-creating" (fourth column, Zone 3) causes one to think about radically modifying (even destroying) the shape of the original like one re-creates clay from a bowl into a pot, or as a writing consultant totally re-creates or rewrites the argument of a dissertation.[250] Structurally, the basic shape of the original may not be recognizable. If well-constructed, the re-created

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[250] "Re-creating" is the classic term used in literary translation circles to describe re-structuring and, in a sense, totally re-writing a poem in another language, but attempting to keep the equivalent message.

Hebrew poem could be pleasing to the target audience but may strongly change the emphasis or even some of the meaning of the original message.[251]

The above-mentioned categories are not overly rigid, because a poem that is mostly "re-touching" (line-for-line translating) could occasionally go into re-sculpting (bi-colon or tri-colon zone) at some point in the poem. But generally speaking, the structure of a poem would fall into one or another of these four groupings.

The choice of the names for these categories (the terms re-producing, re-touching, re-sculpting, and re-creating) was made very carefully, and each metaphor gives a visual or conceptual analogy of the type of translation it represents. They are all presented as "translations" because they seek to interpretively resemble the original text, but are presented accurately in terms of the historical perspective of the original text (not anachronistically or in a contemporizing manner).

I consider the "re-created version" as generally being unacceptable in a narrow view of sacred text translation. However, there may be exceptions for this when the TT translator can justify that the proposed dramatic re-structuring of the ST seems necessary to express the literary function of the ST (I see this as possible mostly with smaller poems).

4.6 Response to the anticipated research difficulties

Several anticipated research difficulties were stated in section 1.8. These will now be addressed.

> Ancient Hebrew is a "dead" language, and there is only a small corpus of ancient Hebrew available to scholars today. *Hapax legomena* and other rare words and expressions make it difficult to know the precise meaning of certain texts.

>> Shead (2007:2) points out this argument. He responds to it by saying that "art of the task in applying modern linguistic insights, therefore, is either selecting some which are already applicable to the study of dead languages, or adapting others so as to make them applicable.

>> Van den Heever (2013:12) indicates that this gap has increasingly been bridged in recent years, as the literature review in his dissertation shows (van den Heever, 2013:17-136).

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[251] In Biblical translation, this is why some parts of *The Message*, when they are well done, are so striking and do not seem to be familiar Biblical passages at all. But the process must be clearly controlled, because there is great potential for distorting the original message or going into the "free" translation category.

Blau (2008) states that : "There are in biblical Hebrew about 1,300 hapax legomena … Most of them (about 900) are not too difficult to interpret, being derived from well-known biblical roots … In some cases the meaning can be elucidated by comparison with other Semitic languages". So 400 words out of about 8700 unique words in the Hebrew OT, is less than 5% of the OT. This does not constitute a major loss of comprehensibility.

Some scholars question the existence of Hebrew poetry in the Bible – e.g., Kugel (1981:59-95) denies that it exists in the Bible.

Longman (1987:50-53) deals with Kugel's argument. It is true that Hebrew does not have a word for "poetry", but that does not mean it does not exist. Kugel prefers to speak of a "high style", but this is really an admission to the fact that poetry is different. It appears that Kugel just does not like the label. For him it is like imposing Western concepts onto the Hebrew language.

Longman (1987:51) goes on to describe the evident differences between a chapter in the book of Numbers and one in the Psalms (in terms of parallelism, metaphors, less restriction on the syntax, etc.). He (1987:52) also argues for the difference between common speech in Numbers and more self-conscious structured language in the Psalms. He (1987:52) concludes that there is a generic distinction between prose and poetry, and later he (1987:121) proposes that it is best to view a continuum between prose on one end of the spectrum and poetry on the other. Wendland (2003:207) also argues for a continuum between prose and poetry, and the possibility of "prosaic poetry" (or "poetic prose"), that is, prose that is more carefully expressed with elevated language). He describes some prophetic texts as being in the middle of the continuum.

There is no single global theory of translation; it is multi-faceted. From this someone may argue for:
  – A broad definition of translation (almost any text produced is considered to be a translation),
  – A TT emphasis where there are no limits on translation quality, or
  – A belief that equivalence does not exist, and translation is impossible.

For the diversity of theories and approaches concerning translation (multidisciplinary and multifaceted), see section 2.4.7. In this dissertation a narrow view of translation is defended (see section 4.3.4.2) and a critique of the broad view of translation is made (see section 4.3.4.1).

A TT emphasis in Skopostheorie and functionalist approaches was already presented and I critiqued the imbalance that can come from this issue (see section 3.3.6). I have addressed the concept of equivalence, provided a definition of it, and have interacted with those who have opposing views (see section 4.3.5).

4.7 Conclusion

The re-sculpting model of poetic translation is a LiFE translation approach for handling sacred texts. To preserve the important message of a sacred text, it is recommended to use the grammatical-historical method of interpretation and to follow a narrow view of translation. The narrow view aims to keep the text within translation proper, employing sound interpretive techniques, applying standard translation principles, and avoiding overly adaptive or paraphrastic texts.

Three guidelines are proposed for focusing the poetic translation:

1) Project definition guidelines – including *Skopos*, translation brief, defining terms, and other pre-project planning (applied in section 6.4),

2) Determining acceptability – creating a translation within translation proper, i.e., a re-touched or re-sculpted poem (applied in section 6.5), and

3) Re-sculpting – normally working within the second semantic zone of creativity which in Hebrew is the text within the bi-colon, tri-colon, or tetra-colon (applied in section 6.5).

Acceptability is a high concern for the re-sculpting model. Unacceptability is accentuated by different cultural perspectives, poor interpersonal relationships, lack of training, and issues stemming from the text itself. Acceptability is achieved through good communication and dialogue, effective training, and good planning and collaboration.

Chapter 5

ANALYSIS AND CREATION OF TWO RE-SCULPTED PSALMS

5.1 Introduction

The aim of this chapter is to transform theory into practice. The envisioned result is to create a re-sculpted translation that can be comparatively and qualitatively tested in terms of adequacy and acceptability. To accomplish this result, I start with a translation brief and *Skopos* of what I am seeking in terms of a re-sculpted poetic version of two brief Psalms.

Then by using Wendland's ten step approach, these brief Psalms are rigorously analyzed in terms of their literary/rhetorical features based on the Hebrew text. The Wendland approach was chosen because it enables the translation researcher to discover communicative clues that provide a deep understanding of the structural, grammatical, literary, rhetorical, linguistic, and some historical features of the text.[252] From this enriched understanding, two English poems are re-sculpted and compared with ten other versions.

5.2 Pre-project definition: *Skopos* and translation brief

When examining the functionalist model, the importance of describing the primary purpose for a translation, its *Skopos*, was accentuated, along with the usefulness of producing a guiding translation brief. In this section, both a *Skopos* and a translation brief are created in an attempt to describe the kind of translation that I seek to achieve.

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[252] This is not fully equivalent to a grammatical-historical analysis of a text, but I would describe it as holding to the major tenants of grammatical-historical exegetical principles (e.g., grammar, context, "normal sense of a word" as the guiding hermeneutic, allowance for figurative use, grammar, and context) and accentuating the literary/rhetorical textual features. Some modern commentaries (like the Word series) examine literary features of a text, but Wendland's method is more thorough in terms of a fuller literary/rhetorical analysis.

5.2.1 *Skopos* definition

Brief *Skopos:*

"a re-sculpted translation"[253]

Longer *Skopos:*

I seek to translate a sacred Hebrew poetic psalm into English that is "a re-sculpted translation".[254] This means that insights derived from the full literary/rhetorical analysis of each poem will be applied to create each poem. The goal is that this re-sculpted translation will sound poetic to the composer and hopefully to other English speakers, will accurately represent the information of the original text without being too paraphrastic or adaptive, and will produce a pleasing effect (sound and poetic qualities). Therefore an oral-aural style is paramount.

An average young or old person who is a mature Christian (an adult believer for five or more years) and whose mother tongue is English is the main target audience.[255] However, this does not exclude someone who is fluent in English, even if it is not their mother tongue. The majority of participants will be conservative, evangelical Protestants from many different denominational backgrounds. A person's educational level should not make a difference. Anyone should be able to understand the text and appreciate the literary qualities of the English poems that are presented, though they may not be able to explain precisely why they like the poem.

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[253] Nord (in her functionalist German translation, see Berger and Nord, 1999) and van der Merwe (concerning the *Afrikaan's* translation) have used a brief way of referring to the *Skopos* ("Otherness understood" and "a direct translation", respectively).

[254] I and seemingly all of my target audience mentioned below hold that Biblical texts are sacred texts. This has been assumed rather than seeking out this information on the survey.

[255] This emphasis on maturity assumes that the respondents to the survey have some familiarity with "accuracy" and understand on at least a basic level that they are reading a translated text. However, there are different opinions about literalness and some people have only a vague notion of what translation is all about as the recorded remarks from the survey in Appendix C will show.

5.2.2 Translation brief definition

Identify all the communicative clues by making a full literary/rhetorical analysis of the Hebrew text using Wendland's ten steps. Then, create an English translation that:

> Interpretively resembles (with functional matches) the key poetic elements of the Hebrew text with the target text (in American English).
>
> Produces a result[256] that is:
>
>> Poetic
>>
>>> Uses common English poetic devices.
>>>
>>> Is poetic from the composer's perspective (objective judgment).
>>>
>>> Will seem poetic to other English speakers/hearers (subjective judgment).
>>
>> Accurate
>>
>>> Expresses as much information from the Hebrew poem as possible (realizing that there is always something lost in translation).
>>>
>>> Keeps the text in its historical context, i.e., does not overly bring the text into modern culture through cultural adaptation or contemporization. Since each psalm is a historically fixed and ancient text, it must retain its historical flavor.
>>>
>>> Remains flexible in moderately changing the structure of the Hebrew text to communicate a major theme of this text or re-express a major function of the poem.
>>
>> Comprehensible and clear (except in the case where poetic effect is sought).[257]
>>
>> Oral and aural-sensitive
>>
>>> Natural sounding in general (except in the case where some poetic effect is sought).
>>>
>>> Pleasing to the ear (sounds good in English).

5.3 Literary/rhetorical analysis and re-sculpting of Psalm 131

Ps 131 was chosen to be analyzed because it is relatively short (3 verses), is not often analyzed in depth, and is a challenge to translators (e.g., translating "weaning" and handling the compactness and simplicity of the Psalm). Because of its brevity, the resulting re-sculpted poem can also be tested against five other versions (see *Reasons for choosing two small Psalms* in section 1.6 for more details).

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[256] This result will be tested by means of a survey. This testing (or survey) is not part of the *Skopos* or the translation brief because these concepts emphasize the production of the re-sculpted poem and what the translator is trying to achieve. Part of the survey will also examine questions of setting (e.g., church worship context and private worship). The survey is intended to explore, at least tentatively, whether the *Skopos* was successfully achieved.

[257] Sometimes a poet will seek to be ambiguous or use *double entendre*.

This analysis of Ps 131 will follow the ten steps of Wendland (2002a:204-209).

5.3.1 Hebrew text and translation

Reference	Hebrew text (BHS)	Literal translation	New International Version	Word-group // Syllables
Hebrew title	שִׁיר הַמַּעֲלוֹת לְדָוִד[258]	song of-the-ascents of-David.[258]	A song of ascents. Of David.	3 // 8
131:1A	יְהוָה׀ לֹא־גָבַהּ לִבִּי	O Yahweh not+it-has-been-lofty my-heart	My heart is not proud, O LORD,	3 // 7
131:1B	וְלֹא־רָמוּ עֵינַי	and-not +they-have-been lifted my-eyes	my eyes are not haughty;	2 // 6
131:1C	וְלֹא־הִלַּכְתִּי׀ בִּגְדֹלוֹת	and-not +I-have-walked in-[things-too]-great	I do not concern myself with great matters	2 // 8
131:1D	וּבְנִפְלָאוֹת מִמֶּנִּי׃	and-in-[things too]-surpassing for-me.	or things too wonderful for me.	2 // 8
131:2A	²אִם־לֹא שִׁוִּיתִי׀ וְדוֹמַמְתִּי נַפְשִׁי	If+not [259] I-have-made-still and-I-have-made-quiet[260] my-soul	But I have stilled and quieted my soul;	4 // 11
131:2B	כְּגָמֻל עֲלֵי אִמּוֹ	like-a-being-weaned-one [child] on his-mother	like a weaned child with its mother,	3 // 7
131:2C	כַּגָּמֻל עָלַי נַפְשִׁי׃	[is] like-the-being-weaned-one [child] upon-me[261] my-soul.	like a weaned child is my soul within me.	3 // 7

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[258] Omitted in the Lucianic recension of the LXX and the Targum.

[259] אם־לא – "but rather" after negation – an adversative sense of "but" based on the Aramaic usage (see Gen 24:7) HALOT (1999:61). Allen (2002:258-259) quotes Beyerlin to indicate that אם־לא is used to "introduce asservation after an implied oath". B. Robinson (1998:193) agrees and prefers the standard translation "verily, truly, indeed". Allen (2002:258) therefore translates אם־לא as "no", following the NJB. DAV (1901:165) confirms this implied oath usage when he states that Psalm 131:2 is an example where "there is no formal oath, and the particles merely express strong denial or affirmation". De Boer (1966:289) affirms strong denial here with the recommended translation "but on the contrary", following a parallel usage in Gen 24:38.

[260] ודוממתי – "and I have made quiet" could also be ודוממתי "I have lifted up" (LXX vorlage—with an assumed resh instead of a daleth). However, the Hebrew text is understandable, acceptable, and preferable because ודוממתי – "and I have made quiet" goes along with שויתי "I have made still" as a word pair (see further discussion in section 5.3.2.7.1).

[261] עלי "upon me" is the general meaning of this prepositional phrase. The meaning על "upon" is particularly evident when used to express feeling with נפש "soul" (and other mental or emotive states like heart and spirit), like a pressure being applied upon a subject" (DAV, 1901:143). However, in translation "in" is often a better rendering (DAV, 1901:143). "In" or "within" works well here (see NIV). So the על of 2B means "on" and is understood in a physical literal sense. But the על in 2C means "in" and is understood in a non-literal sense to give the picture of full satisfaction in God (implied).

Reference	Hebrew text (BHS)	Literal translation	New International Version	Word-group // Syllables
131:3A	³יַחֵל יִשְׂרָאֵל אֶל־יְהוָה	Hope Israel to-Yahweh	O Israel, put your hope in the LORD,	3 // 8
131:3B	מֵעַתָּה וְעַד־עוֹלָם:	From-now and-until +forevermore.[262]	both now and forevermore.	2 // 7

5.3.2 Ten step methodology of Wendland

5.3.2.1 Step one: Study the context

The book of Psalms is carefully organized. Ps 131 is part of Book 5 (Pss 107-150). There are some post-exilic psalms in this collection (e.g., Ps 137). Generally in the Psalms, there is movement from "sadness to gladness, from sin and its consequences (as revealed by God's law) to the results of salvation" (Wendland 2002a:22). The positive, mature theme of Ps 131 fits well into this movement.

Ps 131 is also part of the pilgrimage songs (120-134). It is speculated that this was a clear collection of songs that may have been sung as the pilgrims progressed toward Jerusalem during one of the three great feasts during the year. Ps 131 is located toward the end of this collection (see deClaissé, Jacobsen, and Tanner, 2014:930). Perhaps it is inserted there as a reminder of a deep, humble attitude when approaching the Holy Place (Jerusalem) as the pilgrim draws near.

Parallels to the preceding Psalm (130)
In Ps 130:5-7a there are clear parallels to Ps 131:

Psalm 130

v. 5 I wait for the LORD, my soul waits,
    and in his word I put my hope.
v. 6 My soul waits for the LORD
more than watchmen wait for the morning,
more than watchmen wait for the morning.
v. 7a O Israel, put your hope in the LORD,

Psalm 131

v. 2 But I have stilled and quieted my soul;
    like a weaned child with its mother,
    like a weaned child is my soul within me.

v. 3 O Israel, put your hope in the LORD,
    both now and forevermore.

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[262]A common scholarly viewpoint is that verse three was added on by editors at a later period of Israel's history (see discussion in section 5.3.2.6).

The similarity is very evident. נפשי "My soul" is used in both Psalms twice, although נפשי is fairly frequent in the Psalms (66 times).

The verb קוה "wait" is connected to נפשי in Ps 130, but being שוח "stilled" and דמם "quieted" is the emphasis in 131. Although they are not from the same Hebrew word קוה, Qal form, "to wait or look for with eager expectation" (Hartley, 1980:791) versus שוח, Piel form, "to level, smooth, still" (BDB, 2000:986), they are from the same general semantic domain of being silent, still, or quiet.

"O Israel, put your hope in the LORD" is exactly the same expression in Hebrew in the two psalms.

Parallels to the following Psalm (132)

Ps 132 <u>twice</u> uses the keyword מנוחה "resting place" in verses 8 and 14. BDB (2000:629) defines this word as "a resting place, state or condition of rest" (depending on the context). In Ps 132 it describes where the ark of the covenant is located, that it is finally at a place of rest. But the clear idea of the psalmist "resting" or being quiet or still in God's presence parallels closely with the idea of God finding a מנוחה "resting place" for the ark of the covenant (which represents his presence).

Ps 132 describes all the hardships that David[263] went through (v 1) and how David resolved to find a מנוחה "dwelling place" (v 8) for God. Later there is the promise of the Messiah who would come through David's lineage (v 11). So there is progression of thought as the pilgrims move toward the holy city (particularly the desire for the Messiah from the line of David to come).

Progression of thought from Psalm 130-132

Several key words are found in each of the Pss 130, 131, and 132. Yahweh, Israel, and the idea of resting (or hoping and waiting). It appears that there is a general development of thought from repentance (130:3-4) to trust (131:2) to hope for the future dynasty (132:11-18).

This progression is seen or implied in the genres assigned to these psalms by Wendland (2002a:60) as follows:

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[263] Psalm 132 is not considered to be written by David, but it is about him, and more importantly about the new David, the Messiah. Therefore, it is a royal psalm (see Anderson, 1981:880, Kidner, 1975:448-449).

Ps 130: <u>Repentance</u>[264]
Ps 131: Profession of <u>trust</u>
Ps 132: <u>Royal</u> psalm (expressing hope)[265]

5.3.2.2 Step two: Read and internalize the psalm

I carefully read and re-read the Hebrew text to hear what kinds of sounds or repetitions or emphasis I could notice. The first basic, clear emphasis comes from the word לא "not". It occurs three times in Ps 131:1, then it occurs in 131:2 in the expression אם־לא "but rather". This repetition of לא has a rhythmic pleasing sound.

יהוה "Yahweh" appears at the beginning and end of the poem as in many of the Psalms (an inclusio). נפשי "my soul" is repeated twice, and כגמל "like a weaned one" is repeated in successive lines. על "on" or "in" has a similar repetitive sound (the expression עלי "upon me") at the end of verse 2.

Lastly, there is a certain dominance of sounds in the poem. There is an abundance of "i" sounds, but this is partly attributable to the first person forms of Hebrew which sound like "i". Alliteration occurs in 3A with three *yodh*'s (י) at the beginning of words and then in 3B with three successive *ayin*'s (ע) at the beginning of words. These alliterations are discussed further in Step 8 (section 5.3.2.8).

These repetitive lexical and phonological patterns help to audibly unite the Psalm, and it is presumed that this would make it pleasing to hear for a Hebrew speaker. It is not easy to know how one transfers these rhetorical effects into another language, but sometimes equivalent sound effects can be achieved (see section 3.4).

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[264] Allen (2002:195) notes that Christian traditions places this Psalm as one of the seven penitential Psalms. He (2002:192-193) notes the genre is very difficult to determine, some scholars describe it as a song of thanksgiving, and others as an individual complaint.
[265] Allen (2002:204,211) understands it as a royal Psalm, but it is unique among the royal Psalms because of "its warm and intensely personal presentation of the key characters David and Yahweh".

5.3.2.3. Step three: Determine the genre

In Wendland's (2002a:60) analysis Ps 131 is listed as a "profession of trust"; similarly Weiser (1962:776) calls it a "psalm of trust" and deClaissé, Jacobsen, and Tanner (2014:930) call it a "hymn of trust". Allen (2002:259) describes it generally "an individual psalm of confidence or trust in Yahweh, like Pss 16, 23, 62" (also Anderson, 1981:878). Gerstenberger (1988:361) labels it as both a "song of confidence" and "confession of faith".[266]

My analysis of Ps 131 is that it is a psalm with a mixed genre. The primary genre for the psalm is a "profession of trust" as exhibited in vv 1-2 (which includes the peak of the poem in verse 2). The secondary or sub-genre is a "exhortation to trust" (v 3). This will be defended in the analysis of the psalm in the steps that follow.[267]

5.3.2.4 Step four: Plot the patterns of repetition

The following is the structure of the cola in Hebrew:

1A1 + A2, 1B1 + B2, 2A1 + A2 + A3, 3A1 + A2

Meaning of this structure: Ps 131 is composed of two bi-cola, followed by a tri-colon, and ending with a bi-colon. These cola fall within the traditional verse divisions for the psalm (the sub-title is not part of this analysis). The general effect of this is to bring a more compact and emphatic ending in verse three and this will be seen more clearly in the following word-group analysis. The word-group analysis of this text in Hebrew is as follows:

1: 3 + 2, 2 + 2, 2: 4 + 3 + 3, 3: 3 + 2

Ps 131 has a total of nine word groups for the first two bi-cola, ten word groups for the tri-colon and only five word groups for the final bi-colon. This again emphasizes the compact and emphatic conclusion (using an imperative in the final bi-colon). Also, if one examines the Hebrew of the tri-colon (same as verse 2), the two lines that complete the tri-colon (…3+3)

---

[266] Others view the psalm as implicitly a thanksgiving psalm. Allen (2002:25) quotes Mowinckel (1966:vol. V/VI:65-68) who suggests that some "poems were written and deposited in the sanctuary at the thank-offering service". Quell (1967:181-185) takes this idea and states that verse 2B was a separate piece sung by a woman, and this piece has been integrated into this psalm. There is no documented proof of these kinds of existing separate pieces, so these are mere speculations. The genre of "trust" or "confidence" as mentioned above is a preferable view. Some commentators (e.g., Hossfeld and Zenger, 2011:448) think that a woman wrote Ps 131, but deClaissé, Jacobsen, and Tanner (2014:932) describe this supposition as tenuous at best.

[267] This appears to be a unique view, not found in the literature.

are briefer and full of repetitions and connectedness. The word נפשי "my soul" envelops this part of the tri-colon.

5.3.2.5 Step five: Locate the major breaks and peaks

Ps 131 is well-structured and the boundaries of the discourse appear to be clear. The first two verses are connected and stand in a clear contrastive relationship (אם־לא "but rather"). On a lexical level, the three negatives (לא) of the first two bi-cola are set in contrast with the verbs of the tri-colon in verse two, which is affirmative. The subject is "I" in the first two verses and switches in verse 3 to an imperative that addresses Israel with an exhortation. This shows a clear break between verses two and three (that is, the end of the tri-colon and the start of the final bi-colon).

If this psalm were longer, I would probably analyze the whole poem as one strophe in relation to other strophes in the poem. However, there is definitive movement in this short psalm, the analysis fits together, and there is a verse to represent each strophe. There is a downward trend of cola moving from four in strophe 1, three in strophe 2, and two in strophe 3. Compared to some psalms that Wendland analyzes, they are almost like mini-strophes. But I think it is necessary to keep a flexible definition of a strophe as it fits the psalm.[268]

Now examining the climax more closely, Wendland (2002a:206) argues that lexical recursion may not be enough to show the climax. In verse 2 there is a repetition of נפשי "my soul", כגמל "like a weaned one", and the form על (meaning "upon" in one colon and "in" for the second colon). All of this occurs in concentrated form in verse 2. But he goes on to say:

> …if such repetition is found to occur together with a major shift in certain aspects of content (e.g., time, place, speaker, topic) and/or a concentration of poetic features (e.g., figurative language, rhetorical question, direct speech, or hyperbole), it is indeed a good indication of a compositional peak. All proposed discourse breaks and potential peaks need to be related to the formal structure and thematic organization of the entire text (Wendland, 2002a:206).

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[268] Terrien (2003:842) does a detailed strophic and theological analysis of the book of Psalms. He concludes that there are three strophes for Psalm 131.

In Ps 131 there is figurative language in strophe 1, for the heart and eyes are used in idiomatic expressions ("my heart is not proud" and "my eyes are not haughty"). This figurative language continues in strophe 2 where the נפש "soul"[269] is used idiomatically ("I have stilled and quieted my soul"), but there is an additional rhetorical device of simile that is used: "like a weaned child with its mother". Then it is partially repeated with a figurative sense of נפש "soul", all in the form of a simile: "like a weaned child is my soul within me".

This then seems to clearly point to a compositional and thematic peak at the end of strophe 2 with the major theme of the psalm being to have confidence (trust) in God with your life (rest in him) just like a weaned child rests calmly with its mother. There is also another structure from the lesser (personal reference in verses 1-2) to the greater (corporate inclusion in verse 3).

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[269] For the difficulty of translating נפש "soul", see word study 6 below in section 5.3.2.7.1.

5.3.2.6 Step six: Analyze and diagram the semantic compositional structure

a =	base-restatement
b =	base-amplification
c =	base-addition
d =	base-comparison
e =	base-comparison
f =	base-contrast
g =	base-manner (adverbial/time)
h =	reason-request
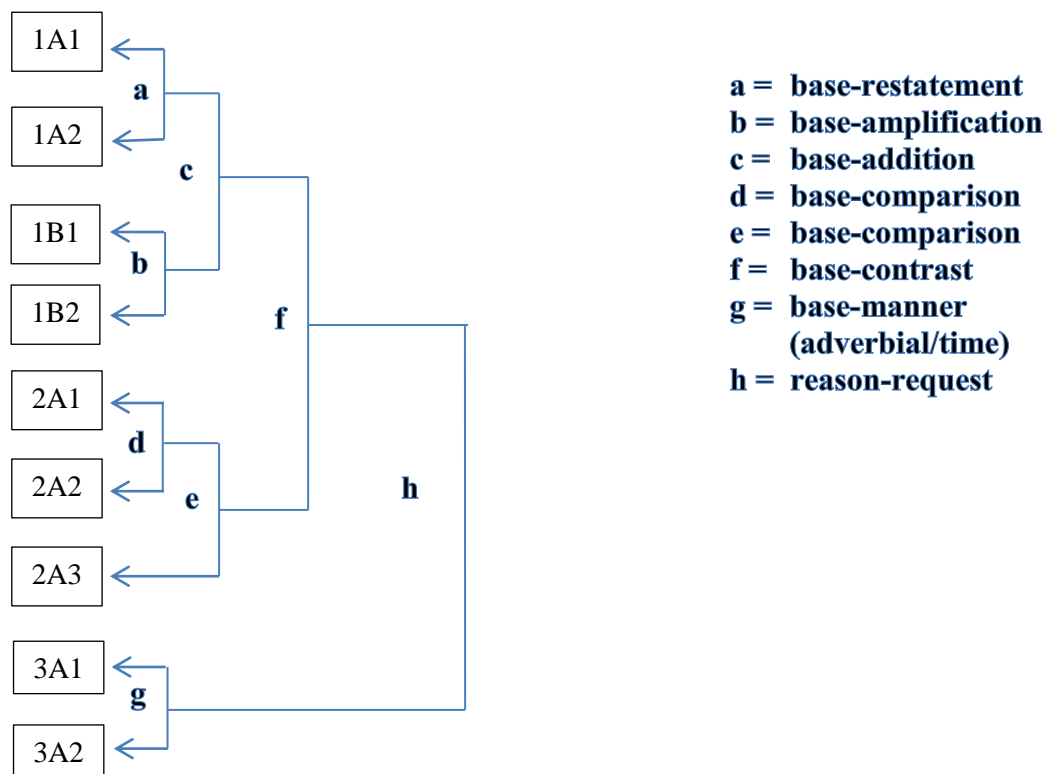
1A1 My heart is not proud, O LORD,
1A2 my eyes are not haughty;
1B1 I do not concern myself with great matters
1B2 or things too wonderful for me.

2A1 But I have stilled and quieted my soul;
2A2 like a weaned child with its mother,
2B like a weaned child is my soul within me.

3A1 O Israel, put your hope in the LORD,
3A2 both now and forevermore.

Summary of Ps 131's Structure

Structurally verse 1 has two pairs of bi-cola, verse 2 has a tri-colon, and verse 3 has a bi-colon. Verse 1 is in contrast with verse 2. Verses 1 and 2 together form the reason for the request in verse 3 which is the appeal to Israel. Yahweh, the primary object of hope, frames the psalm, being the first word after the sub-title, then reappearing in 3A1.

Figure 5.1: Psalm 131 – Semantic compositional structure analysis

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A semantic compositional structure analysis of Ps 131 is shown in Figure 5.1. Wendland (2011:140) also calls this kind of diagram a "syntactic-semantic study". In a logical relation the dependent "attribution" colon is always attached to some noun or pronouns found in the "base" (Wendland, 2002a:92). See Wendland (2002a:66-107), where he more fully elaborates the methodology.

Discussion: Is verse 3 a part of Psalm 131?

As previously mentioned, the first line of Ps 131:3 is exactly the same as the first line in Ps 130:7. Allen (2002:259,261) follows Mowinckel and others[270] interpreting that Ps 131:3 is the work of a later editor. But there are good reasons to support that it is part of the original poem:

1) The inclusio יהוה "Yahweh" that appears in verse 1 at the beginning of the poem and near the end (in verse 3) unites the poem.

2) There is a logical progression to move from a lesson learned in life to an exhortation to the psalmist's people (verses 2 to 3). In support of this, Terrien (2003:843) comments upon this connection between verses 1-2 and verse 3 by saying that "the humility of this individual becomes a lesson for the elect people".

3) Canonical criticism encourages theologians to accept the psalm as it is written and analyze it as a whole.[271]

4) There is a cultural appropriateness to view the individual in light of the community.[272]

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5.3.2.7 Step seven: Do a complete word study and a detailed thematic outline

An analysis of words and word pairs and a thematic outline are presented in this step.

5.3.2.7.1 Analysis of words and word pairs

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[270] Allen (2003:259) cites Mowinckel (1961 vol. I/II:164-165) as the one who originated this viewpoint. Likewise, Waltner (2006:628) calls it a "liturgical addition". De Boer (1966:287) just assumes that it is an "added … line".

[271] Howard (1999:4) states: "… today, the prevailing interest in Psalms studies has to do with questions about the composition, editorial unity, and overall message of the Psalter as a *book*, i.e., as a literary and canonical entity that coheres with respect to structure and message, and with how individual psalms and collections fit together. … Studies now abound that consider the overall structure of the book, the contours of the book's disparate parts and how they fit together, or the 'story line' that runs from Psalm 1 to Psalm 150."

[272] Kraus (1993:467) states: "In the OT the attitude of the individual member is always included in the existence of the community of God". Therefore, it would be natural to assume a progression from an individual reflection to a community perspective.

Words

Important words in Ps 131 are:

יהוה – "Yahweh" or "the LORD".[273] Yahweh often is understood as God's covenant name and his most frequent designation in Scripture. It "occurs 5321 times" (Payne, 1980:210). Yahweh is first and foremost the God of Israel, but in many passages the divine name is extended to encompass people of all nations.[274]

There is theological emphasis that is used in this Psalm. Yahweh is closely associated with his covenant name. This could imply that David chose to use this intimate name in his address to God.[275] Therefore, since intimacy with God is characteristic in this psalm (resting in him), it seems highly appropriate that there are two mentions of Yahweh in this short psalm. The word "Yahweh" functions as a frame for the poem (1A and 3A).

