DIVINE METAPHORS IN A SELECTION OF BIBLICAL HEBREW PSALMS OF LAMENTATION

by

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DECLARATION

I, the undersigned, hereby declare that the work contained in this dissertation is my own original work and has not previously in its entirety or in part been submitted at any university for a degree.

SUMMARY

A survey of the research on the Biblical Hebrew psalms of lamentation reveals a lack of attention paid to the divine images found in these poems. Previous studies, for the most part, focused on literary and stylistic aspects pertaining to the Psalms in general and the psalms of lamentation in particular. The competent reader will, however, notice that divine metaphors abound in these psalms.

This study investigates the divine metaphors (nominal and verbal) in the Biblical Hebrew psalms of lamentation from a cognitive anthropological perspective. It is argued that the literary information in these poems is a cognitive representation of the psalmist's world. The various divine portrayals arise from the poet's cognitive organisation and utilisation of cultural information. The analysis of the metaphorical expressions affords the exegete insight into the cognitive world of the supplicant and the strategies employed by the one who offers praise and does not eschew lament. Some of the theoretical assumptions of cognitive anthropology are applied to a selection of psalms of lamentation (Pss. 7, 17, 31, 35, 44, 59, 74 and 80) as a means of illustrating how this approach can shed new light on the way the deity is depicted in the laments. To achieve this, each psalm is analysed both from a cognitive and literary perspective.

The examination of the divine metaphors reveals the various cognitive strategies employed to portray Yahweh. It is shown that these recurring images result from the application of cultural models, conceptual metaphors and image-schemas. Given the soundness of the proposed hypothesis, this investigation arrives at the conclusion that a cognitive perspective on the divine representations in the Biblical Hebrew psalms of lamentation is indeed a worthy endeavour.

OPSOMMING

'n Oorsig van die navorsing oor die klaagpsalms wys uit dat daar tot dusver nie baie aandag geskenk is aan die beelde wat in dié psalms gebruik word om na God te verwys nie. Vorige studies fokus meestal op die literêre en stilistiese aspekte van die psalms, in die algemeen, en die klaagpsalms in die besonder. 'n Kompetente leser sal egter gou die oorvloed van metafore vir God raaksien.

Hierdie studie ondersoek die metafore vir God (nominaal en verbaal) in die klaagpsalms vanuit 'n kognitief antropologiese perspektief. Daar word geargumenteer dat die literêre informasie in hierdie gedigte 'n kognitiewe voorstelling van die psalmis se lewenswêreld daarstel. Die verskeie Godsvoorstellings spruit uit die digter se kognitiewe aanwending en organisasie van kulturele informasie. 'n Analise van die metaforiese uitdrukkings verskaf aan die eksegeet insig in die kognitiewe wêreld van die bidder en die strategieë wat die een gebruik wat God se lof besing, sonder om klag uit te sluit. Van die insigte van die kognitiewe antropologie word toegepas op 'n seleksie van klaagpsalms (Ps. 7, 17, 31, 35, 44, 59, 74, 80) en daar word voorgehou hoe hierdie benadering nuwe perspektiewe bied op die wyse waarop die godheid voorgestel word in die klaagpsalms. Vir die doel word elke Psalm literêr en kognitief ontleed.

Die ondersoek na die metafore met betrekking tot God lê die verskeie kognitiewe strategieë bloot wat gebruik word om Jahwe voor te stel. Daar word aangetoon dat hierdie terugkerende beelde die gevolg is van die toepassing van kulturele modelle, konsepsuele metafore en beeldskemas. Gegewe die oortuigingskrag van die voorgestelde hipotese, konkludeer die ondersoek dat 'n kognitief–antropologiese perspektief op die Godsvoorstellings in die klaagpsalms inderdaad 'n belangrike onderwerp van navorsing is.

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INTRODUCTION

1. Problem statement and focus

The Biblical Hebrew Psalms mirror humankind's entire spectrum of emotions and experiences in its relation to the deity; ranging from praise, hope and joy to anxiety, desperation and lament (cf. Westermann 1989). The Biblical Hebrew psalms of lamentation reflect the struggle and affliction of the individual and the Israelite community (cf. Ps. 3, 6, 10, 22, 44, 60, 83; Hayes 1976:57, Coetzee 1986:1). Brueggemann (1986:63) maintains that even though the lament articulates a religious problem, it is much more than a religious action: "Rather, the religious speech always carries with it a surplus of political, economic and social freight". Research on the psalms of lamentation has neglected these aspects in the past — especially the way the poet portrays and experiences Yahweh in the face of danger. These poems bombard the reader with a multitude of portrayals of the deity such as father, shepherd, rock, judge, warrior, lion, and shield. Nowhere else in Biblical Hebrew literature is Yahweh portrayed in so many ways. In their various studies, Balentine (1983) and Broyles (1989) emphasise the poet's experience of Yahweh in the psalms of lamentation, but their theoretical argumentation of the problem is inadequate and their solutions are not profound enough. The psalms of lamentation bear witness to the fact that the psalmist's suffering determines the thoughts about and depictions of God. These representations also afford the reader insight into the cognitive world of the psalmist. The cognitive factors, which give rise to the unusual divine images, have not been adequately investigated. The aim of this study is to establish the relation between the portrayals of Yahweh and the cognitive organisation of the supplicant's experience, and to try to find cultural explanations for these conceptions on the deity.

2. Preliminary study

In the research on the Psalms, scholars examined several aspects of the psalms of lamentation (cf. Keel 1969, Westermann 1981, Fuchs 1982, Balentine 1983, Brueggemann 1984, Miller 1986, Brueggemann 1986, Coetzee 1986, Broyles 1989, Balentine 1993, Miller 1994, Riede 2000). One of the major issues that was studied, was the form-critical aspects and *Sitz im Leben* – more specifically the cultic *Sitz im Leben* of this literary form (cf. Mowinckel 1962, Weiser 1962, Gunkel & Begrich 1975) and its various content elements (e.g. the aspects of praise and lament, cf. Gunkel & Begrich 1975, Westermann 1981). Coetzee (1992) evaluates the most important approaches to the study of the psalms of lamentation in the twentieth century and categorises these methods as follows: (1) literary interpretations (e.g. form criticism, canon-critical questions, etc.), (2) religious perspectives (where the emphasis is on cultic facets), (3) anthropological explanations[1] and (4) a functional-psychological analysis of the textual information. The functional-

[1] "Anthropological" does not refer to the study of humankind in its cultural context, but to the experience of man in relation to the deity (cf. Westermann 1976 , 1981, Janowski 2003)

psychological approach deals with the poet's existential positions, which may vary from orientation to disorientation to reorientation (cf. Brueggemann 1984, 1986).

All the aforementioned approaches made valuable contributions to the study of the psalms of lamentation. It should, however, be added that one of the limitations of the past research was the lack of attention paid to the poet's cognitive utilisation of cultural information in these psalms and the divine portrayals resulting from such an organisation. Assuming that the textual information in the psalms of lamentation is more than literary information as such and that it is also a cognitive and cultural representation of the world the psalmist lived in, there are still many interesting aspects of the psalms of lamentation that are waiting to be investigated. Insights from the social sciences, which gained ground over the last more or less twenty years, will be useful in this regard. Eilberg-Schwartz (1990:24) claims that "a turn toward anthropological cross-cultural traditions can provide a fresh set of questions to ask ... *and new ways of answering those questions"* (emphasis added). The nature and understanding of the divine images in the psalms of lamentation in particular, have not previously been analysed from a cognitive perspective. This study aims to do just that.

3. Theoretical presuppositions and method

This investigation will draw upon some of the insights from cognitive anthropology. Cognitive anthropology forms part of the wider spectrum of "cognitive sciences" of which cognitive psychology and cognitive linguistics are the most significant (Casson 1983:429). D'Andrade (1995:1) defines cognitive anthropology as "the study of the relation between human society and human thought". This implies that there is a close link between human experience of reality and human thought. Cognitive anthropology studies how people in social groups conceive of and think about objects and events which make up their cultural world – including everything from physical objects to abstract categories (D'Andrade 1995:1). Cognitive anthropologists investigate cultural knowledge, knowledge embedded in words, stories, and artefacts, learned and shared with members of a particular culture. The way people organise, understand and utilise material objects, events, and experiences that make up their world (cf. Tyler 1969:3, Solomon 2000:2, Robertson 2002:1) is an important area of investigation. Cognitive anthropology does not claim to predict human behaviour, but purports to describe what is culturally expected or appropriate in given situations, circumstances and contexts (Solomon 2000:2). Cognitive anthropologists focus on the cultural aspects of humans' cognitive worlds (Boyer 1993:19). The aim is to reveal some inner workings of the mind, in order to provide a better understanding of how people perceive and structure the world around them. This method also attempts to present a detailed and reliable description of cultural representations (D'Andrade 1995: 251).

Cognitive anthropology focuses on the intellectual and rational aspects of culture (culture and mind), particularly through the study of language use. Another theoretical underpinning of this approach is that semantic categories marked by linguistic forms are related to meaningful cultural categories. Any cognitive anthropological investigation into culture thus has to take into account the role language plays, especially the language of metaphors. Casson (1983:451) echoes the importance of metaphorical language: "The systematicity of metaphorical concepts is reflected in the language used in talking about these concepts and that as a consequence, linguistic expressions are a source of insight into and evidence for the nature of the human conceptual system". Metaphors appear to introduce information from the source domain (physical reality) into the target domain (abstract world). Studying metaphorical linguistic expressions thus makes the cognitive world of an individual or a group more accessible. Assuming that metaphoric linguistic expressions abound in the psalms of lamentation, it means that the poet cognitively construes reality as it is perceived. In this construction, images of Yahweh are prominent. This investigation therefore regards certain insights from cognitive anthropology as useful to explain exactly why the psalmist uses this particular strategy. The current study will focus on the nature of the supplicant's experience in a selection of psalms of lamentation and the relation between the physical world and the cultural representation thereof in terms of metaphors.

4. Research design

The research will be conducted as follows:

Chapter 1 evaluates the most important approaches to the research on the psalms of lamentation in the twentieth century. This chapter also examines the extent to which researchers have made use of "cultural information" in the interpretation of the psalms of lamentation and how this is reconciled with the predominantly literary approaches, which characterised the study of these poems in the twentieth century.

Chapter 2 will investigate the relation between culture (which includes a general outlook) and cognition, and the representation of these elements in language. Given that language embeds itself in a particular cultural milieu, linguistic expressions can only be understood when cultural aspects – which include cognition – are also taken into account in the interpretation process.

Chapter 3 elucidates metaphor as a literary and cognitive phenomenon, for the descriptions of Yahweh in the psalms of lamentation are of a metaphorical nature. Furthermore, metaphors are one of the primary strategies for interpreting the abstract reality. Metaphors are also valuable tools for deciphering the divine images in the psalms of lamentation. Since this trope allows for the mapping of elements of source domains unto elements of target domains, the cognitive function of metaphor will be emphasised.

Chapter 4 to 11 will be the focus of the study. In this section, a selection of psalms of lamentation with a significant concentration of images of Yahweh will be analysed from a literary and cognitive perspective. The psalms to be studied are Psalms 7, 17, 31, 35, 44, 59, 74, and 80. This selection attempts to be a representative choice of the divine portrayals found in the psalms of lamentation. The writer is of the opinion that, from a cognitive perspective, these psalms best highlight the function of the nominal and verbal metaphorical descriptions of Yahweh. The analysis will be conducted as follows: firstly, a translation with textual-critical notes on the various psalms is offered, whereafter the literary genre of every psalm will be determined. Secondly, the literary aspects of every selected psalm are discussed with special reference to the unique poetic and stylistic elements of each. Finally, the nature of the divine images in each psalm will be studied and their unique character will be explained in terms of a cognitive anthropological framework. This study argues that a cognitive analysis of this (cultural) aspect in the psalms of lamentation is possible, and that this approach can afford new and fresh insights, especially in finding explanations for the affinity of these poets for the recurring images of Yahweh.

CHAPTER 1

THE PSALMS OF LAMENTATION: A SURVEY OF RESEARCH

Throughout the centuries, the Psalms have captured the imagination of biblical scholars. These lyric poems best describe the human being's relation to Yahweh and *vice versa*. It is therefore not surprising that the Psalms have been the topic of various discussions, which in a sense complicate any survey of these poems in just one chapter. Coetzee (1992) is justified in his observation that a study of the history of research on the psalms of lamentation presupposes a specific focus. On the one hand, it implies reviewing the psalms of lamentation as a genre, on the other hand blending this with psalm research in general. Owing to the vast amount of literature, this investigation will focus, in a rather eclectic manner, on the major trends within the twentieth century and attempt to highlight their contribution to the exegesis of the Psalms in general, and the psalms of lamentation in particular. Coetzee (1992) offers a helpful schema for the analysis of the key approaches.

1.1 Form criticism

It is common knowledge that Gunkel's work on the Psalms revolutionised the way scholars viewed this corpus of the Hebrew Bible. Without discarding the contributions of earlier expositions, this study deems it in order to begin with the contributions of Herman Gunkel. As the pioneer of the form- critical method, Gunkel postulated that the particular experience that calls forth the composition also conditions its literary form at the same time. He maintains that "Ein literarischer Stoff muß zunächst nach Gesetzen seiner eigenen Art, also nach Gesetzen, die der Literaturgeschichte entnommen sind, geordnet werden. Der Forscher soll danach streben, dieser Dichtungsart ihre eingeborene, natürliche Gliederung abzulauschen" (Gunkel & Begrich 1975:9, 10). The notion of genre[1], which was initially mostly oral, developed out of this. Texts belong to a certain genre when they share certain thoughts and moods, a specific linguistic form and a common setting in life (cf. Buss 1978:159, Nasuti 1999:45). Content, form, and experience all interact and are interdependent, so that by a close examination of the first two, the proper setting of the composition in real life (*Sitz im Leben*) can be determined (cf. Sarna 1969:XX). Sociological and literary elements combine in the form-critical definition of genre.

The linguistic types underlying the individual texts are genres that arise out of a typical societal or life-setting (Knierim 1973:435). They are governed by patterns, appear in typical formulaic expressions, convey a typical mood, and have a typical function. In order to identify a genre, one has to recognise the coherence of all these factors, at least that of the mood, the formulaic language, and the setting (cf. Knierim 1973:436). Form criticism treats the practical life context as

[1] Clines (1998: 666-686) offers an illuminating exposition of the genre criticism that followed the work of Gunkel (cf. also Nasuti 1999:30-56). Seybold (1998) discusses the research on certain individual psalms.

the logical primary one, in a sequence that proceeds from the occasion, to the content, to the form of expression (Buss 1999:247). The psalms of lamentation belonged to the cult and were initially transmitted orally by the priest (cf. Gunkel & Begrich 1975:260-265). In the course of time, these psalms became disengaged from their cultic settings, ultimately developing into "spiritual songs". Some laments thus originated outside of the cult. They emanated from private pious circles, usually consisting of poor, oppressed laymen. Almost concurring with Gunkel, Gerstenberger (1988:33) asserts that the psalms had their origin in the non-institutional circles of ancient Israel, that is, in the family and smaller settings of life[2]. He also focuses on cultic activities outside the purview of the official temple cult; in other words, on family rituals that descended from long-standing traditions circulated among kin groups. The Psalter proceeded from religious poems composed in these humble settings to the temple where it became the instrument of worship and teaching of the priest and temple officials (cf. also Bullock 2001:48). Although Gerstenberger supports the cultic interpretations of the Psalter, he rejects Gunkel's and Mowinckel's myopic view of cult (cf. Mandolfo 2002:152). The key notion is that these psalms were more than just outpourings of solitary poetic genius; they also reflected the varied liturgical traditions of a worshipping community (Muddiman 1990:241).

It is important to realise that the impetus behind Gunkel's form criticism was the desire to move beyond the sterile concerns of the historical criticism of his own day (Nasuti 1999:46)[3]. The historical criticism insisted on situating the text in a specific setting of a particular historical period. Scholars emphasised the authenticity and integrity of a text, its origin and date, and the background and intention of the author (Fitzmyer 1989:249). Historical criticism focused on the "uncovering of the history of Israel in each psalm" (Gerstenberger 1974:180). The objective was to determine "how it really was" (cf. Fitzmyer 1989:246). The way in which the poet expresses the experience of historical events was fore-grounded. It was especially difficult to achieve these goals from a form-critical viewpoint in the case of the psalms, because of their stereotypes. Gunkel did

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[2] Coetzee (1992:160-162) discusses the issue of life-setting of the psalms of lamentation. This investigation illustrates the diverse positions held by various scholars on this subject. Some of the proposed life-settings are that of a sacral judgement (Schmidt 1928), the Covenant festival (Weiser 1962), an institutional cultic ordeal (Beyerlin 1970) and the sanctuary as a place for asylum seekers (Delekat 1967). In his work on the enemies in the Psalms, Keel (1969) endeavoured to explicate the *Sitz im Leben* of the lamentation psalms psychoanalytically. The adversaries are the physical personification of the supplicant's affliction. The life-setting is thus transferred from the institution to the subjectivity of the plaintiff (cf. Coetzee 1992:161). The problem of *Sitz im Leben* connects with the change in mood found in the psalms of lamentation (Coetzee 1992:161). The difficulty of postulating a unified life-setting for these psalms complicates the matter. One is therefore "forced" to focus on individual psalms or certain groups of lamentation psalms.

[3] In his work on the history of Israel, Julius Wellhausen (1883) applied and explicated the basic assumptions of the historical-critical method. For a discussion on Wellhausen's contributions to the study of the Israelite religion, cf. Kraus (1969), Knight (1983), Miller (1983) and Smend (1983).

not discard the historical matters pertaining to a text; instead, he shifted the focus from historical settings to typical institutional settings in the life of the community. He concentrated on those very aspects that had frustrated historical criticism, namely the general, formulaic, and repetitious character of the language in which the psalms were composed (Mays 1995:149). The psalms were not so much rooted in unique historical circumstances, but were instances of a genre that belonged to recurring occasions in the course of Israel's religion (Mays 1995:149). The move towards a more cultic interpretation liberated scholars from speculative efforts to reconstruct the historical background of the psalms (Nasuti 1999:46).

Though Gunkel revolutionised the study of the Psalms, so to speak, he was not immune to criticism. In what can be regarded as rather harsh criticism, Kroeze (1963:42) asserts that Gunkel's " ... formal tendencies don't make him a reliable guide to a better understanding of the Psalms; his constructions rest on debatable premises, followed by faulty inferences". Buss (1999:259) maintains that, despite the criticism levelled against Gunkel, his most important contribution to the study of the Psalms in general was his overt characterisation of the genres as trimodal, with reference to their life situation, content and linguistic form. He brought together the classification of literary form with the discernment of that form's social setting. Gunkel regarded the aesthetic features of the text (mood and literary features) and its social *Sitz im Leben* in the life of ancient Israel as important (cf. Nasuti 1999:59-60). Muilenberg (1969:5) and Hossfeld & Zenger (1993:19), however, claim that form criticism's preoccupation with speech patterns undermines the individual, personal and unique characteristics of a specific psalm. This method overlooks important inner correspondences that would connect Psalms of apparently diverse types (cf. Sarna 1969:XXII). The traditional way of practising form criticism did not reckon with the artistic creativity of the individual poetic units. Buss (1993:73) claims that form critical research asserts strongly the correlation of content, linguistic form, and life-setting. Muddiman (1990:241) accuses form criticism of abstract idealisation and logical circularity. It is open to doubt whether the short, pure forms reconstructed by form criticism ever existed, because surviving textual material is often complex and mixed. To reconstruct the life-setting from form and to explain the form by an appeal to its life-setting is to argue in a circle, and also to ignore the possibility that a particular form may be transmitted in a variety of different settings, whilst not being entirely subordinate to any of them (Muddiman 1990:241-242). The relation between the forms of oral tradition and their social function is much more complicated than the form-critical method is willing to acknowledge. Compare also the remark of Buss (1999:259-260) in this regard: "Gunkel's major error lay in believing that the connection between the three aspects is a tight one in oral life". Form criticism has traditionally been concerned with issues of "form", "time", "place", and "occasion", while "function" has been largely neglected (Balentine 1993:17). Despite a fair amount of criticism, Herman Gunkel highlighted those aspects of the Psalms neglected by his colleagues and, in so doing, offered new insights and enhanced the interpretation of the Psalms in the twentieth century. The form-critical

approach has "... provided a literary context out of which one can interpret each individual psalm" (Nasuti 1999:13).

1.1.1 Excursus: New Stylistics

The Gunkelian *Gattungsforschung* has been challenged by the so-called "new stylistics" as part of the new literary criticism (Coetzee 1992:162, Clines 1998:676). A remark of Blenkinsopp (1963:353) best characterised the basic position of this school: "A poem is an indivisible entity which cannot be divided into matter and form and which should not be used as a document to prove anything outside itself; the critic's only approach is to study the different stylistic procedures as so many levels of articulation, all simultaneously present and dynamically interactive within the poem. His work must begin and end in the concrete, unique and non-recurring event which the poem is". It can be inferred that, according to this stance, asking questions about life-setting and form and answering them would be a valueless endeavour, since the Psalms do not lend themselves to the asking and answering of such questions. Weiss (1961), as an adherent of the new stylistics, takes a far more radical stance to the *Gattungsforschung* of Gunkel. He proposes to do away with the *Gattung* study, which he brands a Germanic notion quite unrelated to Hebrew ways of thinking, and Hebrew poetical procedures that, unlike classical poetry, paid little attention to formal precision and structure. In his view, Gunkel could not appreciate the individuality of the Psalms themselves.

Although Reventlow (1967) declares his support for the new stylistics, he nonetheless criticises Weiss's rejection of *Gattung* study as one-sided and calls for the co-operation between the study of the *Gattung* and the style analysis of the individual poem. He also questions the propriety of transferring modern Western literary theory to the sacred literature of an ancient people, particular to the Psalms where the notion of an individual creative author is out of place. Van der Ploeg (1971) argues that, although the classification of genre is important, it should not dominate the study of the Psalms. While attention should be paid to the style and genre of each psalm, it is the concrete reality of the individual psalm and not the abstraction of a literary genre that must be dominant in exegesis (cf. Coetzee 1992:163). Concurring with other exponents of the "new stylistics", Allen (1986:598) asserts that the "stylistic aspects of the psalm need to be taken seriously as yielding insights into the intricate exegetical development of the psalm. They shed light upon the psalmist's handling of standard forms, upon the major and minor pauses within the composition, and upon textual issues. In the quest for meaning, style is an invaluable guide". A rhetorical-critical study of the psalms is thus advocated. Although the new stylistics can make a very important contribution to the interpretation of the Psalms, Clines (1998:679) doubts "whether the outright rejection of *Gattung* study has proved beneficial".

1.2 Cult-functional approach

As a student of Gunkel, Mowinckel (1962) viewed most of the Psalms as arising from a cultic setting, insisting on reading them as cultic products, produced for liturgical situations. "The cult-functional method includes the attempt to understand every surviving psalm as a real cult psalm, made for definite cultic situations", according to Mowinckel (1962:34). The cult is placed in the centre of the discussion. The notion of private poetry, as hypothesised by Gunkel, was abandoned. Mowinckel (1962:36) criticised the notion of "spiritualised" Psalms freed from formal and organised worship as being a manifestation of a bias that presumes an inverse relationship between genuine

piety and cultic sites. Instead of beginning with the similarities of form, and working back to a common cultic life-setting for all the members of a genre, Mowinckel begins with the cult, and derives the various literary forms from the exigencies of the cult (cf. Mowinckel 1962:37-39). The proper interpretation of each category of psalms isolated by form-critical methods demanded the precise identification of the specific act of ritual (cultic situation) that stood behind it. Nasuti (1999:23) is of the opinion that Mowinckel grasped more thoroughly than Gunkel the importance of the cult for comprehending the role, which the Psalms played in ancient Israel.

Acknowledging the performative aspects of the Psalms as part of one cultic ritual or another area, Mowinckel (1962:19) postulates that "... It [the festival cultic] is a sacred drama, representing the salvation, which takes place. This dramatic character tallies with the fact that the cult is a mutual act on the part of God and the congregation, with address and answer, action and reaction". The Psalms were dramas performed for the sake of the congregation, complete with a cast of characters. Only against the background of the festival cult can the individual and personal characteristics of each psalm be comprehended (Mowinckel 1955:17). The cultic function of the Psalms conveys information about the religious festivals in ancient Israel. The conviction of Mowinckel that most of the Psalms belonged to the cult, made psalmography in Israel as old as the cult itself, and affirms the great antiquity of most of the Psalms, even as it thereby testifies to the role of the individual early in the history of Israel (cf. Sarna 1969:XXII).

Mowinckel developed the theory of an annual enthronement of Yahweh as a means of reconstructing the cultic background of the Psalms. The Israelites celebrated the enthronement of the deity during the New Year's festival[4]. Commenting on this notion, Mowinckel (1962:106) hypothesises that:

> "It cannot ... be our task solely to give a description of the forms and contents of the enthronement psalms in the narrow sense from the point of view of *Gattungsforschung* and the history of literature, but we must also seek to find the cultic situation that lies behind them, and to give a picture of this in all its ideological and liturgical complexity. No single psalm type ... can reveal the whole content of the cultic festival".

Related to the enthronement festival was the idea that most Psalms had a royal intent. The royal psalms are concerned with the king as the representative of his people and issue forth from the celebrations in which the reigning monarch was the principal subject (Mowinckel 1955:17). The king played a central part in the public, national cult and served as the channel through which the

[4] This theory will not be examined in full here, but instead the focus will be on some aspects pertaining to this matter. For a more detailed discussion on this topic, cf. Clines (1998).

blessings of the deity in the cult flowed out to the congregation (Mowinckel 1955:17). First among the celebrations was the annual commemoration and renewal of the king's anointment and enthronement ritual. Even when the king is not explicitly mentioned, a psalm may have royal undertones, since the use of "we" or "I" may frequently be the king interceding on behalf of the community. Mowinckel (1962:59), however, did not regard the king as identical with Yahweh or playing Yahweh's role in the cult. Drawing on material from the ancient Near East, Mowinckel (1962) developed his theory of the enthronement festival of Yahweh. He holds that the Canaanite New Year's festival was adopted by the Israelites, but radically transformed in accordance with the fundamentals of the Israelite religion (Mowinckel 1955:21). An important feature of this festival was the celebration of Yahweh's kingship. God manifested his dominion over the world by conquering the forces of chaos. As king, Yahweh also demonstrated his divine intervention in history, reaffirming the relationship with the Israelites. The divine kingship is renewed by successive acts of royal power on behalf of the people (cf. Mowinckel 1962:113-114).