הלכתי בגדלות – "walking (or going) in things (too) great for me" – "substantive feminine plural of גדלה 'great' – in Ps 131 it denotes the great and exalted things that the worshipper denies himself when he puts his trust in God" (Mosis, et al., 1975:401). BDB (2000:153) notes that גדלות "of things too great" implies the idea of "presumptuous" or "haughty". Presumptuousness fits well in this context.

ובנפלאות ממני – "and in things too wonderful for me" – פלא has the basic meaning of "extraordinary phenomena", that is, "transcending the power of human knowledge and imagination" (Conrad, 2001:534). פלא "is applied to man around fifteen times. In such cases the thrust of פלא is to be beyond one's capabilities, and hence, unsolvable or inaccessible, and such are God's mighty and wonderful acts" (Hamilton, 1980:733). The idea here could be "he does not attempt to elevate himself into a Godlike position" (Harman, 1998:416).

לא־גבה – "has not been lofty" – גבה "to be high, exalted". The literal meaning is height, but figuratively when the word is used with the heart (e.g., Ezek 28:2,5,17 and Ps 131:1), it has the idea of "pride" (Hentschke, 1975:357). Kidner (1975:447) supports this: "It is simply an expression for pride here".

ולא־רמו – "they have not lifted up" – רום "to be uplifted" – height is a conceptual metaphor for negative notions such as arrogance and pride. "Lofty eyes" (Ps 131:1) [has the idea of]

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[273] יהוה "Yahweh" is often described in terms of "The Tetragrammaton" *YHWH*. There is much debate about the origin of the word "Yahweh". HALOT (1999:395) notes that there are three possible explanations for the etymology of Yahweh: a) "blow, fall" b) "to be" c) "to be passionate". However, the preferred interpretation is "to be" because of how the name is used in specific contexts (particularly in Moses encounter with יהוה at the burning bush in Ex 2-3), more specifically in relation to the usage of Ex 3:14-15.

[274] יהוה "Yahweh" as the God of all nations is developed in Psalm 145 (see the discussion of Yahweh in Ps 150, especially section 5.4.2.7).

[275] I hold that David is the author of Psalm 131. Kidner (1973:33) affirms this strongly, but Craigie (1983:35) concludes that it seems certain that David wrote many Psalms but we cannot be really sure which ones. Wendland (2002a:60) also affirms Davidic authorship by quoting Bratcher and Reyburn (1991:9). For a classic discussion affirming David's authorship, see Harrison (1969:977-980, 982-983).

"presumptuous" (Bowling, 1980:837; Kidner, 1975:447).

שׁוּיתי – "I have made still" – שׁוח (Piel form being used transitively). In the intransitive form it has the meaning of "to level or to smooth" (e.g., Is 28:25), but here the transitive usage of נפשׁי "my soul" as the object expands the meaning to "make quiet" or "make calm" (Sæbøt, 2004:525).

ודוממתי – "and I have made quiet" – דמם (Po'el form) "to make quiet" (BDB, 2000:199). The form דמה (I) "to be like" cannot always be distinguished from דמה (II) "to be silent" and its cognates (דמם and דום). "It is found primarily in poetry. … Several times in the Psalms this verb is used of being still before the LORD in quiet meditation…. e.g., Ps 4:4 and Ps 37:7" (Wolf, 1980:193).

נפשׁי – "my soul" – נפשׁ "soul, … self, person, desire …" (BDB, 2000:659), is sometimes used in the realm of "emotions, desires, passions, and yearnings" (Waltke, 1980:588). Seebass (1998:508-511) discusses the usage of נפשׁ "soul" in the OT. There is often an idea of the "vital self" or "whole person", the "individuation of life" as manifested in a human being. This broader conception brings an understanding that the desires are certainly being calmed or settled,[276] but also that the "whole being" is resting content in God. Literal translations like ESV, NRSV, NASB, and NIV translate נפשׁי as "my soul". Therefore, נפשׁי is difficult to translate into English. The problem with literally translating נפשׁ "soul" is that it can cause one to think of the Greek concept of soul (e.g., dualism of two worlds, man is divine and human, know God through controlling bodily appetites) versus the Hebrew concept of נפשׁ "soul" (religious dualism: God and man, man is a total being – God's creature, God is a living personal being).[277]

כגמל – "as a weaned one"– גמל "to wean". The form of the Biblical text here is: כ "as" + qal pass. ptc. of גמל "to wean" = "like a being weaned one" = "like a weaned child". "The qal passive participle (גמל) refers to a weaned child, a quieted and developed (*sic*) child, which then serves as part of a simile referring to a person who finds satisfaction in the LORD (131:2-3)" (Carpenter, 1997:872). In verse 2 "the child is pictured in its mother's arms, but [is] not intent on being fed" (Kidner, 1975:448).

Seybold (1978:26-27) states that when a feminine subject is used with the verb form גמל "wean" (like in this context) or if גמל is used passively (as here), the meaning is to wean the child from its mother's milk. According to Near Eastern custom this was "done at the end of a nursing period of about three years" (deClaissé, Jacobsen, and Tanner, 2014:931). It marked the first phase of childhood and was often celebrated with a feast. This cultural aspect of celebration is generally lost to Western culture and the Psalm's

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[276] Terrien (2003:843) limits the נפשׁ "soul" in this verse to "the seat of the desire". In his own translation of this Psalm he translates נפשׁ "soul" each time as "desires". This is a possible interpretation, but it limits the fuller possible meaning of "vital self" or the essence of a person, particularly in relationship with God.
[277] Ladd, 1968:40.

central image of weaning is not well understood in the West. Therefore, it is often difficult for a translator to know how to translate a word when the concept and its cultural background are not well understood in the target culture.[278]

אמו "his mother"– אם "mother". A simple yet powerful, universal word. An interesting aspect of this choice is that David is drawing on a female image to describe a believer's relationship with God (a child weaning) which is less common in Scripture.[279] Another interesting textual feature is that the word אם "mother" has a phonic resemblance to the word אם in the expression אם-לא "but rather". These occur in verse 2 and already start to point to a climax or thematic peak in verse 2.

יחל –"Hope" (or "wait") – יחל pi'el impv "to wait, await, tarry, to wait for, to hope for" (BDB, 2000:404). The pi'el usage normally implies a specific object of expectation, often יהוה "Yahweh", as here (Barth, 1990:52). יחל is "not uncertain like the Greek concept … but is the solid ground of expectation for the righteous" (Gilchrist, 1980:373). יחל "hope" is a close synonym to בתח "trust" and קוה "wait for, hope for" (Gilchrist, 1980:374). Both meanings "waiting for" or "hoping in" are possible here; both have the idea of expectation in יהוה "Yahweh".

ישראל "Israel" – God's covenant people. It is logical to have Israel addressed at the end of this song because this is one of the pilgrimage songs ("song of Ascents"), where the faithful journeyed to Jerusalem three times a year for the great feasts, and sang these songs along the way. (This is the traditional viewpoint of how Pss 120-134 were used).[280] However, the Psalms commonly use other expressions to refer to Israel: e.g., "my people", "Zion", "sons of Jacob", "house of Israel", and "descendants of Abraham". So with all of the paradigmatic choices available to the author, why did he choose "Israel"?

I would argue that the author chose ישראל "Israel" for poetic and rhythmic reasons. ישראל starts with the consonant י *yodh* "y". As already mentioned above in 5.3.2.2, alliteration occurs in 3A with three *yodh*'s that are pronounced as the three major words of 3A: יחל ישראל אל-יהוה The sound of this line is very pleasing and the feel is rhythmic. This assumes that יהוה "Yahweh" is pronounced. But even if יהוה "Yahweh" is not pronounced, there are two yodh's (י) to begin the verse with an alliterative effect. The equivalent effect in English is: "Give God the glory!"

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[278] For guidelines in translating unknown concepts, see Beekman and Callow, 1974:191-211 and chapter 7 of Barnwell, 1986.

[279] "The God of Israel embraces in his person both paternal authority and maternal compassion. These qualities can be attributed symbolically to the God, whose uniqueness excludes polytheism" (Grelot, 2006:44).

[280] Carr (1980:669) indicates the following possible meanings: a) Traditional view – "Song of Ascents" (songs sung on the pilgrimage to Jerusalem), b) Second view – Songs sung as the "Levites ascended the fifteen steps between the court of women and the court of the Israelites", c) Dahood's view – "Songs of extolment" on the basis of 11QPs[a], and d) An alternate interpretation – "steps" in terms of the ascending literary structure within the individual psalms (Pss 120-134).

Word pairs

The following two word pairs are found in Ps 131:

גבה and רום "being lofty or high" and "being uplifted" – The two expressions for pride "heart being lofty" and "eyes being lifted" combine together to make a forceful poetic idiomatic expression to start the poem. It sets up the "low" contrast with the psalmist in verse two, that is, a humble attitude. In this case "heart" and "eyes" act as a word pair, and "being lofty" and "being uplifted" also act as a word pair.

שוה and דמם "make still" and "make quiet" – The two verbs are connected by a waw which one can argue shows that they are linked together. They are both in the first person singular with נפש "soul" as their joint object. Thus the expression is "I have made still and I have made quiet my soul". Probably the two words are chosen together for the rhythm of the expression in the poetic line and to synergize together to make a fuller meaning of the tranquility that can only be found by close union with Yahweh.

5.3.2.7.2 Thematic outline of Ps 131

Theme: Resting content in Yahweh

I synthesize a sub-theme for each verse as follows:

I.   The psalmist's profession of not being proud or arrogant (verse 1)

II. The psalmist's profession of dependence (resting quiet and still) on Yahweh (verse 2)

III. The psalmist's exhortation for Israel to trust in (hope in/wait on) Yahweh (verse 3)[281]

Sub-themes: Desirable qualities for a worshiper of Yahweh: Stillness (discipline of silence), hope, and humility.

Putting it all together thematically: By avoiding pride and remaining dependent on Yahweh, the psalmist sets an example for all Israel, and thus calls upon Israelites (i.e., the community of faith) to trust Yahweh and to adopt this same humble attitude.

Application: Avoid pride and trust/depend upon Yahweh (for the individual believer and for Israel as a whole).

5.3.2.8 Step eight: Analyze the poetic features of the individual verses

Verse 1 – In the first bi-colon there is two metaphors for pride using synonymous verbs for height: "heart being high" and "eyes being uplifted". A word pair "heart" and "eyes" are in parallel nominative phrases as subjects ("my heart" and "my eyes"). "Not" is repeated two

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[281] DeClaissé, Jacobsen, and Tanner (2014:930) also see three stanzas (sub-themes) for this psalm (one for each verse).

times in the bi-colon providing a linkage between the cola and reinforcing the message (what the psalmist is not).

In the second bi-colon לא "not" is again associated with a verb (perfect, whereas the forms were stative in the first bi-colon). There is a chiastic structure in lines 1C and 1D:

1C: [form of 1ps ("I")] + [Prep (ב) + noun in the fem. plural absolute form]

1D: [Prep (ב) + noun in the fem. plural absolute form] + [form of 1ps ("me")].

There is also a figurative expression used in "walk about in great things and in wonderful things" meaning "I do not concern myself with great matters or things too wonderful for me".

For the whole verse, לא "no" repeats three times providing connectivity to the two bi-cola (לא "no" in 1A followed by ולא in 1B and 1C, with an ellipsis of ולא־הלכתי ב "I have not walked in" to be supplied for 1D).

Verse 2 – In the first colon of the tri-colon, the לא form repeats in a slightly different way by being part of the expression אם־לא "but rather". The word pair שוח "to be still" and דמם "to make quiet" is used. They are connected by a waw and both are preterite 1ps.

The second and third colons of the tri-colon are very parallel and condensed. The many features that occur here support my conclusion that it is the climax or peak of the text. כגמל "As a weaned one" and על "upon" repeats exactly in lines 2 and 3. Both lines 2 and 3 are similes using כ "like". "Like a weaned child on its mother" and "My soul in me is like a weaned child" are the comparisons. The condensing and repetition are indicators that this is the climax (or thematic peak) and the emotive (pragmatic) climax as well.

For this whole verse נפשי "my soul" appears two times (the ends of line 1 and 3) and acts as an envelope for the climactic, central comparisons of lines 2 and 3. Line 1 and line 2 also have similar sounding terms אם־לא "but rather" and אמו "his mother". There is startling compactness and beauty to lines two and three, as the parallel forms play off each other in the physical image of "mother and weaned child" and the non-physical image of "believer's soul and God".

Verse 3 – In the first line of the bi-colon, there is a shift to the imperative form (the first in the poem). This is the only verb in the verse. This shift to an imperative and the appeal to Israel (in the vocative case) results in a shift in the poem to a closing communal exhortation. There

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are three *yodh*'s (י) at the beginning of words in 3A (alliteration, assuming that Yahweh was pronounced). There are three *ayin*'s (ע) in 3B (also alliteration) giving a harmony of sound to finish the poem with a flourish (probably a popular expression like "now and always").

Whole poem – For the whole poem, Yahweh is the first word and also occurs near the end, as a near-inclusio (not exactly at the end). There is a pattern of threes in verse 1 (three לא "no" and three basic declarations) and in verse 3 (the three *yodh* and `*ayin* alliterations as mentioned above) and three main divisions of the poem (represented by the three verses). There is also a pattern of twos in verse 2 (a word pair שוה "make still" and דמם "make quiet", two comparisons with כ "like", two uses of אם, two repetitions of both נפשי "my soul" and גמל "a being weaned one" as noted above in verse 2).[282]

5.3.2.9 Step nine: Determine the main "speech acts" and the personal interaction

As noted earlier, the primary genre of this psalm is a "profession of trust" (with a sub-genre of "exhortation to trust"), but each major unit of this simple poem has its own communicative purpose. Verses 1 and 2 are directed to God and verse 3 is directed to God's people, Israel. Verses 1 and 2 are a personal testimony, a sort of declaration in the sight of God based on experience as the psalmist dialogues with God, but verse one is more specifically an implicit warning (he is condemning, warning or reminding about attitudes of pride and arrogance and having selfish ambition and grasping for what is not his). In verse 2, the experiential declaration continues in a positive vein to state lessons learned in life (humility, dependence on God).

Verse 3 is an exhortation: the psalmist exhorts (imperatival form) the nation to have the same quiet, humble trust in God. The communicative aim is to apply the lesson learned and exhort Israel (or the religious community) to follow the same path.

In a sense the poem is a kind of wisdom testimonial. The psalmist has learned valuable lessons in life that he wants to remind himself of them and similarly to exhort his people to follow his example.

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[282] I would argue that these kinds of numeric patterns flow naturally from a poet (they are not pre-meditated). The functional significance of these numbers could be to unite the poem (on the three motif), e.g., starting with threes and coming back to them. The twos in the middle could have the effect of slowing down the message and concentrating on the theme and emphasizing it.

5.3.2.10 Step ten: Do a trial translation, comparing other versions

I will first present three standard translations and then three poetic versions, each one followed by a brief analysis. All six of these Ps 131 versions are part of an audience-sampling survey, and *chapter 6* presents a general summary and evaluation of the survey results.

5.3.2.10.1 Three standard versions (two literal versions and a children's version)

Standard version 1 – *Young's Literal Translation* (1862)

> *A Song of the Ascents, by David.*

1 Jehovah, my heart hath not been haughty,
   Nor have mine eyes been high,
   Nor have I walked in great things,
   And in things too wonderful for me.
2 Have I not compared, and kept silent my soul,
   As a weaned one by its mother?
   As a weaned one by me [is] my soul.
3 Israel doth wait on Jehovah,
   From henceforth, and unto the age!

A summary of the Skopos of this version

> "This is an extremely literal translation that attempts to preserve the tense and word usage as found in the original Greek and Hebrew writings" (*Bible Gateway*, 2014b).

Literalness is equated with faithfulness, and this was a predominant philosophy of many Bible translations in the 19th century. The grammatical structures, word order, and cultural perspective of the original text are prioritized.

Analysis

The word "Jehovah" used in this version is a falsely construed word.[283] The expression "Nor have mine eyes been high" has no meaning in English, or it could be misunderstood. The Hebrew expression ולא־רמו עיני (lit. "my eyes are not high") is a figure of speech meaning "having pride". The expression "Walked in great things" has little or no meaning, although it a difficult phrase to translate. The probable meaning is something like "I do not occupy myself with ambitious desires" (see Weiser, 1962:776). In other words, the psalmist does not

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[283] Jehovah is a false transliteration of Yahweh; it is a non-existent word. Ancient Jewish scribes wrote the vowel points for Adonai (schwa and pathah) under the consonants for יהוה "Yahweh". They did this so they could read the word "Adonai" instead of "Yahweh". It was their way of avoiding the pronunciation of the sacred name.

want to be preoccupied with his own plans or desires but rather he wants to trust God's plans and grow in relationship with him. The expression "Have I not compared…" is a possible translation of the Hebrew, but most translations render the text using an expression about "calming" to go along with idea of the soul "keeping silent".

As with most literal translations, this attempt helps one feel the Hebrew parallelism, following it line by line. However, it has very little poetic effect in English, and the literalisms make the message difficult to understand. There are also archaisms in the text (e.g., "hath" and "doth") that make the text feel foreign to some modern readers.[284]

Standard version 2 – *English Standard Version* (2001)

> *A Song of Ascents. Of David.*

> 1 O LORD, my heart is not lifted up;
>   my eyes are not raised too high;
> I do not occupy myself with things
>   too great and too marvelous for me.
> 2 But I have calmed and quieted my soul,
>   like a weaned child with its mother;
>   like a weaned child is my soul within me.
> 3 O Israel, hope in the LORD
>   from this time forth and forevermore.

A summary of the Skopos of this version

The ESV is an essentially literal translation (ELT) that attempts to remain as formally correspondent as possible, but tries to conform to the general rules of naturality in English (see section 2.4.1.3 for a fuller discussion of an ELT). I have labeled this a mediating translation philosophy (or modified-literal translation).

Analysis

This version is more comprehensible than the YLT above. However, the idea of pride is hidden in the first two lines and could be misunderstood. "My heart is not lifted up" could be interpreted as pride, but it is not a natural English expression. "My eyes are not raised too high" could be interpreted many ways, and would probably not be interpreted as "pride". The rest of the poem is more understandable.

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[284] My main concern with archaic language is from the perspective of a modern reader. The "archaic language" may not have been archaic in its time. A second concern is that some people view archaic language as poetic, probably because they are used to reading poetry that was written before 1900, when many poetic masterpieces were written in the English language. So, in the poems that are part of the survey I have included some that employ archaic language, and have introduced some archaic language myself in the poems that I created.

As with YLT, the feel of Hebrew parallelism comes across. There is a bit more of a poetic feel to this version than the YLT (equal lines, more balanced expressions, more rhythmic). So it could be classified as a more rhythmic, free verse poem.

Standard version 3 – *New Century Version* (1971)

Childlike Trust in the Lord
A song for going up to worship. Of David.

1 LORD, my heart is not proud;
  I don't look down on others.
  I don't do great things,
  and I can't do miracles.
2 But I am calm and quiet,
  like a baby with its mother.
  I am at peace, like a baby with its mother.
3 People of Israel,
  put your hope in the LORD
  now and forever.

A summary of the Skopos of this version

> This functional equivalent or idiomatic version was first produced in 1973 and the initial purpose was to publish a version that was specially adapted to the needs of deaf people (they were often unfamiliar with many common English idioms). The whole version was re-worked in 1991 and called the *New Century Version* (NCV). It was written in simple English at a vocabulary level about that of a third-grader. It tends to use short sentences, but more recent revisions have lengthened some of the sentences for a freer flowing style (aimed at an older audience). The NCV is the same text as the one used in the *International Children's Bible* (summarized from *The Bible Researcher,* n.d., *New Century Version*).

Analysis

The *New Century Version* (NCV) is very clear and simple in its usage of words and structures. The title conforms to the thematic analysis in section 5.4.2.7.2: "Childlike Trust in the Lord". The meaning of pride is strongly communicated with two English expressions in the first two lines. The expression "Baby with its mother" is clear and simple but it waters down the more beautiful image of a weaning baby who is content to be with its mother (and no longer grasping for the physical gratification of breast milk).

All the content has been expressed, but the text seems to me very flat poetically. It reads like a series of non-poetic descriptive sentences. It is a meaning-based, clear, and simple translation, but without any poetic rhythm. This is where a semantic meaning-based

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translation can sometimes be lacking in poetic artistry because all of the focus is on the content (or meaning). There is at least one advantage to the NCV version of Ps 131: David's psalm was very simple and childlike, and so is the NCV. But it does lack in some of the nuances mentioned in the analysis above (e.g., weaning, and the third and fourth lines of v 1 seem to deviate from the major interpretations as mentioned in the word studies).

5.3.2.10.2 Three poetic versions

Poetic version 1 – *Isaac Watts* (1719)

1 Is there ambition in my heart?
    Search gracious God, and see;
  Or do I act a haughty part?
    Lord, I appeal to thee.
2 I charge my thoughts, be humble still,
    And all my carriage mild,
  Content my Father with thy will,
    And quiet as a child.
3 The patient soul, the lowly mind
    Shall have a large reward:
  Let saints in sorrow lie resign'd,
    And trust a faithful Lord.

A summary of the Skopos of this version

The aim of this version by the great hymn writer Isaac Watts (originally published in 1719) was to rewrite the Psalms by imitating the language of the NT. He states this fact in his introduction:

> I come therefore to explain my own design, which is this: to accommodate the book of Psalms to Christian worship. And in order to do this, it is necessary to divest David and Asaph (and others) of every other character but that of a psalmist and a saint, and to make them always speak the … language of a Christian. … Where the psalmist speaks of the pardon of sin, through the mercies of God, I have added the merits of a Saviour. Where he talks of sacrificing goats or bullocks, I rather chuse *(sic)* to mention the sacrifice of Christ, the Lamb of God. … Where the writers of the NT have cited or alluded to any part of the Psalms I have often indulged the liberty of paraphrase, according to the words of Christ or his Apostles (Watts,1719:Preface).

The christianizing effect in Ps 131 is seen in:

> Eliminating the Psalm's superscript in v 1 (which mentions David and the historic reference to "Psalm of Ascents"),
> Rendering the mother image of v 2 as "my Father", and
> Rendering "Israel" as "saints" in v 3.

Isaac Watts' methodology in my opinion clearly moves his text out of the realm of translation proper in terms of a narrow view of translation, and therefore it can be classified as an adaptive poetic paraphrase.

Analysis

This is a highly rhythmic poem with 8.6.8.6 meter and double rhyme. The expression "act a haughty part" seems unnatural, but it is probably a more archaic expression. The re-structuring of verse one as question/response is an interesting re-creation or re-structuration, giving a different flavor to the Hebrew text's simple negative declarations.

"Carriage mild" is Old English and means "gentle behavior or conduct". The beautiful child and mother image is lost, being replaced by a father and child relationship (this moves it out of translation proper and into paraphrase).[285] The captivating image of weaning is also missing in verse two. In verse 3 Watts replaces "Israel" with "saints". This is a regular occurrence in Watts' imitation of the Psalms because he brings NT terminology into the OT (but he clearly states that as his purpose as mentioned above).

Isaac Watts was an extraordinary hymnodist, one of the best in the history of the English language. But his tightly rhymed and metered structures pushed him to be very free with the text. In the end, one can appreciate the poetic qualities, but seriously question the faithfulness to the Hebrew text in terms of a narrow view. However, since Watts clearly labeled what he was doing (he did not claim that it was a translation), his work can be viewed as a meditative reflection on the Psalms that is adaptive and paraphrastic, and one that effectively accomplishes his *Skopos* as stated above in Watts' summary of his version.

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[285] I say this because scripturally the Father and child image is important. Also God is sometimes described in Scripture with certain gentle or caring qualities that are seen in women, often mothers. Thus, much of the beauty of the image is lost. Also it is a גמל "weaned one" (up to 3 years old) in the Hebrew text, not the more generalized term "child".

Poetic version 2 – *Brenda Boerger (POET)* (2009)

Title: Childlike Contentment
*   by David*
* a pilgrim psalm of trust*

1 Lord, Yahweh, I don't put on airs.
    I don't fake wisdom that's not there;
  Or in disdain, look down my nose;
    Or think I should be in the know.

2 Instead deep down my soul's at rest –
    Weaned child with head on mother's breast.
  My heart's content right to the core.
3   So Israel, keep faith in the Lord.

A summary of the Skopos of this version

In the preface to POET, Boerger (2009:17) describes her translation philosophy and principles for poetry. She calls her approach "literary translation", and Wendland (personal correspondence: 28/6/2014) has stated that she (along with Wilt) are the two English translations that most closely follow a LiFE approach (see section 3.4). She (2009:17) states that "the goals of Bible translation are to communicate the source language (SL) meaning accurately, clearly, and naturally into the receptor language (RL)". She gives ten principles for doing literary translation and these principles give more detailed explanations of what she means by accuracy, naturalness, literary license, and clarity. (See Boerger, 1997:35-56 where these principles are elaborated even further with an emphasis on acrostic psalms, along with many other examples).

Boerger emphasizes the importance of how things are said and the need to pay close attention to form in both the SL and TL. In her poetic creations in POET (2009), rhyme is her preferred means of poetic expression. A majority of her poems also include a suggested tune so that the poem can be sung. This is seen in her creation of an innovative singing version of Ps 150.

Analysis

This poem is rhythmic, rhyming and catches the simplicity of the Hebrew poem. It is a metered 8.8.8.8 semi-rhyming poem. The title "Childlike contentment" follows my thematic analysis in section 5.4.2.7.2, and the key concept of resting oneself on God is clearly communicated.

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"Think I should be in the know" is a difficult line to exegete, but as it stands it may be misinterpreted as "ignorance is bliss", so the exegetical choice here may be too ambiguous. The last line is a bit brusque, without transition. Too much information, in my opinion, is being put into the last line. As a result it loses the emphasis of the appeal that calls Israel to trust the LORD <u>persistently</u>, that is, now as well as in the future (forevermore). It is implied in Boerger's poem, but not emphasized like in the Hebrew.

Poetic version 3 – *Milton Watt* (Unpublished – 2009)

A pilgrimage song. Of David.

2 Calm...
   Be still, my soul…
      I'm resting myself on you, Lord.
        Like a weaned child with its mother.
        Quiet and content am I.
      I'm resting myself on you.

1 No swelled head
      Or "high and mighty" look.
  No "grasping to be great"
      Or "moving beyond my sphere".
        I'm resting myself on you.

3 O Israel --
      Hope in the Lord...
  Now and always.

A summary of the Skopos of this version

This translation of Ps 131 is an attempt to render the psalms in poetic language and also maintain accuracy with respect to the Hebrew text. The style of poetry varies from psalm to psalm depending on the creativity of the poetic translator: sometimes rhyme, sometimes free verse, and sometimes a mixture of poetic styles within the same poem. It is a "re-sculpting" of the Hebrew text, that is, a moderate re-structuring of the sacred ST. A re-sculpted version attempts to find literary equivalents for features of the ST, as long as the re-shaping of the text is not too drastic. Therefore, a re-sculpted text is more conservative than a "re-created text" (for a fuller definition, see section 4.5.3).

Analysis

This is a non-rhyming, free verse version. It changes the order of verses (moving verse two before verse one). This sets the main theme right up front in the poem: "quietly resting in the

Lord". This theme gets reinforced throughout the rest of the poem. The "not statements" come in the middle to form a kind of counterforce to the theme. The negativity of the "not statements" brings out the theme in bold relief when the theme is reiterated, strengthening the theme.[286] The three-fold refrain was created from the main theme "resting in the Lord" in order to emphasize it. I have not found any version that has attempted to rearrange verses like this for Ps 131.

So, this is a bold restructuring attempt that very few translations attempt to do. Wilt (2012) has been one of the rare English poets who has attempted to radically restructure the Psalms in many of his re-creations or re-sculptings.[287] There are some natural poetic expressions for pride, and going beyond oneself into places where one may not belong (outside of one's proper sphere of influence).

A negative feature of this version is the wordiness which brings a loss of the compactness and simplicity of the Hebrew (preserved better in NCV and Boerger). The poetic form chosen here does not preserve the climaxing feature of the Hebrew in v 2, which is a beautiful aspect of the Hebrew. Rather, the theme is dispersed throughout the poem. But this version seeks to build climax in a different way, through repeating the main theme three times.

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[286] Perhaps this kind of structure is more natural in English, because the survey will later show that this version was very popular among the survey participants.
[287] Wilt (2012) takes the whole psalm as the basic translation unit.

5.3.2.10.3 Combined analysis for three versions (Psalm 131)

I have chosen three versions to compare side-by-side so that I can make some additional comments. My main observation is that there are always gains and losses when making translational choices.

	NCV	WATTS	WATT
GAINS	A Accurate title: "Childlike trust in the Lord" B Simple vocabulary and sentence structures; compact style C Natural English poetic images for pride D Keeps the repetition at the climax of the poem	A Clearly labeled "imitation" = "adaptive/paraphrase" B Poetic English (double rhyme) C Metered 8.6.8.6 and rhythmic – pleasing to the ear D Creative restructuring: Question/Response in verse 1	A Poetic English (rhythmic) B The theme is immediately heard and it is re-emphasized throughout the poem C Natural English poetic images for "pride" and "man-centered goals" D Strong contrast of "not me" to emphasize "resting in the Lord"
LOSSES	A Non-English poetic style B Lacking poetic rhythm, more of a descriptive focus C "Baby with its mother" loses the powerful image of weaning	A "Mother-weaning child" image is replaced by "father-child" image B Loses the climax C Christianizing and adaptive paraphrase: Israel translated as "saints"	A Some may oppose the fact that the Biblical verse order/logic was not followed B Slightly loses the compactness/simplicity of the original C Loses suspense or climax (climax is spread throughout the poem)

5.4 Literary/rhetorical analysis and re-sculpting of Psalm 150

Ps 150 was chosen to be analyzed because it is relatively short (6 verses), is not often analyzed in depth, is a different genre from Ps 131, and is a challenge to translators (e.g., defining instruments that are mentioned and handling the thematic repetition of the Psalm). Because of its brevity, the resulting re-sculpted poem can also be tested against five other versions (see *Reasons for choosing two small Psalms* in section 1.6 for more details).

This analysis of Ps 150 will follow the ten steps of Wendland (2002a:204-209).

5.4.1 Hebrew text and translation

Refer-ence	Hebrew Text (BHS)	Literal translation	New International Version	Word group // Syllables
150:1A	הַֽלְלוּ יָהּ׀¹	Praise Yah.	Praise the LORD.ᶜ	2 // 4
150:1B	הַֽלְלוּ־אֵל בְּקָדְשֹׁו	Praise-God in-his-holy-(place)	Praise God in his sanctuary;	2 // 7
150:1C	הַֽלְלוּהוּ בִּרְקִיעַ עֻזֹּֽו׃	Praise-him in-(the)-expanse-of his-strength	praise him in his mighty heavens.	3 // 10
150:2A	הַֽלְלוּהוּ בִגְבוּרֹתָ֑יו²	Praise-him in-his-mighty-deeds	Praise him for his acts of power;	2 // 8
150:2B	הַֽלְלוּהוּ כְּרֹב גֻּדְלֹֽו׃	Praise-him according-to-the-abundance-of his-greatness (= "his exceeding greatness")	praise him for his surpassing greatness.	3 // 8
150:3A	הַֽלְלוּהוּ בְּתֵקַע שֹׁופָ֑ר³	Praise-him with-sound(blast)-of ram's horn.	Praise him with the sounding of the trumpet,	3 // 9
150:3B	הַֽלְלוּהוּ בְּנֵבֶל וְכִנֹּֽור׃	Praise-him with-harp and-lyre	praise him with the harp and lyre,	3 // 10
150:4A	הַֽלְלוּהוּ בְתֹף וּמָחֹ֑ול⁴	Praise-him with-tambourine and-dance	praise him with tambourine and dancing,	3 // 9
150:4B	הַֽלְלוּהוּ בְּמִנִּים וְעוּגָֽב׃	Praise-him with-stringed instruments and-flute	praise him with the strings and flute,	3 // 10
150:5A	הַֽלְלוּהוּ בְצִלְצְלֵי־שָׁ֑מַע⁵	Praise-him with-cymbals-of-hearing (= "loud cymbals")	praise him with the clash of cymbals,	2 // 10
150:5B	הַֽלְלוּהוּ בְּצִלְצְלֵי תְרוּעָֽה׃	Praise-him with-cymbals-of-shouting (= "crashing cymbals")	praise him with resounding cymbals.	3 // 11
150:6A	כֹּל הַֽנְּשָׁמָה תְּהַלֵּל יָ֑הּ⁶	(Let)-all having-breath (="all life") praise Yah	Let everything that has breath praise the LORD.	3 // 9
150:6B	הַֽלְלוּ־יָֽהּ׃	Praise-Yah.	Praise the LORD.	1 // 4
			ᶜHebrew Hallelu Yah.	

5.4.2 Ten step methodology of Wendland

5.4.2.1 Step one: Study the context

This is the last psalm[288] in the traditional Hebrew Psalter, often called the "Great Hallelujah Hymn" (Wendland, 2002a:21) or "Final Great Hallelujah" (*New International Version Study Bible*, 1985: 940). It is often considered as the closing doxology for the fifth book of the Psalter, or even the whole Psalter (Allen, 2002:323-4; deClaissé, Jacobsen, and Tanner, 2014:1009).[289] It is part of a series of closing psalms (Pss 146-150) where each is framed by הללו־יה "Praise Yah".[290] This frame underlines the main thematic idea of these last five psalms and represents a common theme of the Psalter.

Each of the first four "books" of Psalms ends with an exhortation to praise (41:13, 72:18-19, 89:52, and 106:48). So the fifth "book" of Psalms (Pss 107-150) appropriately ends with numerous praise psalms and a final concentrated song of praise (or exhortation to praise). The ending of each of the first four books has the word הלל "praise" and אמן "amen" in it. So it is noteworthy that אמן "amen" is not present in Ps 150. This contributes to the open-ended effect of the psalm as described by Allen (2002:324), where future generations can add their own amens, or their own psalms of praise to God.[291]

There are some parallels between Pss 149 and 150, but many differences also.[292] The same words כנור "harp", מחול "dance", and תף "tambourine" occur in the middle of both psalms. However, they are linked together differently. In Ps 149 tambourine and harp are linked together, whereas tambourine and dance are linked together in Ps 150. Praise is the only verbal form in Ps 150, but there are many different verbal forms in Ps 149. So one could say

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[288] The Dead Sea Scrolls contains a Ps 151 version that was found in Cave 11 at Qumran (11QPs[a]). It is also found in some Mss of the LXX (e.g., Rahlf, 1979) and some Mss of the Syriac translation (Terrien, 2003:931).
[289] Anderson (1981:955) agrees that Ps 150 is often regarded as a doxology for the whole Psalter, but it is uncertain that it was created with this purpose in mind. Leupold (1974:1005-1006) calls it more than a very special doxology and quotes Maclaren who calls it "a prophecy of the … [end] … result of devout life".
[290] Pss 146-150 are often called the "Hallelujah psalms" because they start and end with הללו־יה "Praise Yah" (Wendland, 2002a:22). Pss 104-106 and Pss 111-117 are also "Hallelujah psalms".
[291] Similarly, Hossfeld and Zenger (2011:664) view Psalm 150 as concluding the Psalter but also functioning as an opening hymn which invites a new departure: a doxology that continues.
[292] Auffret (1995:287) sees a chiasm of six terms that links Ps 149 and Ps 150 together, but this seems like a schema that is too forced.

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that Ps 150 reverberates praise like a persistent drumbeat. This is an observation that points to why thematic repetition is an important poetic feature of Ps 150.[293]

Goldingay (2008:746) and Terrien (2003:928) talk about a chiastic relationship between Pss 1 and 2 in comparison with Pss 149 and 150. Goldingay (2008:746) holds that "intense political resolve" is a key topic in both Ps 2 and Ps 149, and "complete devotion to God" is key to both Ps 1 and Ps 150.[294] He (2008:746) further compares the individual in Ps 1 to the community in Ps 150, and the Torah mentioned in Ps 1 as the pre-condition for obeying God in comparison to praise as the natural outcome of the godly one's path. Therefore, it seems that Ps 150 is an appeal aimed at the righteous but expanded to every creature. Praise is the last word and eternal perspective for the believer and an appropriate response for all of creation.

From a canonical critical viewpoint, Psalms is the first book of the *Kethuvim* (Writings), and Job follows Ps 150. The picture of a righteous sufferer is a common one in the Psalms and it connects well to Job and to his situation. One sees the full gamut of emotions expressed in both books by means of songs or poetic speeches instead of a narrative text as the main vehicle of communication. In both books Hebrew poetry is a dominant feature. Job even "praises" God rather than cursing him, but the word ברך "bless" is used and not הלל "praise".

So one could try to find a possible praise link between Ps 150 and the beginning of Job, but it is clearer to establish a general link between the entire book of Psalms and the whole book of Job in two areas: a common theme of the "righteous sufferer" and the literary feature of "poetic emotive expression".

5.4.2.2 Step two: Read and internalize the psalm

I carefully read and re-read the Hebrew text to hear what kinds of sounds or repetitions or emphases I could find. The first basic, clear emphasis comes from multiple repetition of הלל "praise" (thirteen times in the psalm): twelve times in the same imperative form, which includes the inclusio הללו־יה "Praise Yah". The term הללוהו "Praise him" is prominent in the

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[293] To have some similar terms in the context of two psalms of praise is not too exceptional. It would explain why Ps 150 is placed after Ps 149 because of a linkage of certain words or phrases, but it does not mean they were originally one poem or that they are structurally linked chiastically (see previous note).

[294] Other comparisons can be made. For example, both Ps 2 and Ps 149 speak of the Gentiles, king, nations, peoples, God's supreme rule, and saints. The links between Ps 1 and Ps 150 are less apparent. Like Goldingay (2008:746), one can state that Ps 1 shows a way of prosperity by obeying the Torah, and Ps 150 gives the ultimate goal of a believer, which is praise to God.

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middle of the poem, being used nine times (from 1C to 5B). Within this term there is a double pronunciation of the sound "u". In fact, "u" (27 times) and "o" (eleven times) are very prevalent in the overall poem, providing perhaps an assonant emphasis.[295]

The Hebrew term צלצלי "cymbals of" has an onomatopoetic effect. You can almost hear the cymbals sounding out a crescendo of praise to God, especially since you hear the word resound twice in successive lines. The change of the verbal form הלל "praise" to a jussive in 6A is striking as one reads the psalm from beginning to end. It stands out because its form is different and it functions to prepare the reader/hearer for the last הללו־יה "Praise Yah". This final, emotive expression of praise has the effect of a triumphal return to where the psalm began, which is one of the literary effects of inclusio.[296]

5.4.2.3 Step three: Determine the genre

Wendland (2002a:60) lists Ps 150 as a praise psalm. He also says that praise is one of the five major genres for the Psalms.[297] Terrien (2003:928) describes it as a "hymn of praise", following what Gunkel proposed. Allen (2002:323) says that the content of the psalm suggests that it was written for a cultic setting.[298] Although it is clearly a praise psalm, its structure is unique in the book of Psalms: the thematic word הלל "praise" occurs in each of the thirteen lines of the poem as mentioned above.

More specifically Wendland (2002a:41) states that a "hymn of praise usually contains only three parts, and they are closely related: a) Summons to praise the LORD, b) Reasons why people should praise him, and c) Concluding call to thank and praise the LORD. Ps 150 corresponds to this structure in that there is a clear "summons to praise" (verse 1) and a "concluding call to praise" (verse 6). Verse 2 gives reasons to praise, but the typical logical connector כי "for" or "because" is not used; instead, there are expressions using the prepositions ב "with" or "for" and כ "like" or "according to". So Ps 150 does generally follow

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[295] However, the simple repetition of הללוהו "praise him" nine times already gives 18 of the "u" usages. So the "u" and "o" prominence may not be too significant.

[296] Allen (2002:324) notes in verses 5 and 6A that the consonant שׁ *shin* and מ *mem* in the words שׁמה "breath" and שׁמע "sounding" "may be intended to prepare the way stylistically for the final יה "Yah" by suggesting the word שׁם "name".

[297] The other four are: petition, thanksgiving, teaching, and profession of trust.

[298] This follows a Gunkel philosophy of *Sitz im Leben*. However, one cannot state with any certainty how the poem was written or for what occasion.

the three parts of a typical hymn of praise, but the middle part (the reason) is part of an imperative structure.[299]

To me this shows the creativity of the psalmist and the usefulness of studying genre. The recommended structures proposed in genres seem to provide a skeletal schematic that is often rigorously followed, but in other cases is only loosely followed. Creative variations of genre may occur as seemingly evidenced in Ps 150 above, or in other cases, there may be a mixing of genres.[300] It cannot be determined conclusively whether Ps 150 was a known genre for its day. Feinburg (1947:297) in analyzing ANE parallels accentuates the differences with them and exalts Hebrew poems by stating: "The differences, which are great in extent, are to be interpreted by the superior genius of the Hebrew psalmists and ultimately to the personal activity of the indwelling Spirit of God".

5.4.2.4 Step four: Plot the patterns of repetition

The following is my analysis of the structure of the cola in Hebrew:

    1A, 1B1 + B2, 2A1 + A2, 3A1 + A2, 4A1 + A2, 5A1 + A2, 6A, 6B

Ps 150 is composed of a mono-colon, followed by five bi-cola, a mono-colon, and ends with a mono-colon. The mono-cola 1A and 6B are virtually the same (they differ by a maqqeph,[301] and the mono-colon 6A stands out emphatically.[302]

Ps 150 contains thirteen lines and is carefully constructed. Each line has the word הלל "praise" and the object of that praise which is always God (or Yahweh or a pronoun to represent him). הללו "Hallelu" is the imperative form of the word הלל "praise", and יה "Yah" is the shortened word for Yahweh, God's distinctive covenantal name. The poem manifests an inclusio since it begins and ends with הללו־יה "Praise Yah" (1A and 6B). The object of praise is "God" in line 1B, and is followed by nine lines of the object pronoun "him" (in the expression "praise him"). This group of ten lines forms an inner structural frame for the poem

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[299] More technically, one could say that reason is the implicit illocution in the imperative form.

[300] Wendland (2002a:46) states that Ps 27 is a good example of a mixed genre: a prayer of petition mixed with a psalm of profession of trust. Ps 145 combines features of praise, thanksgiving, and trust.

[301] The maqqeph is a Masoretic scribal mark. Audibly these cola are exactly the same, even in terms of accents.

[302] 6A is the climax of the psalm (as will be shown below). An example of emphasis is that כל "all" is in the fronted position. The mono-colon 6A is the seventh and most important of the eight cola in the psalm. It summarizes with emphasis the main theme of the psalm. Seven could also be viewed symbolically as showing the pinnacle of praise, or its perfection (or completeness).

(except for 6A which acts as the psalm's thematic peak; it is outside of this frame).[303] The climax of the poem is the phrase "Let all that has breath praise Yah" toward the end of the poem. Everything in the frame builds to that point.[304]

Besides the inclusio הללו־יה "Praise Yah" and the repeated structure הללוהו "praise him", the preposition ב "with" (reason in verse 2)[305] or "for/with" (means/instrument in verses 3-5) appears nine times in the poem and the preposition כ "like" or "according to" is used once. Allen (2002:323) notes that the word צלצל "cymbal" is repeated in two consecutive lines in 5A and 5B to build to the climax in a literal sense (the loud noise of cymbals) and onomatopoetically (hearing the clashing kind of consonant sounds).

5.4.2.5 Step five: Locate the major breaks and peaks

5.4.2.5.1 Major break analysis

I propose a division of the psalm into six parts (1A, 1B-1C, 2, 3-5, 6A, 6B) with three major segments occurring between 1B and 5B. This division will be seen more clearly in the compositional structural analysis in step six.

The logic for the six part division is as follows:

Basic structure – Each of the thirteen lines of the poem contains the basic structure:

הלל "Praise" + direct object (יה "Yah", אל "God", or the pronoun הו "him").

הללו־יה "Praise Yah" is both an introductory and concluding exhortation to the psalm (1A and 6B), the first and sixth parts of the structure.

Logical groupings –There are three logical groupings (the second to fourth parts of the poem's structure) that amplify the theme of praising God:

Where to praise God: in the sanctuary and the heavens (1B and 1C),

Why to praise God: for his powerful deeds and his surpassing greatness (2A and 2B), and

How to praise God: with various instruments and dance (3-5).

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[303] Anderson (1981:955) citing Deissler indicates the number ten could be purely accidental or could be an allusion to the ten words of creation in Genesis 1 and to the Ten Commandments. Human (2011:3) describes the tenfold structure of Ps 150 as a: "tenfold imperative summons for praise (vv. 1b−6)".

[304] One could argue that the final הללו־יה "Praise Yah" is the emotive (pragmatic) climax.

[305] For ב Jenni (1992) lists only six occurrences of "reason" (Prov 28:2; 1 Chr 9:22; Ps 5:8; 66:3; and 150:2). BDB (1979:90) list several uses of a causal force "because of" which is possible here. HALOT (1999:105) also has a causal category that can be rendered "because of", "for", and "on account of".

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These groupings follow semantic lines (where, why and how) and they also follow structural lines (all five of the bi-cola of Ps 150 – everything else in the psalm uses mono-colon lines).

Climax – 6A is a powerful restatement with amplification (presented later in Figure 5.3) that sums up the three logical groupings above and forms the fifth part of the structure. The reappearance of Yahweh in this verse prepares the way for the conclusion in 6B. 6B forms an inclusio with 1A (both verses declare הללו יה "praise Yah").

Allen (2002:323-324) and Goldingay (2008:747-749) suggest that Ps 150 can be divided into three parts (1-2, 3-5, 6). Another common analysis is 1-2, 3-4, 5-6 (Mowinckel, 1922; Terrien, 2003). I agree with Allen that the build up to the climax at 6A through musical instruments (vv 3-5) constitutes a unit. A break between v 4 and v 5 would interrupt this unit. So three broad units as Allen and Goldingay suggest seems best. But as noted just above, I give a more detailed analysis of six parts.

Allen (2002:323) views verses 1 and 2 as providing an introduction to the psalm. In these verses there are "basic calls to praise and the implicit grounds for praise". He (2002:323) argues that the middle verses 3-5 represent a unit,[306] and this makes sense because the means of praise through instruments and dance are given.[307] He (2002:323) further asserts that verse 6 changes the verbal form (imperative to optative or jussive, in this case the form תהלל "Let … praise"), and its climactic content provides a conclusion.[308] I agree that 6A is the peak or climax of the psalm, and several supportive arguments will be given below. But as mentioned above one can argue that 6B acts as the pragmatic-emotive climax.

5.4.2.5.2 Thematic peak analysis

Three arguments support the conclusion that the thematic peak (climax) occurs at 6A:

First argument: Verbal form analysis

After eleven occurrences in a row of הללו "Praise", the jussive form of 6A תהלל "Let … praise" clearly stands out. It breaks the repetitive imperative form and calls attention to it near

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[306] All of the bi-cola in verses 3-5 start with הללו ב "Praise him with …" and then is followed by a pair of ideas: sometimes a construct form and sometimes two objects connected by ו (waw "and").

[307] Terrien (2003:928) interestingly notes that the perfect number of seven instruments is mentioned in this section: horn, harp, lyre, tambourine, strings, flute, and cymbals.

[308] Terrien (2003:928) also views this as a climax, but he describes 6A as summarizing the whole psalm and as a summons to anyone who has breath. Likewise, Hossfeld and Zenger (2011:656) state that 6A is the climax of the whole psalm, and further state that it is the climax for the Psalter itself. I am arguing above for 6A to be the climax of the psalm, but I am less convinced that there is a climax for the Psalter (this is an analysis beyond the scope of my topic).

the end of the poem. Wendland (2002a:206) calls this "divergence from an established pattern", and it is an indicator of the thematic peak or climax of a passage.[309]

Second argument: Subject analysis

Another indicator of the thematic peak is the use of כל הנשמה "each one that breathes" as the subject. Syntactically כל הנשמה "each one that breathes" is fronted for emphasis. The entire subject "each one that breathes" is used here emphatically to describe the subject of the poem in different words. The implied subject of the poem everywhere else is "you (pl)", a general exhortation to God's created beings. This becomes more specific in 6A with the use of "each one that breathes" as subject. This is another divergence from the norm in terms of the re-expression or expansion of the subject.[310]

Third argument: Word group analysis

The word group analysis for Ps 150 is as follows:

> 1: 2 + 2 + 3, 2: 2 + 3, 3: 3 + 3, 4: 3 + 3, 5: 2 + 3, 6: 3 + 1

The totals for the word groups that correspond with the six divisions that I mentioned above may be charted as follows:

Division	Verse(s)	Number of Word Groups	Number of Words	Cola
1	1A	1	2	1 mono-colon
2	1B-1C	1	5	1 bi-colon
3	2	1	5	1 bi-colon
4	3-5	3	17 (6+6+5)	3 bi-cola
5	6A	1	3	1 mono-colon
6	6B	1	1	1 mono-colon

Figure 5.2 Word group analysis

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[309] I note here two other psalms with similar structural changes to jussives at the end of the psalm: a) Ps 34:1-2 has a series of exhortations to praise Yahweh, and then the v 3 has a jussive where Yahweh becomes the subject (climactic turn in the psalm). b) Ps 148 has a very similar structure to Ps 150. It appears to have two parts where the imperative "praise" is broken up with jussives (in 148:5 and 148:13). These jussives seem universal like Ps 150 have כל "every" also. Mathys (2000:339-343) calls Ps 148 the "twin brother of Ps 150", pointing out similarities of structure between the two Psalms.
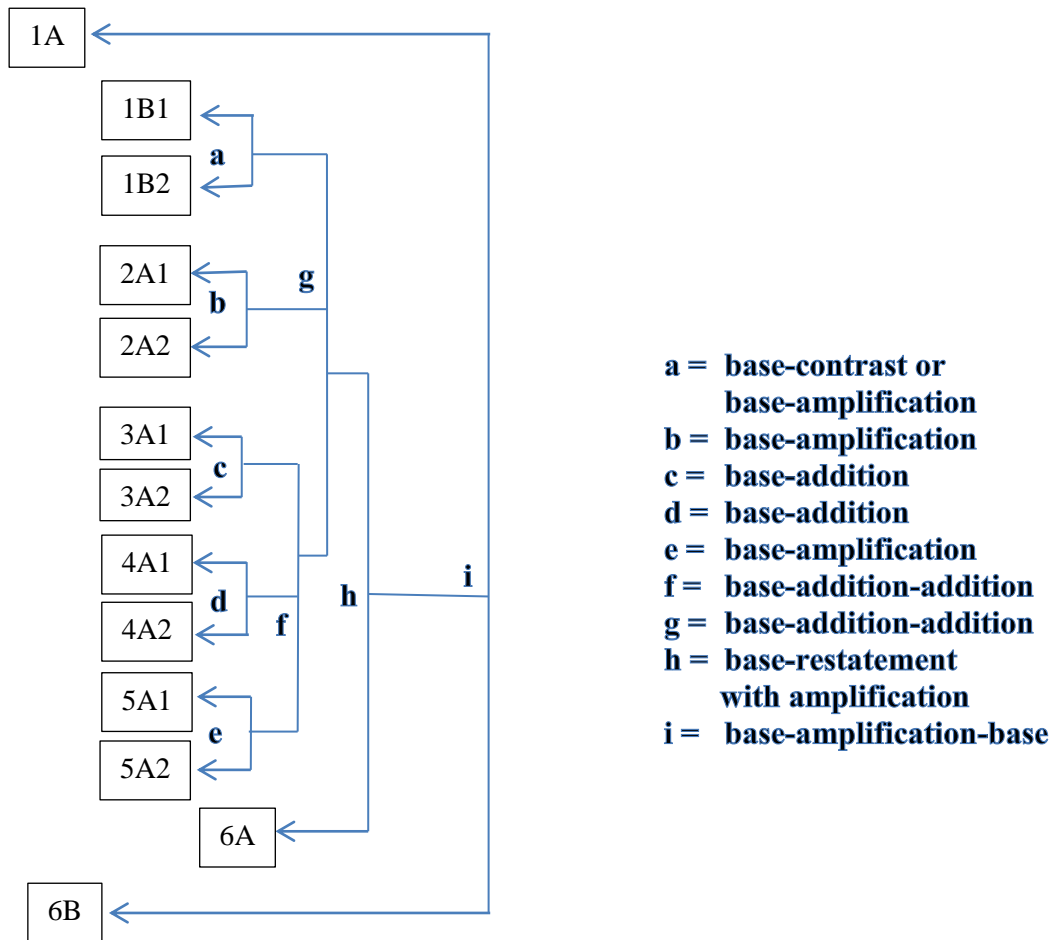
[310] If the referent in 1C is to the created beings of heaven and they are (each one) perceived as "having breath (or life)" (6A), then 6A is a mostly a re-expression of 1B-5B, which is how I understand the Psalm (base-restatement). However, since this re-statement is emphasized, I am labeling it as a base-restatement and a base-amplification (because the "all" of 6A stresses more than a restatement). This would be similar to the theme of "angels praising God" in Ps 148:2 and would represent the universality of praise (heaven and earth). But it is equally possible to interpret 2A to 5B as applying to human beings and the "each one that breathes" as expanding beyond human beings alone (base-amplification). This interpretation is less of a re-statement and more of an expanding (or amplifying) thought.

Figure 5.2 shows that word groups for the bi-cola in this psalm have either five or six words, whereas mono-colons have one to three words. Division 1 and 6 are essentially equivalent, but the mono-colon of Division 5 (6A) stands out with its three words. The three words of 6A interrupt the pattern of the five or six words of the preceding bi-colon and are also different from the mono-colons of 1A and 6B (which are nearly identical). This is another example of divergence from an established pattern and evidence of a peak at 6A.

5.4.2.5.3 Implications of the thematic peak analysis

How should the thematic peak be communicated when it is translated into another language? If one agrees that the thematic peak occurs at 6A and there is a build up to this thematic peak, how is that kind of structure or literary feature often communicated in a TL? For example, in a given context it may be best to express the thematic peak an antiphonal way (like Ps 136). A refrain could be another way to express the information in the peak. Similarly, the use of inclusio (with Yah) and thematic repetition might be expressed in other ways in a TL. The choices that a translator makes will have gains and losses and will depend on the *Skopos* of the project. It will be seen later how various versions handle these translation challenges for Ps 131 and Ps 150.

5.4.2.6 Step six: Analyze and diagram the semantic compositional structure

a = base-contrast or
    base-amplification
b = base-amplification
c = base-addition
d = base-addition
e = base-amplification
f = base-addition-addition
g = base-addition-addition
h = base-restatement
    with amplification
i = base-amplification-base

1A Praise the LORD.	**4A1** praise him with tambourine and dancing,
	4A2 praise him with the strings and flute,
1B1 Praise God in his sanctuary;	
1B2 praise him in his mighty heavens.	**5A1** praise him with the clash of cymbals,
	5A2 praise him with resounding cymbals.
2A1 Praise him for his acts of power;	
2A2 praise him for his surpassing greatness.	**6A** Let everything that has breath praise the LORD.
3A1 Praise him with the sounding of the trumpet,	**6B** Praise the LORD.
3A2 praise him with the harp and lyre,	

Figure 5.3: Psalm 150 – Semantic compositional structure analysis

A semantic compositional structure analysis of Ps 150 is shown in Figure 5.3.

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5.4.2.6.1 Structural outline

This structural outline sums up the semantic compositional structure and shows the author's flow of thought:

Introduction: Praise the LORD! (1A)
    I.   Praise God everywhere (from his earthly sanctuary to the highest heights) (1BC)
    II.   Praise God for who he is and all the amazing things he has done (2)
    III.   Praise God with all kinds of instruments and dance (3-5)
    IV.   Summary and climax: Let every living thing praise the LORD! (6A)
Conclusion: Praise the LORD! (6B)

5.4.2.6.2 Discussion of the semantic compositional structure

In my analysis, the inclusio (1A and 6B) stands somewhat independently with links to the adjacent colons 1B and 6A. Some authors see the inclusio colons as forming a double function. For example, Goldingay (2008:749) understands the closing "praise Yah" as constituting the second colon of the final line as well as forming an inclusio with 1A. Therefore, he (2008:749) sees 6A and 6B acting as a bi-colon, but the second line of the bi-colon is also an inclusio. In my analysis I take 6A as a mono-colon and 6B as a mono-colon, but consider them as somewhat linked.[311]

The Ps 150 semantic compositional structural analysis (see Figure 5.3) shows the advantage of positing a more independent inclusio. Each part of the inclusio is considered a "base" and everything else in the poem is an "addition" or "amplification". This analysis underlines the foundational nature of הללו־יה "Praise Yah". As mentioned earlier, הללו־יה also is the inclusio for each of the poems in Pss 146-149. Thus, the reiterative expression becomes thematic for the last five psalms of the Psalter.

The semantic compositional structural analysis shows how the climax in 6A functions as an amplification and restatement of 1B through 5B. The author could have easily said "Let each one that breathes praise God!" as the climactic line. This would end the long string of pronouns and take the reader/hearer back to verse 1B where "God" was introduced and was the last explicit referent (instead of a pronoun). However, as stated above using יה "Yah" provides a link to the final declaration (the inclusio statement הללו־יה "Praise Yah" of 6B). But

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[311] One problem with Goldingay's analysis is that if you take 6A and 6B as a bi-colon, what do you do with 1A compared with 1B and 1C? Following his logic 1A-C would be a tri-colon, or 1A and 6B would be different kinds of cola (1A would be a mono-colon and 6B would be part of a bi-colon), even though they are practically identical and both serve in the role of inclusio for the poem.

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another, more nuanced reason for choosing Yah in 6A is to equate Yah with all the content of 1B through 5B. In other words, the poem is about יהוה "Yahweh", the God of all people, and the use of the pronoun הו "him" and the referent אל "God" are for stylistic variations (always referring to "Yahweh"). So, even though the poem is quite repetitive, subtle variation is used for stylistic and structural reasons.

5.4.2.7 Step seven: Do a complete word study and a detailed thematic outline

An analysis of words and word pairs and a thematic outline are presented in this step.

5.4.2.7.1 Analysis of words and word pairs

Words

The most important words in Ps 150 are:

הללו "Praise" – הלל "praise". Coppes (1980:217) states that this "root connotes being sincerely and deeply thankful for … or satisfied in lauding a superior's quality(ies)". The pi'el usage of הלל is the most common, and the most common object of praise is God, especially Yahweh (Ringgren, 1978:405-406). הללו־יה "Praise Yah" is used 24 times in Scripture, mostly at the beginning and ending of psalms between Pss 104-150 (CHALOT, 2000:81).

יה "Yah" – Yah[312] is short for יהוה "Yahweh" or "the LORD".[313] יהוה "Yahweh" often is understood as God's covenant name and his most frequent designation in Scripture. It "occurs 5321 times, … but Yah is only used 50 times" (Payne, 1980:210). Yahweh is first and foremost the God of Israel, but in many passages the divine name is extended to encompass people of all nations.[314] God's plan was always global (to bless all the nations).[315] Paul brings out this foreordained plan of God from the beginning and refers to the concept of the mystery revealed to him in these last days (Gentiles being part of God's redemptive plan along with Jewish people).[316]

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[312] The use of יה "Yah" is an abbreviation, and is clearly secondary to יהוה "Yahweh" (Van der Toorn et al., 1995: 1712).

[313] See section 5.3.2.7 for the Ps 131 discussion of the origin of the name יהוה.

[314] Ps 145, which sets the context for the Hallelujah psalms (Pss 146-150), uses יהוה "Yahweh" in what seems clearly to be a broader sense, the God of all nations (see Low, 1984:66-69; Allen, 2002:372) as well as Isaiah's usage of Yahweh in many contexts, who is also the God of all nations (e.g., Is 42).

[315] יהוה "Yahweh's" (the name of God used in the Hebrew text) call to Abram in Gen 12:2 is to make him into a great nation, bless him, and that "all peoples on earth will be blessed through [him]".

[316] This mystery is very clearly laid out in Eph 3:3-6 where Paul concludes by saying: "This mystery is that through the gospel the Gentiles are heirs together with Israel, members together of one body …" (Eph 3:6).

אל – "God" – אל is used 230 times in the OT (Van der Toorn et al., 1995:522).[317] אל is widely used in Semitic languages (Cross, 1974:242). Scott (1980:42) states that in the Hebrew Scriptures it especially refers to God's greatness or superiority over other gods and is often used in contexts with יהוה "Yahweh". In Ps 150 אל is being used along with יה "Yah". As argued above, it is best to consider that Yah is the primary referent in this psalm and that אל is being used for stylistic variation. The greatness of אל, as seen in 2A and 2B, goes along well with the theme of universal praise that is due to his superiority in comparison to other gods. This fits well into this psalm of exuberant praise to Yahweh.

בקדשו "in his sanctuary" – קדש "sanctuary". HALOT (1999:1078) describes קדש as the sacred holy place of the Temple known as the "sanctuary". The Hebrew expression here קדשו can be translated "his holiness", "his sanctuary", or "his temple". The focus could be upon the earthly sanctuary (Terrien, 2003:928-929), heavenly sanctuary (Goldingay, 2008:747), or both (Eaton, 2003:316). Goldingay (2008:747) says it is most probably the heavenly sanctuary because of the synonymous parallelism of the psalm.[318] But how synonymous are the lines of this poem?[319]

It seems most likely that "his sanctuary" is the sanctuary (Holy of Holies where one finds Yahweh's presence) in Jerusalem. The heavenly sanctuary is also a possible interpretation. Eaton's view of both heaven and earth, although possible, seems less likely.[320]

ברקיע – "in the firmament" – רקיע "expanse", which is also used in Genesis 1:6, refers to the great heavenly expanse or firmament. It was "understood as the gigantic heavenly dome which was the source of the light that brooded over the heavenly ocean and of which the dome arched above the earthy globe" (HALOT, 1999:1290). In poetic usage there is often the idea of the heavenly dwelling place of the enthroned God (Görg,

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[317] Scott (1980:42) further states that אל "God" "… is also the most widely distributed name among Semitic-speaking peoples for the deity, occurring in some form in every Semitic language except Ethiopic".

[318] Futato (2007:38) indicates that the old understanding of synonymous parallelism is to read too much similarity between the parallel lines (like the lines say exactly the same thing). The new understanding of parallelism is "the art of saying something similar in both cola but with a difference added to the second colon. Usually there is some kind of movement from the first to the second colon, some kind of addition". This addition could be semantic and/or pragmatic in nature.

[319] I would argue that verses 3-5 list objects in parallel to give a completive effect or augmentative effect (e.g., 3A has "sounding of the trumpet" which in not synonymous with the lute and harp of 3B, although they are instruments). Even in 5A and 5B with the repetition of cymbals, there is an augmentative or "even more" effect that moves toward the peak of 6A. 6A has no parallel; it is a monocolon. 2A and 2B are the closest to synonymous parallelism (but 2B "abundance of his greatness" is again a more general and superlative way of speaking of the great actions that he has done which are mentioned in 2A). So I see the bi-cola of verses 2-5 working together in mostly an augmentative kind of way, or progressive parallel action. Although synonymous parallelism is not seen is the psalm from verses 2-6, antithetical parallelism is not seen either (earthly sanctuary vs. the heavenly). So commentators have different opinions.