Brueggemann (1982:283-284) is of the opinion that "this royal cult hypothesis ... appears to be on the wane" because such a focus on the king and the cult excludes "the function and dynamic of the lament in the daily life of Israel". Mowinckel's ritualism was fed by the archaeological discoveries in the ancient Near East (Hopkins 1986:273). The insistence upon a cultic background of each psalm and the determined attempt to recover the underlying or accompanying praxis generated a somewhat extremist school known as the "Myth and Ritual" school. Its methods and conclusions belong to a discussion of the nature and history of Israelite religion rather than to a survey of Psalms research (cf. Sarna 1969:XXVI). This school, according to Schrey (1951:336), creates the impression that a scheme of sacral kingship and cultic pattern underlies most of the Psalms. Noth (1950:174) claims that any theorising about the notion of kingship in ancient Israel should consider the historical tradition of the Hebrew Bible as a whole. The interpretation of the biblical material cannot be based solely on extra-biblical sources alluding to cultic rituals of divine kingship. Coetzee (1992:157) is of the opinion that, because of the cultic interpretation of the Psalms, scholars of the "Myth and Ritual" emphasised the notion of sacral kingship. It remains questionable, however, whether a single New Year's enthronement festival is indeed the cultic *Sitz im Leben* of most of the Psalms. Sarna (1969:XXVI) argues that "So little is known about the formal religious life of ancient Israel, that to attempt to compress all phenomena into one procrustean cultic bed is hazardous, to say the least". It might be farfetched to extend the royal category far beyond those psalms that actually mentioned the king. What remains to be proved, is whether the references to Yahweh's kingship point conclusively to an association with one festival rather than to other festivals or indeed to no festivals at all (Clines 1998:653). Despite the criticism levelled against the cult-functional approach, it has unquestionably focused the attention on the relation of psalmic literature to the religion of ancient Israel (Mays 1995:150).

Mowinckel (1955:17) asserts that "This cult-functional interpretation of the Psalms ... provides us with a much more vivid picture of the religious festivals of the old Israel than the ritual laws were able to give".

1.3 Psalms of lamentation and the ancient Near East

Gunkel (1927) already compared the Biblical Hebrew Psalms with Sumerian-Babylonian and Egyptian Psalms (cf. also Driver 1926, Blackman 1926). Mowinckel (1962) based his enthronement theory in part on material from the ancient Near East. Such a move indicates a realisation that data from the environment of which Israel was part, could indeed contribute to the elucidation of the biblical Hebrew Psalms. Seybold (1997:615) claims that "Auch die altisraelitischen Psalmen stammen aus der altorientalischen Welt und sind Teil ihrer Geschichte. Insofern ist die Suche und Frage nach Parallelen und Analogien und nach möglichem gemeinsamem Hintergrund berechtigt". The discovery of literature (hymns, prayers, royal literature, wisdom texts and legal texts) from the ancient Near East availed scholars of the opportunity to view the Psalms as part of the religious literature of the ancient Near East. Similarities between vocabulary, motifs, and the elements of Israelite hymns and prayers and those of other national cultures provide confirmation of genres, and their characteristics as features of a general religious culture (Mays 1995:150).

Begrich (1928) investigated Babylonian parallels of the psalms of lamentation, while Sumerian and Akkadian parallels of these poems were examined by Widengren (1936), Falkenstein & Von Soden (1953) and Daglish (1962). Begrich (1928:221-260) is of the opinion that the Babylonian lament differs from the Israelite prayer in that it consist of (1) a long list of epithets and (2) laudatory attributes and relative clauses before the prayer to the deity is uttered. The adulation has the sole purpose of persuading the deity to grant the request. The so-called *captatio benevolentiae* is, however, absent in the Hebrew psalms of lamentation. The absence thereof is linked with the expression of trust in the ability of Yahweh to intervene and save. The poet thus sees no reason to employ flattery as a means of persuading the deity to intervene (Begrich 1928:235-236). The studies of Widengren (1936) and Falkenstein & Von Soden (1953) highlighted the striking similarities between the Hebrew laments and those of the Accadian literature. With regard to their structure, Coetzee (1992:158) observes that they are "Both ... built up stereotypically and consist of invocation, praise, lamentation, supplication and thanksgiving".

Albright (1941) examined the relation between Hebrew Psalms and Ugaritic literature. He also emphasised the importance of Ugaritic material for biblical interpretation, as is evident from the following assertion: "It is not too much to say that all future investigations of the Book of Psalms must deal intensively with the Ugaritic texts" (Albright 1941:438). Mowinckel (1955:13-33),

however, takes issue with Albright's claims about the importance of the Ugaritic literature for the study of the Psalms. He is of the opinion that no real Ugaritic psalms have yet been discovered, and even if there are a few hymnic colons in the Ugaritic myths and epics, these are not as important as Albright would have them be. Mowinckel (1955:24) summarised the value of Ugaritic literature for Psalm scholarship as follows[5]:

> "... the real and greatest importance of the Ugarit texts to Psalm investigation lies in three domains: 1) they provide us with the Canaanite background of many of the mythical conceptions and metaphors contained in the Psalms as in all other Hebrew poetry, and also give interesting parallels to many religious ideas, as the Egyptian and Babylonian texts have also done; 2) they give an abundance of contributions, as yet far from exhausted, to lexicography, grammar, poetical phraseology and so on, in the Psalms as well as in Hebrew literature of other descriptions; 3) they give interesting and illuminating analogies to the numerous versions of the mode of composition called 'thought-rhyme' (*parallelismus membrorum*) common to all poetry of the ancient Near East, and thus show us the type, which broadly speaking seems to have been the immediate patterns of the Israelite poets".

The importance of the Ugaritic texts is thus that they give the scholar the historical and literary Syro-Palestinian background of Israelite religious poetry (Mowinckel 1955:14).

Although Ugaritic data enhanced the exegesis of the Psalms, it should not be allowed to inundate it (Sarna 1969:XXXII). With reference to the similarities between Hebrew Psalms and Babylonian laments, Mowinckel (1955:21) postulated that they are not only imitations, but reflect the general oral tradition of a religious poetic style older than the history of Israel. This resulted from Israel's entrance into a cultural sphere with set traditions. Israel implemented these traditions and fixed conventions or essential features thereof, altering them to fit the principles of the Yahweh cult (Mowinckel 1955:21). The similarity between the Psalms and the ancient Near Eastern literature is due to: 1) the comparable living conditions; 2) the social relations; and 3) similar expressions of "personal piety" (Seybold 1997:616).

1.4 Canonical criticism

The canonical criticism, and especially the canonical shape of the Psalms, may be traced back to the work of Childs (1979). He suggested that exegesis should explore the dialectic between the individual text and the full canonical context (Childs 1979:41). The historical-critical method failed

[5] Other investigations into the relationship between the Hebrew and Ugaritic Psalms are that of Dahood (1965) and Avishur (1994).

to relate the nature of the literature appropriate to the community that treasured it as scripture (Childs 1979:41). Canonical criticism attempts to move beyond the unspoken hermeneutical supposition of historical criticism that biblical authority resides at the level of the "original author", by accentuating the early community as the shaper and preserver of the tradition. At the same time, the canonical approach is supposed to allow the historical-critical method to bring new insights to the community of faith through the embracing of the canon (cf. Kittel 1980:6). Canonical criticism starts of with the assumption that biblical texts were generated, transmitted, reworked, and preserved in communities for which they were authoritative, and that biblical criticism should include the study of how these texts functioned in the religious communities (Childs 1979:73, cf. also Callaway 1993:121-122). With regard to the Psalms, Childs (1979:515) notes that within Israel they "have been loosened from a given cultic context and the words assigned a significance in themselves as sacred scripture. These words of promise could be used in a variety of contexts". They could be reworked and rearranged in a different situation without losing their meaning. The fact that the community was able to apply the Psalms in other circumstances thus indicates the new function they had already acquired within ancient Israel (Childs 1979:520). Here one sees how central the notion of community, function and final form is. The canonical approach links scripture (final text) with the community for which it functioned. This method "calls into question an exegesis which fails to deal seriously with the final shape within the canonical collection" (Childs 1979:520).

The way certain psalms applied earlier material to produce a new form with its own individual integrity is also important (Childs 1979:514). The canonical shape of the Psalter is characterised by the different hermeneutical moves incorporated within the final form. Compare the observation of Childs (1979:522) in this regard: "The psalms were collected to be used for liturgy and study, both by a corporate body and by individuals, to remind of the great redemptive acts of the past as well as to anticipate the hopes of the future". The interpreter should therefore first determine the function of a particular psalm and then deal with how the different psalms were incorporated into the present book of Psalms (cf. Nasuti 1999:166).

It became clear that in canonical criticism the emphasis is on the function of the fixed text in the first communities who received it, or on the process of adaptation by which the community resignified earlier traditions to function authoritatively in a new situation and thereby produced the final text. The text is analysed as it was received in its final form. The emphasis is on the community, rather than on the individual authors or sources, and on the final form (Callaway 1993:122). The final form of the text is the normative one for the community of faith, and therefore the form to receive interpretation. "The significance of the final form of the biblical text is that it alone bears witness to the full history of revelation … It is only in the final form of the biblical text in which the normative history has reached an end that the full effect of this revelatory history can be perceived" (Childs 1979:75-76).

Although this approach links scripture with the community of faith, Barr (1980:21) still takes issue with this notion, claiming that Childs isolates the community as he thinks it to have been in the period of the canonisers, thus giving permanent priority to that community; the community of actual Biblical Hebrew times drops out of sight. To determine the community of the time of the canonisers is historically difficult. Barr (1980:21) is also of the opinion that the community Childs refers to, might be quite different from what he pictures and, if this is so, then the late community itself is an imaginative construct formed out of his own ideas about the centrality of the canon.

Canonical criticism assumes that scripture resulted from the believing community's reflection on Israel's religious tradition. Since the act of shaping loosened the traditions from their original moorings, the original historical contexts of passages recoverable by historical-critical methods have been subordinate to the canonical context in which they have been preserved (Callaway 1993:131). The actual event that gave rise to the religious traditions in the first place is secondary. The witness of the believing community is canonical and not the historical event itself. Canonical criticism tends to absolutise the historical moment crystallised in the final form of the text, without much regard for the historical factors that may have influenced its formation (Callaway 1993:131). The motivating factor behind the moment of canonisation was the immediate concern of the community and not the generations that would follow. The canonical approach reveals the tendency to read a particular text as a unity and therefore prefer harmonisation to dissonance and uncertainty. It is in the nature of the canon to protect ancient voices and to create dissonances within texts. The reader is encouraged by the canon to search for unity in texts, and at the same time to check those attempts by its plurality of voices (Callaway 1993:132).

It may appear from the aforementioned that the canonical criticism ignores the value and contributions of other approaches. Such a view would, however, be based on a misunderstanding, for Childs does not imply that the canonical interpretation is the ultimate method in biblical exegesis, as is evident in the following remark:

> "I do not wish to suggest that the canonical shaping provides a full-blown hermeneutic as if there were only one correct interpretation built into every text which a proper canonical reading could always recover. The canonical shaping provided larger contexts for interpretation, established the semantic level, and left important structural and material keys for understanding. Nevertheless, exegesis also involves the activity of the interpreter who from his modern context must also construe the material. There is an important dimension of 'reader competence' which reacts to the coercion exercised by the text itself" (Childs 1980:55).

As far as the Psalms are concerned, the canonical shape thereof offers modern interpreters a warrant for breaking out of the single, narrowly conceived mode of exegesis represented by most modern critical commentaries. The juxtaposition of a psalm with another section of the Hebrew Bible creates a new context for a communal response that is different in kind from free association (Childs 1979:523). The canonical shaping ideally provides a guide to interpretation and not the assumption of a single "correct" interpretation (Callaway 1993:132). The canonical approach is valuable, because "more attention has to be given to the final form of the text, to the effects rather than the origins of historical processes, to the internal relations of the biblical material rather than its connection with extrinsic forces" (Barr 1980:23). The meaning for the religious community cannot be located in the canonical text alone. The prior history of textual meaning, which has conditioned the possibilities of meaning for each interpreting community, also affects the interpretation of the text (Melugin 1988:59). To appreciate the contribution of canonical approach, one has to combine it with other modes of reading and let it be corrected by these modes (Barr 1980:23).

1.5 Functional approach

Brueggemann (1980) moved beyond form and canonical criticism to a more functional approach, which is not to be confused with the cult-functional approach introduced by Mowinckel (1962). Brueggemann (1980:3) focused on the function and intention of the Psalms as they were, transmitted and repeatedly used. The focus on function does not reject the literary and structural gains of form-critical work, but explores the possibility of a move beyond form criticism. The intended function and resilient practice of the Psalms reflect their peculiar capacity to be present to the elemental and raw human issues (Brueggemann 1980:3). Whereas the canonical criticism focuses on how the Psalms were reshaped consistent with their canonical role in the community of worshippers, the functional approach emphasises the existential position of those uttering these poems. One could therefore speak of a functional-psychological view on the Psalms. Related to the experiences of the poet, they acquired a different function in different life situations. Expressing the conscious sentiment of the one praying, the Psalms articulate life as it is experienced by the poet (Brueggemann 1984:53). They (the Psalms) thus reflect the thoughts and emotions of the psalmist. Drawing on the work of Ricoeur about the dialectic dynamics of life as a movement between disorientation and orientation, Brueggemann (1980:6) proposes a schema of disorientation-orientation-reorientation as a helpful way to understand the use and function of the Psalms. This schema is a "paradigm" or a "heuristic" means of allowing scholars to see things in the Psalms that might otherwise have been overlooked. The classification of the Psalms into texts of orientation, disorientation and reorientation looks beyond their purely institutional settings and even their more general Israelite setting to a comprehensive existential setting in human life as a whole (cf. Nasuti 1999:47).

Given that the persons encountered in the Psalms are confronted with the complexity of life, these poems articulate the experience of disorientation, orientation and re-orientation.

The psalms of orientation are characterised by the absence of tension. The mindset and worldview of those who enjoy a serene location of their lives is a sense of orderliness, goodness and reliability of life (Brueggemann 1980:6). These psalms may either be a defence of the established order or a protest against that order, depending on who is praying those psalms (cf. Nasuti 1999:63). With reference to the psalms of disorientation, Brueggemann (1980:7) notes that "The Psalms of lament ... are ways of entering linguistically into a new distressful situation in which the old orientation has collapsed". The break between plea and praise in the psalms reflects an important moment of realism. There is a turn from yearning for the old orientation, a recognition that it is gone and not retrievable, and a readiness for a new orientation (Brueggemann 1980:8). The psalms of disorientation correspond to Ricoeur's hermeneutic of suspicion, functioning as a challenge to the stable world affirmed in the psalms of orientation. It is necessary in situations where the established order, old presuppositions and language are no longer adequate. These psalms also "reflect the awareness that things between Yahweh and Israel are messed up ... In the broadest sense, they have one partner or the other speaking about 'disarray' into which the relationship has fallen. It is a disarray that concerns both partners in various ways" (Brueggemann 1984:58). The laments thus present to us the experience of radical dissonance (Brueggemann 1980:12). They are the voices of those who find their circumstances dangerously changed. These people are in a vulnerable, regressed situation in which the voice of a distressed, fear-stricken, hate-filled reality is unleashed and no longer covered by the niceties of conventional sapiential teaching (Brueggeman 1980:12). Standing at the abyss of death, these voices question and reject the old orientation. However, whereas some of the psalms of disorientation challenge the system celebrated in the psalms of orientation, this is in fact not true for all of them. In the prophetic psalms, for example, Israel is indicted for violating the moral order, and the penitential psalms uphold the moral order, by ascribing the suffering of the one praying to the latter's violation of that order (cf. Brueggemann 1984:88-106, Nasuti 1999:68).

The psalms of reorientation reflect new circumstances which speak of newness (it is not the old that is revived), surprise (there were no grounds in the disorientation to anticipate it), and gift (it is done by the lament, but brought about by Yahweh) (Brueggemann 1980:9). They signal a movement out of the disorientation marked by the lament. The critical hermeneutic of suspicion is replaced by the restorative hermeneutic of representation (Brueggemann 1980:14). The celebrative song of a reorientation speaks of the quality of newness that corresponds to the new reality. Such a song wishes to take the supplicant not back into the old order, but into a new one being given (Brueggemann 1980:15). The psalms thus give a person words to verbalise one's emotions, to deal with them and to come to terms with reality (cf. Nasuti 1999:86).

1.6 Anthropological approach

The anthropological approach has one thing in common with the functional method, in that it focuses on the poet. Anthropology is not to be understood as the study of man's social organisation, customs, folklore and belief, together with theoretical generalisations of these things (cf. Rogerson 1978:9). Rather, the anthropological approach investigates the psalmist in relation to the deity in the Biblical Hebrew psalms of lamentation (cf. Kraus 2003:179, Miller 2004: 226-236). It suffices to note that Goeke (1973) already advocated a more psalmist-oriented view of these poems. This signalled an important shift, for with it came the realisation that the words of the poet are directed at Yahweh, be it praise or lament (cf. Janowski 2003:46)[6]. The Psalms are in fact a kaleidoscope of human experience and emotions. The psalmist exults in Yahweh, but does not eschew accusation. Given the soundness of these assumptions, one can concur with Coetzee (1992:164) on the importance of the anthropological dimension for biblical Hebrew exegesis. Goeke (1973:13) attempts to move away from a too one-sided focus on the literary aspects of the psalms of lamentation, by asserting that these poems portray man in his entirety (cf. also Kraus 2003:179, Janowski 2003:9, 44). The emphasis thus should be on the one uttering these words and not so much on the form-critical categories that can be extrapolated from the texts. Westermann (1976:455) maintains that in the Psalms, lament and praise form the two poles of the human experience. The psalmist's prayer is a reaction to joy and affliction, and it therefore is a "natürliche und notwendige Daßeinsäußerung" (Westerman (1976:455). In most of the psalms of lamentation, the mood changes from lament to praise. The people of Yahweh lamented their misfortunes before him and then declared their praise for the divine intervention. These divine actions served as the assurance by which Israel was able to bring its laments before God (Nasuti 1999:58).

The call to Yahweh in the form of lament and praise involves the whole being of man (Westermann (1976:456-457). Every lamentation, spoken or unspoken, is a search for the deity of Israel who is responsible for his people. It also expresses the hope for a breakthrough in the form of a divine intervention (cf. Coetzee 1992:164). The poet's experience of the deterioration of life, the personal existence, and the relationship with Yahweh and the fellow man gives rise to the call for deliverance (Seidel 1980:21). The human being in the psalms of lamentation is presented as someone exposed to hostile forces and only Yahweh can better the situation (cf. Kraus 2003:176, Janowski 2003:47). The supplicant expects and yearns for a fulfilled life and knows that Yahweh's protection and care can guarantee such an existence (cf. Goeke 1973:112, Janowski 2003:306). The cultic assembly creates the possibility for communicating the realisation and experience of divine support and guidance (Goeke 1973:122). The psalms of lamentation present an image of man: "in dem das Sein des einzelnen Menschen ohne die Gemeinschaft, zu der er gehört (die

[6] Janowski (2003) offers a very elucidating discussion on the poet's position and experience in the Psalms.

soziale Relation), und ohne das Gottesverhältnis (die theologische Relation) gar nicht denkbar ist" (Westermann 1974:257). The Hebrew Bible thus portrays man as a "constellational being", that is, someone who does not exist as an isolated individual, but as a person who lives and operates within the constellations of society (Janowski 2003:43, 50).

This chapter, without any claims of exhausting all the methods of Psalm study, aimed at elucidating the most important developments in the research of the psalms of lamentation during the twentieth century. Aspects of genre and life-setting, final shape, and function were highlighted. Ancient Near Eastern parallels to the psalms of lamentation, together with anthropological features of these poems, were examined. This investigation also revealed how the seminal work of Gunkel directed the course of Psalm scholarship. All the approaches discussed above afforded a better understanding of the Psalms. Each brought with it new ideas and ways of theorising about these lyric poems. To regard one method as more significant than the other would not do justice to the efforts of scholars who made it their task to illuminate those aspects that would have otherwise remained obscured. Just as important as Gunkel's form-critical approach was and still is, so too is, for example, the functional study of Brueggemann.

Despite the contributions of the aforementioned approaches, certain aspects are still in need of investigation. Previous studies did not focus on the poet's cognitive organisation of cultural information and the representations of the deity resulting from it. In the psalms of lamentation the experiences of the supplicant and the cognitive organisation thereof, give rise to different portrayals of Yahweh. These depictions also bear witness to the poet's application of various cognitive strategies as a means of describing the deity. Whereas the above-mentioned approaches to the psalms of lamentation drew attention to literary categories, stylistic features, functional and anthropological issues, this investigation attempts to analyse the textual information from a cognitive perspective. The aim will be to elucidate the cognitive world behind the divine images found in these poems.

CHAPTER 2

CULTURE, COGNITION AND LANGUAGE

Most scholars investigating culture and language would agree on the relation between the two aspects. The study of culture implies the study of language. They cannot be examined in isolation from one another, for language is embedded in culture. The exploration of the language of a particular culture reveals important aspects of that culture. Humans are constantly perceiving, processing and storing information, and reasoning about objects, events and experiences in a given cultural context. Language use and thought processes occur within a cultural framework and the things that define this framework are in part shaped by human cognition. Assuming that culture can be related to language and cognition, this chapter purports to illuminate this triadic link.

2.1 The properties of culture

Naudé (2002:421) rightly observes that culture is a term susceptible to a variety of meanings (cf. also Kavanagh 2000:102). This is confirmed by Kroeber and Kluckhohn (1963), who, in their investigation into the concept of culture, collected more than 150 definitions of the word. The elusiveness of culture and the infinity of its concepts compound the problem of definition (cf. Posner 1989:240). Given the abundance of explanations, it is not the intention of the present study to revive the scholarly discourse[1]. The following discussion will instead provide a general outlook on culture and focus on the main properties thereof.

2.1.1 Culture as learned

People are born into a particular culture with the ability to acquire it. They transmit culture from generation to generation as part of the social heritage. Humans learn culture through observation, participation and modelling. A person becomes a member of a particular culture through the process of enculturation. Enculturation is however not to be confused with the learning of a culture. Spiro (1984:326) observes that "to learn a culture is to acquire its propositions; to become enculturated is, in addition, to 'internalise' them as personal beliefs, that is, as propositions that are thought to be true". Culture thus becomes embedded in a person's life through enculturation. Acceptable cultural behaviour is linked with individual understanding and experience, for people usually enact the patterns, style of discourse and attitudes they regard as important. The process of internalisation allows individual members of a particular culture to share with each other the values, beliefs and knowledge rooted in that culture. Culture becomes a cognitive map over time, the term of reference for action. If culture is learned, then much of it can be thought of in terms of knowledge of the world (cf. Duranti 1997:26).

[1] Deist (2000:82-94) offers a useful exposition on the different approaches pertaining to the study of culture.

2.1.2 Culture as shared

Members of a culture share cultural knowledge, cultural identity and patterns of thought, ways of understanding the world, making inferences and predictions (cf. Duranti 1997:27). Ross (2004:68) is of the opinion that "culture has to be understood as the distribution of knowledge, ideas, and values, and the study should focus on the exploration of the distributive patterns and the processes involved in its creation". The body of shared knowledge includes propositional knowledge (know-that type) and procedural knowledge (know-how type) (Duranti 1997:28). Propositional knowledge refers to beliefs that can be represented by propositions such as "dogs are pets", "driving under the influence of alcohol is dangerous", and "most snakes are poisonous". Procedural knowledge includes the information inferred from observing how people go about their daily activities and engage in problem solving. The following example of Duranti (1997:28) illustrates this at best: In order to drive a car, one not only needs to know what the different parts of the car do. A certain pedal, if pressed, causes the car to accelerate or to stop (propositional knowledge). One also has to know when and how to use that information, that is the procedures, the sequence of acts through which a specific goal (acceleration or stopping) can be achieved. In addition to the propositional knowledge one might add the procedural knowledge to carry out tasks such as cooking, farming, giving a formal speech, answering the phone or writing a letter for a job application (Duranti 1997:29). The transmission of cultural knowledge depends on the kind of knowledge, the carriers (members of a culture) and the particular context (Ross 2004:51).

The shared nature of culture emerges due to the interactive processes among individuals embedded in a cultural context (Dixit 2004:3). However, the fact that culture is shared does not imply uniformity, that is, all members of a culture have the same knowledge (cf. Haviland 1978:280). This sharing should not be expected to be complete or endlessly perpetuated (Ross 2004:64). Peoples from different parts of a particular country, different households within the same community, or even individuals in the same family may have different views on cultural beliefs, different expertise in certain cultural practices, and different strategies for interpreting events and problem solving (Duranti 1997:32). The so-called lack of homogeneity is to be found in the expectation of roles pertaining to men and women, and the sub-cultural variations within a particular culture (cf. Eastman 1975:101, Haviland 1978:281). Existing as cultural undercurrents in a society, subcultures do not encroach upon the main culture, but still share the cultural traditions. This may explain why certain groups of people adhere to their own conventions, which are different from the mainstream culture. These subgroups emerge due to different interests and views on reality (cf. Ross 2004:62). These members are, despite the different rules, still regarded as part of their culture.

Linked with the shared nature of culture is the question pertaining to the locus of culture: Is this phenomenon a public/collective ("culture-in-the-world") or private/individual matter (culture-in-the-mind)? Is it only an aspect of the mind or does it consist of real things and events, or is it both?