[320] In a poetic text, words can have an ambiguous meaning or double meaning. So a double meaning (earthly and heavenly sanctuary) is possible.

2004:650).[321] In this context the literal expression "dome of his strength" seems best translated communicatively as "his mighty heavens" (NIV), unless one is familiar with and wants to emphasize Hebrew cosmology in a more literal type of translation. We are caught up in the wonder of the greatness and power of God and his creation.

בגבורתיו – "for his might acts" – The word here גבורת (3fpl) is based on the Hebrew root גבר which refers to someone manly or vigorous, a hero in battle, champion, or mighty warrior (CHALOT, 2000:53). Although God is often depicted as a powerful warrior and he does mighty works (Anderson, 1981:956), the image need not be pressed here because גבורת is most likely used more formulaically to emphasize God's might. The plural form גבורת refers to God's creative and saving acts, that is, "his mighty acts, acts of victory, and salvation" (Kosmala, 1975:372).

כרב גדלו "according to the abundance of his greatness" – This is the term רב גדלו. The word רב refers to "great abundance" (CHALOT, 2000:1171) which can have the contextual meaning of multitude, majority, or a large amount (HALOT, 1999:1173). גדל means "greatness" as an attribute; it "denotes the power and exalted greatness of God, which is manifested in his historical acts" (Mosis, et al., 1975:400). רב is used more than 50 times in noun phrases like "many of …" (White, 1980:828). The great variety of usage in noun phrases indicates that it could be creatively used by a psalmist. So it seems that the expression רב גדלו is an attempt to describe God in human terms and can best be understood as "his exceeding greatness".

Various instruments:

שופר "ram's horn"

בנבל וכנור "with harp and lyre"

בתף "with tambourine"

במנים ועוגב "with stringed instruments and flute"

בצלצלי־שמע ... בצלצלי תרועה "with sounding cymbals … with loud clashing cymbals".

The priests played the שופר "ram's horn"[322] (3A), but it was not used as a musical instrument in worship. Terrien (2003:929) states that the שופר was sounded "before or after the most solemn occasions". It was used for blowing a signal (e.g., marching to war and calling to worship) (Braun, 2002:27-29). Braun (2002:27) states that the שופר was

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[321] Terrien (2003:928-929) appeals to the myth of the omphalos (navel of the earth) to indicate how God's holy place unites the heavenly expanse and the earth. However, this myth comes from the oracle of Apollos at Delphi in ancient Greece. Although the myth is ancient, its link to Hebrew worship and Hebrew concepts of cosmology is questionable. But certainly, the centrality of God's earthly holy place in Israel as distinct from his universal reign over heaven and earth and his involvement in creation are all Biblical ideas.

[322] The שופר was sounded for the year of Jubilee (Lev 25:9), festival of the new moon (Ps 81:4), general fast (Joel 2:15), the proclamation of a new king (1 Kgs 1:34), and the exaltation of Yahweh (2 Sam 6:5) (HALOT 1999:1447).

viewed a symbol of national and ethnic identity, and "from time immemorial was an instrument associated with the magical and mystical phenomenon of theophany" (Braun, 2002:16). Goldingay (2002:748) reinforces this idea by suggesting that the sounding of a שופר may announce the initiating of worship. Hossfeld and Zenger (2011:660) describe the שופר as "the acoustic signal of the theophany, … that not only announces YHWH's coming but even effects it."[323]

The Levites played the כנור "harp" (3B), נבל "lyre"[324] (3B), and צלצלים "cymbals"[325] (6AB). The laypeople played the תף "hand drum"[326] (4A), מנים "strings" (4B), and עוגב "long flute"[327] (4B). The priests played the שופר "ram's horn", as mentioned above. Thus all believers are exhorted to praise God whether leaders or laypersons.

Braun (2002:) states that כנור "harp" and נבל "lyre" occur together 22 times in the OT (out of 28 occurrences that the word נבל is used). They are thus typical stringed instruments that are often mentioned in the psalms". Terrien (2003:929) adds that the מנים "strings" and עוגב "flute", as well as תף "tambourine" were not used in temple worship. I infer from this that Ps 150 is not intended to represent a typical worship service in the temple.[328] Braun (2002:8-32) confirms this, but does not mention the role of the מנים "strings" with regard to the temple.

ומחול "and dance" – מחול "dance". There is not abundant evidence in the Scriptures that dancing was a part of worship, but "such dancing was a matter of fact in Israel and the

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[323] Hossfeld and Zenger (2011:659) more specifically discuss the Sinai narrative (Ex 19:16,19) as demonstrating that the שופר "signals the coming and presence of the God of Sinai."

[324] HALOT (1999:664) describes the נבל as a harp (stringed instrument) that is made of wood and the כנור as a "lyre, stringed instrument with a sounding board, or zither" (HALOT, 1999:484). נבל according to Clifford (2003:320) is a "lyre had between four and eight strings". נבל could also be a "lute" or a "bulging bottle" used as an instrument (Jones, 1992:937). There is a lack of precision for the exact identity of some of these instruments (Braun, 2002:9).

[325] Archeological finds indicate that there are two general types of cymbals: one that has a diameter of 3-6 cm and a second type that is from 7-12 cm in diameter (Braun, 2002:21). This would be much smaller than modern day cymbals. But acoustic tests on these kinds of cymbals indicate that they "were capable of producing broad, resonating sounds" (Braun, 2002:21). These two types of cymbals could in fact represent the two that are mentioned in verse 6. However, Jones (1992:935) indicates that the kind of cymbals described in Ps 150 could refer to their pitch: high-pitched or low-pitched. The two expressions in Ps 150 ("cymbals of hearing" and "cymbals of shouting") could also refer respectively to "cymbals of acclamation" (to introduce singers or the crowd) or a "calling for attention" (whether human attention or divine attention). Another possibility is the musical use of the terms (clashed or allowed to ring) (Jones, 1992:935).

[326] Braun (2002:30) indicates תף could be a "rounded frame drum" or like a "timbrel" or "tambourine", but with no metal jingles on the sides (like modern tambourines). The membrane of the hand drum was made from the leather or hide of a ram.

[327] עוגב is usually considered to be a wind instrument (like a "flute"). Some argue that it is a stringed instrument, but Braun (2002:32) theorizes that the "long flute" is the most plausible solution, a flute typical of what was found in neighboring countries. According to Job 21:12 it was used to express joy and contentment (Jones,1992:937-938).

[328] Hossfeld and Zenger (2011:659) state that the use of musical instruments that are not associated with a worship service indicates "an expansion of the liturgical event to all social groups, each with its distinctive instrument".

ancient Near East" (Eising, 1980:262). The תף "hand drum" or "tambourine" and מחול "dance" go together (Terrien, 2003:929); "the תף gives the beat for the מחול" (Eising, 1980:262). Braun (2002:29) further states that it is often but not only women who play this instrument as they dance. Groups of women danced in national celebrations (like crossing the Red Sea – Ex 15:20), after military victories (1 Sam 18:6), and at religious feasts (Judg 21:19-21). Men rarely participate in sacred dance as seen in 2 Sam 6:14 (Douglas, 1962b:289).

הנשמה "the breathing things" – נשמה "breath" refers to the breath of life in created beings (Fisher, 1980:605) or "living creatures" (Lamberty-Zielinski, 1999:68). It could also refer to the breath used to sound the musical instruments שופר "ram's horn" and the עוגב "flute" which are mentioned in verses 3-5. The ultimate task for human beings is to use their breath to give praise to God (Lamberty-Zielinski, 1999:69). So, a universal call to praise God is an appropriate way to close the Psalter.

Word pairs

The following four word pairs are found in Ps 150:

בנבל וכנור "with harp and lyre" – כנור "harp" and נבל "lyre" is a word pair that appears together four times in the Psalms (57:8, 81:2, 108:3, and 150:3). Both are stringed instruments. They are often used in the context of joy. The "lyre" is thought to have provided the bass sounds (Stradling, 1962:853).

בתף ומחול "with tambourine and dance" – the word pair תף "tambourine" and מחול "dance" is combined twice in Scripture: here and in Ex 15:20, when Miriam dances after the Red Sea victory.

במנים ועוגב "with stringed instruments and flute" – מנים is a *hapax legomena* in the OT. It could be a specific stringed instrument or a general way to refer to all stringed instruments (Goldingay, 2008:749).[329] There is no clear reason why it was linked up with עוגב "flute" (or "pipe") here, except to generalize the variety of instruments used to praise God and to mention a wind instrument that is often used to praise God by laypeople (flute or pipe).

בצלצלי־שמע ... בצלצלי תרועה "with sounding cymbals … with loud clashing cymbals" – בצלצלי־שמע "sounding cymbals" (lit: "cymbals of hearing") and צלצלי תרועה "loud clashing cymbals" (lit. "cymbals of shouting") could refer to two different types of cymbals because there are two kinds of cymbals known in antiquity (Stradling, 1962:855; Braun, 2002:20-21), but this is merely conjecture. The same instrument could be sounded more softly or more loudly. Nevertheless, whichever meaning is understood, the second line is

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[329] Kraus (1993:570) connects the Hebrew word מנים to the Ugaritic parallel (*mnm*) with the comprehensive meaning of string playing.

an intensification of the first line and prepares the way climactically for the peak of Ps 150:6.

Insights derived from the word study and the word pairs study

It seems most logical to view the earthly sanctuary, God's own presence in the temple, as the initial focus of the psalm. This is where normal worship starts. The great heavenly expanse shows his creative wonders; he abides there also. Yahweh's people praise him for who he is and what he has done: his greatness and marvelous works.

The psalmist is not describing a temple worship service, but creates a visual picture of total praise to God based on general worship practices.[330] He does not give an exhaustive list of instruments but rather a representative sample of ways to praise God completely and universally. This is clearly shown in the three classes of people represented: priests, Levites, and laypeople. The שופר "ram's horn" initiates the service, but is not used in the worship service itself; it is a call to worship. Since it has the symbolic significance of theophany, one is drawn to think of God's presence (or imagined manifestation in the service). The laypeople and their instruments are used in the service to represent all kinds of people with a variety of instruments giving praise to God. Though again, these instruments are not part of normal Temple worship as generally understood (Terrien, 2003:929). The choice of instruments builds to a crescendo as the loudest cymbals resound. This leads to the final universal call to praise: כל הנשמה תהלל יה "Let every one with breath give praise to Yah".

Not only is there a הללו־יה "Praise Yah" inclusio between 1A and 6B, there may also be an inclusio of universal praise between 1B-1C and 6A, if one accepts that 1B and 1C is a merism ("his sanctuary" being the temple in earthly Jerusalem and "the expanse" being a referent to heaven).[331] Following this interpretation, 1B and 1C would refer to all of God's creation, and this would parallel the idea presented in 6A that every created, living thing (implied, in heaven – e.g., angels – or on earth) should give praise to God.

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[330] This more generalized interpretation is followed by Calvin (1949:320), Goldingay (2008:748), and Allen (1983:324). Similarly Hossfeld and Zenger (2011:657) describe it in abstract terms as an imagined literary composition "of a cosmic liturgy whose 'content' is the praise and adoration of the greatness and majesty of YHWH."

[331] Hossfeld and Zenger (2011:655) agree that 1B and 1C represent the entire cosmos (the earthly and heavenly sanctuaries, respectively).

5.4.2.7.2 Thematic analysis

Theme: Exhortation to praise God

Thematic outline:

    I.   Theme (1A)
    II.   Where to praise Yahweh (1B-C)
    III.   Why praise Yahweh (2)
    IV.   How to praise Yahweh (3-5)
    V.   Who should praise Yahweh (6A)
    VI.   Theme reiterated (6B)

Sub-themes:

Praise (pl.) Yahweh together, along with all created beings (the fellowship of praise),

Praise him anywhere and everywhere (the universality of praise),

Praise him for his attributes and actions, and

Praise him with varied instruments and in all sorts of ways (e.g., dance).

Thematic summary: Yahweh is praiseworthy because of his character and powerful acts. All people are called to praise him. Every living thing is enjoined to praise him enthusiastically.

Application: For the individual believer and extending to all human beings

5.4.2.8 Step eight: Analyze the poetic features of the individual verses

Verse 1 – Repetition : the key word הללו "praise" (pl.) appears three times in this verse. Each time there is a different direct object: יה "Yah" in 1A, אל "God" in 1B and הו "him" in 1C. This thematic repetition of using הללו brings cohesion to the poem. Yah is the primary focus of praise in the poem (see verses 1A, 6A and 6B), and the use of אל "God" and הו "him" demonstrates stylistic variation. The repetition of the preposition ב "in" (locative sense here) connects lines 1B and 1C of the poem (they are in parallel).

As mentioned earlier, קדשו "his holy place" and רקיע "expanse" represent a merism (to figuratively imply that all should praise God), and this theme is returned to more directly in verse 6. The use of רקיע "expanse" could also be an allusion to God's creative act in Genesis 1:6 where the same word is used. קדשו "His holy place" (sanctuary) alludes back to the centrality of Temple worship in Israel and the emphasis upon God's holy place throughout the OT.

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Verse 2 – הללוהו "Praise him" is repeated twice. גבורת "mighty deeds" or "mighty acts" (see section 5.4.2.7.1, point f) would bring an allusion to the mighty miracles God did for Israel (e.g., the provision of manna, water, and meat), but especially the mighty deliverance that God wrought for Israel against Egypt and other enemies. The "abundance of his greatness" (see section 5.4.2.7.1, point g) is an intensified way of further describing the mighty God, a God who cannot be described in human terms.

Verse 3 – There is a similar structure between lines 3A and 3B by repeating הללוהו "praise him" and using the preposition ב "with" (instrumental usage). The blast of the שופר "ram's horn" is an allusion to the sounding that takes place at solemn occasions such as feasts and the beginning of each Sabbath. כנור "harp" and נבל "lyre" are chosen for their representative quality of joy in praise as these terms are used throughout the Scriptures.

Verse 4 – Lines 4A and 4B have a similar structure in three ways:

The phrase הללוהו "praise him" is repeated.
The preposition ב "with" is repeated.
Two items in line 4A are connected by ו "and" and two items in line 4b are connected by ו "and".

Lines 4A and 4B form are also closely balanced in terms of syllable count (nine and ten).

The common people's instruments (tambourines, stringed instruments, and flute of verse 4) are sandwiched in between the Levite's instruments (harp and lyre of verse 3 and cymbals of verse 5). מחול "Dance" is also presented in this verse (the middle of the poem) as a more common person's form of worship, especially women.

Verse 5 – The poetic structure is the same for the two lines:

צלצלי־שמע   +   ב   +   הללוהו   (5A)
"Praise him" + "with" + genitive noun phrase ["cymbals of hearing"]   (5A)

צלצלי תרועה   +   ב   +   הללוהו   (5B)
"Praise him" + "with" + genitive noun phrase ["cymbals of shouting"] (5B)

This kind of similar structure provides balance between the lines and there is a similarity in syllable count also (ten syllables in 5A and eleven in 5B). In addition, צלצלי "cymbals of" is onomatopoetic, as the excitement builds to the peak in the next verse.

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Verse 6 – הלל "praise" is repeated twice. As mentioned earlier, the different verbal form (jussive) breaks the repetitive imperative form הללו and therefore calls attention to it. As indicated in section 5.4.2.5.3, verse 6A is the peak of the poem. The object of praise יה "Yah" has not been directly mentioned since verse 1, but now returns as the object of the jussive form of הלל "praise". This reappearance of יה "Yah" toward the end of the poem prepares the way for the inclusio הללו־יה "Praise Yah" which brings closure to the psalm (finishing it in the same way it began), but with the added force of exact repetition.

Whole poem – Besides thematic repetition and inclusio, there is much evenness of lines in terms of general length, word groups (two or three words for most lines), syllables (between seven and eleven per line), and a balanced rhythm (accentuated by the thematic repetition of the psalm). Most of the bi-cola have an augmentative (this … and also this) or completive function, so the second lines either complete or augment the first lines to bring progression (poetic movement) to each bi-colon. If merism is correct in the first verse (1B and 1C), then the universality of verse 1 re-emerges at the end of the poem (a kind of inclusio of content). Another general observation is the tendency of Hebrew authors to start with a general statement (like Gen 1:1) and move to specifics (e.g., Gen 1:2 ff), and this is seen in Ps 150 (cf. verse 1A with verses 1B-5B).

5.4.2.9 Step nine: Determine the main "speech acts" and the personal interaction

The entire poem is an exhortation to praise God. The first and third parts of a hymn of praise according to Wendland's analysis are a "summons of praise" and a "concluding call to praise" (1A and 6AB of Ps 150, respectively). The second part gives a reason to praise (verse 2) expanded by an extended description of the manner of praise (verses 3-5). The use of pure exhortation (twelve imperatives and one jussive for the thirteen lines of the poem) intensifies the literary and a pragmatic effect (see section 5.4.2.3 for a fuller discussion of the structure).

The psalm is directed to everyone and anyone. Without mentioning the priests, the Levites or the common people, the choice of instruments that are given to exhort praise to God bring these groups to mind for those who understand Israel's history, religion, and culture (see section 5.4.2.7 for a discussion of how instruments were used and who used them).

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5.4.2.10 Step ten: Do a trial translation, comparing other versions

I will first present two standard translations and then four poetic attempts, with a brief analysis of each. To help understand the perspective of each version, I will present a summary of some of the aims of each version, or refer back to a summary already made for the version in Ps 131. All six of these Ps 150 versions are part of an audience-sampling survey, and *chapter 6* presents a summary of the survey results.

5.4.2.10.1 Two standard translations (literal)

Standard version 1: Young's Literal Translation (1862)

1 Praise ye Jah**! Praise ye God in His holy place,
 Praise Him in the expanse of His strength.
2 Praise Him in His mighty acts,
 Praise Him according to the abundance of His greatness.
3 Praise Him with blowing of trumpet,
 Praise Him with psaltery** and harp.
4 Praise Him with timbrel** and dance,
 Praise Him with stringed instruments and organ.
5 Praise Him with cymbals of sounding,
 Praise Him with cymbals of shouting.
6 All that doth** breathe doth praise Jah!

 Praise ye Jah!

** Jah – variation of Yah
** psaltery – stringed instrument (zither)
** timbrel – small hand drum like a tambourine
** doth (archaic) = does

A summary of the Skopos of this version

For the summary of the *Skopos* of this version and comments about the falsely construed word "Jehovah", see the Ps 131 description of it in section 5.3.2.10.1, Version 1.

Analysis

This version has been chosen to represent an extreme example of a literalist philosophy. Jah is a variation of Yah. Young transliterates the ׳ *yodh* as a "j" in English and uses the word Jehovah for God throughout his translation. In Ps 150 he remains literal regarding the shortened form of the divine name with respect to his transliteration philosophy.

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There are many unnatural or archaic expressions in this version: "praise ye", "praise him <u>in</u> his mighty acts", "expanse of his strength", "abundance of his greatness", "blowing of trumpet", "cymbals of sounding", and "cymbals of shouting". These kinds of unnatural expressions and archaisms make the text difficult to understand. The overall effect of these translation choices is to produce a version that sounds stilted or unpoetic in English.

Standard version 2: English Standard Version (2001)

Let Everything Praise the Lord

1 Praise the LORD!
  Praise God in his sanctuary;
  praise him in his mighty heavens!
2 Praise him for his mighty deeds;
  praise him according to his excellent greatness!
3 Praise him with trumpet sound;
  praise him with lute and harp!
4 Praise him with tambourine and dance;
  praise him with strings and pipe!
5 Praise him with sounding cymbals;
  praise him with loud clashing cymbals!
6 Let everything that has breath praise the LORD!
  Praise the LORD!

A summary of the Skopos of this version

For the summary of the *Skopos* of this version, see the Ps 131 description of it in section 5.3.2.10.1, Version 2.

Analysis

All of the archaisms and unnatural expressions that were mentioned in YLT (version 1) have been taken out. It is surprising how many non-literal, idiomatic type expressions are found in the ESV. It is very close to the NIV translation (verses 1 and 6 are identical between ESV and NIV). Verses 2-5 have only minor differences.

One unnatural term remains in the ESV: "with sounding of cymbals" which is better rendered in NIV as "with the clash of cymbals". The exclamation points in ESV are well chosen, and these were not used in the NIV. This punctuation mark emphasizes the exhortation to praise, and many times exhortative imperatives in English are accordingly marked using exclamation points. A critique of the ESV for Ps 150 is that there is an imbalance in lines 2A and 2B (seven syllables in 2A and twelve in 2B), whereas NIV, for example, has eight syllables in 2A and nine in 2B, giving a more balanced aural impression in English.

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Since thematic repetition is an important feature of the psalm (see section 5.4.2.4), one would imagine that a modified-literal translation would work well as a translation into English. But the question remains whether this kind of redundancy has poetic impact and appeal in English, or does it sound more like the word "praise" is over-used? Can the redundancy of the Hebrew text be re-structured into the target text in another way? Some attempts to change this repetitive structure will be seen in the four poetic versions below.

5.4.2.10.2 Four Poetic Versions

I will present four poetic versions. The first version uses italics for all amplifications in the text.

 Poetic version 1 – *The Voice* (2012)

1   Praise the Eternal!
     Praise the True God inside His temple.
          Praise Him beneath massive skies, *under moonlit stars and rising sun.*
2   Praise Him for His powerful acts, *redeeming His people.*
          Praise Him for His greatness that surpasses *our time and understanding.*
3-4 Praise Him with the blast of trumpets *high into the heavens,*
          and praise Him with harps and lyres
          and *the rhythm of the* tambourines *skillfully played by those who love*
      and fear the Eternal.
     Praise Him with singing and dancing;
          praise Him with flutes and strings *of all kinds!*
5   Praise Him with crashing cymbals,
          loud clashing cymbals!
6   *No one should be left out;*
          Let every man and every beast—
          every creature that has the breath *of the Lord*— praise the Eternal!
     Praise the Eternal!

A summary of the Skopos of this version

The following description and claims are summarized from Capes (2014).[332] My point here is not to critique these claims, many of which seem impossible, but to allow *The Voice* creators to express their philosophy of translation and afterwards I will evaluate their actual text for Ps 150:

> *The Voice* is a collaborative effort among scholars, pastors, writers, musicians, poets, and other artists. It retells the story of the Bible in a form as fluid as modern literary works while remaining painstakingly true to the original texts. It uses a hybrid translation approach that sometimes

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[332] David Capes is the lead scholar for *The Voice*. He teaches at Houston Baptist University.

follows a word-for-word approach and sometimes a thought-for-thought approach, depending on the context.

The Voice attempts to preserve both the linguistic and literary features of the original Biblical text. It uses a "contextual equivalent" translation technique that seeks to convey the original language accurately while rendering the literary structures and character of a text in readable and meaningful contemporary language. Attention is paid to the use of idioms, artistic elements, modern sentence structure, and elements of orality.

Italic text is used to indicate words that are not directly tied to the dynamic translation of the original language. These words bring out the nuance of the original, assist in completing ideas, and often provide readers with information that would have been obvious to the original audience. These additions are meant to help the modern reader better understand the text without having to stop and read footnotes or a study guide.

Analysis

The Voice freely adds information to the text and marks these additions by using italics.[333] If you read the non-italicized text, it is a fairly literal translation, but a poetic rendering is sought through the creative additions in combination with the literal text. As a whole (at least in this psalm) the result is a kind of hybrid translation: half following the more literal text and half elaborative, sometimes making more radical expansions. It dances on the border of translation and paraphrase.

In my opinion, the additions distract and take away from the repetitive drumbeat of praise for this psalm. The thematic reiteration, one line after the other, is the whole point of the original author following the "Praise God" theme on each of the thirteen lines of the original poem. The thirteen *hallel*s are reduced slightly to twelve. So with the slight reduction of the term "praise" and the addition of text, the entire trumpeting of praise seems lost (or watered down). Tambourines and dance are separated also, but they go together in laic worship (Ex 15.21) and in the grammatical form of the original text.

Although *The Voice* offers a beautiful re-structuring of the original to make a nice-sounding poem in English (according to the opinion of some people), it may change the main message too drastically (especially because of the amplifications) to be accepted as a valid translation with a narrow view of translation.

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[333] The aims above claims that these italics are bringing out the nuance of the original. But in Ps 150, at least, much speculative information is added, not necessary implicit information that would be in the mind of ST readers or hearers. Many people commented on the survey that they felt that the added information was unnecessary or speculative.

Poetic version 2 – *The Message* (2002)

1 Hallelujah!
  Praise God in his holy house of worship,
  praise him under the open skies;
2 Praise him for his acts of power,
  praise him for his magnificent greatness;
3 Praise with a blast on the trumpet,
  praise by strumming soft strings;
4 Praise him with castanets and dance,
  praise him with banjo and flute;
5 Praise him with cymbals and a big bass drum,
  praise him with fiddles and mandolin.
6 Let every living, breathing creature praise God!
  Hallelujah!

A summary of the Skopos of this version

The following description and claims are summarized from *Bible Gateway* (2014a). My point here is not to critique these claims, but to allow Eugene Peterson and the editorial staff of *The Message* to express their philosophy of translation. After the description, I will focus on evaluating Peterson's actual text of Ps 150.

> *The Message* attempts to be a relevant contemporary version that brings into English the rhythms and idioms of the original ancient languages. It is not a study Bible, but rather a reading Bible. It emphasizes the use of informal language, and its primary goal is to capture the tone of the text and the original conversational feel of the original languages.

> This version was written mainly for two different types of people: those who have not read the Bible because it seemed too distant and irrelevant and those who had read the Bible so much that it had become the same old thing.

> *The Message* strives to help its audience to read and hear the Bible in a way that engages and intrigues them right where they are. It strives to bring out the spirit of the original manuscripts, often replicating the passion and excitement that the original authors attempted to convey.

Analysis

The thematic praise and simplicity of the poem is effectively retained. There is a balance of lines and the climax at 6A is well expressed. However, the cymbals leading to the climax have been eliminated, and it appears that the "big bass drum" is a substitute for "loud clanging cymbals". If that is the case it would be closer to the crescendo effect of the original text to switch the two lines in 5A and 5B so that the "big bass drum" builds to the climax in 6A.

There are some examples of cultural adaptations here too since banjos and big bass drums are specific modern instruments. However, it is not certain what the original instruments looked like or how many strings they had. A mandolin is a lute-like instrument, so this may be a very good translation of one of the terms. Many think that the כנור "harp" or the נבל "lute" or the נבל־עשׂור "ten-stringed lute" had eight or ten strings (Stradling, 1962:852-853).

Perhaps the big bass drum is a functional equivalent to loud clanging cymbals, but it may be too much associated with marching bands to be appropriate in this liturgical context. So cymbals could be retained in this context, particularly because it is a repeated word, and it is a known percussion instrument with the same loud function. Banjos could also be changed to guitars in the translation and this would provide a more generalized translation solution.

The positive effect of the cultural adaptations is to create an engaging, contemporary poem. But at the same time the text remains simple, balanced in lines, and keeps to thematic repetition. One of the purposes of "The Message" is to communicate in a powerful way so as to help disillusioned readers of the Bible to pay more attention to God's word. Problems might arise if the translation strays too far from the original, but by and large here, its techniques work in a mostly faithful way for this psalm (except for the big bass drum and perhaps the banjo).

Poetic version 3 – *Brenda Boerger* (POET) (2009)

> *a psalm of praise*
> *Tune: "Praise God from whom all blessings flow"*

1 We praise you in your holy abode.
  You're Heaven's Lord in Heaven's stronghold!
2 We tell the mighty deeds you've done.
  Through history you're the supreme one.

3 Your greatness merits trumpet blasts,
    Your beauty praise with harps and lutes.
4 We dance a tambourine led dance
    Before you now with strings and flutes.

5 God Yahweh, cymbals now resound.
  We make the floors and walls all pound.
6 Our praise joins every living thing
   Hallelu-Yah! Our praises ring!

A summary of the Skopos of this version

For the summary of the *Skopos* of this version, see the Ps 131 description of it in section 5.3.2.10.2, Version 2.

Analysis

This is a singable version of Ps 150 (following the tune *Praise God from Whom all Blessings Flow*). This adds another dimension to the poem, the auditorial dimension, and effects how one receives the psalm emotionally. What would a singing version of the original sound like? The English tune chosen follows some of the themes of Ps 150, but the Trinity line of the original English tune "Praise Father, Son and Holy Ghost" is a more explicit NT concept, even though embedded in the OT. Nevertheless, it is a well-known tune among Christians, often used in benedictions, and serves well as the tune for this psalm.

On the positive side of this version, there is rhyme, rhythm, and a tune to follow for actually singing the text. The translation is also rather compact and simple like the original psalm. The essential content is followed. The last stanza is also more emphatic, like reaching the peak or climax of the song.

On the negative side, the thematic repetition of the original is lacking. The exhortation to praise has been changed to a declaration of praise. Most scholars describe Ps 150 as an extended exhortation of a typical praise psalm (see section 5.4.2.3), which makes it stand out in form because this is normally only one part of the psalm.

A way to perhaps improve this singing version would be to use both more thematic repetition and to reintroduce the imperatives. After all, each of the four lines of *Praise God from whom all blessings flow* contains both the thematic repetition of praising God and the imperatival form of "praise" on each line of the song.

Poetic version 4 – *Milton Watt* (Unpublished – 2009)

1 Hallelu-Yah!
    6 Give praise to God, each living thing,
      Let ev'ry breath, give praise to him!

1 Praise him in his holy place,
    Praise him in his high fortress.
2 Praise him for his mighty acts.
    Praise him for his great greatness.

    6 Give praise to him, each living thing,
      Let ev'ry breath, give praise to him!

3 Praise him now with horn and lute;
    4 Praise him too with timbrel** dance.
  Praise him soft with strings and flute;
    5 Praise him loud with cymbals' chants.

    6 Give praise to him, each living thing,
      Let ev'ry breath, give praise to him!
  Hallelu-Yah!

** timbrel – small hand drum like a tambourine

A summary of the Skopos of this version

For the summary of the *Skopos* of this version, see the Ps 131 description of it in section 5.3.2.10.2, Version 3.

Analysis

There is some restructuring in this poem, but it does remain an exhortation to praise and it does keep the thematic repetition. The climax however is spread throughout the poem as a refrain. This is a way of emphasizing the psalm's major theme. This redistribution of the climactic content might be viewed positively or negatively depending on the assumptions and expectations of the hearer or reader.

Rhyme and rhythm are contained in this version, in an effort to find a form of poetry that is pleasing to an Anglophone's ear. There is no tune that is associated with the poem, but it is fairly close in keeping to the full content of the original text. Some might question the refrain, because that is not in the original text. The idea is that a refrain can act as a literary functional equivalent to a structure with climax. Or, perhaps it could be stated that the climax of the Watt version builds in a different way (through reinforced repetition).

5.4.2.10.3 Combined analysis for three versions (Psalm 150)

In analyzing various translations or versions of a sacred text like the Bible, it is helpful to compare the gains and losses of different versions. Here is a brief analysis of three of the Ps 150 versions that were surveyed.

	ESV	**BOERGER**	**WATT**
GAINS	A Thematic repetition (praise God) is preserved B Keeps inclusio C Keeps climax	A Poetic English (rhyme) B Singable version (like the original probably was) C Compact or simple style	A Poetic English (rhyme) B Thematic repetition (praise God) is preserved C Keeps inclusio
LOSSES	A Non-English poetic style B No tune with the poem C Slightly loses the simplicity of the original	A Loses thematic repetition B Changes the poem from an exhortation to a declaration C Loses inclusio	A Loses climax (it is spread throughout the poem – this could be considered a gain) B No tune with the poem C Slightly loses the simplicity of the original

5.4.2.11 Summary: Literary/Rhetorical analysis (Psalms 131 and 150)

Some major benefits obtained from the ten step literary/rhetorical analysis of Pss 131 and 150 were:

- – Analyzing the context and genre of the psalm (e.g., placement within the book of Psalms, intertextual considerations, and genre insights and applications),

- – Finding the nuances of words and expressions,

- – Determining the structure of the psalm (e.g., points of disjunction, places of emphasis, connecting words, logical flow, climax, theme, and sub-themes),

- – Analyzing the literary features of the original text (e.g., inclusio, imagery, idiomatic expressions, merism, repetition, ellipsis, assonance, and stylistic variation), and

- – Analyzing the rhetorical features or speech action emphasis within the psalm (e.g., to feel its emotive and argumentative movement).

With this raw material at hand, the poetic translator can decide how best to re-sculpt the psalm, having a better idea of where to emphasize the text or try a different structure for equivalent poetic effect. If the psalm is shared with others and critiqued (as was done with my survey), then those insights can be used to re-shape the poem in a revised version.

Insights gained and application made for re-sculpting Psalm 131

The following insights were gained from the ten step analysis of Ps 131 and consequently applied to create the re-sculpted poem or to comparatively evaluate other poetic versions:

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- The climax is located in verse 2 where the theme is to rest in Yahweh.

- Humility is a sub-theme.

- There is an inclusio with the word Yahweh.

- The text manifests a compact, simple style.

- Structurally, verse 1 contrasts with verse 2, and verse 3 is addressed to all of Israel.

- "Weaning" is the central and most important image in the poem. There is an image of calmness and contentment in the image.

- Idiomatic expressions are found in verse 1 concerning pride and self-importance.

- There is significant rhythm and balance in the poem.

Insights gained and application made for re-sculpting Psalm 150

The following insights were gained from the ten step analysis of Ps 150 and consequently applied to create a re-sculpted poem or to comparatively evaluate other poetic versions:

- Praise is the predominant theme and thematic repetition is an important feature.

- There is an internal frame to the poem consisting of five bi-cola (1B-5B).

- The climax is found at the end in 6A as various communicative clues were found: a jussive form breaking the pattern of imperatives and the fronting of a subject. There is also a progressive build up to it in verses 3-5.

- The inclusio of הללו־יה "Praise Yah" and the use of Yah form the thematic and pragmatic backbone of the poem.

- There is significant rhythm and balance within the poem.

- Praise is inclusive (from common to professional religious people) and universal (all humans and created beings above).

I will apply these findings in the next chapter.

5.5 Conclusion

The analysis demonstrates that the more one puts into such a study, the more one gets out of it—particularly discovering information of significance for sacred text translating. Following the ten steps sometimes repeats information and this can be disadvantageous for readers. A busy mother tongue translator does not have time for such lengthy analysis, so perhaps experts can summarize their findings with mother tongue translators, so that they can profit from the research. Translators can also produce a limited LiFE translation (e.g., only certain aspects of a genre-for-genre transfer). Wendland (2011:444) notes even a partial use of LiFE principles can be extremely beneficial to a translation project, whether on a team or individual level.

The detailed literary/rhetorical analysis of both Psalms presented in *chapter 5* provided well-justified and useful information that could then be expressed creatively in the TL. A few key valuable insights from the analysis were: the handling of inclusios, thematic peak, thematic repetition, and the understanding of key terms and expressions. The literary/rhetorical analysis recommended in a LiFE approach proved to offer a valuable perspective in the creation of these poems. This leads to a summarized presentation of the results of a survey which is found in the next chapter.

Chapter 6

GENERAL SURVEY RESULTS AND EVALUATION

6.1 Introduction

It has been hypothesized in *chapter 1* that the value of this research may be enhanced if the acceptability of translation in terms of the new proposed model of re-sculpting poetic texts is empirically tested, even on a limited scale. In the last chapter, two re-sculpted translations were created from an in-depth literary analysis of Pss 131 and 150. Five other translations for each psalm were presented and the *Skopos* of each translation was presented in order to understand the overall philosophy and approach of each translation.

The major goal of the current chapter is to present a brief summary of the results of the survey, along with making some evaluations and drawing some implications from the survey. The reason for interpreting the results is to verify whether tendencies or patterns can be gleaned to confirm or deny proposals and assumptions of *chapter 1*. I will also explain how I created the survey and will aim to methodologically justify why I chose each of the translations for this survey.

6.2 Survey objective and methodology

6.2.1 Objective

The overall objective was to research mature, adult Christians' perceptions of poetic quality, acceptability, and situational use (church context or private worship) for a variety of English translations of Pss 131 and 150, where two of the versions were re-sculpted versions that I had created.

6.2.2 Methodology

The survey was carefully conceptualized in light of the theoretical overviews and research of *chapters 2-4*. The psalms that were chosen to survey were from two different main genres: a "profession of trust" (Ps 131) and a "hymn of praise" (Ps 150). Ps 131 is more personal and intimate, focusing on humility and confidently resting in the Lord. Ps 150 is a psalm of exuberant praise to God.

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Four translations were chosen for *both* Ps 131 and Ps 150. They represent three out of the four categories on the Beekman-Callow model (the fourth category – unduly free – is found in the second list of four choices):

> *Young's Literal Translation:* an extremely literal translation,
>
> *English Standard Version:* a modified-literal translation which claims to be literary and essentially literal,
>
> *Brenda Boerger:* a poetic translation following LiFE principles, and
>
> *Milton Watt:* a re-sculpted poetic translation following LiFE principles.

These four poems, because they are tested twice, become the core from which I test the Beekman-Callow model of acceptability. The YLT was also chosen not only to test its extreme literalist philosophy but to test its archaic 19th century language which may be viewed by some people as poetic.

The next four poems were chosen to test other translation approaches: two "unduly free" (in my opinion) versions, *Isaac Watts* and *The Message,* a "simple" child's language version, *New Century Version*, and an "expanded paraphrase" version, *The Voice*.

> *New Century Version (Ps 131 only):* an idiomatic translation written in simplified and clear language primarily intended for children,
>
> *Isaac Watts (Ps 131 only):* a highly rhythmic and rhyming "excessively adaptive" version (imitation) that was written in classic English verse,
>
> *The Message (Ps 150 only):* a free verse, modern, "cultural adaptation and paraphrase", and
>
> *The Voice (Ps 150 only):* a modern, poetic, "expanded paraphrase".

I wanted the survey to be as objective as possible, so I created a blind test. These poems were randomly arranged on a written survey and simply called Version A, Version B, … Version F for Ps 131 and called Version G, Version H, … Version L for Ps 150. They were displayed two at a time because of space limitations. Methodologically, with six choices for each Psalm, it would be difficult for people to identify that one of the poems for each psalm was created by M. Watt (which would bias the results). But also, I did not tell people that I had created my own version for each psalm. To the respondents of the survey, they were simply evaluating six unlabeled versions (A-F or G-L). See *appendix A* for a blank copy of the survey that was used.

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On the survey I asked people for their impressions of the poems based on poetic characteristics, acceptability, and situational usage. Five poetic characteristics were chosen to evaluate: look (format and appearance), sound, artistry, rhythm, and feeling. Questions were asked about acceptability and about the appropriate setting for listening to or reading the psalm (whether for corporate worship or personal devotion). People were also asked to rate their favorite and least favorite version of the two psalms.

The poems were professionally recorded and edited in a local Niger studio by an SIL vernacular media specialist and the audio files on the survey were made accessible by hyperlink. The respondents to the survey were encouraged to listen to the audio files or at least read the written texts out loud to test for orality.

About 300-400 emails were sent out, sometimes with follow-up (when people had technical problems with reading the file or had questions about the survey). About 25 individuals were contacted in person and given a hard copy of the survey. There was a total of 61 full responses. Many others did not respond because it was a lengthy survey, requiring about a half an hour or more to complete. (See *appendix B* for the full survey results and analysis.)

6.3 Summary of the results

Here is a summary of survey results.

6.3.1 Favorite and least favorite picks

Figure 6.1 summarizes the data for the favorite and least favorite choices for Ps 131.

SURVEY NAME	ACTUAL VERSION OR TRANSLATION NAME	YEAR	FAVORITE	LEAST FAVORITE	DIFFERENCE
B	Milton Watt's Version	2009	27	3	24
A	English Standard Version	2001	18	2	16
D	Isaac Watts' Version	1719	9	7	2
C	New Century Version	1991	4	6	-2
F	Brenda Boerger's Version	2009	9	20	-11
E	Young's Literal Translation	1862	1	26	-25

Figure 6.1: Psalm 131 data in summarized form: Favorite and least favorite

M. Watt's version of Ps 131 was chosen as the favorite. Some reacted negatively to the fact that there was some restructuring (verse 2 was moved before verse 1). The logic behind this restructuring was to attempt to emphasize the overall theme of the psalm.

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ESV was the second favorite choice. The common reason stated was that it was a more traditional and familiar rendering. Isaac Watts' version was third; it was a favorite for some because of its highly rhythmic and rhyming qualities, but it was highly criticized by others for changing the meaning or emphasis of the text (e.g., "Israel" rendered as "saints"). But it should be remembered that this was the clearly stated purpose of Watts' freer rendering (see appendix C.1).

The NCV was viewed slightly negatively. Some positively viewed its childlike language and simplicity which corresponds well to the theme of the Psalm. Those who disliked it stated that it was because of the poem's lack of poetic feel or its plainness. Brenda Boerger's version was seen as positive by some, usually because of its compactness and simplicity, or a poetic style that appealed to them. But many more disliked the pronounced rhythm or the rhyme, and some described it as forced poetry or shallow.

The YLT was the least favorite. The criticisms against it were focused on the archaic language, awkward structures, and the lack of any poetic style. But one young person chose it as his favorite because it reminded him of his KJV roots; it had a more noble or reverent feel for him. I thought that maybe more people would have this kind of attitude, but in the end most people highly disliked the archaic, overly literal language.

Figure 6.2 summarizes the data for the favorite and least favorite choices for Ps 150.

SURVEY NAME	ACTUAL VERSION OR TRANSLATION NAME	YEAR	FAVORITE	LEAST FAVORITE	DIFFERENCE
I	English Standard Version	2001	21	1	20
J	The Message	2002	15	4	11
H	Milton Watt's Version	2009	10	1	9
L	Brenda Boerger's Version	2009	10	4	6
K	The Voice	2012	9	20	-11
G	Young's Literal Translation	1862	0	32	-32

Figure 6.2: Psalm 150 data in summarized form: Favorite and least favorite

Most respondents liked the ESV for Ps 150, and it only received one "least favorite" vote. Most people were attracted to its traditional and familiar sound.

The Message was the second favorite choice. It received a large number of "favorite" votes, particularly among younger people. Many liked its flow of thought and colorful expressions. Some very much liked the contemporization of some instruments (e.g., banjo and big bass

drum), whereas others highly disliked this feature. M. Watt's version was third. Some liked the refrain idea for breaking up the repetition, whereas others disliked this feature. It was highly rated for poetic feel and it received only one "least favorite" vote (it was less controversial than *The Message*).

Brenda Boerger's version was a singable version. As mentioned above, a hypertext link was provided so that the survey respondent could listen to it being read in most cases, but in this case being sung by someone with a good voice. I cannot guarantee that everybody went and clicked on the hypertext to listen to the song, but I assume that a majority of people did. One person recognized the voice of the singer. Boerger's poem/song was mostly viewed positively, but several did not feel that the tune went along with the content of the psalm. Some liked the poetic feel (e.g., rhyme and rhythm) of the psalm, and others disliked it.

The Voice brought out a polarization of views that were mostly negative. Some found the added phrases very poetic and worshipful, whereas a larger number of people strongly disliked the poetic flow of the poem, especially the added italicized phrases.

YLT was the overwhelming choice as "least favorite". Most disliked the archaisms and literal flavor. Many disliked the use of "Jah" as a reference to God and even called it jarring or disturbing because of its unfamiliarity. No one perceived it as poetic and no one chose it as their favorite Ps 150 version.

6.3.2 Poetic characteristics

Figure 6.3 summarizes the data collected for poetic characteristics for Ps 131. It shows the averaged responses (on a scale between 1 and 6, from low to high) for each of the five poetic characteristics for each version.

	A. ESV	B. M Watt	C. NCV	D. WATTS	E. YLT	F. BOERG
LOOK	3.9	4.4	3.6	4.5	3.5	4.2
SOUND	4	4.5	3.5	4.8	3.2	3.9
ARTISTRY	4	4.7	3.5	4.7	3.2	3.9
RHYTHM	4	4.4	3.4	5.3	3.3	4.3
FEELING	3.9	5	3.6	4.5	2.6	4.1

Figure 6.3: Summarized data (Psalm 131): Poetic characteristics

Isaac Watts' version was seen as the most poetic in almost all categories. It received the highest average rating in the survey for a poetic characteristic, 5.3 out of 6 for Rhythm, because of its classical rhyme and rhythm. However M. Watt's version was first or second in

each category although it was unrhymed. M. Watt's version was also seen as equally artistic to Isaac Watts' version (4.7 each). The majority felt that M. Watt's version brought out best the feeling of the psalm (an average rating of 5 out of 6) which is the second highest average score on the survey and the highest for the Feeling category.

YLT was viewed as the least poetic and the NCV was second in terms of all poetic categories. ESV and Brenda Boerger's version were seen as slightly positive in terms of poetic characteristics (Boerger higher than NCV).

Figure 6.4 summarizes the data collected of poetic characteristics for <u>Ps 150</u>. It shows the averaged responses (on a scale between 1 and 6, from low to high) of each of the five poetic characteristics for each version.

	G. YLT	H. M Watt	I. ESV	J. MSG	K. VOICE	L. BOERG
LOOK	3.2	4.6	4.3	4.1	3	4.2
SOUND	3.4	4.7	4.5	4.3	3.5	4.4
ARTISTRY	3.4	4.7	4.4	4.5	4.2	4.2
RHYTHM	3.5	4.9	4.4	4.3	3.3	4.6
FEELING	3.1	4.6	4.4	4.5	4.4	4.1

Figure 6.4: Summarized data (Psalm 150): Poetic characteristics

M. Watt's version was seen on average as slightly more poetic in all categories. ESV, *The Message*, and Brenda Boerger were viewed as poetic and received favorable ratings.

YLT was viewed negatively for most categories. *The Voice* was seen as the most negative for Look and Rhythm; Sound was also perceived negatively. However, Artistry and overall Feeling were much more positive for *The Voice*.

6.3.3 Acceptance and setting

Figure 6.5 shows the summarized data for acceptability and setting for <u>Ps 131</u> (some did not respond to these questions). All versions except Brenda Boerger's version were viewed as acceptable as a translation.

	A. ESV	B. M Watt	C. NCV	D. WATTS	E. YLT	F. BOERG
ACCEPTANCE						
− YES	56	45	44	32	32	25
− NO	1	12	16	26	26	32
SETTING						
− NEITHER	0	1	2	3	5	3
− CH WORSH	38	7	18	17	24	9
− PRIV DEV	5	37	19	21	16	29
− BOTH	8	6	11	8	3	6

Figure 6.5: Summarized data (Psalm 131): Acceptability and setting

Acceptability was overwhelming for ESV, the traditional version. M. Watt's version and NCV were seen as mostly acceptable. Isaac Watts and YLT were seen as barely acceptable. These results suggest that most people were fairly flexible with what is read in a church setting, but some people prefer the more traditional literal texts (like ESV and YLT) to be read in a church setting. Those who voted "no" for acceptability usually did so because they did not like the poem and did not feel that it should be read from the pulpit.

For setting, the traditional versions (ESV and YLT) were seen as appropriate for church worship. The poetic, restructured versions (Watts, Boerger, and M. Watt) were seen as mostly appropriate for private devotions. NCV (plain style) was viewed as appropriate for either church worship or private devotions. The "neither" votes were strong dislikes expressed for the poem. Isaac Watts, YLT, and Boerger received several "neither" votes.

Figure 6.6 shows the summarized data for acceptability and setting for <u>Ps 150</u> (some did not respond to these questions). All of the Ps 150 versions were seen as acceptable.

	G. YLT	H. M Watt	I. ESV	J. MSG	K. VOICE	L. BOERG
ACCEPTANCE						
− YES	38	52	58	48	35	33
− NO	20	5	0	10	23	25
SETTING						
− NEITHER	6	0	0	0	1	0
− CH WORSH	28	16	34	15	8	19
− PRIV DEV	14	16	3	24	31	18
− BOTH	2	17	14	12	10	14

Figure 6.6: Summarized data (Psalm 150):Acceptability and setting

ESV was unanimously acceptable. M. Watt's version was overwhelmingly acceptable, though a few did not like the idea of the refrain. *The Message* was highly acceptable, which surprised me because of the freedom exercised in the choice of modern instruments (banjo, mandolin, big bass drum, and fiddles). I would have thought that these modern cultural adaptations would have bothered more people. The YLT, *The Voice,* and Brenda Boerger's version were seen as somewhat acceptable, but with many voices of discontent.

The traditional, more literal versions (ESV and YLT) were highly esteemed for church worship. This is interesting because YLT was by far the least favorite version, yet people deemed it could be appropriate for church worship (perhaps because it was more familiar – like the KJV). The rhyming poetic versions (M. Watt and Boerger) were viewed as good either for church worship or private devotions. The non-rhyming versions (*The Message* with its modern adaptations and *The Voice* with its expansions) were seen as more appropriate for private devotion. The six votes of "Neither" for the YLT show a strong dislike for that version.

6.4 Results compared to the original *Skopos* and translation brief

Looking at the original *Skopos* of section 5.2.1 and translation brief of section 5.2.2, the two M. Watt's re-sculpted versions will be evaluated now to see whether they achieved the aims that were proposed. I will list a series of questions based on the *Skopos* and translation brief, followed by responses based on the survey.

Does the re-sculpted translation sound poetic to the composer, and are common English poetic devices used?

Yes. Many of the Hebrew poetic devices work in English: comparisons, metaphors, images, idiomatic expressions, thematic repetition, inclusio, parallelism, and paired expressions. Some

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English poetic devices were chosen for creating a poetic effect: repetition of the theme, refrain, rhyme, rhythm, and alliteration.

Does it sound poetic to other English speakers?

The re-sculpted Ps 131 version (see Figure 6.3) had the highest rating for Feeling. It was tied with Isaac Watts' rhythmic poem for Artistry. It was second place to Isaac Watts' rhythmic poem for Look and Sound (though fairly close), and was rated second among the six poems for rhythm (falling significantly behind Isaac Watts' rhythmic poem). The re-sculpted Ps 150 poem received the highest average poetic ratings among all of the Ps 150 versions.

Is it accurate in handling the information of the original text without being overly paraphrastic or adaptive?

The literary/rhetorical analysis was presented in sections 5.3 and 5.4, especially highlighting the climax and/or peak in both poems. This was used as a rationale for restructuring both poems. The thematic peak was spread throughout the two poems, but the stylistic effect was intended to produce a good poem in English. With the high overall ratings, it appears that good poems were created. Accuracy in handling the original text was not tested by the survey, but there was a high level of acceptability for both re-sculpted poems (imagining the text to be read from the pulpit). This acceptability of public reading implies a comfortable level of perceived accuracy, but only scholars will be able to assess the true accuracy. Some survey respondents labeled the re-sculpted poems as paraphrastic or a non-translation (in the comments of appendix B), but this depends on one's definition of these terms: these two created, re-sculpted poems perhaps push the limits of what can be considered an acceptable translation (assuming a narrow view of translation).

Is it historically accurate?

Yes, arguably. There were no cultural adaptations or anachronisms. Some equivalent idiomatic expressions were substituted like "moving beyond my sphere".

Does it remain flexible to change moderately the structure of the original text to communicate a major theme of the original text or re-express a major function of the poem?

Yes. In the re-sculpted version of Ps 131, verse 2 was placed before verse 1 to emphasize the theme of quiet confidence in the Lord. In the re-sculpted version of Ps 150 a refrain was created from verse 6 to emphasize the climactic theme of the original text. This adjustment of the text was not necessary for Ps 150; it was chosen as a creative way of handling the text, and this new structure has gains and losses. Perhaps it could be stated that the climax is built differently through repetition (reinforcing the theme like a steady drumbeat). Sixteen people commented directly on the restructuring of the two M. Watt re-sculptings (eight for Ps 131, and eight for Ps 150), but for most respondents, restructuring did not appear to be a bothersome issue. Four people mentioned directly that the restructuring was a positive feature (one for Ps 131; three for Ps 150).

Is it comprehensible and clear?

Yes. According to all the feedback I received, both poems were comprehensible. Some did not like the punctuation of Ps 131, but most liked the feeling and comprehension that resulted. The word "timbrel" was archaic for Ps 150, so this may have hindered some comprehension.

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It had been chosen for poetic effect, but it may need to be re-worked. In a revision perhaps an alliterative expression like "drum and dance" or "hand-drum and dance" could be used.

Does it demonstrate oral and aural properties (e.g., natural sounding in general and pleasing to the ear)?

Yes. Both poems had high ratings for Sound, Artistry, Rhythm, and Feeling in comparison to the other poems. The comments in appendix B emphasize that both poems were very much appreciated for oral and aural properties (e.g., those commenting on how it would be good if it was delivered orally in a worship service, and others who liked the sound of a particular poem).

6.5 Results compared to the acceptability criteria

In section 4.5.2.5 various criteria were established to evaluate acceptability. The evaluation is for Situation 1, where one or more sacred text translations for the proposed translation are already available in English:

Is each re-sculpted poem approved or acceptable to key leaders in the sacred text community (e.g., church leaders)?

Not applicable (this is pre-planning criteria, but these re-sculpted poems were created to be surveyed with an envisioned audience. This could not be discussed ahead of time with the survey participants).

Is the *Skopos* fulfilled for each poem (i.e., an adequate translation)?

Yes, as seen in section 6.4 above.

Is each poem faithful to the original text?

Arguably, yes in terms of perceived faithfulness (or accuracy) by those who took the survey. Respondents stated, for example, that the re-sculpted versions "captured the message best", "was faithful to the text", and "seemed to keep to the original message". Again it must be stated that these perceptions are from knowledgeable, mature Christians, and can only be tentatively upheld because accuracy was not measured in the survey.

Is each poem semantic meaning-based?

Arguably, yes. Some respondents commented that the perceived meaning was captured in both poems. A few felt that the poems were "overly free" (see the comment below) because of the re-structuring.

Is each poem not overly literal or unduly free (e.g., excessively adaptive or paraphrastic)?

Arguably, yes. A few respondents disliked the change of verse order, but did not call it a distortion. One respondent who is a Biblical scholar working on a doctorate highly disliked the change of verse order for Ps 131, but admitted: "The contemporary language does help get the meaning across, however". Some felt the re-sculptings were too "loose", "paraphrastic", "overly free", or "took liberties with the text"(most of these comments were seemingly because of the verse order change).

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Is each poem set in its historic context (e.g., not contemporized or anachronistic)?

Arguably, yes. No comments from the survey questioned the historicity (contra *The Message* which received several criticisms for its contemporization of the text).

Is each poem loyal with regard to the original author or commissioner (Nord's concept – a perceived judgment by the translator)?

Arguably, yes. Unmeasurable. A few respondents made comments about faithfulness such as: "Faithful to text but also utilizes a poetic stance" (but this is not quite the same as loyalty). The closest respondent's comment to loyalty was that the re-sculpted translation of Ps 131: "carried me along in the experience of the author". Loyalty is best described as a characteristic that benefits the translator to maintain a balanced perspective, but a reader/listener can sense a loyalty to the author also (like the comment above). To me, loyalty is a mindset that reminds the translator to continue to re-evaluate and to keep the target in focus.

Is each poem surveyed afterwards to determine poetic quality and acceptability?

The survey ratings showed a high level of poetic quality and acceptability for both poems.

6.6 Evaluation of the survey

It is a significant result that the two re-sculpted M. Watt poems gained six first place votes and four second place votes for the poetic characteristics section because being poetic is one of the goals of a re-sculpted poetic text. It was also noteworthy that the re-sculpted Ps131 version was the most popular poem among the twelve poems (almost half the respondents chose it as their favorite) because a favorite choice is indicative of at least a general acceptance of the translation.[334] (The re-sculpted Ps 150 poem was also viewed as a fairly popular choice among the Ps 150 poems). It was noteworthy that people were generally not bothered by the changed structures, and even liked the flow of the re-sculpted poems. They were generally perceived as acceptable translations.

Summarized observations from the survey of the twelve versions are as follows:

– Based on the comments respondents made for all of the poetic sacred texts that I tested, people generally like a sense of rhythm or flow, rhyme,[335] perceived faithfulness to the text, engaging ways to use language (colorful expressions), and a singable version (see *appendix B*).

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[334] Tradition is a highly important factor in assessing people's opinions. Many chose ESV (Version I) for Ps 150 as their favorite choice because it sounded familiar (literal and traditional) to them. Similarly people commented that they chose ESV (Version A) as their favorite choice for Ps 131 because of its familiarity to them.

[335] Rhymed poems had the highest poetic ratings on both Psalms tested (a second rhymed Ps 131 poem was rated third and a second rhymed Ps 150 poem was rated fourth).

– For poetic sacred texts, people generally dislike archaic language, loosely rendered texts (e.g., "saints" instead of "Israelites"), overly expanded texts, plain-styled texts, and forcing the text into a formal box (e.g., perceived forced rhyme).[336]

– There were mixed conclusions about cultural adaptations. For Isaac Watts' version of Ps 131, the cultural adaptations and looseness of the text brought the overall favorable ratings down (it was 3rd out of 6 poems although it was rated as the most poetic). For *The Message* version of Ps 150, the cultural adaptations were liked by some and disliked by others, so it brought the overall favorable ratings down slightly (but it was 2nd out of 6 poems).

The following are some observations that may help those who are conducting surveys like this one in the future concerning the poetic translation of a sacred text, particularly the Psalms:

– Perhaps a little pre-test educational lesson about the nature of poetry in general and sacred text poetry in particular would create a better understanding for how to respond to the survey.

– Poetic options vary widely and people have a range of opinions of what is poetic – confirming Nord's (2001:188) notion of "subjective theories". Therefore, the subjective aspect must be acknowledged and the target group must be carefully considered.

– Specific individual critiques can help the poet improve the poem. In feedback for the re-sculpted poems, there was a benefit gained from those who noted punctuation concerns and a dislike for certain expressions like "great greatness" and "timbrel". These formulations can be re-worked and improved upon in a revised version.

6.7 Implications of this research

The following are some general observations that may help those who are attempting to produce a poetic translation of a sacred text, particularly the Psalms:

– Producing a TT-oriented *Skopos* and a translation brief is an essential component for modern translation projects.

– A careful literary/rhetorical analysis of the original text is recommended for at least a small important selected text (Wendland's ten-step method is a one model to follow, either as-is or adapted). See section 5.5 where I recommend that experts do the analysis and that they provide the translators with the findings.

– A good understanding of finding matching functional equivalents between the ST and the TT is very useful to the poet translator (see Zogbo and Wendland, 2000:61-138).

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[336] As mentioned earlier respondents did not react well to the extensive additions of *The Voice* for Ps 150. This may well be because of sacred text considerations. Even if you are clearly told that *italic text* is added material, it is still there in the text, and possibly regarded negatively from a sacred text perspective by mature Christian evangelical believers.

– People have differing views on the guidelines for acceptable translation, ways of viewing a sacred text, or what Scripture can be used in what context. Therefore, different translations can be produced for different audiences or different settings (private or public).

– Because poetry is an art form and evaluating it is very subjective, the poet translator must be ready to face strong criticism from some people, but rejoice in bringing clarity of thought and artistic appreciation of the sacred text to others.

6.8 Conclusion

The re-sculpted creations of Pss 131 and 150 which followed the methodology presented in this study were empirically tested, each in comparison with five other translations, and generally viewed as poetic and acceptable. Such a conclusion is encouraging but must be viewed as tentative because of the limited scale of the survey.

Chapter 7

CONCLUSION

7.1 Introduction

This study aims to make a contribution towards defining parameters for the creation and evaluation of acceptable poetic translations of the Psalms. This final chapter revisits the objectives stated in *chapter 1* in the light of the theoretical discussions, key definitions, key term discussions, practical reflections, and survey results that were presented in *chapters 2-6*. Findings and suggestions for further research are also presented, along with expected contributions to the field.

7.2 Objectives

In section 1.4, five objectives for this study were given:

> to overview and interact with the most pertinent approaches and theories for translating poetic sacred texts,

> to define and discuss key terms for translating and evaluating poetic sacred texts,

> to examine how some literary translators have translated non-Biblical sacred texts and to glean insights from their ideas and techniques,

> to propose a specific model for poetically translating poetic sacred texts, and

> to create two re-sculpted psalms and to evaluate these poems' poetic qualities and acceptability in comparison with a wide range of different versions.

In the paragraphs that follow, I explain the conclusions reached for these objectives and the reasons why I came to these conclusions:

7.2.1 Overview of approaches and theories for translating poetic sacred texts

I conclude that the LiFE approach is a promising interdisciplinary approach to follow for poetic translating because it is built on the best features of relevance theory, *Skopostheorie* and functionalist approaches, and other cognitive approaches. It employs a literary/rhetorical

emphasis. The LiFE approach also supports the main idea of Nord's model which can be applied to aim for equivalence through the concept of loyalty.

I argue that an equivalence perspective with a semantic meaning-based approach best answers the questions that a translator faces because with sacred text translation it is important to communicate the highly esteemed ST with a sense of fidelity. Acceptability is a high concern for translators as well, so that their work may be profitable to the maximum number of people.

Vaggio's (1992) description of poetic translation (the long quote in section 4.2.3.5) is a helpful way to describe a re-sculpting approach. Vaggio's use of Lederer's metaphor of "deverbalization" is conceptually helpful for translators who want to create a natural sounding text in the TL. Such a metaphor is best applied when one has fully analyzed and understood the ST. So in this dissertation the fruit of the research of *chapter 5* provided the base for the re-sculpted poem that was created. In the survey response, many people liked the fresh perspective of the moderately re-structured poems such as this comment for Ps 131: "The layout captured my attention visually. The repetition captured my attention auditorily. It seems to me to retain all that is essential to this psalm while communicating poetically, using varied line length in lovely balance that leads the listener into reflection".

I argue in section 2.5 that metaphorical descriptions of a complex conceptual topic influence and shape our understanding of a task and how to approach it. So I will highlight four metaphors of translation mentioned there that shape the translator's understanding in the following aspects of the poetic translation task (although all nine metaphors help in one way or another):

1) *Overall conception of the creative process* – The metaphors of "performance" and "frame-blend" stimulate a reflection on the overall creative or artistic emphasis of the poetic translation. A great performance grips people or captures the heart as reflected in these comments from the survey of Ps 131: "it spoke to my heart", "it gripped me", "it caused me to reflect and engage on a more emotional level", and "it was a fresh and dramatic reading type style". For Ps 150 a respondent stated: "it seemed to me good poetic style and creatively fashioned".

2) *Reminder of the challenge of the task*– The metaphor of "squeezing the jellyfish" emphasizes the extreme challenges of translating poetry and describes the inevitable losses in poetic translation, but hopefully with many gains. For the same Ps 150 re-sculpted poem (again reflecting Nord's idea of subjective theories) one person perceived a sense of gain: "It begins with praise – it likewise ends that way. In between it has a sense of solidness, liturgy, authority", while another person perceived a sense of loss: "[It is] not acceptable to me as a translation because it does not carry the authority, in my impression, required for teaching, but as an expression of praise for singing, it would be appropriate in a congregational setting".