Geertz (1973:10-12) postulates that, since cultural symbols are public in nature, culture can only manifest itself in public institutions and symbols, symbols through which members of a society communicate their world-view. Culture, therefore, does not exist in the heads of individual members. Geertz states (1973:12) that "culture is public because meaning is". It appears as if Geertz is rejecting the individual as the carrier of cultural meaning. Claiming that culture is "...the forms of things people have in their minds, their models for perceiving, relating, and otherwise interpreting them", Goodenough (1989:93-97) locates culture in the thoughts of the individual. Criticising this view as ideational, Strauss & Quinn (1994:295) try to bridge the gap by suggesting that culture is both public and private (mental), both in the world and in the minds of people (cf. also Williams 1993:5, Shore 1996:51, Kottak 2000:68, Deist 2000:94). People can only invent, negotiate and contest their cultural worlds when they have internalised motives to do so. Individuals are surrounded by examples of "material culture" as well as social institutions (Hannerz 1992:4). These instances should, however, be thought of as expressions of the internalisations of an individual (or a group of individuals) that make cultural sense only if they invoke meaning in people (Ross 2004:65). This they can achieve if we are equipped with the right instruments for their interpretation (Hannerz 1992:4). In reflecting upon culture, it is important to consider public/collective action as well as individual thoughts, feelings and behaviour. Although many properties of culture are not located exclusively in the minds of individuals, the processes of incorporating aspects like outside stimuli, have to be understood at an individual level (Ross 2004:68). Given that individuals and groups share many of these features, shared aspects may arise with respect to the individual's interpretation – the construction of meaning. The interplay between collective and individual psyches may help to explain why culture is shared by its members (cf. Strauss & Quinn 1994:292).

2.1.3 Culture as an integrated whole

Contra to a reductionist notion of culture which views culture as consisting of fragmented pieces, this study regards it as an integrated whole of different cultural domains (economy, politics, religion, environment, art, language, etc.) (cf. also Rosman & Rubel 1995:6). Culture is an integrated whole because the different domains are coextensive. It is constituted by a dynamic interaction among all cultural spheres (Deist 2000:95). A view on culture as interrelated also takes into consideration the material aspects (kinds of institutions and artefacts) thereof. In a sense, the material objects are projections of a conventionalised understanding of reality, set in time and space (Shore 1996:44). Given that the different cultural elements are interrelated and interdependent, changes in one domain can have an influence on another domain (cf. Deist 2000:103). Political decisions (politics), for example, have an impact on the financial markets (economy). Given that culture is dynamic, flexible and evolving, it displays a tendency towards change over time. It should be noted that internal dynamics or outside forces also contribute to

cultural change. The addition and subtraction of cultural traits result in the change of culture. Cultural diffusion occurs because certain substrates (e.g. material objects) are transmissible, and because forms can be transferred to other substrates (Vermeersch 1977:54). Members of a particular culture also alter or even revolutionise certain ideas, values, convictions, customs and institutions. Cultural changes are responses to changes in the societal and material environment.

2.1.4 Culture as symbolic

Every culture has symbols that are central to that culture. These symbols may vary from culture to culture. Geertz (1973:208) defines a symbol as "any physical, social, or cultural act or object that serves as vehicle for a conception". Symbols are "things" (events, gestures, pictures, colours, traffic lights, flags, official forms of dress, civic rituals) that represent and convey meaning about cultural processes in a multiplicity of contexts and are therefore found in different cultural domains. Symbols are the visual aspects of the practices of a culture. At this point, it suffices to note that language is also an important symbolic aspect of culture. Symbolic language is the foundation upon which human cultures are built. The institutions of these cultures (political structures, religion, arts, economic organisation) could not possibly exist without symbols. Embedded in symbols are, for example, cultural knowledge, values and motives, which members transmit from generation to generation. Culture can be regarded as the social context in which symbols gain their meaning (cf. Dearman 1992:2). Members of a culture invest these symbols with meaning and therefore one should be cautious in assigning an intrinsic meaning to symbols. The relation between a symbol and what it symbolises is arbitrary and conventional (cf. Kottak 2000:63). Water, for example, is viewed as "holy" in the Roman Catholic tradition. Some people will argue that water is not intrinsically holier than other fluids, and rightly so, for chemically there is no difference between "holy water" and ordinary water. In this tradition, however, a natural phenomenon (water) is arbitrarily associated with a specific meaning (holy). This example may illustrate why certain symbols are not thought of in the same way by all members of a particular culture.

2.2 Culture and cognition

Ross (2004:153) claims that a study of culture should be concerned with cognition for two reasons. First, unless one thinks of culture as an entity existing outside of human beings, one has to explain culture as emerging from an individual's cognition. Secondly, this perspective requires the exploration of the exact context in which these individual cognitions are formed. How individuals of a certain group model the world, or certain aspects of it, and what they know about these aspects surely has an impact on how they act upon this world and view reality (Ross 2004:153). An exploration of the individual models and knowledge allows for an explanation of the emerging patterns of agreements and deviances (Ross 2004:154).

Cognition is the process whereby humans acquire and use knowledge, and perceive, recognise and reason about objects, events and experiences. Cognition also plays an important role in the organisation of the acquisition of cultural knowledge (Bloch 1996:108). The cognitive ability of man reveals itself in culture and therefore it can be postulated that human cognition takes place in a cultural context (cf. Sperber & Hirschfeld 2001:CIV). Such a context is, however, not a fixed experimental setting, but a complex, information-rich and ever-changing one (cf. Dixit 2004:5). The environment is furnished with cultural objects and events. Culture evolves out of shared cognitions that themselves arise out of individual interaction with both the social and the physical environments (Ross 2004:8). The items that define cultural frameworks are in part shaped by human cognition. Given that cognition uses tools provided by culture (words, concepts, books, computers, etc.), a great deal of cognition is thus about cultural phenomena. Cultural processes influence the content of the human mind (cf. Ross 2004:58). The everyday cultural cognition depends on schemas that are culturally available (cf. DiMaggio 1997:265). These schemas, abstracted through experience, contain generic knowledge about how the world operates (Dixit 2004:5).

2.2.1 Cultural schemas

Cultural schemas aid in the perceiving of information from the physical world and the classification thereof in the mind. Humans employ these schemas in the thought process, which, according to Deist (1994:330) "form a coherent … perspective or ideology about how the world is" (cf. also Strauss 1994:285). A cultural schema is the organisation of connected cognitive elements into an abstract mental object, held in working memory with open slots or "gaps" that can be variously filled with appropriate specifics (D'Andrade 1995:179, Strauss & Quinn 1997:6). Information about objects, situations and events are registered and stored in the blank or "grey" areas existing in the human brain. Cultural schemas are organising frameworks for objects and relations that humans fill with concrete detail (cf. D'Andrade 1995:124). The fact that people constantly use unstated schemas can be illustrated by the following example adopted from Ross (2004:164):

The bell went off. Peter gathered his stuff together and left the classroom.

Although these two sentences seem to be related to each other, no such relationship is stated in either of them. To understand the phrase one has to activate relevant information about the organisation of schools, classrooms, including a timing bell that indicates the end of the hour. This implies activating default assumptions (what information is most likely to fit) as well as restrictions (what information would not be appropriate) (cf. Medin & Ross 1996:299, Ross 2004:164).

Cultural schemas include classification systems for plants, animals and material objects; procedures for diagnosing diseases and strategies for decision making and problem solving (cf. Casson 1981:20). As conceptual structures, cultural schemas enable people to store perceptual and conceptual information about their culture and make interpretations of their cultural experiences and expressions (cf. Rice 1980:157). These schemas provide templates that help guide our interpretation of cultural events. Cultural schemas are durable, for the repeated exposure to behavioural patterns strengthens the network of connections among the cultural elements. Apart from cultural schemas, which are shared by members of a culture, universal and idiosyncratic schemas are also found. Universal schemas are innate structures based on the universal nature of human thoughts and shared by all humans. They include processes in observation and remembrance. Idiosyncratic schemas, in turn, are unique to certain individuals, based on their personal experiences, for example, the so-called "habit" structures developed to organise recurring personal activities (Casson 1981:20).

2.2.2 Cultural models

D'Andrade (1990:99) describes a cultural model as a "cognitive schema[2] that is intersubjectively shared by a social group". It should be noted that, despite the interchangeable use of the terms "cultural model" and "cultural schema" (cf. Strauss & Quinn 1997:6), cultural models usually amount to schemas in their complexity (cf. also Gibbs 1999:153). Ross (2004:47) is of the opinion that cultural models revolve around the concept of mental models[3] and tacit (naïve) theories. Cultural schemata, on the other hand, are organised frameworks of objects and relations that must be filled in with concrete detail. In such frameworks all models are schemata, but not all schemata are models (Ross 2004:47). Cultural models based on shared experiences produce shared understanding (Strauss & Quinn 1997:140). Since cultural models are intersubjectively shared, assumptions about the world based on these models are regarded as obvious facts of reality. These models pervade different domains of society (events, institutions, physical objects) and mediate everyday life. D'Andrade (1990:108) offers the "restaurant script" as an example of a cultural model. It should be noted that the "restaurant script" is dependent on a socio-cultural institution, that is, the existence of a business, called "restaurant". The script concept, intended to refer to a stereotyped sequence of events, contains the information on what a person needs to do

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[2] A cognitive schema is a conceptual structure which makes possible the identification and classification of objects and events. Cognitive schemas also aid in the processing of information e.g. processing, and comprehension, categorisation, planning, and recalling, problem solving and decision-making (cf. Casson 1983:430). These schemas are internalised patterns of thought and feeling that also mediate both the interpretation of on-going experiences and the reconstruction of memories (Strauss 1992:3).

[3] Mental models are simplified representations of the world that allow people to interpret observations, generate novel inferences, and solve problems.

in such an institution. The "restaurant script" consists of four basic components, namely (1) "enter", (2) "order", (3) "eat" and (4) "leave". On entering a restaurant, someone will receive a menu, then order, eat and, after paying, leave the restaurant.

D'Andrade (1990:99) maintains that, due to the hierarchical structure and organisation of cognitive schemas, certain cultural models can be embedded in other cultural models. Such models consist of a small number of conceptual objects and their relations to each other (cf. D'Andrade 1987:112). The cultural model of "buying", for example is made up of models such as the "purchaser", the "seller", the "merchandise", the "price", the "sale and the "money". The relation among these parts may be illustrated as follows: The interaction between the "purchaser" and the "seller", which involves the communication to the "buyer" of the "price", perhaps "bargaining", the "offer to buy", the "acceptance of the sale", the "transfer" of "ownership" of the "merchandise" and the "money". A person needs such a model to understand not just buying, but also cultural activities and institutions such as "renting", "banking", "profit making" and "stores" (D'Andrade 1987:112). Since cultural knowledge – shared presuppositions about the world – are mediated by cultural models, knowledge of a particular culture therefore requires information about the common cultural models and those widely used as part of other cultural models.

Socialisation agents, like myths and stories, directly and intentionally inculcate cultural models. Many cultural beliefs and values are transmitted through myths, tales and direct tutelage (Westen 2001:37). Cultural models can also be acquired through direct socialisation experiences and are widespread in a culture. They organise experience, create expectations, motivate action and provide a framework for people to remember, describe and reconstruct events. Cultural models are presumed to do real work for individuals and collective communities in shaping what people believe, how they act, and how they speak about the world and their own experiences (Gibbs 1999:154). These models "frame our understanding of how the world works" (Quinn & Holland 1987:22). Although cultural models shape the actions of people, the presence of such a model does not necessarily translate into action (Westen 2001:38). Cultural models are cognitive and have motivational force insofar as people employ them to meet effectively meaningful ends. These models can influence individual behaviour when they are associated with effect at the level of the individual. A cultural model therefore needs to be represented in a person's associative networks and associated with the appropriate effect (cf. Shore 1996:45, Westen 2001:39). This may also explain why people often agree on an underlying cultural model but provide different interpretations of it (Ross 2004:50). Cultural models are shared, for they are imbued with effect at a personal level. The shared experience also arises from the performance of recurrent cognitive tasks and the impact of intense events and conditions, e.g. the birth process (Strauss & Quinn 1997:140). Cultural models are rooted in knowledge from others as well as from accumulated personal experiences. These models tend toward coherence because members of a particular social group

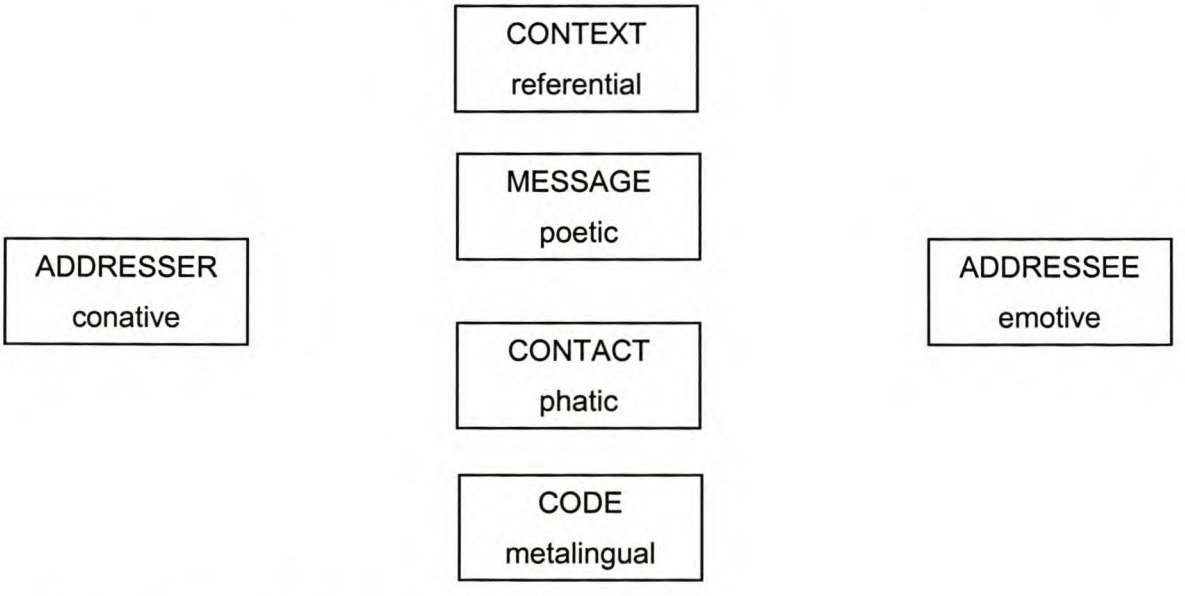
alter their convictions, values and wishes, and transmit these altered attitudes to other members of their culture (cf. Westen 2001:42-43).

2.3 Language and culture

The following exposition aims at elucidating the link between language and culture. Before discussing this matter in detail, the functions of language will be briefly examined (a general outlook).

2.3.1 Language function in general

Probably the most basic and obvious function of language is that of communication. The referential function of language involves the conveying of information from the addresser to the addressee about a particular referent (person or thing) in a particular context (Deuchar 1999: 557). The narration of events in one's life would be an example of the referential function of language. People also use language to express emotions to others and to communicate feelings in general. Language thus fulfils an emotive function. The conative role entails the use of language by the addresser to get the addressee to perform a task, as in commands like "Close the window", or requests "Could you take the groceries out of the car?" Language can also be employed for aesthetic purposes as in poetry or literature, the so-called poetic function. The phatic function involves the establishing of contact with the addressee, without the content of what is being said being important (Deuchar 1999:558). The meta-lingual function of language is fulfilled when the focus is on the code and language that is employed to talk about itself, as in everyday language where people may ask one another, for example, about the meaning of unfamiliar words. The following representation, featuring the six factors constitutive of speech events, with the language functions characterised by each of them, may illuminate the aforementioned discussion[4]:



[4] Taken from Deuchar (1999: 557).

2.3.2 Language and worldview

The language of a particular culture is intimately related to its worldview. Language serves as the medium through which a culture's worldview can be viewed. Although the emphasis is on the role of language, the active role in human communication played by other symbolic and non-linguistic performances and cultural products, such as sculpture, gesture, sport, ritual and economic production is acknowledged. These essentially non-linguistic performances and productions are in part governed by worldview (Palmer 1996:113). As a cognitive representation of a society, subgroup or individual it denotes the complex of beliefs, concepts, emotions, values, social constructs and normative postulates. This is in contrast to Geertz (1957:421-422), who differentiates between ethos and worldview. Ethos, for Geertz (1957:422), refers to the moral and aesthetic aspects of a culture, whereas worldview designates the picture and concept of nature, of society and the most comprehensive ideas of order. Without extracting emotion and values from cognition, it suffices to note that a person can have for example a political, philosophical and religious worldview. These worldviews govern the interpretation and understanding of reality, subsequently influencing the actions of an individual. Multiple worldviews are commonplace, and people shift back and forth between them (Lakoff & Johnson 1999:511). Each culture's worldview is self-contained and adequate in the sense that it provides a coherent view of reality as perceived and experienced by members of a particular culture. The way people act, the things they say, the things they produce and the way they interpret everyday experiences are closely linked to their particular worldview (Naudé 2002:423). It more or less forms a coherent way of thinking about the world and serves as a cognitive basis for the interaction with the cultural environment (Simkins 2000:1387). The worldview which the people of a particular culture subscribe to, serves as a reference in terms of which they explain and understand phenomena and events in reality, reason about right and wrong and the making of decisions (cf. Deist 2000:92). Worldviews are culturally defined with elements that are shared by members of a culture and larger language communities (Palmer 1996:116). Although speakers and listeners may have some understanding of one another's worldviews, it does not suggest that their worldviews are identical or necessarily internally consistent.

2.3.3 Language and categorisation

Language plays a pivotal role in a culture's "picture" of reality (Deist 2000:105). It reflects the way in which experiences and objects are categorised (Fantini 1991:110). Through language these observable objects, perceptions and experiences are classified in hierarchically organised categories. Language is among the most characteristic of human cognitive activities. In order to understand how human beings categorise in general, one must at least understand human categorisation in relation to natural language (Lakoff 1987:113). Most of our words and concepts designate categories. Some of these are categories of things or beings in the physical world.

Others are categories of activities and abstract things (Lakoff 1987:XIII). In some instances a diversity of objects or experiences may be grouped together under one term, while in other cases a variety of terms may be employed to point to aspects of a single phenomenon (Deist 2000:106). The following examples may illustrate this at best: Instead of naming every object (chairs, cupboards, beds, tables, desks and bookshelves) in a room, people who are familiar with such objects will usually refer to the entire collection as furniture. In certain areas, people may use various terms to distinguish between the different kinds of winds, for example, "gentle wind", "whirlwind", "gale", "tornado", and "hurricane", respectively.

The categorisation of objects or experiences is important, for the human brain has a limited capacity as far as the perceiving, processing and storage of information is concerned (cf. Deist 2000:105). Humans must categorise in order to reduce the cognitive load. Categorisation also aids humans in affording meaning to objects, events, and experiences (cf. Hinton 2000:13). The categorisation of the concept "ball" helps to distinguish it from other objects, and the knowledge from this category can be utilised to make other inferences. Because of this, an individual can differentiate between a stone and a ball. A stone for example is hard and can be dangerous when in the wrong hands (e.g. demonstrators throwing stones at the police, hooligans bashing each other with stones after a soccer match). In contrast to a stone, a ball[5] is usually softer and people use it to play a variety of games. Language thus expresses a wide variety of relations among terms and categories of terms (Deist 2000:108). These relations may be articulated as spatial, temporal, semantic and symbolic or denote inclusion, exclusion, comparison and causation.
The relations that are established in a particular language are dependent on things such as a culture's view of time and space, its rules of inference, its value system and its capacity to deal with contradictions (Deist 2000:109). The causal relation between events or phenomena in one culture may not be conventional in another culture. In some cultures, people may draw a link between witchcraft and bad luck, whereas in other cultures people may view bad luck, just like sickness, as part of human life. Relations among events, objects, visible and invisible forces may be explained with reference to empirical observation (mobile versus immobile), custom (clean versus unclean), accepted forms of inferential logic and experienced emotion. In ancient times, war was linked with divination and the performing of rituals. In modern times, generals will rely more on their intelligence, preparation, planning, strategies and weapons to start a war (Deist 2000:109).

Language not only assists humans in the classification and establishing of relations among categorical objects, and the formulation of abstract concepts, hypotheses, rules and principles, it also helps people to understand new things in the light of the known (cf. Cohen 1983:159, Deist 2000:111). The ability to form conceptual categories about events, experiences and objects, is

[5] This example is culture-specific, for not all balls are soft. Those familiar with the sport of cricket know that a cricket ball is hard and can be dangerous to players who do not wear the right equipment.

important in affording meaning to reality (cf. Bloch 1996:110). Without these categories, the daily interactions within a cultural context would be problematic.

2.3.4 Language as part of culture

Language is an integral part of culture. Language permeates complex cultural areas such as socialisation, education, trade and negotiation. Whereas Sapir (1949:218) postulates that language and culture are each independent and that there is no connection between the two, Witherspoon (1980:120) maintains that language is "in" culture and culture is "in" language. Language is an element of the expressive side of culture (Deist 1994:329). Language is a medium for social contacts, social expression, and social experience and a symbol of nationality, and of social status around which are wrapped many intimate memories and innermost emotions. It is the vehicle for cultural contacts and cultural interaction. A major share of the culturally significant features will be codable in a society's most flexible and productive communication device, its language (cf. Frake 1962:75). Through language, people have access to the large accumulation of cultural ideas, practices, and technology existing in a culture. It is a means of maintaining and transmitting cultural knowledge (cf. Ross 2004:86).

As an important means of ethnic and cultural identity, a particular language enables speakers to identify with a group or to separate themselves from it (cf. Kavanagh 2000:103, Naudé 2002:423). Language reflects the knowledge, beliefs and practices of a particular society. Naudé (2002:423) claims that "when people speak, they are not merely uttering sounds with structure and meaning. They *intend* something, and that intention is entrenched in their whole material (the things people do ...), habitual (how they do things or get them done ...) and mental being (about their reasons for doing these things in the way they do ...)". Language has the ability to describe the world and to connect humans with its inhabitants, object, places, and periods (Duranti 1997:46). It plays a role in the wider social and cultural context by forging and sustaining cultural practices and social structures (Naudé 2002:423).) Language influences, reinforces, reflects and embodies cultural values, serving as a "window" through which a culture can be viewed. It is a reference to the traditions of a culture, signalling the cultural identity shared by members of a particular culture. Language serves as a medium through which complex meanings can be gleaned and interpreted from everyday events. Through language, humans have the ability to interact with such events, affect them or be affected by them (cf. Duranti 1997:337).

2.3.5 Metaphor and culture

Malloti (1983:13) states that:

> "Man, in confronting reality, faces a kaleidoscope of phenomena ranging from the natural to the man-made, to the imaginary, to the totally abstract. Comprehension of such a broad inventory of reality and non-reality requires language, the tool that permits man to take verbal stock of objective and subjective experiences alike. In man's ongoing endeavor to conceptualize and verbalize a world that can never be fully known, language is the vital intermediary. Language provides a repertoire of coping mechanisms, of which metaphor is one of the most powerful and useful".

Metaphor avails humans of the opportunity to interpret and comprehend the unknown in terms of the known. It facilitates the acquiring of new knowledge. Lakoff & Johnson (1980:3) assert that metaphor is pervasiveness in everyday life. It should, however, be noted that, despite this claim, not every utterance is metaphorical in nature. It would therefore be a mistake to accuse these authors of such a postulation. They attempt to demonstrate that the relation between language (metaphor) and culture is much more intricate, and that our everyday language is much richer in metaphors than previously thought. Compare also the claim of Basso (1976:94) in this regard: "for it is in metaphor ... that language and culture come together and display their fundamental inseparability ...". To have a language is to have a repository of metaphors through which members of a particular culture can make sense of their experiences (cf. Duranti 1997:336). The cultural representations of conceptual metaphor have an indispensable cognitive function in that it allow people to carry less of a mental burden during everyday thought and language use (Gibbs 1999:146). Certain cultural representations of metaphor enable people to "off-load" some aspects of conceptual metaphor into the cultural world such as that people need not rely exclusively on internal mental constructs when solving problems, making decisions and using language (Gibbs 1999:153). Language in the form of metaphor is a representation of how people cognise reality.

The use of the concept TIME in many industrialised capitalist societies illustrates the relation between metaphor and culture (cf. Lakoff & Johnson 1980:7, 8). People describe time metaphorically in terms of money, limited resources and valuable commodities (economic terms) (cf. Deist 2000:111). They use expressions like: "Do not waste your time", "Can you give me a few minutes", "We are running out of time", "Do not worry, we still have enough time left"[6].

[6] The fact that the TIME metaphor is not central to all cultures, stresses the point that metaphors are culture-specific.

The following diagram taken from Lakoff & Johnson (1980:457) illustrates this at best:

MONEY	TIME IS MONEY
is	entails
A LIMITED SOURCE	TIME IS A LIMITED SOURCE
is	entails
A VALUABLE COMMODITY	TIME IS A VALUABLE COMMODITY

Metaphors like these explicate an object or event in one domain in terms of an object or event in another domain. They are also betrayers of, among other things, the system of values, human conceptions, orientations and preferences of a particular culture (Deist 2000:112). This concurs with the statement of Lakoff & Johnson (1980:22) that "the most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture".

Language not only betrays in its metaphors the values and orientations of a culture, it also interprets the world and represents reality in story form (Deist 2000:112). Language connects people to their past, present and future and so "becomes" their past, present and future. Peoples' memories are inscribed in linguistic accounts, stories, anecdotes, and names (Duranti 1997:336). The narrative and poetic worlds picture, interpret, evoke and explain the world humans live in with reference to the implied linguistic categories, logical links, tropes, social values, religious convictions, political orientations, social and economic preferences (Deist 2000:113). In order to understand the world presented in the language of a particular culture, one has to acquire knowledge of the categories, values, convictions, and preferences of that culture. The analysis of, for example, metaphor discloses values, conceptions and perceptions prevalent in a particular culture.

CHAPTER 3

METAPHOR

In the last section of the previous chapter, the link between metaphor and culture was discussed briefly. Reference was made to the pervasiveness of metaphor. This chapter aims at offering a more detailed description of this feature of metaphor. Those interested in the study of this "trope", will be familiar with the fact that it has been the subject of extensive and varied scholarly discussions, with an abundance of theories emerging. Reviewing all these theories in one chapter seems an almost impossible task. Within the broader framework of this study, the important views on metaphor will be investigated, with special emphasis on the cognitive theory of metaphor.