3) *Seeing a broader perspective of the task* – The metaphor of "hospitality and counterinsurgency" causes one to reflect on the roles of the translator (or guest) and the host culture. Complex cross-cultural relationships and different cultural perspectives are characteristic of the reality of modern-day translation teams. This metaphor does not apply to the poems of the survey, but for those (like me) involved in a sacred text translation project.

7.2.2 Definition and discussion of key terms for translating

I argue that translation is best defined in terms of an equivalence and a semantic meaning-based perspective, with a view toward using the category "translation proper". Translation proper is founded on the grammatical-historical hermeneutic and the avoidance of overly literal or free strategies. Adaptation and paraphrase are part of translating, but excessive adaptation and excessive paraphrase go beyond translation proper. All of these terms are helpful to the translator because they clarify the task of preserving a message that one desires to translate as accurately as possible.

Some guidelines for sacred text translating are naturally set through the *Skopos* and the translation brief. The guidelines derived from the Beekman-Callow model are more intuitive (overly literal or overly free). Re-sculpting as a philosophy establishes guidelines for how the structure of the ST can be moderately changed. All of these guidelines are important to define because they encourage the translator to keep within the parameters of translation proper and to stay within zones of creativity suitable for free expression of the semantic content.

I argue that acceptability is a prioritized principle for a translator because without it translated texts will be rejected and unused. Acceptability on a translation project can best be achieved through community and leader involvement by means of strategic planning, collaboration, communication, and effective training.

7.2.3 Gleaning insights from literary translators

From examining non-Biblical sacred texts an important mindset toward treating the sacred text was observed. It was evident that great care was exercised by sacred text translators to communicate their message, and many strove to translate boldly and with communicative impact, while preserving the essential meaning of the ST (e.g., Mitchell's *Bhagavad Gita* translation of chapter 2, verse 20 and a selection from Wilbur's rhyming translation of *Le Misanthrope*).

The concepts of sacredness and authoritative texts were briefly examined, and several non-Biblical sacred text translations were discussed. The specialized vocabulary, importance of the message, and deep feelings attached to the sacred leads to a conclusion that it is a solemn responsibility to translate a sacred text. Extensive training (e.g., theological, exegetical, linguistic, and cross-cultural) was recommended to enter the ST world. It was also observed that equivalence between the ST and the TT is possible on many levels and that deverbalization (Vaggio's approach following Lederer's term) was one recommended technique for translating with naturalness and freshness.

It was evident that doing sacred text translation is similar whether one is dealing with Biblical or non-Biblical texts. As a result, gleaning insights from literary translators (e.g., articles, books, websites, and conferences) can enhance the understanding of the translation task for the Bible translator, and *vice versa*.

7.2.4 Proposing a poetic translating model

I argue that appropriate guidelines for translating poetic sacred texts are: project definition, determining acceptability, and re-sculpting. Pre-project planning prepares the way for the translation. Developing a *Skopos* and translation brief naturally establish guidelines and give a guiding communicative purpose to the project. The concepts of a "narrow view of translation" and "translation proper" also establish guidelines and clarify the task.

Recommendations for acceptability as mentioned above in section 7.2.2 accentuate an attitude of working with others and seeking to satisfy audience expectations.

The LiFE re-sculpting model opens deep insights into the meaning and emphasis of the text through literary/rhetorical analysis, and gives the poet-translator room for creativity to work within semantic zones (e.g., especially the bi-cola and tri-cola zones). At this point of the research, I would argue that Wilt's (2012) methodology of taking the whole poem as a unit is valid and recommended for the analysis of a sacred text poem. Yet when it comes to the application of a sacred text, restructuring would be possible with smaller poems, but not larger ones because whole poem restructurings would be more of a re-creation (totally changing the structure of the original). In principle, I propose as a general guideline that the basic structure of the original text be preserved (only moderately modified). How this works out in actual translation will be based on the translator's judgment and the *Skopos* of the translation.

All of these solutions for guidelines protect the work from becoming distorted, give clear parameters for the translator (e.g., translation proper, semantic zones, hermeneutical principles, and proper use of translation principles), and enhance the prospect of acceptability.

7.2.5 Creation and assessment of two re-sculpted Psalms

This objective was met by means of a detailed and explicit methodology. The results are elaborated in section 6.3 and in *appendix B*. Two basic qualities are measured in the survey: poetic quality and acceptability. The findings of the survey are elaborated in section 7.3. It was deemed important in this dissertation to put into practice the theories and approaches that have been discussed (e.g. creating a *Skopos*, determining communicative clues, re-sculpting within semantic zones, producing literary functional equivalents, evaluating poetic quality, and assessing acceptability).

The two re-sculpted poems that were created after the rigorous literary/rhetorical analysis proved to be very successful in terms of poetic quality for the admittedly small sample that was tested. Some level of accuracy is assumed because of the detailed analysis of chapter 5, but must await assessment in the scholarly community. I can tentatively state that the overall result is encouraging because it shows that the approach is valid, practical, and demonstrably

helps one to create vibrant and acceptable poems (at least, in terms of poetic quality – as tested). But ultimately the level of artistry comes from the mind of the creative poetic translator. With the re-sculpted model, I argue that the translator-artist has enough room to create, yet stay within the bounds of acceptability for a sacred text translation.

7.3 Findings

General findings will be first presented, then survey findings.

7.3.1 General findings

I argue that re-sculpting a sacred text is a valid concept. The results of the survey bear out the soundness and success of the re-sculpting methodology, at least in producing acceptable poems of quality. Re-sculpting is a specific application of the LiFE approach that uses a full literary/rhetorical analysis of a passage from the original language. It is conservative in approach in light of sacred text considerations.

Sacred texts produced in other religions are often engaged in this same search for a poetic expression of divine truth, wrestling with some of the same issues as poetic translators of the Psalms: finding utility in highly literal translations for research purposes, more freely expressed texts for communicative purposes, and using other in-between approaches like modified-literal translations.

Wendland's LiFE model coupled with a clear *Skopos* and translation brief provided an advantageous conceptual and procedural foundation for creating a psalm, especially in terms of the oral and aural-sensitive dynamic. This requirement prompted me (along with the recommendation of my co-promoter) to prepare a professional recording. It equally led me to encourage people to read the poems out loud if they had difficulty accessing the recordings.

Preparing a translation brief was also helpful because there was a challenge set forth in the brief to find a major feature of the Psalm (e.g., climax or theme) and consider ways to moderately modify the structure of the Psalm to accentuate this feature. The re-sculpting approach invites the translator to be open to modify the poems slightly. In light of this, moderate re-structuring was used for both Ps 131 and Ps 150 (the M. Watt versions).

Wendland's ten step literary/rhetorical analysis guided the in-depth research for the two Psalms. The re-sculpting model (seeking to create a re-touched or re-sculpted version)

provided a practical framework for initial considerations of acceptability. The semantic zone concept was beneficial to keep the poems within the bi-colon level (Zone 2), which gave room to be creative.

Finally, a narrow definition of translation is advocated for sacred text translators that calls for maintaining a grammatical-historical hermeneutic and keeping within translation proper. The goal is to strive for a highly literary version which uses a function-plus-loyalty approach. A balance is sought between a highly literal approach and an unduly free approach. The approach also preserves historical fidelity and avoids excessive adaptation, too much paraphrase, and distortion of meaning.

7.3.2 Survey findings

The two re-sculpted poems were viewed very positively in terms of poetic quality and acceptability. One of these versions changed the order of the verses (Ps 131) to accentuate the theme and climax, and the other used the climactic verse of the poem as a refrain.

There were 61 participants who participated in the survey. This is a relatively small number, so the results can only be viewed as tentative. They are results which can point to certain tendencies and patterns for generally confirming or contradicting research claims. More research is needed.

This dissertation aimed at finding an *acceptable poetic* translation of the Psalms. Each of these two traits will be summarized from the results of the two surveys:

Acceptability – the adapted Beekman-Callow model worked well as a general guideline since four of the five poems that were deemed highly acceptable (75% acceptance rating or higher) were in the desirable range predicted by the model (re-touched and re-sculpted).

Re-touched (modified literal) versions (ESV) were highly acceptable, seemingly due to prior familiarity. Highly literal versions were considered fairly acceptable because of familiarity also, but were much less acceptable than the re-touched versions (this corresponds with Beekman and Callow's general analysis).

There was a lack of acceptability when a poem was regarded negatively for some reason (e.g., non-poetic, forced rhyme, unnatural, changed meaning, added lines, adapted, and christianized).

Poetic quality – For Ps 131 the highest rated poetic text (Isaac Watts) was highly rhythmic and rhymed, but some non-rhyming texts (like the re-sculpted creation) were

also highly rated for poetic quality. For Ps 150 the highest rated poetic text (the re-sculpted version) was rhymed, but non-rhymed poems (like ESV and MSG) were favorably rated in terms of poetic quality. A higher poetic value was generally gained by rhymed texts (the highest poetic rating for each of the Psalms was rhymed poems).[337]

For both Ps 131 and Ps 150, the highly literal and archaic texts were considered non-poetic. Other poems, whether rhymed and unrhymed, also received low poetic ratings, probably due to personal preferences.

There is a highly subjective element in judging poetry: for example, some responded positively to the poetic feel of *The Voice*, whereas others described it as poor poetry.

7.4 Suggestions for further research

Several of the proposals and limitations of *chapter 1* remain unsubstantiated. These will now be discussed along with other avenues of further research.

The usefulness of the Beekman-Callow model, re-sculpting (and other poetic type terms), and the semantic zone concept will need to await feedback from the scholarly community to determine how helpful they are.

The present study is limited to two small psalms having a total of nine verses. This was intentional so that two very different types of Psalms could be analyzed, translated, and tested in depth. It would be helpful to study other Psalm types such as laments, thanksgiving, or messianic psalms. It would be desirable to see re-sculpted poems analyzed and translated outside of the Psalms like Lamentations, Song of Solomon, Isaiah, or Job, especially longer poems like Job 28. It would be desirable to analyze other poetic passages from *The Voice* (2012), ESV (2001), *The Message* (2002), Isaac Watts (1719), and Brenda Boerger (2009). Likewise it would be interesting to analyze the *Bay Psalm Book* (1640), *Scottish Psalter* (1650), NJB (1985), REB (1989), Robert Alter's (2007) poetic translation, and Timothy Wilt's (2012) translation. Unique styles of poetry could also be analyzed such as rapping and street language. More sacred texts in other religions could be analyzed.

The research could be expanded with a larger sample of survey respondents where perhaps some more specific criteria could be added, or the idea (as mentioned earlier) of a pre-test for poetic awareness. Researchers could select more specific target groups such as novice believers, non-believers, or young people.

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[337] This may be because my survey respondents, many who were older, seem to view rhyme as a favorable poetic device; other respondents would surely bring out different results because of "subjective theories".

The re-sculpted model could be further tested in terms of acceptability. Questions such as the following are possible future avenues of research:

– Is frequently adding implicit information acceptable?

– What kind of so-called "amplified" material (like in the *Amplified Bible* or *The Voice*) would be acceptable? (Perhaps other Psalms will be more favorably appraised than *The Voice's* Ps 150 version).

– Is heavy paraphrase acceptable?

– Would a more heavily adapted text (e.g., a different Psalm from *The Message*) be acceptable?

A similar analysis and translation of poetic texts could be done in another language (like French, German, Spanish, or a local African language). It would be interesting to see how the results would turn out for French (for example) or Fulfulde of Nigeria where a creative translation team there is attempting to make a highly poetic version of the Psalms as the first translation into that language (for a rural audience with not much formal education).

For those who may do further research in this area of sacred text poetic translation and the issues of acceptability and poetic quality, I offer the follow positive actions based on my own self-critique:

Be very clear on your target audience and *Skopos:* I had a general idea of the comparative translations to choose and of my target audience, but I developed many of the specifics after or during the survey process. In other words, have a specific, well-formed hypothesis that you are testing, and a specific plan of action.

As part of the *Skopos,* try to interview at least a few people to get an impression of what they look for in a poetic version: I skipped this step. But I propose that you can take a select group of people (e.g., religious leaders) and tell them what you plan to do and use them in the making of the *Skopos*. Then at the end of the survey, show this select group the results and ask them if your (and their) *Skopos* was adequate.

Attempt to give a pre-test educational lesson about the nature of poetry in general and sacred test considerations. By observing people's remarks in the survey I conducted, some people had little or no exposure to even basic ideas of poetry or sacred text considerations. A little understanding may have helped them to make more informed choices.

For a dissertation or large research paper, try to get as specific as possible in what you propose to do. In my own writing I was distracted by many interesting paths of research that needed to be cut out of the final draft. One of the most helpful things I did was to get a more specific problem statement later in the dissertation process.

Once the problem statement was more clearly described and the problem was more focused upon, the rest of the research fell into place.

7.5 Conclusion

A desirable outcome from this work is that sacred text poetic translators and translation consultants will benefit from these research findings, and go further in accomplishing the proposed research possibilities mentioned in section 7.4. The target audience would be the ultimate benefactor by being able to read and hear translations that grip their heart at a profound level and which are regarded by them as acceptable poetic renderings of poetic sacred texts.

Appendix A

BLANK SURVEY OF PSALM 131 AND PSALM 150

The following is the blank survey that I sent out to several hundred people:

1.   What is your name and approximate age? …

Name: ▢

☐ Less than 20 years old   ☐ 40-50 years old
☐ 20-30 years old   ☐ 50-60 years old
☐ 30-40 years old   ☐ More than 60 years old

2.   What is your home country (birth and upbringing)? ▢

3.   What level of school have you completed? ▢

4.   How long have you been an active Christian church member? ▢ years

5.   How often do you attend Sunday services? …
☐ Every week   ☐ Two to three times a month
☐ Once a month   ☐ Less than once a month

6.   Do you have any kind of leadership role in the church?   ☐ YES   ☐ NO
            If so, what? ▢

7.   What is your native tongue(s) (mother tongue), that is, language of most comfort? …
☐ English
☐ Other(s) (Specify) ▢

8.   How often do you read/study the Bible? …
☐ More than three times a week
☐ Less than three times a week
☐ Never

9.   Do you like reading poetry? ☐ YES   ☐ NO

10. Do you have experience/ training in poetry? …
☐ None   ☐ A little
☐ Much (e.g., like a hobby)   ☐ A great amount (e.g., formal training or extensive reading in Literature/Poetry)

11. Other background information comments: ▢

PSALM 131

You will be presented with six translations, two at a time. I've added a couple of footnotes (**). Afterward, you will be asked to rate the translation according to seven characteristics. To judge the poetry for rhythmic and sound qualities, it is recommended that you hear them read aloud. You can do this in three ways: a) Read aloud the poems yourself b) Have someone else read them aloud to you c) Click on the link to hear a good quality audio reading of the poem.

You won't be judging for accuracy, but more for things like sound, stylistic or compositional considerations. At the end, you will be asked a general question on your personal preferences of the given versions.

Audio Link for Psalm 131 Version A	Audio Link for Psalm 131 Version B

Version A
A Song of Ascents. Of David.
 	
1 O LORD, my heart is not lifted up;
   my eyes are not raised too high;
I do not occupy myself with things
   too great and too marvelous for me.
2 But I have calmed and quieted my soul,
   like a weaned child with its mother;
   like a weaned child is my soul within me.
3 O Israel, hope in the LORD
   from this time forth and forevermore.
	Version B
	A pilgrimage song. Of David.
	
	2 Calm...
	  Be still, my soul…
	     I'm resting myself on you, Lord.
	       Like a weaned child with its mother.
	       Quiet and content am I.
	    I'm resting myself on you.
	
	1 No swelled head
	    Or "high and mighty" look.
	  No "grasping to be great"
	    Or "moving beyond my sphere".
	         I'm resting myself on you.
	
	3 O Israel --
	    Hope in the Lord...
	Now and always.

Characteristic	Text A (low =1 …. high =6)	Text B (low =1 …. high =6)
LOOK – Rate the level of beautiful appearance (e.g., structure or layout)	▨	▨
SOUND – Rate the level of pleasurable sound (good sounds or sounds that combine well together)	▨	▨
ARTISTRY – Rate the level of skillful expression (e.g., good choice or combining of words or images)	▨	▨
RHYTHM – Rate the level of good rhythm (e.g., cadence, beat)	▨	▨
FEELING – Rate the level of emotive language (e.g., "touching the heart")	▨	▨
ACCEPTABILITY – Does this version seem acceptable to you as a translation (e.g. if read from the pulpit)?	☐ no ☐ yes	☐ no ☐ yes
SETTING – In which setting do you think that this version would work best? Why?	☐ church worship ☐ private devotion Why? ▨	☐church worship ☐ private devotion Why? ▨

COMMENTS (OPTIONAL): For example, a specific critique or praise of the above two poems: ▨

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Audio Link for Psalm 131 Version C	Audio Link for Psalm 131 Version D
Version C	**Version D**

A song for going up to worship. Of David.	1 Is there ambition in my heart?
	    Search gracious God, and see;
	  Or do I act a haughty part?
	    Lord, I appeal to thee.

1 LORD, my heart is not proud;
  I don't look down on others.
  I don't do great things,
  and I can't do miracles.
2 But I am calm and quiet,
  like a baby with its mother.
  I am at peace, like a baby with its mother.
3 People of Israel,
  put your hope in the LORD
  now and forever.
	2 I charge my thoughts, be humble still,
	    And all my carriage** mild,
	  Content my Father with thy will,
	    And quiet as a child.
	3 The patient soul, the lowly mind
	    Shall have a large reward:
	  Let saints in sorrow lie resign'd,
	    And trust a faithful Lord.
	
	**carriage (archaic) = conduct or behavior

Characteristic	**Text C** **(low =1 …. high =6)**	**Text D** **(low =1 …. high =6)**
LOOK – Rate the level of beautiful appearance (e.g., structure or layout)		
SOUND – Rate the level of pleasurable sound (good sounds or sounds that combine well together)		
ARTISTRY – Rate the level of skillful expression (e.g., good choice or combining of words or images)		
RHYTHM – Rate the level of good rhythm (e.g., cadence, beat)		
FEELING – Rate the level of emotive language (e.g., "touching the heart")		
ACCEPTABILITY – Does this version seem acceptable to you as a translation (e.g. if read from the pulpit)?	☐ no ☐ yes	☐ no ☐ yes
SETTING – In which setting do you think that this version would work best? Why?	☐ church worship ☐ private devotion Why?	☐church worship ☐ private devotion Why?

COMMENTS (OPTIONAL): For example, a specific critique or praise of the above two poems:

Audio Link for Psalm 131 Version E	Audio Link for Psalm 131 Version F
Version E	**Version F**
A Song of the Ascents, by David.	*by David* *a pilgrim psalm of trust*

1 Jehovah, my heart hath not been haughty,
  Nor have mine eyes been high,
  Nor have I walked in great things,
  And in things too wonderful for me.
2 Have I not compared, and kept silent my soul,
  As a weaned one by its mother?
  As a weaned one by me [is] my soul.
3 Israel doth** wait on Jehovah,
  From henceforth, and unto the age!
 	
**doth (archaic) = does
	1 Lord, Yahweh, I don't put on airs.
	   I don't fake wisdom that's not there;
	 Or in disdain, look down my nose;
	   Or think I should be in the know.
	
	2 Instead deep down my soul's at rest –
	   Weaned child with head on mother's breast.
	 My heart's content right to the core.
	3 So Israel, keep faith in the Lord.

Characteristic	Text E (low =1 …. high =6)	Text F (low =1 …. high =6)
LOOK – Rate the level of beautiful appearance (e.g., structure or layout)	▢	▢
SOUND – Rate the level of pleasurable sound (good sounds or sounds that combine well together)	▢	▢
ARTISTRY – Rate the level of skillful expression (e.g., good choice or combining of words or images)	▢	▢
RHYTHM – Rate the level of good rhythm (e.g., cadence, beat)	▢	▢
FEELING – Rate the level of emotive language (e.g., "touching the heart")	▢	▢
ACCEPTABILITY – Does this version seem acceptable to you as a translation (e.g. if read from the pulpit)?	☐ no ☐ yes	☐ no ☐ yes
SETTING – In which setting do you think that this version would work best? Why?	☐ church worship ☐ private devotion Why? ▢	☐church worship ☐ private devotion Why? ▢

COMMENTS (OPTIONAL): For example, a specific critique or praise of the above two poems: ▢

GENERAL QUESTION

What was your favorite version (A-F) of Psalm 131? Why? ▢

What was your least favorite version (A-F) of Psalm 131? Why? ▢

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PSALM 150

You will be presented with six translations, two at a time. I've added a couple of footnotes (**). Afterward, you will be asked to rate the translation according to seven characteristics. To judge the poetry for rhythmic and sound qualities, it is recommended that you hear them read aloud. You can do this three ways: a) Read aloud the poems yourself b) Have someone else read them aloud to you c) Click on the link to hear a good quality audio reading of the poem.

You won't be judging for accuracy, but more for things like sound, stylistic or compositional considerations. At the end, you will be asked a general question on your personal preferences of the given versions.

Audio Link for Psalm 150 Version G	Audio Link for Psalm 150 Version H
Version G	**Version H**

1 Praise ye Jah**! Praise ye God in His holy place,
   Praise Him in the expanse of His strength.
2 Praise Him in His mighty acts,
   Praise Him according to the abundance of
His   greatness.
3 Praise Him with blowing of trumpet,
   Praise Him with psaltery** and harp.
4 Praise Him with timbrel** and dance,
   Praise Him with stringed instruments and
organ.
5 Praise Him with cymbals of sounding,
   Praise Him with cymbals of shouting.
6 All that doth** breathe doth praise Jah!
   Praise ye Jah!
 	
**Jah – variation of Yah (short for Yahweh)
**psaltery – stringed instrument (zither)
** timbrel – small hand drum like a tambourine
 	
**doth (archaic) = does
	1 Hallelu-Yah!
	   6 Give praise to God, each living thing,
	      Let ev'ry breath, give praise to him!
	
	1 Praise him in his holy place,
	      Praise him in his high fortress
	2 Praise him for his mighty acts.
	      Praise him for his great greatness.
	
	   6 Give praise to him, each living thing,
	      Let ev'ry breath, give praise to him!
	
	3 Praise him now with horn and lute;
	   4 Praise him too with timbrel** dance.
	   Praise him soft with strings and flute;
	      5 Praise him loud with cymbals' chants.
	
	   6 Give praise to him, each living thing,
	      Let ev'ry breath, give praise to him!
	   Hallelu-Yah!
	
	** timbrel – small hand drum like a tambourine

Characteristic	Text G (low =1 …. high =6)	Text H (low =1 …. high =6)
LOOK – Rate the level of beautiful appearance (e.g., structure or layout)	▊	▊
SOUND – Rate the level of pleasurable sound (good sounds or sounds that combine well together)	▊	▊
ARTISTRY – Rate the level of skillful expression (e.g., good choice or combining of words or images)	▊	▊
RHYTHM – Rate the level of good rhythm (e.g., cadence, beat)	▊	▊
FEELING – Rate the level of emotive language (e.g., "touching the heart")	▊	▊
ACCEPTABILITY – Does this version seem acceptable to you as a translation (e.g. if read from the pulpit)?	☐ no ☐ yes	☐ no ☐ yes
SETTING – In which setting do you think that this version would work best? Why?	☐ church worship ☐ private devotion Why? ▊	☐church worship ☐ private devotion Why? ▊

COMMENTS (OPTIONAL): For example, a specific critique or praise of the above two poems: ▊

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<u>Audio Link for Psalm 150 Version I</u>	<u>Audio Link for Psalm 150 Version J</u>
Version I	**Version J**

Let Everything Praise the Lord
1 Praise the Lord!
  Praise God in his sanctuary;
  praise him in his mighty heavens!
2 Praise him for his mighty deeds;
  praise him according to his excellent greatness!
3 Praise him with trumpet sound;
  praise him with lute and harp!
4 Praise him with tambourine and dance;
  praise him with strings and pipe!
5 Praise him with sounding cymbals;
  praise him with loud clashing cymbals!
6 Let everything that has breath praise the LORD!
  Praise the LORD!
	1 Hallelujah!
	  Praise God in his holy house of worship,
	  praise him under the open skies;
	2 Praise him for his acts of power,
	  praise him for his magnificent greatness;
	3 Praise with a blast on the trumpet,
	  praise by strumming soft strings;
	4 Praise him with castanets and dance,
	  praise him with banjo and flute;
	5 Praise him with cymbals and a big bass drum,
	  praise him with fiddles and mandolin.
	6 Let every living, breathing creature praise God!
	  Hallelujah!

Characteristic	**Text I** **(low =1 …. high =6)**	**Text J** **(low =1 …. high =6)**
LOOK – Rate the level of beautiful appearance (e.g., structure or layout)	▢	▢
SOUND – Rate the level of pleasurable sound (good sounds or sounds that combine well together)	▢	▢
ARTISTRY – Rate the level of skillful expression (e.g., good choice or combining of words or images)	▢	▢
RHYTHM – Rate the level of good rhythm (e.g., cadence, beat)	▢	▢
FEELING – Rate the level of emotive language (e.g., "touching the heart")	▢	▢
ACCEPTABILITY – Does this version seem acceptable to you as a translation (e.g. if read from the pulpit)?	☐ no ☐ yes	☐ no ☐ yes
SETTING – In which setting do you think that this version would work best? Why?	☐ church worship ☐ private devotion Why? ▢	☐ church worship ☐ private devotion Why? ▢

COMMENTS (OPTIONAL): For example, a specific critique or praise of the above two poems: ▢

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Audio Link for Psalm 150 Version K	Audio Link for Psalm 150 Version L
Version K	**Version L**
(note: in this version italics are considered as "implied expansions" of the original text)	*(note: this version is intended to be sung according to the tune mentioned)*

1 Praise the Eternal!
  Praise the True God inside His temple.
  Praise Him beneath massive skies, *under moonlit stars and rising sun.*
	a psalm of praise
	Tune: *"Praise God from whom all blessings flow"*

2 Praise Him for His powerful acts, *redeeming His people.*
  Praise Him for His greatness that surpasses *our time and understanding.*
	1 We praise you in your holy abode
	  You're Heaven's Lord in Heaven's stronghold!
	2 We tell the mighty deeds you've done.
	  Through history you're the supreme one.

3-4 Praise Him with the blast of trumpets *high into the heavens,*
    and praise Him with harps and lyres
    and *the rhythm of the* tambourines *skillfully played by those who love and fear the Eternal.*
    Praise Him with singing and dancing;
    praise Him with flutes and strings *of all kinds!*
5 Praise Him with crashing cymbals,
  loud clashing cymbals!
6 *No one should be left out;*
  Let every man and every beast—
  every creature that has the breath *of the Lord*—
   praise the Eternal!
  Praise the Eternal!
	3 Your greatness merits trumpet blasts,
	    Your beauty praise with harps and lutes.
	4 We dance a tambourine led dance
	    Before you now with strings and flutes.
	
	5 God Yahweh, cymbals now resound.
	  We make the floors and walls all pound.
	6 Our praise joins every living thing
	  Hallelu-Yah! Our praises ring!

Characteristic	**Text K** **(low =1 …. high =6)**	**Text L** **(low =1 …. high =6)**
LOOK – Rate the level of beautiful appearance (e.g., structure or layout)	▓	▓
SOUND – Rate the level of pleasurable sound (good sounds or sounds that combine well together)	▓	▓
ARTISTRY – Rate the level of skillful expression (e.g., good choice or combining of words or images)	▓	▓
RHYTHM – Rate the level of good rhythm (e.g., cadence, beat)	▓	▓
FEELING – Rate the level of emotive language (e.g., "touching the heart")	▓	▓
ACCEPTABILITY – Does this version seem acceptable to you as a translation (e.g. if read from the pulpit)?	☐ no ☐ yes	☐ no ☐ yes
SETTING – In which setting do you think that this version would work best? Why?	☐ church worship ☐ private devotion Why? ▓	☐church worship ☐ private devotion Why? ▓

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COMMENTS (OPTIONAL): For example, a specific critique or praise of the above two poems: ▢

GENERAL QUESTION

What was your favorite version (G-L) of Psalm 150? Why? ▢

What was your least favorite version (G-L) of Psalm 150? Why? ▢

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Appendix B

FULL SURVEY RESULTS AND ANALYSIS

B.1 Introduction

This appendix will show the results of the survey: raw data, group analysis, and specific comments that people made concerning M. Watt's two re-sculpted psalms and also their choices for favorite and least favorite poems. Section 6.3 contains the general results of the survey with commentary. Respondent's comments are sometimes cited is parts of *chapters 6* and *7* to illustrate a point that is being made.

B.2 Raw data

B.2.1 Totals in a summary format

	Psalm 131					Psalm 150			
	Best	**2nd / 3rd**	**5th**	**Worst**		**Best**	**2nd**	**5th**	**Worst**
A	16(=2)	2(2nd)		2	**G**	0			30(=2)
B	23(=4)	2 (2nd)1(3rd)	**1(5th)**	3	**H**	9(=1)	3		1
C	3(=1)	3(2nd)		6	**I**	20(=1)	1		1
D	8(=1)	2(2nd)	**1(5th)**	6(=1)	**J**	12(=3)	1		4
E	1		**2(5th)**	24(=2)	**K**	8(=1)	3		18(=2)
F	6(=3)	1(2nd)	**2(5th)**	19(=1)	**L**	9(=1)	1	1(5th)	4

Psalm 131	Psalm 150
A. English Standard Version	G. Young's Literal Translation
B. Milton Watt's Version	H. Milton Watt's Version
C. New Century Version	I. English Standard Version
D. Isaac Watt's Version	J. The Message
E. Young's Literal Translation	K. The Voice
F. Brenda Boerger's Version	L. Brenda Boerger's Version

B.2.2 Raw data: Individual responses

	Psalm 131		Psalm 150	
	Best	*Worst*	*Best*	*Worst*
1	B	F	L[I 2nd]	J
2	C	E	J	H
3	A	E	K	G
4	B	D	J[K 2nd]	no response
5	B=F	A	K[L 2nd]	G
6	A	B	I[J 2nd]	G

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	Psalm 131		Psalm 150	
	Best	*Worst*	*Best*	*Worst*
7	A	D=E	I	G
8	F	E	I	K
9	B	D	H	G
10	C=F	E	J	G
11	B	D	H	G
12	B=D	E	I	G=K
13	A [D 2nd] [B 3rd]	E [F - 5TH]	I[H 2nd]	K
14	B	E	L	G
15	F	E	L	G
16	B	E	I	G
17	B	E	L	G
18	A	E=F	I	K
19	B	E	J	G
20	A	F	K	G
21	C	F	I	L
22	D	A	K	G
23	D	F	J	K
24	D	C	L	I
25	A	E	I	G=K
26	D	C	I	J
27	B[F 2nd]	E	J=K	G
28	A[D 2nd]	F	L[K 2nd]	G
29	A	F	H	K
30	A	E	K	G
31	B	F	H	F
32	B	E[D 5th]	J	G
33	A=B [C2nd]	F	I	K[L 5th]
34	A	F	J=L	G
35	D[C 2nd]	F	H	K
36	A	F	I	K
37	F	D	L	K
38	B	E	J	K
39	B	C	H	J
40	A=B=F	E	I	K
41	A[B 2nd]	E	J[H 2nd]	G
42	A	F	H	G
43	B	C	K	G
44	B	C	K	G
45	F	E	J	G
46	B	D	K	J
47	B	F	H	K

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48	B[C 2nd]	E	H	G
49	F	E	L	G
50	F	B	I	K
51	B	F	H=I=J	L
52	D	F		
53	B	E	I	K
54	C [A=B]	F[D=E 2nd]	L	G
55	A	F[B 5th]	I	K
56	E	B	J	K
57	B	E	J	K
58	B[A 2nd]	E	J[K 2nd]	G
59	D	F	I	L
60	D	F	I[H 2nd]	G
61	B	C[F 5th]	I	G
62	A	E	I	K

B.3 Group analysis

The survey participants can be categorized in different groups in order to analyze any patterns that might emerge. The responses of the following groups were analyzed:

- Total (all participants)
- Gender (masculine and feminine)
- Age (less than 50 or over 50)
- Education (university degree or less vs. some graduate studies or more)
- Poetry (those with "much" or "a great amount" of formal training in poetry)
- Translation (those with translation training and experience)
- Pulpit (those who have served in a pulpit ministry or the equivalent (e.g., leader of a university ministry)
- Theological (those with theological training)
- Music (those who play an instrument, sing regularly, or direct music)

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B.3.1 Summarized group data

GROUP	NUMBER		Psalm 131				Psalm 150			
			POS	NEUT	NEG		POS	NEUT	NEG	
All participants	61		BAD	C	FE		IJHL		KG	
Masc	33		**BADC**		F=E		IJHL		KG	
Fem	28		**BAD**		FCE		IJHL	K	G	
<50	20		**B/D=A**		**CFE**		JIHL		KG	
>50	41		BAC		DFE		IHJL		KG	
Univ or <	20		**ABDC**		FE		IJHL		KG	
Grad or >	41		**BAD**		CFE		IJHL		KG	
Poetry ++	12		BAD	F	CE		IJH	L	KG	
Transl ++	9		**AB**	CD	FE		IJ	HL	KG	
Pulpit ++	5		**B**	**DA**	F/E=C		HLJ		K=I/G	
Theol ++	11		**B/A=D**		CFE		I/H=J	L	GK	
Music ++	15		**BA**	**CD**	FE		I=J/LH	K	G	
			→→→→	→→→→	→→→→		→→→→	→→→→	→→→→	
			most positive to most negative				**most positive to most negative**			

Psalm 131
A. English Standard Version
B. Milton Watt's Version
C. New Century Version
D. Isaac Watt's Version
E. Young's Literal Translation
F. Brenda Boerger's Version

Psalm 150
G. Young's Literal Translation
H. Milton Watt's Version
I. English Standard Version
J. The Message
K. The Voice
L. Brenda Boerger's Version

B.3.2. Comments about the group data

The group analysis can be summarized as follows:

- Men were more favorable toward the children's version (NCV) than women were.
- Women were more favorable toward the Voice (with expansions).
- Younger people were more favorable to the MSG and more negative toward the NCV.
- Older people were more favorable toward the NCV and more negative toward the MSG.
- Those with university training or less were more positive toward the ESV and NCV.
- Those with graduate training or more were more positive to M. Watt's poems and more negative toward NCV.
- People with training in poetry (hobby or more) were negative toward the NCV and neutral about Boerger's poems (some negative, some positive). They were favorable toward ESV, both of M. Watt's poems, Isaac Watts' poem, and the MSG.
- People with translation experience were more positive toward the ESV, M. Watt (131), and MSG, and more neutral toward NCV, Watts, M. Watt (150) and Boerger (150).