3.1 Traditional theories of metaphor

3.1.1 Aristotle

Linguists and other scholars would agree that the scientific account of metaphor given by Aristotle has influenced subsequent discussions of metaphor (cf. Verster 1974:6, Soskice 1985:3). It is therefore appropriate to consider the basic assumptions as put forward by Aristotle. He interprets metaphor as the transference of one term unto another; the transference from genus to species, from species to genus, from species to species, or analogical, that is, proportional (Aristotle: *Poetics* 1457b, Hubbard 1972:119). Metaphor thus operates by transference and analogy. Since "lying at anchor" is a species of the genus "lying", one can say "There lies my ship" (genus-to-species metaphor). Since "ten thousand" is a species of a "large number", one can say "Verily ten thousand noble deeds hath Odysseus wrought" (species-to-genus metaphor). Since "to draw away" and "to cleave" are each a species of the genus "taking away", one can say "with the blade of bronze drew away the life" (species-to-species metaphor). Since "old age is to life as evening is to day", one can say "old age is the evening of life" (analogy metaphor). Aristotle claims that all metaphors fall into at least one of these four categories, although analogy or proportional metaphors are the most pleasing and effective for rhetorical purposes (cf. Mahon 1999:71, Koller 2003:16). Transference is a key concept in Aristotle's notion of metaphor, for it indicates how metaphors function. Aristotle views transference not necessarily as a simple substitution, but sees metaphor more in terms of resemblance, as is evident in his statement "To give appropriate treatment to the kinds of words here discussed, including compounds and foreign words, is in every case important, but most important by far is to have an aptitude for metaphor. This alone cannot be had from another sign of natural endowment, since being good at making metaphors is equivalent to perception of resemblance" (Aristotle *Poetics*, 1459a, Hubbard 1972:120). Metaphor names that which has no name. It adds to the connotative meaning of a statement, beyond the "proper" or intended meaning (cf. Gill 1994:66).

In essence, Aristotle advocates a substitutionist view of metaphor, inasmuch as one term stands for or replaces another. He also restricts metaphorical expressions to words or even nouns, viewing the name (word) as the unit of metaphor (cf. Ricoeur 1978:16, Koller 2003:16). He regards metaphor as a phenomenon of the individual word rather than of any wider locus of meaning such as the sentence (Soskice 1985:5). Ricoeur (1978:44) speaks of the "excessive and damaging emphasis put initially on the word, or more specifically, on the noun or name, and on naming in the theory of meaning". The limitation of metaphors to words or even nouns undermines their pervasiveness in "ordinary" language use. They are a deviant form of discourse. Metaphor belongs only to the realm of poetry, thus having a stylistic and rhetoric, that is, a decorative value. Compare the remark of Ortony (1993:5) in this regard: "As to their use, [Aristotle] believed that it was entirely ornamental. Metaphors, in other words, are not necessary, they are just nice" (cf. also Verster 1974:11). It becomes a sort of formula for achieving colourful expressions. Metaphor is regarded as a decorative addition to language to be used in specific ways, and at specific times and places, as a kind of dignifying and enlivening ingredient. Since no representational status can be afforded to metaphor, it cannot assume the role of active conceptual agent in the structuring of other concepts. Mahon (1999:72-73) is of the opinion that the emphasis Aristotle put on the role of metaphor in poetry is to be found in his focus on the "making", or coinage of metaphors in literature, and not on their use in everyday discourse. Aristotle locates metaphor in two different contexts: that of argument (rhetoric) and that of poetry (poetics). In each domain, the function is different: *mimesis* in poetry and *persuasion* in argument (Pollio 1996:240). In the *Poetics,* he is more concerned with language insofar as tragedians and poets use it in their writings. His purpose is not to give a detailed description of linguistic practices, but to describe metaphor in order to help the poet to achieve excellence in style (cf. Soskice 1985:9). He holds that metaphors, coined by tragedians and epic poets, are unusual and outside the normal idiom, insofar as they are new combinations of words, combinations that have not been made before (Mahon 1999:73). The criticism directed at Aristotle that he denies the pervasiveness of metaphor may be too harsh, for he acknowledges that everybody uses metaphors in conversation, and they convey truths about the world we did not understand beforehand (Mahon 1999:75). Arisotle thus also focuses on the cognitive value of metaphors. Koller (2003:15) claims that, although Aristotle is in line with the cognitive theory of metaphor as far as his recognising of the ubiquity of metaphor is concerned, he nonetheless restricts this ubiquity to language. The cognitive theory holds that the locus of metaphor is not language as such, but the way in which one domain is conceptualised in terms of another. Metaphor is thus a matter of thought and reason.

3.1.2 Ivor Richards

Richards (1936) elaborates on the assumptions of Aristotle, but employs a more delineated terminology (cf. Koller 2003:18). Whereas Aristotle gave preference to the word as the major

metaphoric unit, Richards (1936:55) claims that meanings are things determined by complete utterances, and not by the individual words in isolation. The focus should first be on the meaning of the sentence and then on the individual elements. He introduces the terms "tenor" and "vehicle" to describe his metaphor theory, as is evident in the statement: "A first step is to introduce two technical terms to assist us in distinguishing from one another … the two ideas that any metaphor, at its simplest gives us. Let me call them the tenor and the vehicle … For the whole task is to compare the different cases these two members of a metaphor hold to one another, and we are confused at the start if we do not know which of the two we are talking about" (Richards 1936:90). These two elements of metaphor stand in relation to each other. In the sentence "my girlfriend is a rose", "girlfriend" functions as the "tenor" and "rose" as the "vehicle". The "tenor" is the underlying idea or principle and the "vehicle" is the mode expressing the "tenor". The "tenor" and "vehicle" can be of varying importance in providing the ground for any given metaphor (Koller 2003:67). Both these components undergo change, resulting in a new meaning. There exists a cooperative interaction between the "tenor" and the "vehicle", and together they form more than the sum of their parts (Richards 1936:67). Compare his assertion in this regard: "In metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction" (Richards 1936:93). New meaning is not attainable without the interaction between "tenor" and "vehicle". The new meaning illustrates that metaphor does not embellish, but clarifies. In Richard's theory of metaphor, interaction and context are combined. Metaphor is more than the verbal shift or transfer of words; it is a "borrowing between and intercourse of *thoughts*, a transaction between contexts. *Thought* is metaphoric, and proceeds by comparison, and the metaphors of language derive therefrom" (Richards 1936:95; original emphasis). Richards (1993:95) understand context as the cluster of events occurring together. Just as Aristotle did before him, Richards also assigns a cognitive role to metaphor that bears a resemblance to the notion of metaphor advocated by Lakoff and Johnson (1980). The pervasiveness of metaphor is foregrounded in the following statement: "That metaphor is the omnipresent principle of language can be shown by mere observation. We cannot get through three sentences of ordinary fluid discourse without it" (Richards 1936:92). Despite the fact that Richards advanced the study of metaphor, he remains vague when it comes to a more detailed explication of the notion of interaction.

3.1.3 Max Black

Black (1962) attempts to fill the gaps left by Richards, by systematically developing his own account of the interaction theory touched on by his predecessor. Metaphor must be classified as a term belonging to semantics and not to syntax (Black 1962:28). He criticises the comparison theory (viewed as a special case of the substitutionist theory), claiming that a "metaphorical statement is

not a substitute for a formal comparison or any other kind of literal statement, but has its own distinctive capacities and achievements" (Black 1962:37).

Black (1962:41) introduces the terms "focus" and "frame" to explain his theory of metaphor. He also refers to them as the "principle subject" and "subsidiary subject". He intends to remind the reader or listener that some words in a sentence can be used metaphorically, and others not. In his example "The chairman plowed through the discussion", it is clear that "plowed" is the metaphorical element and that the other words are to be understood literally. Once the competent reader/listener/hearer senses this distinction, the metaphorical word ("plowed") then becomes the "focus" of metaphorical intelligence, the sentence its "frame". The occurrence of the focus affords the utterance with metaphorical force. The metaphorical interpretation takes place at the level of interaction (cf. Pollio 1996:241). At this point, it suffices to note that Soskice (1985) is critical of Black's view that the focus of a metaphor is the words used metaphorically. She claims that "he displays the tendency, criticised by Richards, of regarding certain words in an utterance as metaphorical rather than seeing that the metaphor is the product of the whole" (Soskice 1985:46). This is, however, debatable, for in a sentence there may indeed be one word that makes it metaphorical rather than literal. Black (1962) is conscious of the fact that a word can also be the "carrier" of metaphor, for with a particular word, a sentence like the one mentioned above, will be regarded as literal, rather than metaphorical (cf. Nwaoru 1999:6, Footnote 26). Consider the two utterances "The chairman plowed through the discussion" and "The chairman almost fell asleep during the discussions". Here the difference the word "plowed" makes in deciding whether or not a metaphor is in question, is clear.

Black (1962:41) employs the sentence "Man is a wolf", as a means of illustrating exactly how this interaction works. The word "wolf", formally the focus or principle subject of the sentence, is not understood solely in terms of the current literal meanings, but also in terms of the "associated commonplaces" a speaker/listener, in the process of interpretation, brings to it. In calling a man a wolf, we "evoke the wolf system of related commonplaces" and are led by them to construct a corresponding system of implications about the principle subject (Man)" (Black 1962:41). The wolf system organises and influences our view and perceptions of man. Whereas certain aspects of a wolf are applied to man, others are not. "The metaphor selects, emphasizes, suppresses and organizes features of the principle subject by implying statements about it that normally applies to the subsidiary subject", according to Black (1962:44) (cf. also Brettler 1999:228). The sentence "man is a wolf", invites the listener to call up the commonplaces associated with wolves and to use them as a "filter" for restructuring his/her perception and categorisation of another semantic system, that represented by men. In this way, metaphor serves as a strategy for interpreting reality anew. Ricoeur (1978:148) postulates that "... It contributes to the opening up and the discovery of a field of reality other than that which ordinary language lays bare". Metaphors can sometimes

generate new knowledge and insight by changing relationships between the principal and subsidiary subjects (Black 1993:37). The interaction, as described by Black (1962), is a screening of one system of commonplaces by another that generates a new conceptual organisation of, or a new perspective on, an object or event (Cacciari & Glucksberg 1994:460). The two systems of associated commonplaces of a particular metaphor interact in such a way as to produce a new, informative, and irreplaceable unit of meaning (Soskice 1985:41). The new context in which a word or phrase is put "imposes" an extension of meaning upon the focal (i.e. the metaphorical) word (Black 1962:39). With this example, he also attempts to illustrate the interplay between metaphor and context (Black 1962:44). Metaphor affects context and context affects metaphor. A pivotal concept in Black's interaction theory is that something new emerges by understanding a metaphorical statement, which is to be regarded as a verbal action essentially demanding a creative response (cf. Nwaoru 1999:6, Watanabe 2002:18).

Soskice (1985) and Kittay (1987) also examine the role of context in metaphor interpretation. She cautions against putting too much emphasis on the sentence as the locus of metaphor. At times, it may take more than one sentence to establish a metaphor (Soskice 1985:21). Consider for example the sentence "That will be a tough nut to crack". As an isolated sentence it does not embody a metaphor, but if the wider context is a dialogue in which one character says, "James wants to run the marathon in under three hours", and the other responds "That will be a tough nut to crack", we know the sentence to be metaphorical, since the speaker is not speaking of nuts, but of the slim chance of James breaking the three-hour barrier. The metaphorical usage becomes apparent in a wider context than that of the sentence (Soskice 1985:21). The context establishes the semantic field of the topic that constitutes the semantic expectation and often the semantic field of the metaphorically used terms (cf. Kittay 1987:164-165, Oestreich 1998:35). As a conclusion to this section, it is noted that, in the so-called precognitive era of metaphor studies, Black (1962:44) already assigned a cognitive status to metaphor, claiming that a metaphorical utterance influences a hearer's view of both the source and the target domain. In his view the "use of a 'subsidiary subject' to foster insight into a 'principle subject' is a distinctive intellectual operation … demanding simultaneous awareness of both subjects …" (Black 1962:46). This notion was different from the cognitive theory of metaphor, which views metaphorical mapping as unidirectional, that is, from source to target domain, as will be indicated below.

3.2 Cognitive theory of metaphor

Although the three aforementioned theories afforded a cognitive significance to metaphor, they did not elaborate on this aspect in detail. The cognitive force of metaphor played a secondary role to the linguistic aspect of metaphor. The cognitive theory of metaphor views it (metaphor) as a matter of thought and reason and investigates the role of embodiment in the creation and interpretation of this trope (cf. Lakoff 1993:202). The cognitive theory of metaphor also holds that it is conceptual,

underlying everyday language as well as poetic language. Metaphor suffuses our thoughts and is an integral part of the daily reasoning and linguistic process.

Lakoff & Johnson (1980:3) state that:

> "Metaphor is for most people a device of poetic imagination and the rhetorical flourish — a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature".

Metaphor is an omnipresent tool used to reason and think with, suffusing our thoughts (Lakoff & Turner 1989:XI). It is to be located not in language as such, but in the way humans conceptualise one mental domain in terms of another (Lakoff 1994:43). Metaphor is a way in which information and experience are accommodated and assimilated to the conceptual organisation of the world (Kittay 1987:39). McFague (1975:43) is of opinion that "metaphorical thinking, then, is not simply poetic language nor primitive language; it is the way human beings, selves (not mere minds) *move* (emphasis original) in all areas of discovery, whether these be scientific, religious, poetic, social, political or personal". Murphy (1996:174) postulates that the reason behind the notion of metaphor as a mode of representation and thought lies in the fact that certain aspects of human knowledge are difficult to represent: they are abstract and complex, and therefore they are represented in terms of easier-to-understand domains, that is, metaphorically (cf. also Lakoff & Johnson 1980:115). When we think about abstract ideas such as "inflation", "anger" and "life", we employ more concrete concepts, a process which "allows us to refer to it [an abstract concept], quantify it, identify a particular aspect of it … and perhaps even believe that we understand it" (Lakoff & Johnson 1980:26).

3.2.1 Conceptual and linguistic metaphor

The cognitive view on metaphor, regards it as the cognitive mechanism whereby one conceptual domain (source domain) is partially mapped, that is, projected, onto another conceptual domain (target domain). The target domain (abstract conceptual reality) is then understood in terms of the source domain (physical reality). Metaphor is thus "a cross-domain mapping in the conceptual system" (Lakoff 1994:43). Life, arguments, love, theories, ideas, understanding, and others are target domains; while journeys, buildings, food, and others are source domains (cf. Kövecses

2002:4). In order to understand the target domain in terms of the source domain, one has to have appropriate knowledge of the source domain (Lakoff & Turner 1989:60).

An important distinction is also drawn between conceptual metaphors or metaphorical concepts on the one hand, and linguistic metaphors or metaphorical expressions on the other hand (cf. Lakoff & Johnson 1980, Lakoff 1993:209). The former refers to those abstract notions such as THEORIES ARE BUILDINGS, IDEAS ARE OBJECTS and LOVE IS A JOURNEY, while the latter are words or linguistic expressions that come from the language or terminology of the more concrete conceptual domain (cf. Yu 1998:14, Kövecses 2002:4). Metaphorical language, consisting of linguistic expressions, is but a surface manifestation or realisation of conceptual metaphor (Yu 1998:4). The metaphorical linguistic utterances reveal the existence of the conceptual metaphors (cf. Kövecses 2002:6). The following example from Lakoff (1993:206) may illustrate this best[1]:

LOVE IS A JOURNEY
Look *how far* we've *come*
We may have to go *our separate ways*
It has been *a long and bumpy road*
We've gotten *off the track*
The relationship isn't *going anywhere*
We can't *turn back* now.

A person who uses this conceptual metaphor utilises the knowledge of journeys to comprehend the abstract category of love. There are ontological correspondences, according to which entities in the domain of love (lovers, their common goals, the relationship and their problems) correspond systematically to entities in the domain of a journey (travellers, vehicles, destinations and roads) (Lakoff 1993:207). There are also epistemic correspondences, whereby knowledge of the source domain is mapped onto knowledge of the target domain to form inference patterns (Yu 1998:15). Wierzbicka (1986:292) takes issue with the way Lakoff (1993) uses this conceptual metaphor. She holds that the LOVE IS A JOURNEY metaphor is limited to the relationship between lovers and not between a mother and her child. This suggests that the LOVE IS A JOURNEY metaphor is not applicable to the entire range of the use of the concept LOVE, for there are also non-metaphorical definitions of love (cf. Wierzbicka 1986:292). It cannot, however, be denied that the LOVE IS A JOURNEY metaphor enriches human understanding of and reasoning about the concept of love in a particular aspect (Yu 1998:35).

[1] The conceptual metaphor is indicated in capital letters and the metaphorical linguistic expressions in italics.

3.2.2 LOVE IS A JOURNEY as an example of conceptual mapping

The conceptual correspondences between the source domain (journey) and the target domain (love) are commonly referred to as mappings (cf. Kövecses 2002:6). The elements of the source domain are mapped onto the target domain. The sentence "Look *how far* we've come", indicates the distance covered by the travellers (we). Three constituent elements of a journey are emphasised, namely the travellers, the journey itself and the physical distance already travelled. Expressed in the appropriate context this sentence will convey the necessary information about love as an abstract category. The hearer who is familiar with this conceptual metaphor will interpret it as referring not to real travellers but to lovers; not to a physical road or distance, but to the progress made in and the duration of the relationship; not to a real journey, but to different events that occurred and the stages people went through in their relationship. The sentence "We've gotten *off track*" suggest that, for various reasons, two persons lost their focus and the relationship went astray, and not that a vehicle went off the road due to the driver losing his focus and concentration behind the steering wheel. The utterance "It has been *a long and bumpy road*" is not about the physical obstacles on the road, but about the difficulties a couple experience in their relationship. Kövecses (2002:7) offers a helpful schema of the set of mappings that characterise the LOVE IS A JOURNEY metaphor:

JOURNEY (Source)	LOVE (Target)
travellers	lovers
vehicle	love relationship
journey	events in the relationship
distance covered	progress made
obstacle encountered	difficulties experienced
decisions about which way to go	choices about what to do
destination of the journey	goal(s) of the journey

The application of the journey domain to the love domain provides the concept of love with this set of elements. The concept of journey, as it were, "creates" the concept of love (Kövecses 2002:7). This implies that the target concept is not structured independently of and prior to the domain of journey. The elements of the target concept (love) derive from the source domain (journey) and on this basis, the conceptual mapping can occur. These and other epistemic correspondences will determine the way people conceptualise, reason about, and talk about their love relationship. Conceptual metaphors head and govern a system of linguistic metaphors. The system of metaphor is highly structured by its ontological and epistemic correspondences operating across conceptual domains (Yu 1998:17). The metaphorical mappings do not occur in isolation from one another. They are at times organised in hierarchical structures, in which "lower" mappings in the hierarchy

inherit the structure of the "higher" mappings. Lakoff (1993:222) calls this phenomenon "metaphor inheritance hierarchies".

The following example, which includes the conceptual metaphor LOVE IS A JOURNEY, illustrates such a hierarchy[2]:

Level 1:	The Event Structure Metaphor
Level 2:	LIFE IS A JOURNEY
Level 3:	LOVE IS A JOURNEY; A CAREER IS A JOURNEY

The two versions of the metaphor at Level 3 — LOVE IS A JOURNEY and A CAREER IS A JOURNEY — inherit the structure of the higher mapping at Level 2 — LIFE IS A JOURNEY — which is a more general metaphor containing the two metaphors at Level 3 as its more specific manifestations (Yu 1998:17). The inheritance hierarchy accounts for the generalisation of inference (Lakoff 1993:224). Love is an important aspect of life and therefore the LOVE IS A JOURNEY metaphor inherits the structure of the LIFE IS A JOURNEY metaphor. The understanding of difficulties as impediments to travel occurs not only in events in general, but also in life, in a love relationship, and in a career. The inheritance hierarchy guarantees that this understanding of difficulties in life, love and careers is a consequence of such understanding of difficulties in events in general. The metaphors higher up in the hierarchy tend to be more widespread than lower level mappings. The event structure metaphor may be pervasive, while the metaphors for life, love and careers are more culturally specific (cf. Lakoff 1993:224-225).

3.2.3 Types of metaphors

Kövecses (2002:32-33) claims that the question regarding the function of metaphor is a question about the cognitive function thereof. Conceptual metaphors are classified according to the cognitive function they perform. Three general kinds of conceptual metaphors can be distinguished, namely structural, ontological and orientational metaphors.

3.2.3.1 Structural metaphors

The metaphor discussed above (LOVE IS A JOURNEY) is an example of a structural metaphor, for here the source domain provides a knowledge structure for the target domain. The cognitive function of such a metaphor is to enable speakers to understand target A by means of the structure of source B (cf. Lakoff & Johnson 1980:461, Kövecses 2002:32-33). As was illustrated, this comprehension takes place by means of a conceptual mapping between the features of the target

[2] Taken from Lakoff (1993:222).

concept and the source concept. The time concept can, for example, be structured according to motion and space (TIME IS MOTION). People conceive of time in terms of some basic elements: physical objects, their locations and their motions.
Based on these elements, the following mappings occur:

> Times are things.
> The passing of time is motion.
> Future times are in front of the observer;
> past times are behind the observer (Kövecses 2002:32-33).

A person's notion of time is structured by these mapping and exists in the form of two special cases: TIME PASSING IS MOTION OF AN OBJECT and TIME PASSING IS AN OBSERVER'S MOTION OVER A LANDSCAPE, as is evident in the following:

> TIME PASSING IS MOTION OF AN OBJECT
> The time has long since *gone* when …
> The time for action has *come* …
> I am looking *ahead* to Christmas.
> In the *following* week …
> Time *passes by* so quickly (cf. Kövecses 2002:33).

Times are viewed as objects moving with respect to the observer. The other version of the TIME IS MOTION metaphor is:

> TIME PASSING IS AN OBSERVER'S MOTION OVER A LANDSCAPE
> We might experience difficulties *along the road.*
> We are *getting close* to the end of the year.
> Her stay in Europe *extended* over many years (cf. Kövecses 2002:34).

In this version, times are fixed locations and the observer is moving with respect to time. The TIME IS MOTION metaphor provides a basic structure for the notion of time. Without this metaphor, it would be difficult to comprehend our concept of time. The aforementioned examples illustrate how most structural metaphors allow for the structuring and understanding of their target concepts.

3.2.3.2 Ontological metaphors

Ontological metaphors involve the projection of entity or substance status upon something that does not have that status inherently (Lakoff & Johnson 1980:461). These metaphors enable

humans to view events, activities, emotions and ideas as entities for various purposes, that is, in order to refer to them, categorise them, group them, or quantify them. We conceive of our experience in terms of objects, substances, and containers in general, without specifying what object, substance or container is meant (Kövecses 2002:34). Ontological metaphors provide a more delineated structure to undelineated experiences. The following examples illustrate the way in which these metaphors are used[3]:

> My fears that she would leave proved to be totally unfounded (referring).
> She is full of hatred for the one who killed her friend (quantifying).
> The enormity of the task caused him to quit the job (identifying causes).
> The brutality of the genocide shocked people all over the world (identifying aspects).

Lakoff & Johnson (1980:461) assert that people hardly notice metaphors such as these, because they are so basic to everyday conceptualisation and functioning. They are nevertheless a means by which people understand either non-physical or not clearly bounded things as entities. Once an abstract concept has received the status of a thing through an ontological metaphor, the concept so conceptualised can be structured further by means of structural metaphors. If, for example, the mind is conceptualised as an object, more structure can be provided for it by means of the "container" metaphor as in: "He has totally *gone out* of his mind"; "my mind *is filled* with dreams of becoming a star". The notion of containment is challenged by Wierzbicka (1986:300-306), who postulates that there is a sentence like "Harry is in love" which is not metaphorical at all. She claims that "plain common sense indicates that expressions such as *in love*, *in pain*, *in despair* don't refer to place. They refer to certain psychological states". There exists, however, ample evidence that abstract states are conceptualised in terms of bounded locations in space, as indicated by Lakoff and Johnson (1980) and Lakoff (1993). Wierzbicka's critique on Lakoff's employment of the LOVE IS A JOURNEY metaphor derives from her notion of metaphor. She treats metaphor as "a linguistic device … which by definition can't convey meaning in a fully explicit manner" (Wierzbicka 1986:294). She also holds that metaphor is not conceptual as claimed by Lakoff and Johnson (1980); it is primarily linguistic in nature. To deny that metaphor is conceptual in nature, however, is to rob it of its cognitive function. The aspect of containment will be elaborated in the discussion on image-schemas.

Kövecses (2002:35) is of the opinion that personification is to be conceived of as a form of ontological metaphor. In personification, human qualities are given to non-human entities. Personification permits humans to use knowledge of themselves to maximal effect, to use insights to help them comprehend such things as forces of nature, common events, abstract concepts, and inanimate objects (Lakoff & Turner 1989:72).

[3] Examples added by the writer.

Just how common personification is in literature and everyday discourse becomes apparent in the examples below[4]:

Fortune *smiled* on their enterprise.
Death is a *thief*.
The wind *whistled* in the chimney.
My car *went dead* on me.
Life has *cheated* her.

The non-human entities, (fortune, death, wind, life and car) are given human qualities, such as smiling, robbing, dying, cheating, and whistling. In this way, humans can come to a better understanding of the abstract concept, for the person now serves as the source domain. An important question relating to the idea of personification is why people use certain kinds of persons for a target. That is, why do people employ certain source domains (representing different kinds of people) as a means of comprehending, for example, the concept of time and death? Lakoff and Turner (1989:73) are of the opinion that the answer lies in the EVENT IS ACTION metaphor. This metaphor allows for the comprehension of external events as actions. The mapping from actions to events has a structure somewhat different from other mappings. Each action consists of an event plus the agency, which brings that event about (Lakoff & Turner 1989:75). The mapping thus adds structure to the event domain, making the event the result of an action and introducing the agent who performs that action. The fact that actions have agents leads to events being viewed in the same way, resulting in the personification of events such as time and death. Take, for example, the utterance "death robbed him of his life". In this case, a person is using his or her knowledge of death: every one dies because death is inevitable. The general phenomenon of death is thus seen as playing a causal role in the death of every person (Lakoff & Turner 1989:78). The composition of this commonplace notion gives rise to the understanding of death as an agent who brings about the individual event of death.

The use of this particular agent (robber) is linked with the metaphors for the concepts that death affects: life and people. If someone employs the conceptual metaphor LIFE IS A PRECIOUS POSSESSION, death will most likely be conceptualised as a ROBBER that takes away a precious possession (LIFE).

3.2.3.3 Orientational metaphors

The cognitive function of orientational metaphors is to allow for coherency among the target concepts in the conceptual system. Most of the metaphors in this category have to do with the basic human spatial orientations such as up-down, front-back, centre-periphery, in-out and on-off.

[4] Examples 1-3 added by the writer.