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- People with pulpit experience were highly favorable to both of M. Watt's poems (four out of five pastors/preachers). They positively viewed the MSG and Boerger's Ps 150 song. They were neutral toward ESV for Ps 131 and negative toward ESV for Ps 150.
- People with theological training were very favorable toward M. Watt, but also positive toward ESV and MSG. They were neutral toward Boerger (150), negative toward NCV, and very negative toward the Voice (rating it lower than YLT).
- People with a musical background or experience were extremely positive toward M Watt's version of Ps 131. They also favored the MSG, and the two ESV versions. There was also a positive view of Boerger's version of Ps 150 (but with a couple of negative votes). They were neutral about NCV and the Voice. They were very negative to the YLT and to Boerger's Ps 131 version.

B.4 Comments for M. Watt's re-sculpted versions

In the survey I asked whether this version was acceptable (e.g., to be read from the pulpit) and then asked what setting might be best for the psalm (church worship or private devotional). I then asked them "why?". Some responded and their comments are given here.

B.4.1 All comments for acceptability or setting for M. Watt's re-sculpted version of Psalm 131 (Version B)

Since M. Watt's Ps 131 poem was explicitly written to be a LiFE poem and followed LiFE principles, I thought it would be helpful to mentions comments about this version.

Although not everyone responded to why they felt M. Watt's psalm was "acceptable" or "not acceptable" or best in a "church worship" or "private devotional" context, the following is a list of all responses made:

1. It is possible some might have issues with the rearrangement of the verses, (Matt 5:18, Rev 22:19, Deut 4:2 might be evoked as argument) although I feel it does flow well. More 'normal', the style that people are used to hearing.
2. Chose private devotion because it: "brings out images that force me to think more about the meaning".
3. Chose private devotion because it "Gives aid to personal application and emotional appeal".
4. Chose private devotion because of "Sight".
5. Chose church worship and private devotion because: " I think this is more moving and could be read in both." // I felt that the placement of the verses in Version b made for a good flow of content, and the rhythm of the Psalm seemed better. The language seemed more contemporary and moving to me personally.
6. Chose private devotion because "it was informal, a bit disjointed."
7. Seems a bit more simple and uses a more common American English.
8. Chose church worship because "Imagery comes more quickly to mind."

9. Chose private devotion because "I find it good for meditation, but I'm not sure that in a group it would communicate the best."

10. Chose church worship because it is "acceptable translation".

11. Chose private devotion because it is "more intimate".

12. Chose private devotion because "I think a more literal translation (than this one) should be used for public worship." // I feel Text B is overly "free" to be used as the primary translation for public or private worship. I also do not like the fact that Text B does not indicate in some way that "LORD" here translates YHWH.

13. Chose private devotion because "it speaks to the heart". // B is different from what I've heard before, therefore more thought provoking.

14. Chose private devotion because "It is more personal".

15. Chose private devotion because "it is appropriate for that context."

16. Chose private devotion because "some of the language seems more suited for private rather than public worship."

17. Chose church worship because "This shows more emotion and helps to put the listeners in the speakers shoes."

18. Chose private devotion because : "version seems more personal and express it in a language format that seems more personal to me."

19. Chose both church worship and private devotion because it is "in modern vernacular". // Ver B is more of "The Message" type reading and is in modern cultured vernacular.

20. Chose private devotion because "in church some might be thrown off because it is structurally unorthodox. Others might like it, but it is a risk." // I like Text B because it is a translation that is making an effort to turn this Psalm into a poem, not just the translation of a poem.

21. Text B could be read as a rearranged paraphrase from the pulpit, as a prayer, but not as a translation used for preaching. The contemporary descriptive language of verse 1 would appeal to certain readers. I am not in favor of rearranging Bible verses—starting with verse 2 rather than verse 1. Biblical authors had reasons for the order in which they placed their writings. Going from verse 2 to verse 1 to verse 3 gives a strange appearance. Whereas text A flows, text B is a bit jerky with its shorter, more abrupt lines. The contemporary language does help get the meaning across, however.

22. Chose church worship because "The language is quite beautiful."

23. Chose private devotion because "it seems that effectiveness of this text depends on the visual layout. Everyone would need to look at it."

24. Second version more imagery, sounds more like a paraphrase, but has interesting descriptions. May be better for private study or as part of a sermon, if the text is explained.

25. Chose private devotion because "seems to be talking to God personally".

26. Chose church worship because " there is a directive with use of words like 'calm, Be still, quiet, content, hope. "

27. B Yes. LOVE IT. // Setting - is hard for me to answer. I usually don't make a distinction of the two. Why would one be good for one place and not the other? The way I think in designing a worship service is the way I think of fostering my intimacy with Jesus in my favorite chair with my coffee. Hands down I'd use version B in either place.

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28. Chose church worship for version B and I liked it, but I don't think the quotes help, they hinder.

29. Chose private devotion because "It gives a nice alternate translation for private devotion."

30. Chose private devotion because the "choice of expressions (eg swelled head) rather informal".

31. Chose private devotion because " It seems more personal, as if just talking about myself rather than a group of people".

32. Chose private devotion because "it feels like poetry – captures the emotion of the original psalmist in English" // I am conflicted as to whether I would want Version b read in a formal Church service. I like the poetic feel of the translation but my preference would be to read version A formally and use version B in the explication of the meaning of the text.

33. I cannot say whether Text B is acceptable as a translation from the pulpit if I don't know whether the metaphors and "modern" language it uses is faithful to the original. No matter how pleasing it may look and sound, "acceptable" as a meditative poem is different from acceptable as an accurate translation. I don't believe in putting style over content.

34. Chose church worship because "The rhythm makes it seem like something almost theatrical (in a good way) meaning it is best read aloud" // What I don't like is all the quotation marks in Version B. I understand why they are there (though I think to be really consistent "swelled head" should also be in quotations), but having three in a row makes it look messy. However, if it is read aloud this won't bother listeners and may help the reader with intonation.

35. Chose private devotion because the language does not speak to me.

36. Chose private devotion because it's "Fresh and new, comforting, best for dramatic reading".

37. Chose church worship because: "The ideas are expressed more simply, and are easier to internalize when simply heard and not read" // While I appreciate the more accessible phrasing of the Version B, the translator does use some colloquialisms that are not universal. I should also qualify that the books of the Bible containing history, prophecy, and epistles I would set the bar a little higher than Version B for a literal translation, but for the Psalms I think the intended effect is there.

38. Chose both church worship and private devotion because " I would say both as it is a refreshing dynamic translation that brings out the beauty of the psalm well".

39. I really like version B! Good devotional reading!

40. 2nd (B) one had a better flow, making it easier to listen to.

41. Chose private devotion because "this sounds more down personal."

42. Chose private devotion because it was "too emotive". // Version B takes too much liberty and time to say the same things that Version A does.

43. Chose church worship because it has a "good song rhythm". // Same critique - version B is poor in theological content in that 1) the speaker addresses primarily me instead of God, 2) there is a different nuance. The original is more like a confession, whereas 'B' is more of a testimony.

44. Version B – seems more "relatable". I loved – "No grasping to be great" seems to catch the attitude of David.

45. Chose private devotion because it sounded informal.

46. Chose private devotion because "It would not be so useful for teaching, but some would feel its lesser formality is more personal." // I prefer the Version A because it feels more familiar and authoritative. Version B does not touch me at all, and I find it hard to take it seriously.

47. Chose private devotion because "this version has taken some liberties with rearranging verses, but the language is good."

48. The concepts of calm and rest upon to Lord appear more prominent and pervasive in the B poem.

49. Chose both church worship and private devotion because "it seemed suitable for both settings. " // I particularly like the wording of v.2 in A. For v.1 I find the wording of B very helpful. For v.3 I like the conciseness of B which communicates well the meaning (I think) and it's refreshing to have a different rendering of the more traditional wording of A. However, I appreciate the familiarity (to me) of the wording of A, which speaks to me personally.

50. Chose private devotion because it "Sounds a bit irreverent."

51. I don't like it for either church worship or private devotion, actually.

52. Chose private devotion because " that could be my language, today. It has shape and paints pictures in a fresh ways that brings the psalm alive for me in a new way." // I find it fascinating to compare idiomatic or relatively "free" translation with something that sticks more literally to the original, and in analysing the content find that the meaning is essentially preserved, yet in a form that looks very different. This is what pleases me about version B: it does say the same thing, though in a different order and through different choices for repetition.

53. Chose private devotion because " It connects to the emotions and explains the meaning more, but is a looser translation."

B.4.2 All comments for acceptability or setting for M. Watt's re-sculpted version of Psalm 150 (version H).

Since M. Watt's Ps 150 poem was explicitly written to be a LiFE poem and followed LiFE principles, I thought it would be helpful to leave comments about it here below.

Although not everyone responded to why they felt M. Watt's psalm was "acceptable" or "not acceptable" or best in a "church worship" or "private devotional" context, the following is a list of all responses made:

1. Similar to Psalm 131 – B.
2. Chose private devotion because "It's a paraphrase."
3. The appearance of both G and H were not visually appealing. The rhythmic cadence of G was disjointed to the ear. H was much better in that regard.
4. Chose private devotion because " there are a couple of things that bother me (timbrel dance, and using the word chants)".
5. Without questioning the accuracy of the translation, having rhyming or near rhyming in the text does add a more poetic flow.
6. I chose church worship, but "it needs explaining".

7. I chose church worship and private devotion because there is a "Good flow either way."

8. Chose both church worship and private devotion because "The structure and repetition are really nice for both congregational worship and private devotion."

9. Chose private devotion because it is "quite free with repetition".

10. Chose private devotion because it is "Perhaps a bit too free for public worship; but really would be good for both".

11. Chose church worship "Especially if used as a song".

12. Chose church worship because it is "Good to read aloud."

13. Chose private devotion because it was "Easy to meditate on it."

14. Chose church worship because "Nice rhythm and variation/choice of vocabulary"

15. Chose church worship because "The words and sound are more pleasing to listen to in public worship."

16. Chose church worship because it was "Repetitive and expansive, more meaty." // Both are good, H is more content-filled.

17. Chose church worship because "This would work fine in church from the pulpit." // I like how Text H made the effort to make this Psalm into a more interesting poetic structure".

18. Both texts G and H accurately reflect the Hebrew with "Praise ye Jah" (G) and "Hallelu-Yah (H)." However, "Praise ye Jah"(text G) sounds too foreign to our ears; listeners would not understand who is being praised. "Hallelu-Yah" (Text H) sounds better as we are used to hearing it. … Text H looks strange visually as the progression of verses is 1, 6, 1, 2, 6. The repetition of v. 6 as a chorus works well for a song based on Ps. 150, but not for a Bible translation. In version H, "praise him loud" and "praise him soft" are not grammatically correct. It should read, "praise him loudly" and "praise him softly", although that messes up the rhythm. "Great greatness" (verse 2) is redundant. I do not like rearranging the Biblical text for a translation, although repeating verse 6 as a chorus is fine for a hymn based on Ps 150. V. 6 has a pleasing sound.

19. Chose church worship because "The language is beautiful and worshipful." // Verse two, Version H: The phrase, "great greatness", annoys me.

20. Both seem acceptable for church worship. Version H allows for more pauses in reading.

21. I liked text H better. Clearer and descriptions better with loud and soft instruments. Sounds like a paraphrase, though.

22. I liked H.

23. Chose both church worship and private devotion because "It assists me in praise and not wondering what words mean."

24. Chose church worship because it was "rich with examples of where, when and how to Praise the Lord." // Text H – give a "Hallelujah" of praise to open and close the psalm.

25. the inclusio of H is GREAT there are not real rhymes but it is rhythmic and nice and light but horrible great greatness, no!

26. Chose church worship because "It reads okay for use in a church service."

27. I like H, but the expression "great greatness" falls flat.

28. Chose church worship because " It has good cadence and is understandable".

29. Chose church worship because "Faithful lexical translation that adds some poetic feel".

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30. For H I would say yes to acceptability with qualifications. It seems fairly literal but takes liberties with the structure, moving verses, or rather adding the final verse as a chorus. If the original Hebrew does this, then that is fine, but if not, then it should not be accepted as a translation, but rather a paraphrase.

31. Version H: "great greatness" sounds a bit odd in English. Is there no "and" between "timbrel" and "dance"? That could make it confusing. I know when I was a child I assumed anyway that "dance" was a Jewish instrument, hearing it appear in this list of instruments, and here someone might assume that "timbrel dance" is a kind of dance. I'm not sure that cymbals chant, but maybe I'm just being picky again.

32. Chose both church worship and private devotion because "It speaks to me".

33. Chose private devotion because there is "Too much change of verse placement, it sounds good but is not faithful to the original text".

34. Chose private devotion because it is " Easier to reflect on due to the language."

35. Chose both church worship and private devotion because " It is more easily understood and uses repetition well in a poetic fashion"

36. Chose both church worship and private devotion but especially in private!!

37. Chose both church worship and private devotion because it was uplifting. //… I prefer Version H because it has more symmetry and better rhythm.

38. Chose church worship because "I like the return to verse 6 for corporate worship. (refrain)".

39. Chose this a church worship, but it could be private devotional also.

40. Not acceptable to me as a translation because "It does not carry the authority, in my impression, required for teaching, but as an expression of praise for singing, it would be appropriate in a congregational setting. Its expressions are too old-fashioned to evoke much feeling in listeners without music".

41. Chose church worship because "The setup of this psalm is fit for a song of worship already and this version takes verse 6 and makes it a chorus."

42. Version H flows along nicely and for a psalm where there is lots of repetition it doesn't feel over heavy with the repetition. Placing v. 6 between verses 2-3 as well as at the end of the psalm also breaks up the repetitiveness nicely.

43. Chose private devotion because it was easier to understand.

44. Chose both church worship and private devotion because this version showed "Good work and would work well in either setting."

45. Chose church worship because " I can hear this being read aloud, as an alternative to more traditional versions, and its more verse-like format would raise attention."

46. Chose both church worship and private devotion because the "Language is easy to understand and it sounds good."

B.5 All comments concerning favorite and non-favorite choices

B.5.1 All comments for favorite and non-favorite choices for Psalm 131

It is very interesting to see the diversity of opinions about what is poetic, the rationale for choices made, and the different conceptions of what is "translation" or "paraphrase". To help you in reading the list below I've added the actual translation [in brackets].

CODE FOR PS 131:
>   A = A[ESV]
>   B = B [M-WATT]
>   C = C [NCV]
>   D = D [WATTS]
>   E = E [YLT]
>   F = F[BOERG]

1. FAVORITE – B [M-WATT] – I liked the flow of it, the rearrangement of the verses did not offend me since in the end the same thoughts were presented. (Would be a much larger issue with a different Biblical genre). The look of the text flowed well as well.
    LEAST FAVORITE – F[BOERG] – Seemed sparse and missing depth. Seemed "chunky".
2. FAVORITE –   C [NCV] because of its clarity and simplicity.
    LEAST FAVORITE – E [YLT] because it is very old language and style, not at all easy to understand.
3. FAVORITE – Version A[ESV]--I think it is closest to a translation yet is very understandable and meaningful.
    LEAST FAVORITE – Version E [YLT]--language too archaic.
4. FAVORITE – B [M-WATT] – most readable and yet spoke to my heart.
    LEAST FAVORITE – D [WATTS] – Hard to choose, but this one was the least readable by a bit.
5. FAVORITE – I preferred B [M-WATT] and F[BOERG] because of language use, contemporary feel, visual appeal, and the stylistic use of rhyme.
    LEAST FAVORITE – Version A[ESV] was probably my least favorite due to a lack of emotive language, and flow of language.
6. FAVORITE – A[ESV]. I think because it sounds good, it is understandable but not too informal, it does not repeat words exactly the same, and it is probably more what I am used to and comfortable with as a translation.
    LEAST FAVORITE – B [M-WATT] but mostly because of the layout and quotation marks and maybe because of the order because I do not think it needed to be changed to be understood.
7. FAVORITE – A[ESV], as it reads clean without using American colloquialisms.
    LEAST FAVORITE – Both D [WATTS] and E [YLT] are problematic for me as those translations use archaic words use words that have different meanings now.
8. FAVORITE – F[BOERG], it was poetic, but it was also in language that I could understand and which flowed nicely.
    LEAST FAVORITE – E [YLT], I had a hard time understanding its meaning. It is a bit too archaic.
9. FAVORITE – B [M-WATT]- because it was humble before God and hopeful because of who He is.

LEAST FAVORITE – D [WATTS] – Prosperity theology mixed with a sense of 'whatever'.

10. FAVORITE – It's between C [NCV] and F[BOERG] for me. I think it's because they help me see the structure of the original and at the same time express it in more up-to-date language. I kind of like that way F has rhythm and meter, but I find that a bit strange, having grown up with the Psalms in more literal versions. It's more subtle than D [WATTS], however.

    LEAST FAVORITE – E [YLT]. The archaic language is really off-putting.

11. FAVORITE – B [M-WATT] It captures the message best.

    LEAST FAVORITE – D [WATTS] Too far from the text. I suppose I am judging the accuracy here.

12. FAVORITE – B [M-WATT] and D [WATTS] good rhythm, beautiful sound. B is more contemporary, D more classical. Both can be read during worship or used in devotions.

    LEAST FAVORITE – E [YLT] too archaic.

13. FAVORITE – Considered simply as poetry, my favorite is D [WATTS], followed fairly closely by B [M-WATT]; because D best fits my idea of what poetry is, and seems more skillfully done than the others that also feel like poetry. B was also good. (Considered as Scripture as well as poetry, my favorite is A[ESV]; because it has a reasonably good poetic feel, but also comes across to me as more likely to be accurate – perhaps because it is more familiar to me.)

    LEAST FAVORITE – In terms of being good poetry, version E [YLT] is my least favorite; it doesn't flow well and just doesn't seem like poetry. Of the three that are obviously aiming to be in a familiar English poetic style (B [M-WATT], D [WATTS], F[BOERG]), I like F the least because it doesn't seem as skillfully worked out, e.g. three of the four couplets don't really rhyme.

14. FAVORITE – Version B [M-WATT], poetic, literal enough, new enough to me to be thought provoking, nice look.

    LEAST FAVORITE – Version E [YLT] because of the archaic English.

15. FAVORITE – Version F[BOERG] – I think because it had a good combination of traditional formal elements, understandable language, pleasing sounds, and imagery.

    LEAST FAVORITE – Version E [YLT] – It was meaningless on several levels – like another language.

16. FAVORITE – B [M-WATT]. Because it seemed to hit the mark of poetry the best: It conveyed a sense of true calm from the beginning, which invited me to listen to the rest of the Psalm in that way.

    LEAST FAVORITE – E [YLT]. Because the archaic language made it seem least relevant to me.

17. FAVORITE – B [M-WATT].

    LEAST FAVORITE – E [YLT] - language seemed more archaic.

18. FAVORITE – A[ESV] seems to have had a good balance between poetic language and readability.

    LEAST FAVORITE – E [YLT] and F[BOERG]; don't like translating YHWH with "Jehovah" or simply transliterating it.

19. FAVORITE – B [M-WATT] - It was faithful to the text but carried me along in the experience of the author.

    I loved D [WATTS] because of the really brilliantly done rhyming, but the rhyming actually is a distraction for me somewhat because it takes my attention away from the experience.

    LEAST FAVORITE – E [YLT] – To my ear, King James English adds neither artistry nor specificity.

20. FAVORITE – I liked Version A[ESV]. I think it may have less "style" than some of the others but the meaning was clear and the language appropriate. I just identified with it better.

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LEAST FAVORITE – Version F[BOERG] – for the reasons I mentioned about. The style was forced to me. It didn't sound like David. It was too common or its use of modern jargon didn't sound appropriate to someone talking earnestly to God.

21. FAVORITE – C [NCV]. Just sounds right to me.

LEAST FAVORITE – F[BOERG]. Seems like a "pop" version, and I like something more true to the original language.

22. FAVORITE – D [WATTS] because I liked the questions at the beginning of the psalm it brought out the meaning of the psalmist.

LEAST FAVORITE – A[ESV] – I found the language hard to understand.

23. FAVORITE – I pick D [WATTS] as the best to me. It is beautifully paced in reading aloud, and it seems to convey more precisely the message that I should and Israel should rest in the Lord as a baby rests in the arms of its mother even in a relationship that is no longer that of being feed, but in a relationship that is joyful in the calm and contentment it brings.

LEAST FAVORITE – F[BOERG] is a rendition that I reacted to most negatively because it vernacular was not worshipful, but irreverently too loose with a Holy God, clipped and said with chewing gum in the mouth as it is spoken. Sorry, that is just my reaction.

24. FAVORITE – My favorite was D [WATTS] because of the rhymes and the overall skill displayed. It was more or less faithful to the original, while still reaching for beauty and artistic excellence.

LEAST FAVORITE – My least favorite was C [NCV] – it was kind of boring, just a plain translation, which is fine. You don't have to be formally inventive. But it left out the weaned child image. If that image is sacrificed in order to make the lines rhyme, then it is more understandable. But here I don't see why it was left out.

25. FAVORITE – Text A[ESV] (the ESV translation) was my favorite because of accuracy, beauty of language, dignity, familiarity, and faithful reproduction of important elements of Hebrew poetry such as simile, repetition, parallelism and contrastive words ("but"). I know you are saying not to judge according to accuracy, but I consider that to be a very important criterion. I chose it as my favorite before I realized that it was the ESV.

LEAST FAVORITE – Text E [YLT] because of the archaic language.

26. FAVORITE – D [WATTS] I find the language elevating and moving.

LEAST FAVORITE – C [NCV] I find the language plain and uninspiring.

27. FAVORITE – Toss-up between B [M-WATT] and F[BOERG]. I like them both for their simple language. B in particular really conveys rest and trust to me.

LEAST FAVORITE – E [YLT]. I have so much personal baggage from the damage done by KJV people, that anything that comes close is a spiritual deterrent to me. What's the point of carrying on archaic terms, except for the fact that they make memorization easier?

28. FAVORITE – A[ESV] flows well. D [WATTS] is my second choice.

LEAST FAVORITE – F[BOERG] -- Version F too casual. Again useful if part of text being preached, but used with other texts.

29. FAVORITE – A[ESV] Similar to what I use.

LEAST FAVORITE – F[BOERG] Too "familiar", Easy going,

30. FAVORITE – A[ESV] - Personally I relate to the expression.

LEAST FAVORITE – E [YLT] - I do not relate to the old English and it interferes with my thought process.

31. FAVORITE – Version B [M-WATT] –I like the directive words….'calm, be content, no moving, no grasping, hope.

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LEAST FAVORITE – Version F[BOERG] reminds me of Dr. Seuss…I do not…..I do not…..not …….'Green Eggs and Ham'. -- seems like an abbreviated version with lots of slang in the translation.

32. FAVORITE – By far Version B [M-WATT]. From start to finish it helps you experience the calm talked about in the structure, cadence and wording.

    LEAST FAVORITE – Version E [YLT] - seems too archaic and wooden. Close to this would be Version D [WATTS] - just too forced and fake.

33. FAVORITE – version C [NCV] really wasn't bad but you can't put verse 3 hooked on like that, it has to be a separate strophe.

    I like A[ESV] because it is so beautifully written and the O of verse 3 breaks off this verse from the rest, Among the more modern versions, I prefer B [M-WATT] rather a lot because it is very original and not bad poetically.

    LEAST FAVORITE – F[BOERG] least favorite.

34. FAVORITE – I liked version A[ESV] the most because it sounded good, was concise and touched my heart the most.

    LEAST FAVORITE – I disliked version F[BOERG] since I felt the language was too informal.

35. FAVORITE – I would say D [WATTS]; I would guess that it came from an old psalter, and I would like to hear the music they used with it. I also like C [NCV], for its style of simple piety.

    LEAST FAVORITE – Version F[BOERG], seems too slangy.

36. FAVORITE – A[ESV] -- traditional version.

    LEAST FAVORITE – F[BOERG] too contemporary.

37. FAVORITE – F[BOERG] readable.

    LEAST FAVORITE – D [WATTS] disjointed, words archaic.

38. FAVORITE – Version B [M-WATT]. It seems to be the most understandable and speaks directly to how I should be thinking and trusting the Lord. I guess I am not so much interested in the cadence and imagery. (I think I like poetry but am not very discriminating.)

    LEAST FAVORITE – Version E [YLT]. It is hard to follow. The connection of the thoughts is not obvious. I have to back up and repeat the reading, then think about it.

39. FAVORITE – I like B [M-WATT] best it is terse like Hebrew poetry and cause me to reflect and engage on a more emotional level.

    LEAST FAVORITE – C [NCV] seems to have no poetic feel to it and the use of contractions coarsens it.

40. FAVORITE – For pulpit reading as the text of a sermon – A[ESV], because it seems more literal For personal meditation – B [M-WATT] or F[BOERG], to provoke thought and facilitate application.

    LEAST FAVORITE – E [YLT] – may be more literal, and even understandable with a close read, but a little too archaic to be "comfortable", to really speak to us today.

41. FAVORITE – Version A[ESV] overall (but for verse 2, I prefer Version B [M-WATT]!)

    LEAST FAVORITE – E [YLT] - I don't like the language.

42. FAVORITE – A[ESV] -- It seemed more like what I am used to.

    LEAST FAVORITE – F[BOERG] It felt too informal.

43. FAVORITE – B [M-WATT] because it was fresh, new phrases; dramatic reading type style; refreshing.

    LEAST FAVORITE – C [NCV] because it is so proud.

44. FAVORITE – B [M-WATT] It seemed the most poetic.

    LEAST FAVORITE – C [NCV] It seemed more like just a list, lacking poetic features.

45. FAVORITE – F[BOERG] – the language is simple and the meaning is clear, and poetic elements like rhythm and rhyme are there as I imagine similar elements were in the original song.
LEAST FAVORITE – E [YLT] - I find Shakespearean English very inaccessible and that it takes a lot of processing to understand the meaning.

46. FAVORITE – Version B [M-WATT] - it is both creative while keeping the imagery close to the original intense - giving the reader opportunity to imagine himself.
LEAST FAVORITE – Version D [WATTS] - the archaic language distracts from the original meaning.

47. FAVORITE – B [M-WATT] -- I think. It gripped me but with the use of …
LEAST FAVORITE – Version F[BOERG] -- seemed too mod or hip.

48. FAVORITE – I'm having trouble deciding between B [M-WATT] and C [NCV]. I like the flow of B and if it was simply evaluated on Sound, B would have the advantage but I like the content and expression of C.
LEAST FAVORITE – E [YLT] was too stilted.

49. FAVORITE – Version F[BOERG], it was more contemporary wording. It spoke to me.
LEAST FAVORITE – E [YLT], it was very old sounding, words I don't use and it turns me off to hear words like doth, haughty, henceforth, …

50. FAVORITE – version F[BOERG] because it makes the familiar poetic.
LEAST FAVORITE – B [M-WATT] because it is too wordy and too emotive.

51. FAVORITE – D [WATTS] - good in all respects.
LEAST FAVORITE – F[BOERG] - nuances in the meaning / theology, and too much "I declarative" statements.

52. FAVORITE – I think I like version B [M-WATT] the best. The line No grasping to be great or moving beyond my sphere is a great way of stating contentment and humility in our relationship with God.
LEAST FAVORITE – Version E [YLT] felt more difficult to read for some reason. Maybe it is the hath and doth?

53. FAVORITE – B [M-WATT]. It seems to keep the original message, yet sounds different enough to force contemplation resulting in "getting through" to someone who might be reading "on autopilot."
LEAST FAVORITE – E [YLT]. Overdone archaic.

54. FAVORITE – C [NCV], because it uses common but not slang language, it paints a picture in my mind without me getting sidetracked wondering what the words mean. It doesn't try to be clever with rhymes which are a cheap way to write imaginative verse (I often compose mildly irritating or vulgar ditties using this and simple sentence-ending rhyming). It doesn't hang onto KJV archaic words trying to make God seem like a distant grand orator. It speaks to me as an English speaking person of the modern era. It makes the most effective use of the imagery of a helpless infant.
LEAST FAVORITE – F[BOERG], with D [WATTS] and C [NCV] close seconds. In just about all aspects, the opposite of the above! These use archaic words, use cheap rhymes sometimes forcing words to make that happen, use words like "weaned" which are not familiar and in today's world distract by introducing pictures of a young creature trying to suck a nipple (either a lamb, cow, or child) and being denied access. While these versions may in their cadence "sound" a little more like the common conception of holy scripture, their faults get in the way of understanding and I think they are less useful overall in studying what the Bible

has to say, and they have the side effect of making it seem less relevant to today's world since we don't hear anything except Mother Goose and Doctor Sues written this way now!