These spatial orientations "arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment" (Lakoff & Johnson 1980:462). Orientational metaphors give concepts a spatial orientation, with an "upward orientation" and a "downward orientation":

HAPPY IS UP; SAD IS DOWN
You're really *on a high* these days. He *fell into* a depression.
Physical basis: A drooping posture usually goes along with sadness, an erect posture with a positive emotional state.
CONSCIOUS IS UP; UNCONSCIOUS IS DOWN
Get *up*. Wake *up*. He *fell asleep*.
Physical basis: Humans normally sleep lying down and stand erect when they wake up.
HEALTH AND LIFE ARE UP; SICKNESS AND DEATH ARE DOWN
He is in *great* shape. His health is *declining*. He *dropped* dead.
Physical basis: Serious illness causes one to physically lie down. A dead person is physically down.
MORE IS UP; LESS IS DOWN
The oil price *increased*. The crime rate went *down*. It is to loud, please turn the radio *down*.
Physical basis: If one adds more of a substance or physical objects to a pile, the level goes up. If some is taken away, the level goes down.
CONTROL IS UP; LACK OF CONTROL IS DOWN
The team is in a *commanding* position. He is *under* my control. The employees are in an *inferior* position.
Physical basis: Physical size normally correlates with physical strength, and the winner is typically on top.

These examples illustrate that an upward orientation usually goes together with a positive evaluation, whereas a downwards orientation indicates a negative evaluation (cf. Kövecses 2002:36). The spatial metaphors are rooted in the physical and cultural experience and therefore viewed as arising from such an experience (cf. Lakoff & Johnson 1980:645). They are culture-specific, that is, not all cultures give priority to the up-down orientation. In some cultures more emphasis may, for example, be put on an active-passive orientation or in-out orientation.

3.3 Metaphor and the notion of embodiment

One of the major contributions of the cognitive theory of metaphor is the realisation that much of the metaphorical thinking arises from the embodied experiences in the world. The conceptual system is grounded in and structured by various recurring patterns of the perceptual interactions, bodily orientations, and manipulations of objects (cf. Yu 1998:14). Given that the understanding of

the conceptual system has a bodily grounding, the way people reason with those concepts and the way they communicate their knowledge are therefore tied to the nature of their bodily experience (Johnson 1993:414). Human knowledge arises out of the interaction between the experiencing organism and the experienced environment (Yu 1998:22). Lakoff (1987:12) is of the opinion that "the properties of certain categories are the consequence of the nature of human biological capacities and of the experience of functioning in a physical and social environment". He thus acknowledges the interactive nature of the experience which gives rise to cognitive categories, and the fact that the environment in which the organism functions is a social as well as a physical one (cf. Sinha & Jensen de López 2000:19). Through the embodiment of the world or the interiorising of the environment humans afford meaning to reality (cf. Stelter 2000:66). In this whole process, image-schemas play a very important role.

3.3.1 Image-schemas[5]

It may appear that there are some similarities between orientational metaphors and image-schemas, for both are related to spatial conceptualisations. However, image-schemas map relatively little from the source domain to the target domain (Kövecses 2002:37). There are also more schemas than just the spatial relations that play a role in the understanding of the world. Johnson (1987:XIV) defines an image-schema as a "recurring, dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience". Image-schemas derive from the bodily interaction with the world. The idea is that by experiencing, for example, many instances of things-over-things, people acquire some sort of cognitive pattern or schema of the OVER-relationship, which can be applied to other instances of this locative relation (Ungerer & Schmid 1996:160). These structures are non-propositional and imaginative, that is, they are preconceptual schematic structures that emerge from the bodily experience and are constantly operating in the perceptual interaction, bodily movement through space, and physical manipulation of objects (cf. Gibbs & Colston 1995:349, Yu 1998:24, Kövecses 2002:37). In terms of their structure, image-schemas are skeletal, possessing a limited number of elements, which stand in fixed relation to one another (cf. Turner 1990:250, Yu 1998:24). They are not rich mental images; they are instead very general structures (Johnson 1987:24, Lakoff & Turner 1989:99). Through image-schemas, humans can translate, metaphorise or project bodily experiences into physical or abstract experiences (cf. Johnson 1987:16). They are "primary means by which we construct or constitute order and are not mere passive receptacles into which experience is poured" (Johnson 1987:30). Different types of schematic structures are found, such as "CONTAINER", "SOURCE-PATH-GOAL", "CENTRE-PERIPHERY", "BALANCE", "PATH",

[5] Image-schema is to be distinguished from propostional schemas, which focus on the formal relation between concepts. The rights a police officer reads to a criminal can be seen as a propositional schema (cf. also the Ten Commandments).

"CYCLE", "SCALE", "MOTION or MOVEMENT", "IN-OUT", etc. (Johnson 1993:415). To get an idea of exactly how image-schemas aid humans in making sense of reality, the writer will illuminate the CONTAINER schema and BALANCE schema. They are two of the basic schemas that arise from the bodily experience and perceptual interaction with the world.

3.3.1.1 Container schema

Central to most people's understanding of the conceptual metaphor ANGER IS HEATED FLUID IN A CONTAINER is the embodied experience of containment (cf. Gibbs 1999:44, Kruger 2000:181-193). People have strong kinesthetic experiences of bodily containment, ranging from situations in which their bodies are in and out of containers (bathtubs, beds, rooms, lifts, vehicles or houses), to experiences of their bodies as containers which substances enter or exit (Gibbs 1999:45). Related to the aspect of bodily containment is the experience of the body being filled with liquids and stomach fluids. Under stress or pressure, people usually experience the feeling of their bodily fluids becoming heated. The different, recurring bodily experiences give rise to an image-schema for containment (Johnson 1987). The containment schema is metaphorically elaborated in a large number of abstract domains of experience (e.g. concepts of emotion, the mind, linguistic meaning, moral obligation and social institutions) (Gibbs 1999:45).

The metaphor ANGER IS HEATED FLUID IN A CONTAINER takes the image-schema for containment as part of its source concept and maps this structure unto anger which gives rise to the following entailments: When the intensity of anger increases, the fluid in the container rises (The suppressed anger welled up inside of him), the intense heat produces steam which in turn creates pressure in the container (John was bursting with anger; She could hardly contain her anger), and when the pressure becomes too high, the container explodes (He totally blew his stack). These are all embodied experiences of containment. To fully appreciate the richness of these metaphorical inferences one has to appeal to people's embodied experiences of heated fluid in containers that are metaphorically projected to aid individuals in making sense of their anger experiences (Gibbs 1999:45).

Another way of how the container schema pervades everyday experience is reflected in the language used to talk about such experiences. The CONTAINER schema consists of a boundary, distinguishing an interior from an exterior in terms of in-out orientations (cf. Johnson 1987:30-31, Gibbs & Colston 1995:366, Yu 1998:25). It structures both the spatial and abstract experiences. The following sentences serve as illustration[6]:

He lives *in* poverty
Today she is *in* a bad mood.

[6] Examples added by the writer.

I am all *out* of love.
He went *into* the computer business.
The cyclist appeared *out* of the blue.

These utterances are instances of metaphorical projections of the CONTAINER schema in the understanding of abstract states, which are interpreted as spatially bounded entities or locations (Yu 1998:25). Images-schemas can also be metaphorically extended from the physical to the non-physical as a means of structuring and ordering experience in abstract domains. Consider the following examples from Johnson (1987:34):

Tell me your story again, but leave out the minor details. (STORY EVENT AS CONTAINER)
I give up, I'm getting out of the race. (RACE EVENT AS CONTAINER)
Whenever I'm in trouble, she always bails me out. (STATE AS CONTAINER)

What these examples illustrate, is that a single image-schema can aid humans in understanding and structuring different kinds of experiences, and in reasoning about them.

3.3.1.2 Balance schema

Another schema that is also pervasive in everyday life is the BALANCE schema. Johnson (1987:74) claims that the idea of balance is something we learn "with our bodies and not by grasping a set of rules". Balancing is such an ubiquitous aspect of the bodily experience that people are seldom aware of its presence in their daily lives (Gibbs & Colston 1995:349). Humans know the meaning of balance through the related experiences of bodily equilibrium or loss of equilibrium. A baby, for example, stands, wobbles and drops to the floor. It tries repeatedly as it learns how to maintain a balanced erect posture. A young boy struggles to stay up on a two-wheeled bicycle as he learns to keep his balance while riding down the street. We occasionally experience having too much stomach acid, how our hands get cold, our heads feel too hot, our bladders feel distended, our sinuses become swollen, and our mouths dry. In these and numerous other ways, we discover the meaning of lack of balance or equilibrium (Gibbs & Colston 1995:349-350). To counter the disequilibrium, we warm our hands, give moisture to our mouths, and drain our bladders until we have the feeling of balance again. The BALANCE schema emerges through the bodily systems and functions in states of equilibrium. This schema is also elaborated in a large number of abstract domains of experience, such as psychological states, legal relationships and formal systems (cf. Johnson 1991:5). The experience of bodily balance and the perception of balance are connected to our understanding of balanced personalities, balanced views, balanced systems, the balance of power and the balance of justice (Gibbs & Colston 1995:350). These

examples illustrate how people experience and interpret the mental or abstract concept of balance in terms of the physical understanding of balance.

What this discussion on image-schema has revealed, is that there are important links between people's recurring bodily experiences, their metaphorical projections of these image-schemas to better structure many abstract concepts, and the language used to talk about these concepts (Gibbs 1999:46).

3.3.2 Image metaphors

Lakoff and Turner (1989:89) hypothesise that not all metaphors map conceptual structures onto other conceptual structures. In addition to the metaphors that automatically organise humans' daily comprehension of the world by mapping concepts onto other concepts, there are also more fleeting metaphors, which involve not the mapping of concepts, but rather the mapping of images. Metaphoric image-mapping occurs in just the same way as other metaphoric mappings, that is, by mapping the structure of one domain onto the structure of another. In image-mappings the domains are rich mental images (Lakoff & Turner 1989:90). Image structures include both part-whole structures and attribute structures. In images, part-whole relations are relations such as those between a roof and a house. Attribute structure includes such things as colours, physical shapes, curvatures, and, for events, aspects of the overall shape, such as continuous versus discrete, open-ended versus completed, repetitive versus non-repetitive, brief versus extended. The existence of such structure within conceptual images permits the mapping of one image onto another by virtue of their common structure (Lakoff & Turner 1989:90). Consider the following example:

My wife … whose waist is an hourglass

The image of an hourglass is mapped onto the image of a woman's waist by virtue of their common detailed shape. The locus of the metaphor is the mental image. The speaker who has a mental image of an hourglass and of a woman, maps the middle of the hourglass onto the waist of the woman. The words themselves do not convey any information as to which part of the hourglass one should map onto which part of the woman's body (cf. Kövecses 2002:52). The speaker, however, knows which part maps onto which because of the common shape. Image metaphors can trigger and reinforce metaphors that map conceptual knowledge and inferential structure. One can for, example, map a tree onto a man. Mapping a tree onto a man can trigger the PEOPLE ARE PLANTS metaphor, which maps knowledge and inferences from the domain of plants onto the domain of people (Lakoff & Turner 1989:92).

Such mapping of one image onto another can lead one to map knowledge about the first image onto knowledge about a second. Owing to this, potential image metaphors are conceptual as well, rather than simply linguistic (Kövecses 2002:52).

This chapter examined three major theories of metaphor and explicated their contribution to the study of metaphor. Special emphasis is placed on the important claim made by scholars such as Lakoff & Johnson (1980), namely that metaphor is pervasive in everyday language and thought. The ubiquity of metaphor is due to the fact that people use a variety of source domains and map them onto target domains. For the most part humans are unaware of the presence of such mappings. It was also illustrated that much of the metaphorical reasoning arises from the embodied experiences in the world (the notion of embodiment). Given that divine metaphors abound in the Biblical Hebrew psalms of lamentation, the relevance of the foregoing investigation for the subsequent chapters should be apparent. It will be argued that the poet employs certain source domains (physical world) and map them onto the Yahweh (abstract reality), as a means of better comprehending the deity and his actions. The own bodily experiences and interactions are also utilised to portray the deity. The psalmist applies conceptual metaphorical and linguistic expressions, conceptual mappings and image schematic structures as a means of portraying Yahweh.

CHAPTER 4

PSALM 7

4.1 Translation with textual-critical notes

1a Shiggayon of David which he sang to Yahweh concerning
   the words of Cush, the Benjaminite.
2a Yahweh, my God, in you I have sought refuge,
 b save me from all my persecutors[1] and deliver me.
3a So that he does not rend my soul like a lion,
 b tearing[2] *it* apart, with no deliverer.
4a Yahweh, my God, if I have done this,
 b If there is iniquity in my hands.
5a if I have done evil to the one at peace with me,
5b or plundered him, my enemy, without a cause.
6a Then let the enemy persecute me and overtake me,
6b and trample my life onto the earth,
6c and lay my honour in the dust. Selah.
7a Arise, Yahweh, in your anger,
7b lift yourself up against the fury of my enemies,
7c Awake[3], my God,
7d declare a judgement.
8a And let the assembly of people[4] gather around you,

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[1] Despite the discrepancy between the heading ("words of Cush") and v. 2b ("my persecutors") the Masoretic plural מכל רדפי is preferred, instead of the proposed singular reading מרדפי (cf. BHS). The so-called *Numeruswechsel* in the individual psalms of lamentation (cf. Pss. 5:5-8; 13:5; 17:6-12) is a stylistic device used with a specific purpose (cf. Van Uchelen 1979:45, Craigie 1983:96, Janowski 1999:98, Mandolfo 2002:35).

[2] פרק is problematic in the sense that it has more than one meaning ("to tear away", "to rescue"). In following the LXX, Klaus (2003:190-191) replaces the Masoretic פרק with אין פרק ("no one to rescue"), thereby moving אין to an earlier position in the colon. This emendation is, however, not necessary and the MT should be retained.

[3] Following Craigie (1983:98), the Masoretic conjunction "and" is omitted, thus providing more force to the imperatives in v. 7 (cf. also Ridderbos 1955:62, Van Uchelen 1979:45, Fokkelman 2000:58, Mandolfo 2002:35).

[4] Leveen (1966:440, 441) suggests that, instead of לאמים ("of peoples"), אלהים ("of gods") should be read. The psalmist is projecting an image of a theophany where God is seated amongst his company of gods or angels to dispense justice. Since לאמים corresponds with עמים in v. 9a, it is not necessary to change לאמים to אלהים. (cf. Beyerlin 1970:98, Janowski 1999:97, Kwakkel 2002:18).

8b and above it, take[5] your place on high.
9a Yahweh will adjudicate the nations.
9b Judge me, Yahweh, according to my righteousness,
9c and according to my own integrity[6], O my God[7].
10a O let the wickedness[8] of the wicked come to an end,
10b but establish the righteous,
10c and scrutinize the hearts and kidneys,
10d O, righteous God.
11a My shield is God[9],
11b who saves the upright of heart.
12a God is a righteous judge,
12b yet a God who is angry every day,
12c yea, his (anger) will not turn back[10].

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[5] The meaning of שוב "to return" is problematic (should Yahweh judge the nations and then return to his heavenly abode?). Briggs and Briggs (1906:54) suggest the translation "sit enthroned" (cf. also Kraus 2003:190). Following Kissane (1953:30), Riddersbos (1955:62), Rogerson & McKay (1977:38) and Craigie (1983:97), the above translation renders שוב as "take". Yahweh is thus portrayed as taking his place among the heavenly assembly, from where he will judge the nations. Janowski (2003:141) retains the meaning "to return".

[6] Leveen (1966:441) is of the opinion that the last member of this verse is truncated. He therefore suggests keeping עלי, but inserting גמל ("requite") before it, thus adding another imperative to the utterance.

[7] Following Dahood (1966:40) and Craigie (1983:97), עָלָי ("upon me") is vocalized as אֵלִי ("my God"), thereby setting up a sort of chiastic balance between אל and יהוה.

[8] Contra Kwakkel (2002:22) רֹעַ ("wickedness") is suggested for רַע ("evil"). (cf. Leveen 1966:441, Mandolfo 2002:35, Kraus 2003:191).

[9] מגני על אלהים "my shield is upon God" appears to be problematic. Scholarly opinion diverges with regard to the translation and the meaning of this phrase. Kraus (2003:191) adds the 1st person pronoun suffix to על (My shield over me is God) (cf. also Weber 2001:68). Craigie (1983:98) offers a twofold solution to the problem, namely to keep the MT or to omit the preposition על. The MT is retained by Janowski (2003:142) on the basis of Psalm 62:8. Following the Syriac version, this translation opts for the omission of על, rendering מגני אלהים "my shield is God/God is my shield" (cf. Kohlenberger & Swanson 1998:4487). The deity is the psalmist's shield (protection) and not a shieldbearer as מגני על אלהים would suggest.

[10] In an attempt to solve the problem posed by v. 13, the first part אם־לא ישוב ("if he does not turn back"), in conjuction with the Syriac version is being assigned to v. 12 (v. 12c) (cf. also Leveen 1966:443). On the basis of their respective translations it appears as if Gunkel (1926:24), Van Uchelen (1979:45) and Kraus (2003:191) are taking אם־לא as a declarative particle, thus omitting the verb שוב. Craigie (1983:97) and Mandolfo (2000:36) translate אם־לא ישוב as "if a person does not repent" and "if he does not turn back" respectively, thereby postulating that the psalmist is talking about the conversion of the enemy. They are criticised by Van Uchelen (1979:54) who postulates that שוב should not be taken as referring to a conversion.

13a He (the wicked) sharpens his sword[11],
13b he drew his bow and made it ready.
14a And for him he has prepared weapons of death,
14b he has made his arrows into burning ones.
15a Look! he is in labor with iniquity,
15b and he is pregnant with mischief and gives birth to falshehood[12].
16a He has dug a pit and hollowed it,
16b and fell into the pit he made.
17a His mischief returns upon his own head,
17b and upon his forehead his violence descends.
18a I will praise Yahweh because of his righteousness,
18b and I will sing the name of Yahweh, Most High.

4.2 Literary genre

Weiser (1962:135) interprets Psalm 7 as a lament of the individual, tormented by his fear of an adversary who threatened to kill him. Macholz (1979:127) considers it as the prayer of an accused. Seeing it as more than just a lament of the individual, Craigie (1983:99) claims that the psalm: "is more precisely an innocent man's prayer for protection in the face of the false accusations of enemies". Gerstenberger (1980:63) regards it as a "Protestation of Innocence". Schaefer (2001:20) sees it as the prayer of an individual who, because of false accusations, appeals to God as the ultimate judge. Mays (1994:63) interprets Psalm 7 as a prayer for deliverance from enemies.

Although it is not the aim of this investigation to answer historical questions pertaining to the Psalms, it is important to take into consideration the life-setting of any biblical Hebrew text. It must, however, be said that determining the *Sitz im Leben* of the Psalms in particular is a rather difficult task. Vague historical formulations add to this difficulty. Frequently more than one historical situation could have instigated the origin and content of a psalm. Despite the uncertainty about the so-called "original" life-setting underlying most psalms, exegetes should be more than enthusiastic to at least search for a possible historic or cultic *Sitz im Leben* of the text.

The psalm as a whole does not speak of the conversion of the enemy. The insertion of "anger" in colon 12c, refers to the previous colon. The anger of Yahweh will not cease (turn back), as long as the foes remain at large.

[11] Verses 13-17 describe the wickedness of the enemy (cf. also Kraus 2003:199, Janowski 2003:142).

[12] Verse 15b appears to be problematic in the sense that in v. 15a the psalmist speaks about labour and in v. 15b about pregnancy. Normally the reader would expect it to be the other way around. Michel (1960:247) offers a solution to this problem, stating that v. 15b should be seen as a conditional sentence, explaining v. 15a.

Tigay (1970:186) postulates that with regard to the life-setting of Psalm 7 it was, on the basis of the ancient Near Eastern treaties, uttered by an Israelite king who had been accused by his ally or suzerain of treachery in rescuing or harbouring the latter's enemy. Buttenwieser (1969:416) sees the psalm as affording an insight into the social and political conditions as they actually prevailed in the pre-Maccabaean times, and therefore placing it in the post-exilic period. Psalm 7 belongs to the pre-exilic time, according to Beyerlin (1970:96) and Kraus (2003:193).

4.3 Analysis of the poetic and stylistic elements

As a general introduction to this section, it can be said that Psalm 7 begins and ends with the supplicant's speech. Various poetic devices are used by the psalmist, namely inclusion, parallelism, repetition, chiasm, conditional clauses, assonance and wordplay. As will be indicated, all these devices contribute to the poetic effect that is achieved. The psalm can be divided into the following five stanzas: (I) Introductory prayer for deliverance (vv. 2-3), (II) Declaration of innocence, expressed in the form of an oath (vv. 4-6), (III) Appeal for judgement and justice (vv. 7-12), (IV) Description and fate of the wicked (vv. 13-17), and (V) Vow of praise (v. 18).

As with most lamentation psalms, Psalm 7 also begins with an invocation (v. 2a). The divine name יהוה ("Yahweh") is repeated in vv. 2a, 4a, 7a, 9a, 9b and 18a, 18b, while אלהים ("God") is used in vv. 2a, 4a, 7b, 9c, 10d, 11a, 12a, 18b[13]. Other frequently repeated roots and words are: שׁפט (vv. 7, 9, 12), נצל (vv. 2; 3), רדף (vv. 2, 6), ישׁע (vv. 2, 11), צרר (vv. 5, 7), רע (vv. 5, 10a), נפשׁ (vv. 3, 6) and עמל (vv. 15, 17).

4.3.1 Introductory prayer for deliverance (vv. 2-3)

The invocation ("Yahweh, my God") in v. 2a brings to the fore the relationship between Yahweh and the psalmist[14]. Miller (1998:216) is of the opinion that these words of address ("Yahweh, my God") also claim this relationship between God and the supplicant as a ground for action. God is not appealed to in a general way, "... but is seen by the troubled pray-er as being *pro me*" (Miller 1994:60). In using the words בך חסיתי ("In you I have sought refuge") the psalmist expresses his trust in Yahweh and the expectation of protection. The invocation thus becomes concretised. Kwakkel (2002:34) maintains that the psalmist, in using these words, demonstrates that this is more than just an intention, for in this psalm he actually takes refuge in Yahweh, by asking the deity to save him from his enemies (vv. 2b, 7-9) (cf. Janowski 1999:100). The word חסה ("refuge") can be associated with a "rock" that provide shadow (Ps. 18:3), a "shield" (Ps. 18:31) and "wings" (Ps. 36:8) that provide protection (Van Uchelen 1979:47). Mays (1994:63) postulates that "taking

[13] In v. 9c אלי ("my God") and v. 18b עליון ("Most High") are taken as variants of אלהים.

[14] Cf. Van Uchelen (1979:47), Hossfeld & Zenger (1993:75), Janowski (1999:100-101), Kwakkel (2002:34).

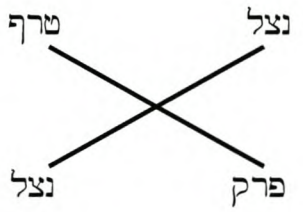
refuge in the Lord or making the Lord one's refuge is a favourite and frequent metaphor in the psalms …". Anderson (1972:247) asserts: "The idea of seeking refuge in YHWH may suggest that the psalmist had sought asylum in the sanctuary according to the age-old custom …". This idea relates to the hope of asylum from adversaries and refers to the temple (Schaefer 2001:21).

The psalmist is also focusing the attention on himself by way of assonance (- *i*) in v. 2: הַצִּילֵנִי, הוֹשִׁיעֵנִי and חָסִיתִי ("my refuge", "save me", "deliver me"). Verses 2b and 3 picture the reality of the enemies and the urgent need for help and protection. This need for help and protection is illustrated by the use of the verbs יׁשע ("save") and נצל ("deliver"). Compare the statement of Riede (2000:164) in this regard: "Schon die Verwendung dieses Verbes läßt anklingen, daß es um eine Rettung im letzten Moment geht". Compare also Reventlow (1986:178): "Die Bitte um Retttung wird aus der höchsten Not heraus gesprochen". יׁשע ("save") and נצל ("deliver") are well-tried formulations used by the psalmist in times of conflict and distress (Van Uchelen (1979:47, 50).

While v. 2 focuses on the saving of the psalmist, (expressed positively with נצל + pronoun), vv. 3a (טרף פן + object נפשׁי) and 3b (פרק; אין + מציל) describe the consequences of a delayed divine intervention (Riede 2000:164). In their quest to run the supplicant down, the adversaries go forth, ferocious and tenacious like a lion hunting its prey (v. 3)[15]. Like a lion lurking in the thick grass, waiting for the right moment to strike, so the enemy persecutes the psalmist and uses false accusations to destroy him. The words "rend" and "tearing" heighten the threat posed by the antagonists. These words convey the image of a lion on top of its prey, ready to kill (cf. Lohfink 1991:63). Thereafter it will take its prey to the den, to devour it. In this sense, the poet highlights the destructive power of the enemy. They only have one goal in mind and that is to destroy the supplicant. Since the lion was seen as the mightiest and most powerful representative of the animal world, feared by man and deadly in any encounter, it is therefore not surprising that the psalmist compares the actions of his enemies with those of a lion. The supplicant is powerless against the enemy and therefore has no other choice but to call on Yahweh to intervene and save. Compare the remark of Riede (2001:857) in this regard: "Wenn die Feinde des Beters mit angriffslustigen Löwen … verglichen werden, dann zeigt sich in diesen Vergleichen die unheimliche, aggressive, chaostische Macht der (Menschliche) Feinde, denen der Beter ausgeliefert ist und angesichts derer er einzig Gott zu Hilfe rufen kann".

[15] For other instances of the lion metaphor cf. Pss.10:9; 17:12; 22:14, 22; 35:17; 58:7.

The lion imagery heightens the psalmist's helplessness before the overwhelming power of the enemy (Brown 2002:139). The call for salvation and the actions of the enemy are also chiastically structured in v. 2b and v. 3:



4.3.2 Declaration of innocence, expressed in the form of an oath (vv. 4-6)

The invocation ("Yahweh, my God") (v. 2a) is repeated in v. 4a where the supplicant, although not pretending to be innocent, pleads not guilty to the charges laid against him ("this"; v. 4). These accusations amount to the unfair treatment by friend or foe (v. 5) (Schaefer 2001:21). By using the words "my persecutors" (v. 2b) and "my enemy" (v. 5b) an inclusion is achieved. Verses 4-6 can be seen as an example of the so-called "oath of cleansing" which, according to Lindström (1994:418), functions as a defence before the enemies' accusations (cf. also 1 Kgs. 8:31)[16]. Lindström (1994:418) asserts that vv. 4-5 should be seen as a rejection of the supposed transgression, which the enemies are accusing the petitioner of.

[16] Cf. also Ridderbos (1955:64), Beyerlin (1970:96), Macholz (1979:127), Hubbard (1982:268), Lohfink (1991:61); Janowski (1999:101), Oeming (2000:78), Riede (2000:163).

The oath of cleansing[17] is also accompanied by a self-curse (v. 6). The זאת ("this") of v. 4a can be seen as the charges brought against the plaintiff, charges that are elaborated on in v. 5 (cf. Van Uchelen 1979:48, Hubbard 1982:270). The three possible cases of guilt are being introduced by way of three conditional אם ("if") clauses (vv. 4a, 4b, 5a), while through the use of verbs, the consequences of the supposed actions are structured in a three-fold manner (v. 6a, 6b, 6c; "persecute" "overtake", "trample", "lay"). Notice how ירדף ("let he persecute") mirrors רדפי ("my persecutors") in v. 2b. The protasis with its three אם ("if") sentences (vv. 4-5) is followed by the apodosis with its three objects נפשׁי ("my soul"), חיי ("my life") and כבודי ("my honour") (v. 6). By using these three words (soul, life and honour) and by way of assonance, כבודי, חיי and נפשׁי, the psalmist is putting his entire life at stake. If the accusations brought against him are judged to be true, then in a sense the supplicant gives Yahweh permission to allow the enemy to destroy his juridical and social integrity (cf. Janowski 1999:101, Kwakkel 2002:37).

The trampling of the psalmist's life and the laying of his honour in the dust (v. 6b, c), implies "not only the destruction of his body, but indicates poetically the departure for the *Sheol*, or the nether-world" (Craigie 1983:101). More than just personal honour is at stake for the poet; being guilty also means losing his capacity to praise Yahweh. Schuman (1975:99) postulates that the oath in vv. 4-6 is formulated positively in v. 9 as "righteousness" and "integrity" (cf. also Kwakkel 2002:42). The self-curse cuts back to the image of the hunting lion in v. 3 (cf. Hossfeld & Zenger 1993:75, Janowski 1999:101, Riede 2000:163). The aggression of the enemy is, in terms of the sequence of movement, parallel to that of a lion striking, dragging away and devouring its kill (Janowski

[17] In ancient Israel the oath of cleansing and the ordeal belonged to the "non-rational" evidence (Janowski 1999:102). If in a lawsuit the accused objected to the charges laid against him, he had to produce witnesses or put forward certain documents. In the case of the unavailability of such evidence an oath of cleansing or an ordeal could then be imposed on the accused (Janowski 1999:102). This oath of cleansing played an important role in the legal process (cf. Ex. 22, 6-14). The function of the ordeal was to resolve certain otherwise unresolvable cases (Frymer-Kensky 1977:43). It sets up a specific test by which the deity manifests his verdict. In the ordeal the jurisdiction never passes from the court's hands. The oath is fundamentally a transfer of jurisdiction and therefore differs radically from the ordeal (Frymer-Kensky 1977:48). The legal procedure which the oath formed a part of was closely associated with the shrines and the priesthood, because the oath as a holy act was pronounced in a sacred place or administered by a holy person (Pope 1962:576). The individual took an oath that he is innocent of a given accusation or right in a particular dispute. The manner of punishment may or may not be specified in the oath itself; most commonly it is believed that the perjurer will die or suffer some major misfortune (Frymer-Kensky 1977:44). The oath places the swearer under the jurisdiction of the deity invoked by the oath (Frymer-Kensky 1977:45). The oath taken in the form of a self-curse, as is the case in Psalm 7, may be accompanied by ritual actions, magico–symbolic in nature, to show the horrors the deity will inflict upon the one who takes the oath if it is found that he is indeed guilty of the charges brought against him.

1999:101, Riede 2000:169). Riede (2000:170) asserts that רמס ("trample") in v. 6b denotes the pulling down by an animal's paws.

In terms of the hideaway, v. 6 formulates an antithesis to v. 2. In v. 2 the emphasis is on the psalmist's shelter with God, while in v. 6 the focus is on the hideout of the lion, which can become the place of death for the plaintiff if God does not intervene. The one provides safety for the supplicant, while the other means death (Riede 2000:170). In v. 5 the idea of wrong-doing on the part of the psalmist is repeated, while in v. 6 the consequences of the alleged misconduct and corresponding guilty verdict are elaborated on. This is structured by way of synonymous parallelism (vv. 5-6):

> "If I have done evil to the one at peace with me
> or plundered him, my enemy without a cause" (v. 5)
> Then let the enemy persecute my soul and overtake me,
> and trample my life onto the earth,
> and lay my honour in the dust" (v. 6).

While the terms referring to the poet are synonymous, the verbal expressions compose a progression of thought leading to a climax from pursuit and apprehension, to a violent destruction, to the obliteration of one's memory from the earth (Willis 1979:475). Kraus (2003:195) claims that the oath, as a protestation of innocence, is closely connected to the appeal in vv. 7-12, when he comments: "Der Eid des Unschuldigen ist offenbar die Voraussetzung zu der nun folgenden Appellation an Jahwe, den Richter" (cf. also Janowski 1999:104).

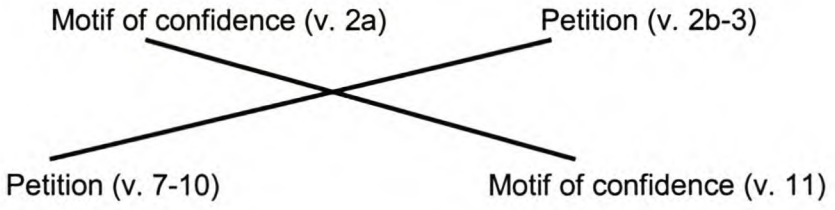
4.3.3 Appeal for judgement and justice (vv. 7-12)

In accord with the lengthy assertion of innocence, the supplicant demands "fairness" from Yahweh in v. 7. As in v. 2, v. 7 also places the so-called "dramatis personae" in the centre: God in his anger (v. 7a), the enemy in their fury (v. 7b) and the psalmist in his distress (v. 7c). The supplicant heightens this demand for fairness, by using four consecutive imperatives: קומה ("arise"), הנשׂא ("lift yourself up"), עורה ("awake") and צוית ("declare"). The first two imperatives קומה ("arise") and הנשׂא ("lift yourself up") already form a linguistic contrast to the last part of the consequences of a guilty verdict in v. 6 "then let the enemy lay my honour in the dust" and at the same time take up the prayer against the enemy in v. 2b (צוררי//רדפי; v. 7b) (Janowski 1999:104).

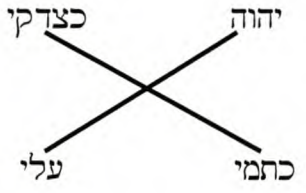
Schuman (1975:99) claims that the appeals in v. 7 are indicative of a theophany and are frequently used together with Gods righteousness and judgement (cf. Pss. 9:5, 20; 10:12, 18). Van Uchelen

(1979:49) maintains that they (four imperatives) form part of the portrayal of God as the judging king. Craigie (1983:101) asserts that the four imperatives are partly military and partly judical. In tracing קומה יהוה ("arise Yahweh") back to the "Ladespruch" of Num.10:35, Kraus (2003:196) postulates that "[d]er Beter des Ps 7 wendet sich mit seiner Appellation an den thronenden Völkerrichter und Kriegshelden Jahwe, dessen Gegenwart über der Lade in Jerusalem Ereignis ist" (cf. also Hossfeld & Zenger 1993:75). Janowski (1999:105) is of the opinion that it is not justified to interpret קומה יהוה and Yahweh's enthronement from the perspective of the traditions connected with the ark. Although the call to Yahweh to "arise", to "lift himself up" and to "awake" has nothing to do with God sitting down or sleeping, it would appear that he was *otiose* and the enemy rampant in the light of the psalmist's situation (Craigie 1983:101, Kwakkel 2002:40). This postulation is contra Batto (1987:169), who asserts that these terms speak of a deity sleeping or arising from sleep. Although rejecting the thesis that the expression קומה יהוה ("arise Yahweh") originated within a forensic setting, Batto (1987:171) maintains that appeals to the deity to act as universal judge are not incompatible with the motif of the sleeping god. His thesis of a sleeping Yahweh, based on the motif of the sleeping deity in the ancient Near East, is evident from the following: "Behind each of these psalms (*Pss. 7:7; 35:22-24; 59:5, 6*)[18] are vestiges of the ancient near eastern motif of the sleeping deity" (Batto 1987:172).

In vv. 8-9, the poet underscores the universality of Yahweh's judgement. He is not only the judge of the psalmist, but of all the nations. This is evident from the words: "... assembly of peoples gather around you" (v. 8a) and "Yahweh will adjudicate the nations" (v. 9a). Cognates of the root צדק ("righteousness") occur five times from v. 9 onwards (vv. 9, 10a, 10b, 12 and 18) (Schaefer 2001:20). Verses 7-11 are linked chiastically with vv. 2-3:



Based on his innocence with respect to the false charges brought against him, the poet structures his request to Yahweh to be judged fairly by way of chiasm in v. 9:

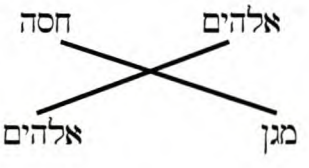


[18] Emphasis added.

The fact that vv. 9-10 (cf. also vv. 15-17) are shot through with juridical terms is in line with the assumption of Hubbard (1982:271) that legal processes are being referred to here. Broyles (1999:69) describes these verses as: "doxologies of judgement" (cf. Amos. 4:13). Verse 9 opens with a statement of assurance that "Yahweh will adjudicate the nations". This idea is rooted in the well-known Hebrew-Biblical idea that Yahweh, as creator of the world, serves as judge of all earth (cf. Gen. 18:25; Ps. 94:2). The psalmist knows that the deity can settle the matter at hand based on his participation in human judicial processes (Hubbard 1982:271). The ancient Israelites also expected God's justice to be fair because justice originated from God who is a righteous judge (Mafico 1992:1128).

Gamper (1966:235) is of the opinion that the prayer in v. 9b ("Judge me according to my righteousness") conveys the idea of the plaintiff seeing himself as being righteous, and therefore having the expectation that Yahweh will judge in his favour. Craigie (1983:102) postulates that the psalmist does not claim absolute righteousness, but only complete innocence with respect to the false charges, which have been laid against him. Kraus (2003:197) is of the opinion that "[h]ier ist auf keinen Fall eine anmaßende sittliche Selbstqualifikation ausgesprochen, vielmehr handelt es sich um eine sehr konkrete Loyalitäterklärung, die in dem Eid 4-6 ihren Grund hat". Kwakkel (2002:46) assumes that a judgement or decision according to a person's "righteousness" and "integrity", as is requested in שׁפטני יהוה ("judge me Yahweh"), should have a favourable outcome. In v. 9b the psalmist augments on the saving actions of Yahweh. Compare the remark of Mafico (1992:1128) in this regard: "Those who felt unjustly treated by others in the social, economic and political relationship summoned God to judge them, that is, to do them justice by saving them from the enemy or oppressors" (cf. also Janowski 1999:109). In v. 10b the establishing (כון) of the righteous stands is contrasted with vv. 13b, 14a, where the actions of the enemy are being described. The poet achieves the contrast through wordplay, by using the root כון (v. 10b; תכונן, v. 13b; כוננה, v. 14a; הכין)

With the repetition of the word "save" (ישׁע) in v. 11b, an inclusion with v. 2b is achieved. Another inclusion, in terms of the shelter provided by God, is formed between vv. 11a and 2a: מגן ("shield") and חסה ("refuge"). The notion of divine protection can also be seen as a chiasm:



4.3.4 Description and fate of the wicked (vv. 13-17)

Verse 11 stands in contrast to vv. 13-14. The weapons the enemy has prepared to attack the psalmist will do him no harm, because Yahweh is his shield, who provides protection. In v. 12 God is portrayed as a judge, with the emphasis on his hard judgements, while v. 13 depicts, in military terms, the way in which the adversaries prepare themselves for the launching of an attack on the plaintiff (cf. Pss. 11:2; 37:14; 64:4). Gerstenberger (1980:63-65) regards vv. 13-15 as the continuation of the supplicant's complaint (v. 3) and vv. 16-17 as an imprecation against, or condemnation of the enemies. Mandolfo (2002:39), however, maintains that these verses are not suggestive in form or content of either complaint or imprecation.

Hubbard (1982:274) and Craigie (1983:102) are of the opinion that vv. 15-17 function structurally within the speaker's affirmation of confidence (vv. 11-17). They constitute an extended illustration of the basic affirmation of vv. 11-12 that Yahweh is a "shield" // "saviour", a "righteous judge" // "God who is angry". Verses 15-17 deal with a person who is preparing evil and must suffer the consequences of that (Kwakkel 2002:53). The psalmist focuses the attention on the wickedness of the enemy by using the particle הנה ("look") in v.15a. The plaintiff uses the metaphor of pregnancy and birth to describe the beginning and manifestation of the wickedness of the enemy (cf. Isa. 33:11; 59:4). Compare the remark of Craigie (1983:100) in this regard: "The seed of mischief has been planted in his mind and, after labor, it will come forth as "falsehood," namely the false accusations laid against the psalmist". The enemy's wickedness is also being expressed by way of synonymous parallelism in v. 15:

" … he is in labor with iniquity
… and gives birth to falsehood".

Willis (1979:468) posits that the verbs in v. 15 indicate a progression from conception to pregnancy to birth, and on a metaphorical level describe the slow but sure increase of evil in the life of the wicked. Compare also Anderson (1972:99): "This verse portrays graphically the growth of evil by using metaphors of conception, pregnancy and birth". The poet portrays the stupidity and downfall of the enemy in v. 16 through wordplay יפל//יפעל ("he made") ("he fell into") and the use of hunting terminology. The pit dug by the enemy as a means of bringing the psalmist down, instead led to their own descent into it. This idea is elaborated on in v. 17. Instead of harming the supplicant with their violent actions, the enemy will be struck down by their own wickedness and foolish plans.

Their self-destruction can also be seen as a chiasm in v. 17:

Apart from this chiasm, the enemy's downfall is also expressed through a synonymous parallelism:

> "His mischief returns upon his own head
> and on his forehead his violence descend" (v. 17).

Evil actions and their consequences are inextricably linked (cf. Prov. 26:27; Pss. 9:16; 35:7, 8). Compare also Kraus (2003:200) in this regard: "Hinter allen Aussagen und Bildern steht die Überzeugung, daß die immanente Nemesis das Unheil im gleichen Maße zurückwirken läßt, wie es als Tat des Verfolgers geplant war". Kwakkel (2002:55) claims that vv. 16-17 "may allude to the stipulation that false accusers had to suffer the penalty they wanted to inflict upon their victims".

4.3.5 Vow of praise (v. 18)

Verse 17, together with v. 18, can be regarded as a contrast to v. 2b, where the psalmist calls on God to save and deliver him from his persecutors. The plea for salvation (v. 2b) makes way for praise (v. 18). Yahweh's righteousness forms the basis for this doxology. Noticeable is how the divine name יהוה (vv. 2a, 18a) forms an inclusion and thereby brings the relationship between Yahweh and the poet to the fore. Yahweh is his only refuge in v. 2a, and in v. 18a the deity is the only one who deserves his laudations.

4.4 Contextual analysis of the most important divine metaphors

A few remarks have to be made as an introduction to this section, not just for this psalm, but also for those to follow. The descriptions of Yahweh can be divided into two types in the Biblical Hebrew Psalter and in the Hebrew Bible as a whole: (1) those concentrating on his attributes (being, essence) and (2) those concentrating on his actions (Mandolfo 2002:127). The former is accomplished by use of adjectives and nominal sentences (nominal metaphors), the latter by the use of verbs (verbal metaphors). Yahweh is predominantly described through the use of verbs in the Psalter. The psalmist depicts God as the one who acts. It must, however, be added that nominal descriptions of Yahweh are also found in the psalms of lamentation. The complaint in the psalms of lament is met with the assurance that Yahweh's being and deeds are inextricably linked,

thus assuring the plaintiff that the deity is not only capable of transformative actions, but brings them about as well (Mandolfo 2002:130).

4.4.1 Divine metaphors indicating a positive attitude towards the supplicant

4.4.1.1 Yahweh as refuge and saviour (vv. 2, 7)

The psalmist begins with the words בך חסיתי in his portrayal of Yahweh ("in you I have sought refuge"; v. 2a)[19]. The idea of taking refuge may well derive from the common experience of finding protection in the hills (cf. Gerstenberger 1971:622, Wiseman 1980:308). The derivatives of חסה ("seek refuge"), חסות and מחסה also convey the idea of refuge or shelter (cf. Isa. 30:3; Pss. 14:6; 62:8). בך חסיתי represents the declaration of one who chooses the holy place, and Yahweh's presence, as opposed to the false security of the distant hills (cf. Gerstenberger 1971:623, Wiseman 1980:308, Creach 1996:30). The verb חסה denotes the confident seeking of security, rather than a flight of desperation. Apart from two exceptions (Judg. 9:15; Isa. 30:2), חסה is used exclusively for seeking refuge in Yahweh (Hill 1997:218, 219). חסה communicates dependence on Yahweh as opposed to the trust in the own ability, as postulated by Gamberoni (1982:75): "... Verzicht auf Selbsthilfe, Vertrauen auf JHWH ...". The object of deep desire and refuge is emblematic of the person who places complete trust in God (Brown 2002:30). It also denotes trust by means of a metaphor rooted in the concrete experience of taking cover (Creach 1996:33).

Depicting Yahweh as a refuge forms part of the belief that he acts as saviour. Compare the remark of Creach (1996:35) in this regard: "To declare trust in Yahweh as refuge is not a passive 'hiding away', but a declaration of faith that claims the past action of Yahweh and expects Yahweh to intervene on behalf of his people again in the future". Therefore, it is not surprising that the description of Yahweh as refuge appears alongside the portrayal of him as a saviour (cf. Ps. 17:7). In using בך חסיתי with reference to the deity "Der Psalmist verankert damit seine geplagte und hilflose Existenz ganz in Gott, von dem er weiß, daß er hilfsbereit ist" (Gamberoni 1982:75).

Although Creach (1996:56) maintains that the phrase "seek refuge" is virtually absent in available material outside the Hebrew Bible, Hugger (1971:133) points out that there are similar expressions in other ancient Near Eastern writings. Compare his statement in this regard: "Dieselben Gedanken ... finden wir, wenn auch teilweise in anderen Bildern und Worten, in den religiösen Kulturen des Alten Orients ..." (Hugger 1971:133).

[19] Cf. also Pss.11:1; 16:1; 31:2; 144:2.

This is also evident in the Hittite prayer (1400.BC) of Muwatallis, son of Mursilis to the Hattian Storm-god:

"The bird takes refuge in (its) nest and lives. I have taken refuge with the Storm-god *pihaššašši*š, my lord; so save my life" (as translated by Goetze 1969:398. par. 40).

Creach (1996:51) and Brown (2002:29) hold that the refuge metaphor can be best understood when located in a larger metaphorical schema, namely, in relation to the figure of Yahweh's kingship. With regard to this, Mays (1993:121) maintains that "[t]he various titles given to Yahweh stand for roles and activities that belong to the royal identity. It is as king that Yahweh is warrior, judge, refuge and shepherd".

Related to the image of Yahweh as a refuge is the idea of him acting as a saviour. This is evident in the use of the words הושיעני ("save me") and הצילני ("deliver me") (v. 2b). In religious contexts, the most frequently used term for saving is ישׁע. It implies bringing help to people in the midst of their suffering rather than rescuing them from it (cf. Sawyer 1982:1040, Hubbard 1997:556). It can, however, be argued that the supplicant in Psalm 7 desires to be rescued from his trouble, which includes the enemies and their false accusations. The subject of ישׁע is Yahweh and his people are the object. Apart from the Psalms, the root ישׁע and its derivatives can also be found in narrative prose (cf. Exod. 14:13, 30; 1 Sam. 11:3), wisdom literature (cf. Prov. 20:22; 21:31) and in the prophets (cf. Isa. 59:16; Jer. 42:11; Hab. 3:13). ישׁע is mostly used to contrast Yahweh's saving power with the insignificance of human help and the inadequacy of military might in the Biblical Hebrew Psalms (cf. Pss. 33:16; 44:4-6; 108:13) (Sawyer 1982:1055, Hubbard 1997:561). The psalmist knows and is therefore convinced that only Yahweh can save and deliver him from his enemies, as is the case in Psalm 7:2 (cf. Stolz 1971:787). The expectation of deliverance is also grounded in the collective experience of Yahweh's saving actions on behalf of the Israelites. God is the one who liberates his people from oppression, trouble or destruction. ישׁע also appears in combination with legal terms such as שׁפט (Pss. 72:4; 76:10), דין (Ps. 54:6) and צדקה (Pss. 24:5; 40:11; 65:6) (Sawyer 1982:1056). It is therefore not surprising that ישׁע is used together with these terms, since in Psalm 7 the supplicant invokes the deity to act as judge and save him from the enemies who brought false charges against him.

The cry הצילני ("deliver me") can be seen as parallel to הושיעני ("save me"). Since the *hiphil* is the most frequently used form in the Hebrew Bible[20] and is generally used in the sense of deliverance or rescue, the analysis of נצל will focus on the use thereof. Bergman (1976:98) maintains that נצל

[20] Cf. Gen. 32:12; Exod. 5:23; 2 Sam.12:10; 2 Kgs. 18-19; Isa. 36-37; 1 Chron. 16:35.

denotes "das Entfernen aus dem Bereich der Bedrängnis". Hence, the urgent call of the poet to be delivered from his enemies. As is the case with ישׁע, the experience and expectation that God will save him from danger serves as the basis for the psalmist's use of נצל (Pss. 18:18; 34:5; 56:14) (Bergmann 1976:98). It is employed to emphasise the saving actions of Yahweh.

Yahweh is called upon to arise in v. 7 (קום). The root קום basically means "to rise", but in different conjugations it has a variety of resultant and metaphorical meanings (Willis 1990:208). The verb קום can be used in a legal context and with regard to a military encounter (Gamberoni 1989:1267-1268). Apart from Psalm 7:7a, it is also used in a legal sense in Psalm 82:8: קומה אלהים שׁפטה הארץ "Arise, o God, judge the earth ...". Yahweh is called upon to judge the nations, to declare innocent those who have been falsely accused and to punish the wicked. קום appears predominantly in contexts speaking about the deity rising against his enemies (Num. 10:35; Ps. 68:2), or the enemies of one of his people (Isa. 14:22; Amos 7:9; Pss. 3:8; 9:20) (Willis 1990:211). קום also expresses the longing for his intervention and subsequent help, not just as judge, but also as warrior when used with reference to Yahweh. Compare the observation of Coppes (1980:793) in this regard: "... the word may denote his creative, saving, and judging activity". Although the utterance "Arise o Yahweh" at times assumes that he is asleep, Willis (1990:220) maintains that it is simply a call for the deity to "swing into action" in contrast with his present inactivity, and has no direct connection with Yahweh being asleep. The so-called luring of God into action should not evoke the image of a capricious God, who in un-Godlike behaviour is manipulated by the pleas of human beings (Miller 1998:216). The appeals are always made toward the direction of God's already intended action (Miller 1998:217). The suffering and distress of the supplicant are presented as an opportunity that will be seen to fit the circumstances appropriate for divine intervention.

"Arise o Yahweh" can also be regarded as a basic military plea or summons. In such instances קומה יהוה is followed by verbs (cf. lift up; נשׂא and awake; עור) calling on Yahweh to intervene and to deliver his people (individually or collectively) from the enemy (Willis 1990:221, Martenni 1997: 902).

עור is used for being aroused or excited by some activity in the active and passive stems. It is used for arousing or summoning somebody to action in the factitive and causative stems (Hamilton 1997:357). עור refers to power and authority as its subject in the case of Yahweh. He arouses nations in the carrying out of his plans (cf. Jer. 51:11; 1 Chron. 5:26; 2 Chron. 21:16; 36:22). Where God is the object of עור the emphasis is on his indifference or passiveness in some instances (cf. Pss. 35:23; 44:24-27; 80). Despite the fact that the perceived passiveness of Yahweh is the consequence of him being asleep, one might suggest that עור also has something

to do with the deity's saving intervention. This accounts for the use of עור alongside קום in Psalm 7:7. Yahweh is called upon to awake, to swing into action and change the perceived inactivity into an intervention that will acquit the plaintiff of the false charges laid against him and, in doing so, save him from his adversaries. The call עורה "to awake" is a call on Yahweh to come to the supplicant's rescue, based on his past saving acts. He should "arise", "lift himself up" and "awake" against the psalmist's enemies.

4.4.1.2 Yahweh as judge (v. 9, 18)

After calling upon the deity "to arise", "to lift himself up" and "to awake", the supplicant in a sense goes on to concretise the expected intervention of Yahweh. When the deity intervenes, it will be as a judge. The supplicant invokes God to judge (שׁפט) him in v. 9b. The verb שׁפט ("to judge") describes a range of actions that are aimed at the restoration or preservation of order in society, so that justice, especially social justice, is guaranteed (Schultz 1997:214). Whether achieved by God or by a human agent, as a continuous activity it can be translated as rule, govern; as a specific activity it can be translated as deliver, rescue, or judge. שׁפט is multifarious in meaning and can only be rendered properly by paying attention to the context in which it is used[21] (Mafico 1992:1105). Judging was a divine role delegated by Yahweh himself to those he anointed to become leaders in politics, as well as those he appointed as judges in juridical affairs. Judges were therefore strictly required to judge impartially, irrespective of the status of the litigants. שׁפט implies righteousness and a morally good character on the part of those who judge. Weinfeld (1995:40) maintains that שׁפט, when applied to God, refers to salvation, and not necessarily to the pronouncement of judgement from the judicial bench (cf. also Niehr 1995:426).