55. FAVORITE – Version A[ESV]. It is simple enough to understand readily, but is still eloquent in expression and imagery. It lacks the rhythm of some of the other versions, but makes up for that with a natural, confidence-inspiring feel. It is less poetry, and more expression of the heart.

    LEAST FAVORITE – Version F[BOERG], followed by version B [M-WATT]. Version F almost annoyed me; it felt almost like a mockery. There was no feeling, no rich expression, no natural expression; just catch-phrases stacked on top of each other with rhythm and rhyme. Version B also felt too much like a poorly articulated personal reflection, although executed with far more feeling than version F.

56. FAVORITE – Version E [YLT] was my favorite. I like the word choice in this one (e.g. nor, doth, haughty). This could be because I was raised on the King James Version.

    LEAST FAVORITE – Version B [M-WATT] was my least favorite. I was really thrown by the fact that version 1 comes after verse 2. Of course without researching I don't know if there was reason for this based on the original text or it is just a liberty taken by the translator.

57. FAVORITE – B [M-WATT] because it seems so simple and really keeps the idea of resting in the Lord primary, almost childlike as the image painted.

    LEAST FAVORITE – E [YLT] because it is tangled in the language of another generation.

58. FAVORITE – It's hard to give an absolute favorite – it would be A[ESV] or B [M-WATT], for different reasons. I think B communicates very well the sense of calm and resting in God, and puts in modern, easy to understand terminology the thoughts contained in v.1. However, for v.2 I particularly like the wording in A. I also like the familiarity (to me) of A. If I wasn't already familiar with version A, I would say that B [M-WATT] is my favourite, but there is something in the familiarity (in language that I like) that makes version A[ESV] appealing to me.

    LEAST FAVORITE – E [YLT] – the language is difficult, and for me it lacks poetic qualities that could make it otherwise appealing to hear even if the language is difficult.

59. FAVORITE – Version D [WATTS] -- It put the psalm into beautiful poetry that kept the meaning while giving it a whole new dimension. Although I wouldn't want the whole Bible to be translated that way, I would love to see more psalms in that such beautiful poetry. I suppose the rhyming appeals to my Western ears more than the parallelism found in Hebrew poetry.

    LEAST FAVORITE – Version F[BOERG] -- The artistry appeared very shallow to me, making it distasteful.

60. FAVORITE – I found "D [WATTS]" the most lovely—real poetry both with good meter and nice rhyme, yet true to the text.

    LEAST FAVORITE – I didn't like "F[BOERG]" because it was neither prose nor poetry, a collage of mixed styles that I found very distasteful.

61. FAVORITE – Without question, version B [M-WATT]. The layout captured my attention visually. The repetition captured my attention auditorily. It seems to me to retain all that is essential to this psalm while communicating poetically, using varied line length in lovely balance that leads the listener into reflection.

    LEAST FAVORITE – It's hard to pick between C [NCV] and F[BOERG], but I think C wins when we are talking about poetry because of its totally prosaic feel. Having said that, C just says what it says, with no ambiguity, whereas F somehow annoys me with its attempt to be cool.

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62. FAVORITE – Version A[ESV]. It didn't appear too simplified and it wasn't full of harder language. It also didn't appear to be modified just to make it more poetic. I favor dynamic translations that use modern vocabulary but stick as close to the original meaning and wording as possible.

LEAST FAVORITE – Version E [YLT]. The language was very archaic and a little hard to understand. The one line especially ('as a weaned one by me [is] my soul') makes no sense at all.

B.5.2 All comments for favorite and non-favorite choices for Psalm 150

It is very interesting to see the diversity of opinions about what is poetic, the rationale for choices made, and the different conceptions of what is "translation" or "paraphrase". To help you in reading the list below I've added the actual translation [in brackets].

CODE FOR PS 150:
    G = G[YLT]
    H = H[M-WATT]
    I = I[ESV]
    J = J[MSG]
    K= K[VOIC]
    L=L[BOERG]

1. FAVORITE – Tie, I[ESV] and L[BOERG] depending if you are singing or reading. Over all L[BOERG] by a slight margin.

    LEAST FAVORITE – J[MSG] … not sure. Truly subjective. Maybe slightly because trying too hard to be modern as far as the instruments. While I have no problem with any instrument being used in worship, "big bass drum" and "banjo" for example, just doesn't seem to fit the verse and the time they were written. 76 trombones anyone?

2. FAVORITE – J[MSG] because I like the imagery the best.

    LEAST FAVORITE – H[M-WATT] because I didn't care for the way the whole structure of the psalm was changed.

3. FAVORITE – J[MSG] because I like the imagery the best.

    LEAST FAVORITE – Version G[YLT], archaic language.

4. FAVORITE – J[MSG] – I like the way it reads and sounds. I also really like K[VOIC] for my own personal devotions.

    LEAST FAVORITE – I couldn't pick a least favorite.

5. FAVORITE – I liked the musicality of Text L[BOERG], but my favorite was Text K[VOIC]. It was very movingly written, with highly expressive language. This text actually led me to worship as I read it, and as I then listened to it.

    LEAST FAVORITE –Version G[YLT] was least cohesive to me, and the disjointedness of the construction wasn't pleasing to the ear while listening. There was less expressive language used.

6. FAVORITE – I[ESV], but I like J[MSG] too. They both sound good, but are not too paraphrased, except I question the big bass drum (?) Would need to research that.

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K[VOIC] is good for added reflection and study.

LEAST FAVORITE – G[YLT] – language too archaic.

7. FAVORITE – I[ESV], as it seems to be the better balance between using archaic terms and having text added beyond what was original.

   LEAST FAVORITE – G[YLT], as you may have guessed, I have a strong dislike for using outdated translations. Why use a translations that needs to be reinterpreted again for people to understand.

8. FAVORITE – I[ESV], flows smoothly. Sounds familiar.

   LEAST FAVORITE – K[VOIC], feels awkward and stilted.

9. FAVORITE – H[M-WATT] – Impressed me more with the variety of ways and locations we can praise.

   LEAST FAVORITE – G[YLT] – More a sense of a 'laundry list' to me.

10. FAVORITE – J[MSG]. I like the look and feel of the translation. It's up-to-date but still has some of what I grew up with and makes the older translations come alive.

    LEAST FAVORITE – G[YLT]. The archaic language.

11. FAVORITE – H[M-WATT] Structure, Feeling, and Rhyme. I really like when there is rhyme.

    LEAST FAVORITE – G[YLT] Too many words need explanation.

12. FAVORITE – Version I[ESV] - sounds beautiful and has good rhythm, faithful to Hebrew text.

    LEAST FAVORITE – Version G[YLT] - reminds me too much of Bob Marley and reggae culture Version K[VOIC] - too complex, heavy, wordy.

13. FAVORITE – Judged as poetry, Version H[M-WATT] was my favorite; it seemed to me good poetic style and creatively fashioned. Judged as poetic Scripture, I would go more for Version I[ESV] (followed closely by H) as it seems the best balance of literalness (accuracy) and style.

    LEAST FAVORITE – As poetry, K[VOIC] was my least favorite; the wording does not for me flow easily as I feel poetry ought to.

14. FAVORITE – Text L[BOERG] because it could be sung to a tune I know and I love singing; the versions I usually read are not very poetic, but this version is and yet covers the basic meanings.

    LEAST FAVORITE – Version G[YLT] because in archaic English.

15. FAVORITE – Version L[BOERG] because it combined understandable images with familiar formal elements that sounded good when read aloud.

    LEAST FAVORITE – Version G[YLT] – It felt like another language – too hard to listen to and understand.

16. FAVORITE – I[ESV]. It is simple, yet I'm guessing also faithful to the original text.

    LEAST FAVORITE – G[YLT]. It uses too much archaic language.

17. FAVORITE – L[BOERG] I liked the way it sounded when sung.

    LEAST FAVORITE – G[YLT] not sure why.

18. FAVORITE – I[ESV] - seemed to have the best balance between artistry and readability.

    LEAST FAVORITE – K[VOIC] took too many liberties.

19. FAVORITE – J[MSG] – it is faithful to the text and breaks up the monotony with imaginative language.

    LEAST FAVORITE – G[YLT] – again, to my ear, the "old" language doesn't add textual accuracy or personal engagement.

20. FAVORITE – Version K[VOIC]. I thought it did the best of expressing praise and got into the original intent of the author (I'm guessing). Probably this should be a devotional version rather than a study Bible.

LEAST FAVORITE – I suppose version G[YLT] is too repetitious and for my ear it loses the excitement that the psalm is trying to express.

21. FAVORITE – Version I[ESV] just "sounded right" to me, from standpoint of faithfulness to what the Hebrew was probably saying.

    LEAST FAVORITE – L[BOERG] – why twist its arm and make it rhyme? Save that for a song in the hymnbook, not for a translation.

22. FAVORITE – K[VOIC] loved the expression of the words. It made the sense of the poem come a live to me.

    LEAST FAVORITE – G[YLT] just didn't understand the words and the structure seems to much the same line being said over and over.

23. FAVORITE – J[MSG] --because it is lyrical and familiar to my ears.

    LEAST FAVORITE – K[VOIC], too wordy although expressive. In reality I liked most of these version over and above Ps. 131…they are all done well and useful for study as well as reading in church. I look on Ps. 150 as the culminating summary of all the Psalms…WORSHIP HIM!

24. FAVORITE – My favorite was Text L[BOERG], because of the rhymes and because it took a text that is essentially just a list and made something beautiful and meaningful out of it.

    LEAST FAVORITE – My least favorite was Text I[ESV], since it was just a basic translation which was kind of boring. Again, nothing wrong with it as a translation, but as poetry it is uninspiring.

25. FAVORITE – Version I[ESV], the ESV (chosen as my favorite before I realized it was the ESV). It was clear, smooth, accurate, pleasing, dignified, and familiar.

    LEAST FAVORITE – Version G[YLT] (with its strange sounding "Jah", accurate though it may be in Hebrew) and Version K[VOIC] (with its amplifications killing the poetic flow) are tied for last place in my evaluation.

26. FAVORITE – I[ESV], I find the language uplifting.

    LEAST FAVORITE – J[MSG], I find the language unpoetic.

27. FAVORITE – I like versions J[MSG] and K[VOIC]. Both are different, but I like the exuberance of version J. K reads like an amplified Bible, adding meaning and depth. Would like it devotionally.

    LEAST FAVORITE – Version G[YLT]. Seems robotic. Less emotion than the others.

28. FAVORITE – L[BOERG] for creativity with K[VOIC] a close second. Almost wanted to make them a tie because they were great but different.

    LEAST FAVORITE – Version G[YLT]. Did not like use of Jah or the KJV theme.

29. FAVORITE – H[M-WATT] - Familiarity.

    LEAST FAVORITE – K[VOIC] - I did not like the italics. But it's hard to dislike any version of Ps 150. P. S. - //My own personal favorite Bible for reading and studying is the NASV. Could you guess??

30. FAVORITE – Probably K[VOIC] due to the expanded thoughts.

    LEAST FAVORITE – Probably G[YLT] due to the old English I don't relate well to even though I grew up on the KJV,

31. FAVORITE – H[M-WATT] Hallelujah – It begins with Praise – it likewise ends that way. In between it has a sense of solidness, liturgy, authority. Version J[MSG] likewise begins with Hallelujah, but the instruments are banjo (folk- music), castanets – Spanish…I envision people dancing in a Spanish plaza.

LEAST FAVORITE – Version L[BOERG] – just too contrived. Sounds like a homework assignment for a class. Take a well know song and match the words to them. This is not my style or choice.

32. FAVORITE – Version J[MSG] was my favorite. Liked the unexpected instruments. Instruments that I can relate to in the here and now. And the wording "under the open skies" and verse 6.

    LEAST FAVORITE – Version G[YLT] was my least favorite due to Jah being used as the name of God.

33. FAVORITE – version I[ESV].

    LEAST FAVORITE – K[VOIC] with L[BOERG] a close second.

34. FAVORITE – I liked version I[ESV] for reading and version L[BOERG] for singing- it's a tie.

    LEAST FAVORITE – I disliked version G[YLT] since it required 4 asterisks to explain its vocabulary.

35. FAVORITE – I'll choose H[M-WATT]; it is rhythmic without changing too much of the content. The words are good, with one or two exceptions.

    LEAST FAVORITE – Version K[VOIC]; all the added phrases expand the content ideas, but they don't gain in sound or rhythm.

36. FAVORITE – I[ESV], Pretty much the same as comments for versions A-F. I prefer more traditional versions.

    LEAST FAVORITE – K[VOIC].

37. FAVORITE – L[BOERG] good for singing.

    LEAST FAVORITE – K[VOIC] wordy, disjointed.

38. FAVORITE – Version J[MSG]. It is the most understandable yet retains the poetic structure and the expressiveness of the others.

    LEAST FAVORITE – Version K[VOIC]. The extra material seems excessive.

39. FAVORITE – H[M-WATT] – Faithful to text but also utilizes a poetic stance.

    LEAST FAVORITE – J[MSG] – The updated instruments is hokey to me.

40. FAVORITE – I[ESV] -- because it's the simplest and seems to be the most faithful to the original, without over-modernization.

    LEAST FAVORITE – K[VOIC] – way too distracting with all the amplification, some of which I didn't even agree with—way too much interpretation with questionable basis.

41. FAVORITE – J[MSG] - sometimes Psalm 150 can sound a bit like a shopping list, but this version manages to avoid this to some extent (as does Version H[M-WATT] which I also like). As I already mentioned, I think using instruments we are familiar with is useful, especially since our traditional words for the instruments are presumably just the English equivalents of the Hebrew instruments at the time this was first translated into English.

    LEAST FAVORITE – Version G[YLT]. I don't find the archaic language either beautiful or very useful.

42. FAVORITE – H[M-WATT] It gives some context.

    LEAST FAVORITE – G[YLT] Too formal or stiff.

43. FAVORITE – K[VOIC] because it is a great text for dramatic reading.

    LEAST FAVORITE – G[YLT] because it is very confusing.

44. FAVORITE – K[VOIC] I like the amplified version.

    LEAST FAVORITE – G[YLT] It was not as expressive.

45. FAVORITE – J[MSG] – for its simple writing and imagery that works for me.

    LEAST FAVORITE – G[YLT] – I think they are all good, the old English is a down-side for me, and I feel that Praise ye Jah is an awkward way of translating "Hallelujah".

46. FAVORITE – I would pick K[VOIC]. Why? I love the expanded thoughts on the translation - it adds to my ability to understand/ meditate on the psalm - perhaps like the amplified bible version.

    LEAST FAVORITE – I would pick J[MSG]. Why? By using the words Hallelujah it seems to soften the repetition of Praise the Lord that echoes through the other versions.

47. FAVORITE – Version H[M-WATT]. Maybe the cadence. Certainly the opening Hallelu-Yah!

    LEAST FAVORITE – Version K[VOIC] -- inserts too much that was not in the original texts.

48. FAVORITE – H[M-WATT] -- but I'm not sure why.

    LEAST FAVORITE – G[YLT] but still don't know why.

49. FAVORITE – L[BOERG], it has a nice appearance, more contemporary wording, good images.

    LEAST FAVORITE – K[VOIC], the appearance, and the wording, old sound.

50. FAVORITE – Version I[ESV] because it is concise, balanced, short, not too wordy and yet very pleasant to listen to.

    LEAST FAVORITE – Version K[VOIC]. Totally unnecessary.

51. Version I[ESV] -As a choral director these are the words I've sung! Very traditional.

    I like Version H[M-WATT] for a congregational reading approach.
    I like Version J[MSG] for a non-traditional more folksy approach to this psalm.
    LEAST FAVORITE – Version L[BOERG] – doesn't fit the hymn rhythm very well, hard to fit rhyme scheme well

52. FAVORITE – I chose I[ESV] because it was familiar and majestic.

    LEAST FAVORITE – K[VOIC] It was ok but the least favorite.

53. FAVORITE – L[BOERG] – the sung version – because singing it opens an additional door to my senses than just the spoken word. The forced rhyming of the words is not objectionable to me in this context. In fact, I recall after learning the Lord's Prayer in the original Greek I was surprised to see how the verses of it repeated similar sounds at the end of the lines, making it easy to remember. The simpler words in the sung version combined with the tune gives a deeper impression and makes it more memorable.

    LEAST FAVORITE – G[YLT] – too many archaic words that need to be looked up to be understood, which get in the way of hearing and understanding it for what it is.

54. FAVORITE – Version I[ESV]. It is eloquent and readable, and carries its expression with authority, which comes from a sense of originality and lack of apparent restructuring. It also feels the most familiar.

    LEAST FAVORITE – Version K[VOIC]. It is neither rhythmically pleasant, nor is it able to hold my confidence, all on account of unnecessary and stark additions which do not even add much to the imagery.

55. FAVORITE – Version J[MSG] was my favorite version by far. I don't know if it is my Appalachian and Bluegrass music roots, but the fact that the translation uses all sorts of instruments is great. If everyone that has breath should praise the Lord, why not every instrument that makes music?

    LEAST FAVORITE – Although I liked all of these versions if I had to choose a least favorite it would be version K[VOIC]. While I enjoy the expressive language, it gets a bit slow in reading because of this.

56. FAVORITE – J[MSG] because it preserves the original in terms of length and order but updates with new instruments and for me an image that is heartwarming and community.

    LEAST FAVORITE – K[VOIC] seems to be too awkward almost essay like.

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57. FAVORITE – I first thought that K[VOIC] is my favourite because of the added dimensions it brings, which bring the psalm more 'alive', though I don't consider it a translation as such. However, on re-reading a few days later I would go for J[MSG] as my favourite, as an effective translation in modern language. (However, if it was used in a communal e.g. church setting, I would like for it to be clarified to people that the names of many instruments are not strictly speaking translations of what the original instruments were but interpretation in terms of instruments known today). I find that in the case of this psalm, familiarity with certain wording doesn't make that wording more special to me in itself, because it's a psalm that doesn't speak so personally to me (whereas with Psalm 131, the familiar wording that I like is special to me, even though I can also appreciate new ways of expression for that psalm).
LEAST FAVORITE – Version G[YLT] – I find it heavy and the language is difficult.

58. FAVORITE – Version I[ESV] Why? Most of the other versions had parts that just sounded odd to me and distracted me from the beauty and message of the psalm.
LEAST FAVORITE – Version L[BOERG] Why? I grew up singing hymns and in a choir, and I would say that it is very strange language to be using for a hymn, especially in verse 3. Besides, the cadence of the poem doesn't match the melody very well.

59. FAVORITE – "I[ESV]" is my favorite simply because I have always used that one so it is beautifully familiar. Also there is a song I really love drawn straight from that text. "H[M-WATT]" is a close follow-up because of the poetical skill put into it.
LEAST FAVORITE – "G[YLT]" was way too archaic. In addition, it used "Jah" to refer to God which is not English at all, and doesn't mean a thing to me.

60. FAVORITE – Version I[ESV] is my favourite. It builds to a wonderful climax which has always seemed appropriate for the last psalm of an amazing collection. I love its repetition that carries one through to the end.
LEAST FAVORITE – I think I least liked G[YLT]. The use of Jah seems odd and made the whole thing jar for me. It has an archaic feel that to me is unhelpful in my own time.

61. FAVORITE – Version I[ESV]. Meaning and poetry met more on the meaning side.
LEAST FAVORITE – Version K[VOIC]. Way too poetic and added too much to scripture.

Appendix C

DESCRIPTION OF SOME PARATEXTUAL CONSIDERATIONS

This appendix briefly describes four specific paratextual considerations that can be useful when creating a LiFE translation with at least two examples for each category.

C.1 Clear titles

Having a clear title for a translation can be compared to labeling in the food industry. I will look at some examples of good titles in translation and then bring in the parallel with the food industry:

Examples

1) Bruce (1981) *An Expanded Paraphrase of the Epistles of Paul* F.F. Bruce places a very literal translation in the left column (RV of 1881), his own paraphrase in the right column, and footnotes on the bottom of the page to explain his decisions or elaborate theological or cultural details of the passage. This approach has received much praise in the evangelical community.[338] However there is no reason that a modified literal or idiomatic version could not be placed in the parallel column, if those versions are well done.

2) Taylor (1971) *Living Paraphrase* or *Living Letters*, later called the *Living Bible: Paraphrased*. I much prefer the name *Living Paraphrase* because of my strong belief in clear titles. However, having the word "paraphrase" at least in the subtitle is helpful to the prospective reader.

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[338]But it is not without its critics (see *The Bible Researcher,* n.d., *Bruce*). The author of this website is critical of Bruce and claims that he has a slightly liberal bias, at times. "In conclusion, we will say that Bruce's paraphrase is occasionally helpful when used in combination with a more literal version, such as the one printed on facing pages in this edition (the English Revised Version of 1881). But the reader must never suppose that a paraphrase such as this can be relied upon for close study of the text. Inevitably in a paraphrase some things are brought out, other things are de-emphasized, and some things are simply falsified. Even when the paraphraser is a competent scholar like F.F. Bruce there will be failures to represent major points of the text faithfully, as we have noted in this critique". But such a critique can be leveled at overly literal translations as well.

3) Watts (1719). *The Psalms of David Imitated in the Language of the New Testament and applied to the Christian State and Worship.* I would argue that this is exactly how a "freer translation" should label its work. Watts is clear that he is imitating the psalms using the language of the NT. Although "imitating" is a technical term and could be misunderstood, it prepares the reader for the content that is to be read.

4) Raymond (1878). *The Book of Job: Essays and a Metrical Paraphrase.* A very clear label. The type of metrical paraphrase used in this book is described in the introduction of the book.[339]

When examining a food label in the United States, it can be very confusing. The Food and Drug Administration has carefully defined terms so that those who understand the definitions can clearly know the contents of what they are buying. But even though manufacturers must follow these guidelines and they cannot lie about it, they can stretch the truth when trying to get your attention to buy their product. So let the buyer beware, and aware.

All of the following terms are found on food labels and have specific definitions by the Food and Drug Administration, and they must be correctly followed by manufacturers: "amount per serving", "calories from fat" "% daily value", "total fat", "trans fat", "cholesterol", "sodium", "total carbohydrate", and "lean". The guidelines give quantities and percentages that are clear to understand: for example, to be called "lean", a serving of meat poultry or seafood must have less than 10 grams of fat, 4.5 grams or less of saturated fat, and less than 95 milligrams of cholesterol.

In the context of English Bible translation (which can be paralleled in other kinds of sacred text translations), most translations are simply called translations or versions. Selected portions (such as the Psalms or Job) are often clearly labeled (given titles), sometimes called a paraphrase or sometimes even described in terms of the meter that is used.

Clear titles (labeling) prepares the reader for what he/she is about to read, and often the approach or product philosophy is carefully described in the translation's introduction.

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[339]Other examples include: Scott (1771) *The book of Job in English verse*, Stock (1805) *Book of Job metrically arranged according to the masora and newly translated into English*, and Malet (1880) *The book of Job in blank verse*.

Positive aspects of this approach – When a translator moves beyond the realm of translation proper (e.g., into paraphrase),[340] then the reader is prepared for certain liberties that will be taken with the sacred text. The pre-supposition often held for a looser translation is that there will be a lack of conformity to the nuances or the sense of the original text, although in some cases the paraphrase may bring out more clearly the meaning or emotive impact of the original text. Clear labeling is a way to be ethical and transparent in one's approach.

Negative aspects of this approach – People don't necessarily understand the labels and the overall label can be misunderstood.[341] Technical terms like "translation", "paraphrase", "expanded paraphrase", "imitation", and "metrical paraphrase" can be misunderstood because some people stretch widely the meaning of translation without distinguishing between "acceptable translation" and approaches that are freer in nature. But I argue for a narrower definition of translation in this dissertation.

C.2 Poetic style formatting

This is one of the more common approaches to handling poetry. If one precisely formats a text by using indents, punctuation, different fonts, spacing, and so on, the reader will easily grasp that the words and expressions have been carefully placed there for a reason. Oftentimes, a word out of its normally expected place puts it in focus, or can highlight it as the topic. Most modern English poetry is written by using carefully constructed lines. Sometimes the line stands off as a meaningful unit by itself, and at other times there is an unfinished structure at the end of the line that pushes the reader forward. I will look at some examples:

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[340]It is a subjective interpretation to decide when one has moved beyond translation proper into something else. But I feel it is a helpful guideline for the audience. Clear labeling helps the reader/hearer to understand the type of text he/she is examining (if they clearly understand the term that is being used, such as "paraphrase"). In my opinion, clear labeling is the responsibility of a translator (or translation committee) as a communicator and it demonstrates good ethics.

[341] This was evident for the term "paraphrase" in the LB by Kenneth Taylor where he was very clear in his approach and philosophy in the introduction to his book. It was also initially called the "Living Letters" and was clearly labeled a paraphrase at the beginning of his work. Later it was called the "Living Bible: Paraphrased" or simply the "Living Bible", which adds confusion for the average reader/hearer. When you do a paraphrase with chapters and verse numbers, it begins to look like and sound like a Bible, so you might as well call it a Bible. It also is sometimes called the "Living Bible Translation". Perhaps for marketing purposes it sells more copies when it is labeled a Bible. The multiple labels are at least confusing. By contrast, the "New Living Bible" (2001) is a translation (on the freer or dynamic side of the spectrum) and thus falls into translation proper.

Example – Poetic formatting is common in most modern English translations like NIV, NLT (second edition, not the first edition), ESV, and HCSB. Some older versions like KJV, NKJV, and RSV do not use poetic formatting, or sometimes they do not use even paragraphs or sub-titles.

Consider the following example from Psalm 131:2 (NIV – 2011):

> ²But I have calmed and quieted myself,
>   I am like a weaned child with its mother;
>   like a weaned child I am content.

Poetic formatting enables the reader to follow the presumed structure of the original text as interpreted by the exegete/translator. Formatting is very useful in showing Hebrew poetic texts, and single column formats are generally preferable to double column formats because it allows for more levels of indentation.

Positive aspects of this approach – Formatting at least shows that the translator views that the original text is considered poetic in the places where the TT is formatted (e.g., parallel phrasing), even if the TT itself is really non-poetic. Often one can feel the rhythm and flow of the thought of the original text. The overall poetic feel in the TT will depend on the skill of the translator/translation team.

Negative aspects of this approach – Merely arranging the text arbitrarily in parallel lines with special formatting can be artificial. The translated text itself may be very dry and non-poetic because the translator did not put careful thought into the choice of words, and the translator may rely too much on the format to express the poetic nature of the text rather than the words or sounds themselves.

C.3 Parallel columns

In this approach a carefully done modified-literal or idiomatic translation is placed in one column with the poetic or free version in the other column.[342] The idea is to allow the reader to be able to compare the freer text with a more conservative text.

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[342] A variation of this is to place the original text (Greek, Hebrew or Aramaic) in one column and the freer version in the other column. A third variation is to place a national language in the parallel column to help readers who know the more widely spoken language. In all of these, sometimes footnotes are added below the text. These strategies depend upon the situational context (frame).

Examples

1) Bruce (1981) *An Expanded Paraphrase of the Epistles of Paul.* Bruce's version is three-in-one including a literal version, paraphrastic version, and footnotes (See C.1 in this appendix for more details of Bruce's work).

2) Kohlenberger, J.(ed) (1997) *The Contemporary Parallel New Testament.*[343] A variety of English versions from very literal to very free are compared side by side (eight versions spread out on every two pages).

Positive aspects of this approach – This is a way to show respect for the sacred text (admittedly, a subjective criterion). It gives the reader an immediate means of checking the text and so acts as a way for the translator to be held accountable for the wording that was chosen. Sometimes the reader can be enriched by the more literal interpretation and at the same time inspired by the freer translation.

Negative aspects of this approach – If this method is applied to a whole Bible or even a whole NT, the book becomes rather large. The columns may distract the reader from simply reading and enjoying the freer text, perhaps focusing too much attention on comparing the content of the two columns. Also, if the text is the original text in the original languages, this column will be applicable for a more limited audience and will have practically zero meaning for the majority of the target audience.

C.4 Footnotes

In this approach, the auxiliary text (paratext) is used to explain or clarify the translated text. Footnotes are the most common method, but glossary terms, sub-titles, introductions, maps, illustrations, and images can also be used. Often an explanation of a translation decision or nuances of the original Hebrew term or cultural context can be elaborated.

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[343] I critiqued this book (see Watt, 1998) for having *The Message* in parallel with other translation proper translations (KJV, NASB, NIV, NLT, NCV, CEV, and NKJV). Although this setup is good for evaluative purposes, it has the drawback of placing *The Message* on the same level as these other translations. *The Message* is a well done paraphrase and has a specific audience that it reaches, and it can be used effectively in a devotional and interpretive manner, but it not intended to be studied verse by verse for detailed Bible study.

Examples

1) Boerger (2009) – Dr. Boerger often explains how certain renderings were achieved. The various categories of poetic structures that she uses are all defined.

From Ps 137:3 (Boerger, 2009:212):

"So, serenade us", our enslavers hissed.
"Just chant a Zion cadence, we insist".[561]

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… [NOTE ON THE BOTTOM OF THE PAGE]

[561] 137:3 The Hebrew lines of verse three are filled with the hissing of [s], [sh], and [ts] sounds, showing the mocking of the captors. POET uses [s], [ch], [st], [ts] and [z] and compresses into two lines to achieve the same effect in English. See also Ps 140:3.

This example shows how the poetic translator is trying to achieve an equivalent effect with the original text. This kind of perspective is usually missed in most translations. The footnote gives the reader insight into this creative poetic translational effect.

2) *NET Bible* (2005) – With over 60,000 footnotes the *NET Bible* is able to explain translation decisions. However, the *NET Bible* tends to be more literal and does not attempt to be more poetic in the poetic sections of Scripture. A poetic version of the Bible (or selections of the Bible) could use the same philosophy to put a freer poetic rendering in the main text and have notes to explain the choices. This version would be like Dr. Boerger's *POET Psalms*, but it would be an online version with hypertext notes (as already evidenced in the *NET Bible*).[344]

3) *Indonesian Good News Bible* (1975) – *The Indonesian Good News English Version of Luke* (TEV) has a framed page on the left page with the words of Scripture in English within the frame. On the right page are footnotes which give summaries for the sections or explain cultural, historical or interpretive issues to help the reader. In a Muslim context (and Indonesia is the most populous Muslim country in the world), the sacred text (especially the Qur'an) is often published in this kind of framed text format. This could equally be done for a poetic text that would display the framed

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[344] The strength of the *NET Bible* is the electronic version with hypertext. However a printed version is available for the whole Bible and all 60,000+ footnotes (2005).

poetic text on one side of the page and employ study notes or comments on the other page.

Positive aspects of this approach – The poetic translator can more fully justify exegetical decisions, give alternate explanations, translation options, explain textual problems, or can more precisely explain the meaning of the text. Contextual clues from the original text can be clarified. Difficult or technical terms can also be explained.

Negative aspects of this approach – This can weigh down the work because of the examination of fine details. For example, in a Muslim context in West African where there is low literacy, one could write many technical notes about textual issues, but this could be used as an accusation against the translation – that it is a corrupted text. In low literacy contexts people often do not know how to use footnotes and paratextual materials such as glossary terms. They must learn how to use them gradually through experience. Some kinds of images (such as images of a prophet) can be offensive or misunderstood, which is why all images need to be carefully tested. All such factors must be carefully weighed in the project *Skopos*.

The four categories mentioned above (clear titles, poetic formatting, parallel columns, and footnotes) are not mutually exclusive. A poetic translation can incorporate one or more of these features as is seen above in Bruce's (1981) translation (he uses three out of the four categories). Labeling is already part of the paratext. The main emphasis in this appendix has been to underline possible ways that the poetic translator can clarify the meaning of the text, enable deeper study of the text, or to make themselves accountable to the poetic rendering that was done.

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