That שׁפט implies salvation, especially in Psalm 7, is also stated by Janowski (1998:26): "Die Wendung 'richte mich' (*šaptenî*, v. 9) enthält dabei eindeutig das *Moment der Rechtshilfe* ...". Compare also Seeligmann (1967:274): " ... in der Rechtshilfe für die Bedrückten ist die Vernichtung des Bedrückers impliziert. Diese strafende Seite der Gerechtigkeit wird durch שׁפט ausgedruckt". Roughly the same idea is also found in Mesopotamian psalm literature, where the supplicant asks for divine assistance using juridical terms. In a prayer to the fire god, Girra, the supplicant prays:

> "O Girra, mighty one, terrifying storm, ...
> You judge the case of the oppressed man
> and woman, Stand by me in my case ...
> Judge my case, render my verdict! ...

[21] For other uses of שׁפט, cf. Deut 1. 16-17; 1 Kgs. 7:7; Ezek. 23:45; Zech. 7:9.

Consume my enemies,
devour those who are wicked to me,..."
(as translated by Foster 1995:90).

The supplicant longs for a true and righteous judgement (*dīn kittim u mīšarim*) in a prayer to the goddess Ishtar referring not to the aspect or attribute of judgement, but to that of kindness or forgiveness:

"I stood before you,
a true and righteous judgement (*dīn kittim u mīšarim*),
uproot my sickness, command my healing,
may my freedom be set before you,
my sins forgiven, my bonds released"[22]
(Farber 1977:70 line 76ff; as translated from German).

God is portrayed as judge in the Hebrew Bible because he is the supreme arbiter. His judgement means acquittal for the psalmist, but punishment for the wicked. This is echoed by Hamp (1977:204): "An den Heidenvölkern und Sündern ist seine Richtertätigkeit ein Strafgericht, an seinen Getreuen Rechtsschutz und Beistand".

The psalmist describes Yahweh not just as righteous, but also as a righteous judge in v. 10 and 12 (שׁופט צדיק). The substantive שׁופט is used with reference to both God and humans. It is also to be compared with the usage of *šāpiṭum* in Akkadian literature (Mafico 1992:1105). Just as the *šāpiṭum* exercised authority delegated to him by the *šarrum* or the deity, similarly the שׁופט exercised authority delegated to him by Yahweh. The deity had the authority to appoint and depose a שׁופט. Most of the disputes related to the שׁופט were those concerned with the welfare of the poor, the widow, the orphan and the stranger. The judges often acted as arbitrators who restored peace. If those who had been wronged failed to acquire justice from human judges, they summoned Yahweh, the judge pre-eminent, to intervene. Since the deity was considered righteous in all his judgements, an innocent person who felt that he had been judged unjustly appealed to Yahweh directly to judge him, that is "to deliver", "to vindicate" or "to reward" him according to God's criterion of retribution (Mafico 1992:1105). It can therefore be argued that the psalmist, by using this expression, wants to stress that, as opposed to a human judge, who at times may be partial and unrighteous in his judgement, Yahweh is always righteous. This righteousness forms the basis

[22] For other instances where the deity in the ancient Near East is being portrayed as a judge, cf. Assmann (1983:71-80, 176-178, 274-278), Chisholm (1995:258-259) and Janowski (2003:154-164). The focus is on the Egyptian sun god Re, and the Babylonian god of justice and the sun, Šamaš.

for the supplicant's appeal to God to judge him according to his righteousness and integrity, and by doing so clear him of the charges.

That Yahweh is seen as righteous concurs with other instances in the Hebrew Bible where he is proclaimed as being righteous[23]. His righteousness is often portrayed in forensic terms. As a human judge, he upholds the cause of the righteous before the wicked (cf. Ezek. 17:20; Pss. 35:23-24; 37:32-33). Yahweh's righteous judgements are saving judgements because he restores the right of those falsely accused by their enemies (Achtemeier 1962:82, Janowski 2003:164). As judge of the earth God delivers and saves his people (cf. 1 Sam. 12:7; Isa. 46:12-13; 51:1, 5, 6; Ps. 22:31). The proclamation of Yahweh as a righteous judge forms an integral part of the conviction that he will also help in times of trouble. Compare Jepsen in this regard (1965:87): "Wo er צדיק heißt, ist er als der gemeint, der selbst gegenüber Anschuldigugen 'im Recht' ist, oder der hilfreich und treu ist". Yahweh establishes judgement through deliverance or vindication (Schultz 1997:217). Judgement and salvation thus belong together. This is also evident in the use of the word מושיע ("one who saves") in v. 11b. מושיע is attested most often in situations of injustice. The one who is the מושיע is always on the side of justice. Sawyer (1965:480) maintains that מושיע has forensic connotations. As a מושיע, Yahweh stands on the side of the righteous, stating their case against the false accusers and, by doing so, saves them from the enemy.

4.4.1.3 Yahweh as shield (v. 11)

The psalmist calls God his shield in v. 11 (מגן). מגן stems from the root גנן ("cover", "surround", "protect") (cf. 2 Kgs. 19:34; 20:6; Isa. 31:5; 37:35; Zech. 9:15). The noun מגן refers to an object, which provides covering and protection for the body during warfare (Smith 1980:169). מגן designates the smaller, round shield carried by light infantry and officers. The larger, rectangular shield called צנה usually covered the whole body[24]. Brown (2002:199) notes that of all the references to instruments of war in the Psalms, the shield[25] is the most common. Deeply

[23] Cf. Jer. 9:24; Zeph. 3:5; Pss.103:17; 111:3; 116:5; Dan. 9:14; Neh. 9:8; 2 Chron. 12:6.

[24] For the instances where מגן and צנה occur together cf. 1 Kgs. 10:16; Jer. 46:3; Ezek. 23:24; Ps. 35:2.

[25]Together with helmets, shields were the most important defensive weapons used by soldiers in the ancient Near East during combat. Full-body and smaller, usually round, shields were used. Smaller shields had two functional requirements. Military shields made entirely of metal were rare since they had to be as light as possible to give the soldier maximum mobility in battle. They also had to be able to resist the opponents' offensive weapons (Wiig 1999:45). The shields were usually made of leather stretched over a wooden frame, which was oiled to prevent cracking and to ward off the glancing blows more effectively (Nannally 2000:1209-1210) (cf. 2 Sam.1:21; Isa. 21:5). Swords, battle-axes, javelins or spears and slings were used together with shields (Fretz 1992:893-895). While the bigger shield was carried on the left side or on the back (Freedman & O' Connor 1984:649), the smaller shields were carried in the hand or strapped onto the

embedded in the rhetoric of salvation, this image highlights the protection God affords both the psalmist and the community. Shields are also symbols of divine deliverance (Nannally 2000:1209-1210). In view of the fact that the deity is always the one who protects (גנן) his people, it comes as no surprise that he is often called the shield (מגן) of Israel (Smith 1980:169, Longmann 1997: 847)[26].

4.4.2 Conceptual world underlying some of the divine metaphors

As was mentioned above, the poet's portrayal of Yahweh as refuge (חסה; v. 2) might have derived from this experience of finding shelter in the hills or even in the holy place. On a cognitive level, the psalmist organises the cultural experience of finding refuge in the hills/holy place in such a way that a new metaphor or image of Yahweh is formed. This cognitive organisation allows him to map the experience of being in a shelter (source domain) onto Yahweh (target domain). He uses a model of the concrete world to conceptualise an abstract category (Ungerer & Schmid 1996:121). This new conceptualisation of Yahweh is grounded in the experience of going into holy places or to hills. This idea concurs with that of Lakoff & Turner (1989:59) who are of the opinion: "We conventionally understand these [grounded] concepts ... by virtue of their grounding in what we take to be our forms of life, our habitual and routine bodily and social experience". The cognitive organisation of cultural information leads to the assumption that culture is embodied in the mind. Through this conceptualisation, the metaphor YAHWEH IS A REFUGE is formed. The metaphor YAHWEH IS A REFUGE can also be seen as an instance of an image-schema, because the reality of finding refuge in Yahweh is made comprehensible in terms of an image from the physical world. The moving into a place of refuge and that, which is experienced within such a place, allow for the spatial conceptualisation of the abstract category "YAHWEH". Conceptualised in this way, the psalmist "moves into Yahweh" and so Yahweh becomes a place of refuge, where he can find the necessary protection from danger. Jenni (1992:195) claims that בך חסיתי might well allude to the "Bewegung in einen Raum *hinein* (mit Endlage *im* Raum)", whereby on a metaphorical level the deity becomes a shelter. This "moving into" also highlights the inside-outside orientation, whereby for the psalmist, being inside the shelter or refuge means safety and being outside means danger. Thus "moving into" Yahweh equals protection as opposed to outside him, where there is no protection.

Through the shield imagery (v. 11), the poet augments the notion of protection. As a refuge, Yahweh provides shelter, as a shield he offers protection and defence. When a shield is used

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back. Apart from being used for personal protection, shields were also used to protect cities in times of war. The battlements of walls and towers of a besieged city were sometimes covered with the shields of the defenders (cf. Ezek. 27:10, 11).

[26] Cf. Gen.15:1; Deut. 33:29; Pss. 3:3; 115:10; Prov. 2:7; 30:5.

metaphorically in the literature of the ancient Near Eastern cultural contexts, it refers to a figure that is expected to provide protection (Wiig 1999:59). It was therefore seen as the ancient symbol of protection. The fear of standing without protection (shield), without the saving presence of a deity, and the terror of being left to one's own fate, are the ultimate reasons for the prayers for protection (Wiig 1999:75). The specific role of the shield metaphor in expressing safety and security originates in the idea that something of one's own must be protected. The shield metaphor cannot work in a literary context without an existing basic religious-cultural-ideological polarity of friend and foe (Wiig 1999:76). This metaphor becomes meaningful in a situation where protection is needed.

The shield metaphor serves as an affirmation of the psalmist's belief in the ability of Yahweh to protect him from the enemy. It demarcates the boundary between unsafe and safe. It also establishes the zone of shelter and security, a fitting image for God's protective activity (Brown 2002:200). As a shield fences off the arrows of the enemy, so Yahweh, in the cognitive reality of the poet, defends him against the accusations of his adversaries. This metaphor, as a description of the deity, can be regarded as an example of the cultural model "shield" grounded in the domain of war. The part of this cultural model that has to do with protection and defence allows for the reasoning and mapping thereof onto God. The cultural experience of being protected by a shield during war gives rise to the cognitive representation GOD IS MY SHIELD. In this sense, the cultural experience constitutes the cognitive representation.

The supplicant invokes the deity to take action against his adversaries in v. 7. Salvation and security can only be effectuated if Yahweh arises, lifts himself up and awakes. It is argued that, when viewed together, the imperatives עורה, נשׂא, קומה form a proposition schema. Although different in meaning, the formal relation between these concepts is of importance. They have something to do with the divine intervention on behalf of the supplicant. They also communicate something about the conceptual system of the psalmist. Knowing the effect of these words being used together, the poet makes masterly use of them to intensify the need for Yahweh's active involvement. Thus, used together they convey the idea that Yahweh's intervention can bring about a change in the situation of the supplicant. When the theoretical assumptions of Lakoff and Johnson (1980) and Kövecses (2002) are applied, the psalmist, based on his experience, employs these concepts cognitively as an instance of an up-down orientation. This allows for the construction of the orientational metaphor ACTION IS UP; INACTION IS DOWN. When Yahweh does "arise", "lift himself" and "awake", it means he will come to the psalmist's rescue and that implies life. If the deity however stays inactive, it means that the enemy will be triumphant and the plaintiff will be cast into obscurity.

It was mentioned above that Yahweh is also portrayed as righteous judge (vv. 9, 18). This representation forms part of the broader Israelite cultural model of justice, a model according to

which the king as judge played an important role in society. This model stipulates how a judge should act and what was expected from him. A judge had to be impartial in his judgement, that is, not allow himself to be corrupted by any element that could change the course of justice (cf. Bovati 1994:188). As arbitrators, judges were responsible for the restoration and maintenance of peace in society. He also had to protect the rights of those who could not defend themselves. It is important to notice that a cultural model determines a particular group's understanding of the world and cognitively organises this understanding in a certain way. Since the psalmist was part of a larger community, it can be postulated that the cultural model of justice was shared with the rest of the community. The poet cognitively utilises this model and applies the aspects of impartiality, restitution and support to the deity. As the aggrieved party, the supplicant appeals to Yahweh as the righteous judge for deliverance and vindication. The deity should re-establish the violated justice (cf. Bovati 1994:201). It thus becomes clear how the observation, experience and cognitive organisation of the broader judicial process allow for the portrayal of Yahweh as a judge.

CHAPTER 5

PSALM 17

5.1 Translations with textual-critical notes

1a a Prayer of David.

1b Hear, O Yahweh, a righteous cause[1],

1c give ear to my cry,

1d listen to my prayer,

1e without deceitful lips.

2a Let my judgement come from you,

2b may your eyes[2] see the right things.

3a You have tested my heart,

3b you have visited (me) by night,

3c you have refined me: you have found nothing,[3]

3d I have determined[4], my mouth shall not transgress.

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[1] צדק is problematic in the sense that it lacks an adjunct in this context. In an attempt to solve this problem certain scholars (cf. Leveen 1961:54, Rogerson & McKay 1977:69, Craigie 1983:159, Broyles 1999:99, Kraus 2003:271), in following the LXX, emendate צדק to צדקי ("my righteous cause"). Hossfeld & Zenger (1993:114) are of the opinion that, in Psalm 17:1, צדק refers to a norm and not to the psalmist's righteousness as such. In a personal discussion with Janowski (2004) this aspect was also emphasised. Jepsen (1965:79-81) and Schmid (1968: 67, 179) claim that one has to differentiate between צדק and צדקה. צדק refers to the right order, that is, the situation as it ought to or must be, whereas צדקה concerns the right conduct, which is acceptable to the deity (cf. also Michel 1991:797). It appears as if the supplicant is referring to righteousness as a norm according to which one has to live. This order is, however, violated by the enemy. In the re-established order of righteousness the psalmist will see the face of Yahweh (v. 15) (cf. Hossfeld & Zenger 1993:116, Weber 2001:99).

[2] The BHS suggests the reading of the LXX whereby עיניך should be emendated to עיני. Craigie (1983:159-160) is, however, of the opinion that the MT gives good sense, providing a double petition and should therefore be retained. Kraus (2003:272) claims that the MT is supported by the context.

[3] בל-תמצא should be translated "you will not find", but since the verbs referring to the divine investigation are all in the perfect tense, it makes no sense to follow such a translation. Assuming that the psalmist's accusers laid false charges against him and he now wants to declare himself innocent of such charges, the favourable outcome or result of the investigation conducted by Yahweh serves as the basis for the denial of the allegations and creates an expectation of an acquittal.

[4] Following the LXX, some scholars (cf. Rogerson & McKay 1977:69, Hossfeld & Zenger 1993:114, Lindström 1994:420, Kwakkel 2002:70, Kraus 2003:271), take זמתי ("I have determined", "I have devised") as a noun זמה (iniquity), to be connected with בל-תמצא. This translation, however, holds זמתי to be a verb introducing a new clause and therefore belonging to בל-יעבר-פי (cf. also Van Uchelen 1979:106, Craigie 1983:159, Weber 2001:99). The psalmist intends not to utter words of deceit: thus, "I have determined".

4a As for the deeds of mankind,

4b by the word of your lips,

4c I have kept myself from the ways of the violent.

5a My steps held[5] firmly to your ways,

5b my footsteps did not slip.

6a I have called on you, for you will answer me, O God,

6b incline your ear to me, hear my words.

7a Wondrously reveal[6] your loving-kindness,

7b you who save with your right hand,

7c those seeking refuge from adversaries[7].

8a Guard me as the apple of the eye[8]

8b hide me in the shadow of your wings.

9a from the face of the wicked who assaulted me,

9b my deadly enemies who surround me.

10a They have closed their hearts with fat[9],

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[5] Instead of the MT infinitive absolute תמך ("to hold firmly, "in order to hold firmly") read the finite verb תמכו (cf. BHS) (cf. also Briggs & Briggs 1906:127, Kissane 1953:67, Leveen 1961:54, Craigie 1983:159, Hossfeld & Zenger 1993:114,115).

[6] According to the BHS many Hebrew manuscripts have the reading הפלא ("reveal"/"make wonderful") instead of הפלה ("separate"). Given that הפלה ("separate") does not make any sense, such an interpretation appears to be preferable in the context. In a situation of distress the psalmist appeals to the חסד (loving-kindness) of the deity. The revealing of חסד can be regarded as a way in which Yahweh intervenes and turns towards the supplicant (cf. Briggs & Briggs 1906:127, Ridderbos 1955:133, Craigie 1983:160, Hossfeld & Zenger 1993:115, Koehler & Baumgartner 1995:876, Weber 2001:99, Kraus 2003:271).

[7] The last colon v. 7 appears to be problematic. Kissane (1953:67) translates מתקוממים בימינך as "from them that resist thy right hand". Ridderbos (1955:132) regards Yahweh's right hand as a place of refuge and connects חוסים with בימינך (cf. also Hossfeld & Zenger 1993:115). This translation, however, proposes the following emendation: בימינך is moved forward between חוסים and מושיע, thus the new line מתקוממים חוסים בימינך מושיע ("you who save with your right hand, those seeking refuge from the adversaries") (cf. Craigie 1983:160). Linking בימינך ("with your right hand") with מושיע ("you who save") is also supported by the fact that ישע *hiphil* is associated with Yahweh's right hand in other Biblical Hebrew psalms (cf. Pss. 44:4; 60:7; 138:7).

[8] According to the BHS, בת is probably a gloss (cf. also Stendenbach 1989:42). The somewhat pleonastic כאישון בת-עין: ("as the apple of the eye") (literally: "as the little one of (the) daughter of (the) eye") occurs only here in the Hebrew Bible (cf. Kwakkel 2002:76). A similar idiom can, however, be found in Deut. 32:10. Kraus (2003:272) postulates that אישון בת-עין is a compound expression and one can hardly think of two separate instances. Noticeable is the occurrence of בת-עין in Lam. 2:18, where it is used for the pupil of the eye.

10b (with) their mouth they have spoken arrogantly.

11a They ran me down, now they have surrounded me[10],

11b they set their eyes to cast (me) to the ground.

12a His appearance[11] is like a lion, longing to tear apart,

12b like a young lion lurking in ambush[12].

13a Arise, O Yahweh! Confront him to his face, strike him down,

13b deliver my soul from the wicked by your sword.

14a From men with your hand Yahweh[13],

14b from men of this world, whose portion is in this life,

14c but your treasured ones[14], you will fill their belly

14d the sons will satisfy themselves,

14e and leave their residue to their children.

15a I, in righteousness, shall see your face,

15b on awakening, I shall be satisfied by your image.

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[9] To provide an explanation for the somewhat obscure idiomatic expression חלבמו סגרו ("they have closed their fat"), this translation, in following the BHS, reads חלב לבמו ("their hearts with fat") instead of חלבמו (cf. Leveen 1961:54, Kwakkel 2002:70, Kraus 2003:271-272). It can be postulated that this expression conveys something about the enemies' insensitivity and rebellious behaviour.

[10] Verse 11a is difficult to understand. Literally, it can be translated: "Our footsteps, now they have surrounded me". Whereas the MT has אשׁרינו ("our footsteps"), the versions read the word as a verb: "they cast me out" (LXX); "they bless me" (Syriac) and "they advance upon me" (Jerome). As a possible solution to the problem, the above translation opts for the emendation of אשׁרינו to אשׁרוני, thereby also changing the noun to a verb (אשׁר; "to run down"), with the suffix of the first person singular masculine (cf. also Kissane 1953:68, Leveen 1961:54, Craigie 1983:159, Kwakkel 2002:70). Following the versions, סבבוני at the end of v. 11a is emendated to סבבוּני: "they have surrounded me".

[11] The reference to enemies in the singular is striking (דמינו). Kissane (1953:70) is of the opinion that, because the form of the word does not occur elsewhere in the Hebrew Bible, the verbal form ("they appear") should be read. Kwakkel (2002:78) maintains that one can, on the strength of Deut. 21:10; 28:48 and 2 Sam. 24:13, where the suffix or pronoun of the third person singular masculine refers to several enemies, argue that the plural is not always needed to refer to many. Other scholars also retain the MT (cf. Craigie 1983:160, Riede 2000:181, Weber 2001:99, Kraus 2003:271).

[12] "lurking in ambush": literally, "dwelling, sitting in hiding places".

[13] Verse 14 hardly makes any sense and is extremely difficult to translate. The disparity among the Versions (cf. BHS) supports this.

[14] "Your treasured ones". In following *Qere,* the singular expression צפונך is read as plural צפוניך (cf. Kissane 1953:67, Leveen 1961:54, Craigie 1983:161).

5.2 Literary genre

Psalm 17 is a prayer for divine intervention on behalf of the righteous (Briggs & Briggs 1906:127). Leveen (1961:48) postulates that this psalm belongs to the prayers of exculpation and vindication, in which the psalmist, conscious of his innocence, appeals to Yahweh to help him against his adversaries. Anderson (1972:416) views the psalm as an individual lament of one beset by enemies. Although recognising that the prayer is in the form of an individual lament, Craigie (1983:161) regards it as an innocent person's prayer for protection. Hossfeld & Zenger (1993:113) interpret it as a "Bittegebet eines Bedrängten Gerechten" (cf. also Beyerlin 1970:110). Psalm 17 is a prayer in which a person who trusts in God appeals for deliverance from the wicked (Mays 1994:89). Jüngling (1998:794) holds Psalm 17 to be an individual song of lament. Schaefer (2001:39) maintains that it is a personal complaint, in which a persecuted individual unjustly accused, appeals to the divine court. Psalm 17 could also be interpreted as a prayer from someone seeking asylum in the temple. The idea of the temple institution as a possible life-setting for Psalm 17 is supported by Beyerlin (1970:105-111), Hossfeld & Zenger (1993:114), Weber (2001:100) and Kraus (2003:273). The psalmist is seeking refuge in the temple, where he awaits the salvation manifested in the acquittal by Yahweh. Beyerlin (1970:105) dates Psalm 17 within the period of the second temple. Hossfeld & Zenger (1993:114) hypothesise that, owing to the philological aspects and the motives, the psalm can be placed during the pre-Exilic period (cf. also Jüngling 1998:794). Rogerson & McKay (1977:70) are of the opinion that "there is nothing in the psalm itself that could tell us when it was written" (cf. also Craigie 1983:162).

5.3 Analysis of the poetic and stylistic elements

Although some scholars[15] follow a threefold stanza arrangement of Psalm 17, it is suggested that the psalm should be divided into the following strophes: (I) Prayer for hearing and justice (vv. 1-2), (II) Declaration of innocence (vv. 3-5), (III) Prayer for refuge and protection from the enemy (vv. 6-9), (IV) Wickedness of the enemy (vv. 10-12), (V) Prayer for intervention and destruction of the enemy (vv. 13-14) and (VI) Expression of confidence (v. 15)[16].

The poet of Psalm 17 employs a wide range of poetic elements to convey his particular message. These elements include imperatives, inclusions, parallelisms, chiasms, wordplay, repetitions, contrasts, assonance and alliteration. Striking is also how the grouping of certain words with regard

[15] Cf. Kittel (1929:54-55), Van Uchelen (1979:108), Craigie (1983:162), Seybold (1996:73), Jüngling (1998:794) and Weber (2001:100-101).

[16] For an almost similar arrangement cf. Hossfeld & Zenger (1993:113), Lindström (1994:420-421), Kwakkel (2002:82-96) and Kraus (2003:272).

to speaking and hearing[17], seeing[18] and doing (ethical)[19] plays an important role in the psalm (Weber 2001:100, 101).

5.3.1 Prayer for hearing and justice (vv. 1-2)

The psalmist is stressing the urgency of the situation at hand, by using the three imperatives שמעה, הקשיבה and האזינה in v. 1. Through these imperatives, the supplicant calls upon Yahweh to attend to the situation of distress. The request in v. 1 is also structured by way of synonymous parallelism:

> "Hear, O Yahweh, a righteous cause,
> give ear to my cry
> listen to my prayer …"

Through assonance (*-i*) the poet also personalises his plea to Yahweh: תפלתי רנתי ("give ear to my cry"). The general ("give ear to my cry") requests in v. 1 in a sense become more concrete in v. 2, specifying the required action. The psalmist clearly asks God to act as judge and vindicate him. It can be assumed that false charges were brought against the plaintiff, and because of this, he is calling upon the deity to intervene and prove his innocence. Kraus (2003:275) is of the opinion that "Angesichts feindlicher Verfolgungen und Anklagen hofft der Beter auf den Freispruch Jahwes, auf seinen Rechtspruch". Yahweh's personal involvement is emphasised by the words מלפניך ("from your face") and עיניך ("your eyes"). Hossfeld & Zenger (1993:116) postulate that the prayer in v. 2 should be understood against the background of the ancient Near Eastern depiction of the sun-god as the one responsible for the upholding of justice (cf. also Janowski 2003:111). The repetition of the words צדק, פניך and חזה (vv. 1-2, 15) forms an inclusion, thus framing the psalm. Alliteration is also found in the repetition of the consonant -ם in v. 2.

5.3.2 Declaration of innocence (vv. 3-5)

From v. 3 onwards the psalmist declares his innocence with regard to the false charges brought against him. Three different verbs are used to describe the process of investigation he underwent in v. 3. His heart was tested (בחן), he was visited (פקד) by night and refined (צרף) by Yahweh. Compare the observation of Van der Toorn (1998:431) in this regard: "With three different verbs … the poet alludes to the divine trail which apparently took place during the night …". Through the

[17] Cf. "hear", "ear", "listen" (vv. 1b, c, d, 6b), "lips", "mouth" (vv. 1e, 3c, 4b, 10b).

[18] Cf. "face" (vv. 2a, 9a, 13a, 15a), "see" (vv. 2b, 15a), "eyes" (vv. 2b, 8a, 11b).

[19] Cf. the use of the words "transgress" (v. 3c), "ways" (vv. 4c, 5a), "steps" (v. 5a, b), "ran down" (v. 11a).

application of these verbs (בחן, פקד, צרף) the psalmist emphasises the completeness of his interrogation (Broyles 1999:99). Seybold (1996:74) claims: "Die Erforschung des 'Herzens', die nächtliche Untersuchung und der Schmelztest einer 'Feuerprobe' lassen an umfangreiche Prüfungen denken, denen der Angeklagte sich unterziehen mußte, damit die Wahrheit herauskommt". It is very interesting how the declaration of innocence begins with a reference to the testing of the heart. This is important since the heart was regarded as representative of humankind's thoughts, feelings, designs and inner disposition, as is evident from the statement of Kraus (2003:275): "Gott 'prüft' die Mitte menschlicher Existenz, das Zentrum allen Denkens, Sinnens, Planens und Tuns: das Herz (לב). Dieses 'Prüfen' ist ein Einblicknehmen in die Tiefen des Sinnens und ein 'Erproben' (צרף) der Gedanken"[20]. The testing of the heart therefore also underlines how Yahweh examined the supplicant. The process of investigation is also expressed by way of a synonymous parallelism in v. 3:

"You have tested my heart,
you have visited me by night,
you have refined me …"

It is noticeable how the triple element of interrogation corresponds to the psalmist's threefold denial of guilt in the use of the negative particle בל (vv. 3b, c; 5b). He claims in vv. 4c and 5 that, apart from his inner disposition, his deeds were also in accordance with the deity's word. Whereas the enemy followed the ways of destruction and annihilation, he kept himself to the way of God. This "keeping" of Yahweh's way is again pronounced as a synonymous parallelism in vv. 4-5:

"I have kept myself from
the ways of the violent,
my steps held firmly to your ways,
my footsteps did not slip".

5.3.3 Prayer for refuge and protection from the enemy (vv. 6-9)

In v. 6 the psalmist repeats his request that the deity should hear his prayer. The poet tries to draw Yahweh's attention upon himself by adding the personal pronoun אני to קראתיך ("I have called on you") (cf. also Seybold 1996:74, Kwakkel 2002:89). The personal character of the request also comes to the fore in the use of assonance (*-i*): אני קראתיך תעננני לי אמרתי. An inclusion is achieved between v. 1 and v. 6 through the repetition of שמע and אזן. God is being asked to reveal

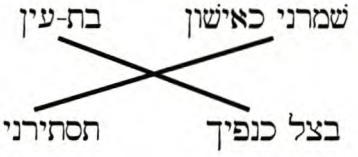
[20] With regard to the testing of the heart and its functions in the Hebrew Bible, cf. the short, but illuminating, exposition by Janowski (2003:166-173).

his loving-kindness through the imperative הפלה in v. 7, which, according to Craigie (1983:163), refers to "that covenant characteristic of God which had been demonstrated most clearly in acts of deliverance" (cf. Exod. 15:11-13). It can therefore be postulated that Yahweh's saving acts in the past forms the basis of the psalmist's utterance in v. 7. His loving-kindness manifests itself in the safe haven the deity provides for those who call on him amidst conflict. The poet also tries to illustrate this idea through the use of wordplay: חסדיך//חוסים. The refuge provided by Yahweh is elaborated in the supplicant's desire for divine protection in v. 8.

The desire for protection is structured as a synonymous parallelism in terms of both image representation and meaning:

"Guard me as the apple of the eye,
hide me in the shadow of your wings" (v. 8).

The same idea can also be seen as an instance of a chiasm in v. 8:



"Apple of the eye" and "in the shadow of your wings" are striking images used to portray the protection the psalmist yearns for. The "apple of the eye", which actually refers to the pupil, is a symbol of that which is most precious and to be guarded with the greatest care, according to Rogerson & Mckay (1977:71). In the three of its four appearances in the Hebrew Bible, the "apple of the eye" is used as a very expressive image of the Yahweh's care and protection of Israel (cf. Deut. 32:10; Zech. 2:12), or an individual Israelite (Ps. 17:8)[21]. In Psalm 17:8, the psalmist uses it to express his invincible confidence in God's help (cf. Kraus 2003:277). The personal relationship between God and the poet is emphasised even more through the phrase "in the shadow of your wings" (cf. Pss. 36:8; 57:2; 61:5; 63:8; 94:4). The plaintiff's desire to be close to Yahweh becomes more concrete in the face of surrounding enemies. The deity, so to speak, "spread his wings", to provide protection for the psalmist in contrast to enemy who surrounds to destroy. The "shadow" of Yahweh's wings, demarcates the boundary between safe and unsafe. Compare the remark of Kraus (2003:277) in this regard: "צל ist in der altorientalischen Bildsprache ein Ausdruck für den unmittelbaren Schutzbezirk. Wer im 'Schatten des Königs' lebt, erfreut sich seiner Schutzmacht". These expressions, used by the psalmist in v. 8, illustrate that "Gottes Schutz ist nicht fern, sondern impliziert eine fast körperliche Nähe" (Garcia-Lopez 1986:741).

[21] The other occurrence of this expression is in Prov. 7:2, where a father advises his son to keep his teachings as the "apple of his eye".

In order to ensure that the request for protection in v. 8 does not "hang in the air", the poet, in v. 9 gives the reason why this is needed. A description is given for the first time in the psalm of those who might have caused all the conflict, namely "the wicked" and "my deadly enemies". Apart from naming them, the psalmist also affords the reader with an insight into what they do, that makes them so dangerous. The threat posed by them, contributes to the urgency of the plea. The portrayal of the enemy's wickedness can also be seen as a synonymous parallelism in v. 9:

"from the face of the wicked who assaulted me,
my deadly enemies who surround me".

5.3.4 Wickedness of the enemy (vv. 10-12)

The focus shifts to the insensitivity and arrogance of the enemy in v. 10. The utterance "they have closed their heart with fat" underlines this haughtiness. This is in contrast to the pure heart of the psalmist (v. 3a). His heart is pure, because Yahweh tested it, but found nothing (v. 3b). The arrogant speech of the foes is contrasted with the poet's expression "my mouth shall not transgress" (v. 3c). It suffices to note that pride is a typical feature of the enemy in the Psalms (cf. Pss. 10:3-4; 31:18-19; 73:3-9) (Kwakkel 2002:93).

The psalmist compares the enemy and their actions to that of a hungry lion in v. 12a (cf. Fig. 1). Like a pride of lions running down and surrounding their prey, so the adversary runs the supplicant down and surrounds him, wanting to take his life (v. 11). The enemies' quest for destruction is expressed through wordplay: יכסוף לטרוף. The *modus operandi* of the enemy can also be seen as a synonymous parallelism in v. 12:

"His appearance is like a lion, longing to tear apart,
like a young lion lurking in ambush".

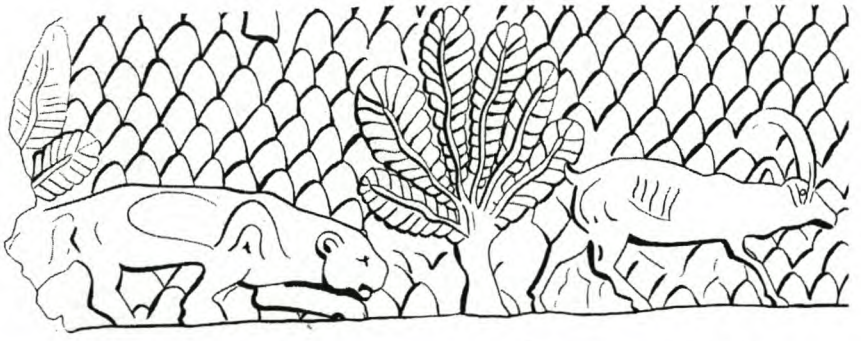


Fig.1: A lion lurking in ambush (7th century BCE)[22]

5.3.5 Prayer for intervention and destruction of the enemy (vv. 13-14)

[22] Image taken from Keel (1972:75).

After characterising the foes and their actions, the poet calls on Yahweh to intervene and destroy them (cf. the imperatives "arise", "confront", "strike down" and "deliver"). God is depicted as handling a sword, with which he delivers the psalmist. The petition to intervene is also expressed through wordplay in v. 13a: קומה//קדמה. It is noticeable how the poet represents Yahweh as intercepting the enemy, who like lions are lurking, waiting to strike. He should deliver the psalmist from the wicked with his hand (v. 14), from those whose goal it is to destroy and to annihilate.

5.3.6 Expression of confidence (v. 15)

The poet takes up his desire for justice (v. 2) in his concluding statement of confidence (v. 15), by adding to it an element of realisation. That which he wished for, namely that Yahweh should be his judge and acquit him, now becomes reality in the sense that he (the psalmist) will see God's face and in the morning be satisfied by his image[23]. Verse 15 therefore is in stark contrast with v. 3, where the investigation took place at night. Whereas the night represents the time of testing, waiting and uncertainty, the morning represents the time of a favourable verdict and deliverance.

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[23] With regard to the "seeing of God's face" and being "satisfied by his image", no unanimity exists among scholars. Given this disparity, a few remarks are in order. Psalm 17:15 deals with an incubation, but not one that leads to a dream oracle, but rather to a real theophany (Lindblom 1961:104-105). The morning, as the time of awakening, is to be considered as the time of God's intervention. Kraus (2003:279) sees v. 15 as an indication of a theophany, in the sense of Isa. 6, experienced in the sanctuary in the morning (cf. also Pss. 30:6; 90:14; Lam. 3:23). Van der Toorn (1998:434) postulates that, on the basis of Num. 12:8, Job. 4:16 and other ancient Near Eastern sources, the psalmist is speaking of a dream–theophany. The imagery connected to the theophany is also closely related to the early sunrise, when Yahweh would administer justice, as was the case with other solar deities in the ancient Near East. Compare the remark of Hossfeld & Zenger (1993:118) in this regard: "Die Überwindung der gefährlichen Nacht beim Sonnenaufgang, … ist für den Beter Zeichen der Hilfe JHWHs und zugleich Rechtfertigung seines Status als Gerechter". For a more detailed discussion on the relation between the solar aspects and deliverance at dawn in the ancient Near East and Israel, cf. Janowski (1989). Although Van der Toorn (1998:435) links the deliverance with the sunrise, he is cautious to attribute to Yahweh the character of a solar deity (cf. also Wiggins 1996:89-106). As far as other theophany interpretations of Psalm 17:15 are concerned, cf. also Birkeland (1933) and Beyerlin (1970). Smith (1988:181) argues that פנים may mean "presence", and therefore the psalmist may have expected to experience qualities of divine presence and not a solar theophany at all. The emphasis falls on the divine presence characterised by the divine "face" and "image" in v. 15. פניך and תמונתך are used as two traditional words for divine attendance. Brown (2002:172) is of the opinion that the metaphor of God's "face" also functions as a *pars pro toto*: the singular "face" conveys the salutary fullness of his presence, which sustains the psalmist amid conflict and imparts joy and blessing. With regard to Psalm 17, Broyles (1999:101) postulates that "it thus appears that this expression is a metaphor for meeting with God at his temple dwelling".

5.4 Contextual analysis of the most important divine metaphors

5.4.1 Divine metaphors indicating a positive attitude towards the supplicant

5.4.1.1 בחן, פקד, צרף (v. 3)

The psalmist focuses Yahweh's attention on the fact that the deity himself conducted the interrogation (to use a legal term), but could not find any incriminating evidence (v. 3). The poet employs three verbs to describe the proceedings, namely בחן ("test"), פקד ("visit") and צרף ("refine"). The first of these three, בחן, denotes a rather subjective type of testing, with the objective of the testing not clearly specified (Brensinger 1997:636). Apart from people in general, their ways, words and hearts can also be tested[24] (Jenni 1971:273). Yahweh usually is the one who does the testing (Brensinger 1997:637). בחן captures the process through which the character of not just Israel, but also individuals, is being probed with the deity as subject. The testing, as probing and evaluation, has the potential to purify and to cleanse, and in the case of Psalm 17:3, the aim of determining the righteousness of the supplicant.

With regard to פקד, Williams (1997:658) claims that the verb frequently has the meaning "careful examination", "attend to" and "take note of". God is often seen as the subject of this action and when the psalmist mentions that he was visited by night, he is actually referring to fact that Yahweh "attended" to him. When the deity "attend to" or "take not" of someone or something, it has as its aim the bestowing of divine blessing or judgement (Williams 1997:659). In certain contexts פקד means to "be concerned about", "care for", or "to help", while in other contexts it is glossed with "punish" (cf. Gen. 50:24, 25; Exod. 4:31; 20:5; Isa. 13:11; Jer. 15:15). Based on the psalmist words "you have found nothing", one can postulate that Yahweh's visit in the night had a favourable outcome and was not meant as punishment. The poet emphasises the fact that he is indeed innocent, by applying the positive sense of פקד to his own situation.

Through the expression "you have refined me" (צרפתני), the psalmist wants to erase all doubts about the thoroughness of the investigation conducted by the deity. The verb צרף occurs with reference to metal smiths and their work (cf. Isa. 40:18-31; Jer. 10:1-16) (Wakely 1997:848)[25]. It is also used for refining metal by removing dross. Apart from this, צרף mostly appears in passages describing the process of refining people. Yahweh's צרף manifests itself in a positive or negative way. Yahweh announces in Judges 7:4 that, in order to reduce the number of Gideon's warriors, thereby heightening the miraculous character of the deliverance to follow, he is going to test the people as a goldsmith assays pure metal (Wakely 1997:849). The process of refining metal serves

[24] Cf. Gen. 42:16; Jer. 6.27; 11:20; 12:3; Ps. 26:2; 1 Chron. 29:17.

[25] As to how the refining of metal took place in the ancient Near East, cf. Keel (1972:162-164).

as the basis for the portrayal of God as the one who tries human hearts to determine their true nature and motives. The poet of Psalm 17 knows that the refining process he underwent removed all impurities, and therefore he can claim his innocence.

5.4.1.2 The saving hand of Yahweh (v. 7, 14)

The psalmist talks about the hand[26] of Yahweh in vv. 7 and 14. He is asking the deity to manifest his power and bring about salvation. In a symbolic way, the hand refers to responsibility and authority. The hand of God is frequently used to demonstrate his power in creation (cf. Isa. 64:8; Ps. 95:5), redemption (cf. Exod. 13:9; 14:16; Ps. 37:24) and judgement (cf. Deut. 2:15) (Mulzac 2000:548). His right hand (ימין; v. 7)[27] symbolises power and might, and in this sense parallels יד (cf. Fabry & Soggin 1982:658, Korpel 1990:111, 112). The right hand of Yahweh exhibits his omnipotence, especially on behalf of his people (cf. Exod. 15:6-12) (Gilchrist 1980:382). His right hand (ימין) serves as an instrument for delivering his people from their enemies. Yahweh's right hand is majestic and exalted, supporting, answering, and providing refuge to the afflicted (Putnam 1997:468). The victory over the enemy is assured when his right hand fights on behalf of the psalmist or the people of Israel. Using ימין with reference to Yahweh also accentuates the plaintiff's dependence on him. Strength and help are important aspects linked with ימין. At this point, it must be added that, since ימין and יד are parallel in terms of the idea they convey (salvation in Ps. 17), the one should not be regarded as more important than the other.

The image of God's hand (יד) stresses the efficacy of his response in situations of distress (Brown 2002:175). Yahweh's lifted hand marks his resolve to take action, whether in delivering the helpless or punishing the evildoers. His hand is the necessary metaphorical appendage to execute justice for the poor and the oppressed. It secures victory over the enemies (cf. Pss. 20:6; 78:54; 118:15-16). The psalmist depicts Yahweh as bearing weapons such as bow and arrow, javelin and spear in his hand. God also deftly handles the sword. The portrayal of him carrying and using a sword as part of his divine armoury is, in a sense, similar to the depiction of the Ugarit deity Baal as a menacing "smiting god", with a raised right hand that brandishes a club or mace above the

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[26] The following discussion will focus on the anthropomorphical references to the "hand of Yahweh" and the way it is used within the context of the Hebrew Bible.

[27] ימין might refer to the "right" (side, hand) as opposed to the "left", or to the "good or best side" over against the "bad or weak side" (cf. Fabry & Soggin 1982:658, Putnam 1997:467). Where ימין is used in the sense of "right" as the opposite of left, it usually refers to the position of honour, privilege and preference (cf. Gen. 48:13-18; 1 Kgs. 2:19, Pss. 45:10; 110:1). The designation "right hand", however, appears most often in the Hebrew Bible.

head (Cornelius 1994:306). As with the exodus event, the enemy's defeat by God's hands entails deliverance for both the psalmist and Israel (Pss. 31:15; 138:7; 144:7) (Brown 2002:177).

God's hand is also empowering, particularly for the one engaged in battle, as is the case with the king (cf. Pss. 80:17; 89:12; 110:1). His hand guarantees protection and so becomes a symbol of safety (Korpel 1990:113). Yahweh's hand is more than just a hand lifted against the enemy; it is also a salutary hand. Out of his hands come forth blessings (cf. Pss. 16:11; 104:28) and his open hand preserves life (Ps. 145:16). It should be added that the deity's hand at times can also be directed against the Israelites, implying punishment for their disobedience (cf. Isa. 5:25; Jer. 15:6). The idea of the deity lifting his hand against his people is also found in other ancient Near Eastern cultures, as is evident in a letter from Ugarit: "You have heard of the blows by which we have been shattered (ruined) – indeed, behold, there is nothing (left) – we are ruined! So send (help) to me. And the hand of the god(s) is very strong like death" (as translated by Roberts 1971:247-248). The same hand of the deity that provides strength, security, protection, and ensures prosperity, can also become an instrument of destruction and annihilation. Compare the statement of Roberts (1971:248) in this regard: "Just as the god of Mari 'placed his hand to devour cattle and men', so Yahweh 'sent forth' or 'stretched out' his hand and smote peoples, nations, animals, etc.". It is therefore important to keep in mind that the "hand of Yahweh" can by no means just be associated with that which is good. However, in Psalm 17, the reference is clearly to deliverance.

5.4.1.3 שׁמר (v. 8)

Knowing that Yahweh provides refuge, the psalmist in v. 8 prays to be guarded (שׁמר) as the apple of the eye. שׁמר has the basic meaning of "to exercise great care over" (Hartley 1980:939). Compare the remark of Sauer (1976:983) in this regard: "Im profanen Bereich wird *šmr* ... überall da verwendet, wo es um das Behüten (Hüten) und Bewahren (auch Aufbewahren) eines Gutes geht". A second ramification is to "take care of", "guard". It also designates guarding against intruders (cf. 2 Sam. 18:12; Isa. 21:11; Pss. 34:21; 121:3-4, 7). שׁמר also conveys the meaning of "regard", "give heed to" (Hartley 1980:940). It is used for a man's attitude of paying attention to, or reverence for, God or others in texts like Hosea 4:10; Psalms 31:6 and 130:3. The fact that שׁמר is frequently used with reference to Yahweh is of importance for this investigation. God is the subject of שׁמר in almost 50 occurrences (cf. 1 Sam. 2:9; 1 Kgs. 8:23; Neh. 9:32; 2 Chron. 6:14), of which 20 are in the Psalms (cf. Pss. 25:20; 86: 2; 140:5; 141:9; 145:20) (Garcia-Lopez 1995:301). He is often seen as the one who guards the pious from those who want to do them harm. Compare the observation of Garcia-Lopez (1995:302) in this regard: "Er ist 'Wächter' in dem Sinn, daß er seine Verpflichtungen hält und alle seine Treuen beschützt und über sie wacht". Especially the supplicant is, in times of affliction, comforted by the idea that Yahweh will guard him from the enemy. Since שׁמר carries the meaning of not just guarding, but also taking great care of

something that is important, the poet's prayer to be guarded as the apple of the eye comes as no surprise. The use of שׁמר as a request for protection also highlights the psalmist's trust in Yahweh.

5.4.1.4 סתר (v. 8)

Running parallel with the prayer in v. 8a, is the desire to be hidden (סתר) in the shadow (צל) of Yahweh's wings (כנפים) (v. 8b). Attention will be paid to the verb סתר before elucidating the nouns צל and כנפים.

As far as the general use of סתר is concerned, Wagner (1986:968) observes: "Immer geht es bei dem Gebrauch von *str* um den Ausdruck eines personalen Beziehungsverhältnisses, wobei das Subjekt fast ausschließlich eine Person ... und die anderen Beziehungselemente ... sowohl eine Person als auch ein Sachverhalt sein können". סתר can therefore be regarded as a "relational" term. The usage thereof conveys the idea of something being hidden by someone. Hill (1997:301) maintains that סתר means to hide oneself or others for the sake of protection from a life-threatening situation (cf. 1 Sam. 20:5, 19, 24; Jer. 36:19, 26; 2 Chron. 22:12).

It may describe the attempt to hide adultery from a spouse (Num. 5:13), unintentional hidden faults (Ps. 19:13) or the concealment of information (1 Sam. 20:2). סתר may refer to the futile effort to hide from God (cf. Isa. 29:14-15; Jer. 16:17; 23:24; Amos 9:3). He is able to see and observe everything. The verb is also used of Yahweh hiding his face[28]. Usually when he hides his face from Israel, it has far-reaching consequences for them. Whereas, with regards to the face of Yahweh, סתר at times signals his temporary withdrawal from Israel, it is also evident from Psalm 17:8 that the verb conveys the positive meaning of man being hidden by God (cf. also Jer. 36:26; Pss. 31:21; 64:3). He hides his servants from those who want to do them harm, and in so doing also provides protection. When Yahweh hides his servants from the enemy, he then becomes a סֵתֶר ("shelter", "hiding place").

As far as צל ("shadow") is concerned, Chamberlain (1998:440) and Brown (2002:200) postulate that it never connotes a sinister or threatening phenomenon in the Hebrew thought. Despite the fact that it is viewed as fleeting, shadows most often provide welcome shelter from the heat of the noonday Palestine sun (cf. Isa. 4:6; 32:2; 34:15; Hos. 4:13) (Schwab 1989:1034-1038, Chamberlain 1998:440). Shadows are pre-eminently an image for protection or refuge in the heat of Palestine, especially those that the deity provides. When צל ("shadow") is used in connection with Yahweh, it signifies divine protection[29] as is evident in the statement of Schwab (1989:1040):

[28] Cf. Deut. 31:17, 18; Isa. 59:2; 64:7; Pss. 13:2; 30:8; 104:29.

[29] Cf. Isa. 4:6; 25:4; 49:2; 51:16; Hos.14:7; Pss. 36:8; 57:2; 63:7; 91:1.

"JHWH gewährt Schatten als umfassenden, lebensnotwendigen Schutz dem, der auf ihn 'vertraut' ..., gerade dem 'Schwachen' ... und 'Armen' ... 'Knecht' ... ja den Menschen allgemein ...". That צל conveys the idea of shelter and protection is also echoed by Baier (1968:1533): "Wo Bäume Herrscher und Mächt versinnbilden, bedeutet der Sch. den ... Schutz- und Zufluchtsbereich ...".

The term כנף ("wing") is frequently used in descriptions of symbolic winged creatures such as the Cherubim (Exod. 25:20; 37:9), the Seraphim (Isa. 6:2) and the four beasts (Dan. 7:3-6) (Opperwall-Galluch 1998). The wind (Hos. 4:19), the daybreak (Ps. 139:9) and the sun (Mal. 3:20) are also portrayed as having wings (Riede 2000:326). The wings of the eagle, untiring in flight and capable of carrying a heavy burden, are favourite symbols of strength, speed and endurance[30]. The eagles' wings likewise serve as important instruments when it comes to the teaching of its young to fly: after dropping one of the young from a considerable height, it will then swoop underneath to catch the fledgling and carry it on its strong wings. Opperwall-Galluch (1998) maintains that this image provided the metaphor of Yahweh carrying the Israelites out of Egypt on eagles' wings (cf. Exod. 19:4; Deut. 32:11). It is, however, questionable if this image can be applied to the one found in Psalm 17:8b. Apart from Psalm 17, other psalms also allude to the protection under Yahweh's "wings" (כנפים) (cf. Pss. 36:8; 57:2; 61:5; 63:8). The most vividly iconic image associated with refuge and divine protection is that of God's "wings" (Brown 2002:20)[31]. Refuge under his "wings" is the locus of Israel's (the psalmist's) protection (Brown 2002:23).

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[30] Cf. Deut.28:49; Isa. 40:31; Jer. 4:13; Ps. 103:5.

[31] As far as the reference to the "wings" of Yahweh is concerned, scholarly opinion diverges. Kraus (2003:277), Weiser (1962:41, 309), Beyerlin (1970:108-109) and Schaeffer (2001:40) relate this image to the wings of the Cherubim above the Ark of the Covenant in the temple. With regard to the figure of speech, compare especially the conviction of Kraus (2003:277): "Die Beziehung dieser Aussage auf das Allerheiligste des Tempels, in dem die Keruben sich befanden, ist unschwer zu erkennen". Keel (1972:170) is critical of this view, however, when he remarks: " ... es ist zu bedenken, daß die Cherube, wo sie in den Pss expliziet genannt werden, als Träger Jahwes erscheinen (18, 11 80,2 99,1) und keine Schutzfunktion haben" (cf. also Koenen 1995:185, Jauss 1991:235). Rogerson & McKay (1977:72), Korpel (1990:549-551), Brown (2002:200) and Kwakkel (2002:91) postulate that the reference to Yahweh's wings should be seen as a metaphor derived from the animal world, whereby he was compared to a mother bird caring for her young. While concurring with the latter view, Gelander (1992:312) also claims that " ... the image 'in the shadow ... of their wings' might have appeared at various stages of the Psalm literature without any linkage or reference to the Temple, but with the passage of time it became a figurative or symbolic idiom, directly associated with the Temple". The mentioning of Yahweh's "wings" may also be linked to ancient Near East and Egypt, where certain gods were seen as representations of birds. Schroer (2001:11) maintains that the Egyptian goddesses Isis and Nepthys are depicted as having wings (cf. also Keel 1972:170). Horus is represented as a falcon, Amon as a goose and Nechbet as a vulture. The wings were normally seen as protecting the king. Isis and Nepthys also protect the dead with their wings. Despite the difference of opinion with regard to

5.4.1.5 קדם, כרע (v. 13)

Yahweh's actions against the enemy are vividly portrayed in the words קומה[32] ("arise"), קדמה ("confront") and כרע ("strike down") in v. 13a. Where the reference is to the relationship between people, קדם can mean "to be in front", "to meet someone", "to walk up to someone"/ "confront someone" (Kronholm 1984:1171). With regard to the relationship between God and man, the meaning is that of God "meeting someone", in the sense of either to bless, to save or to punish (cf. Pss. 21:4; 59:11; 79:8). When the movement proceeds from man, that is, when man comes before God, then קדם conveys the meaning of a respectful, thankful and sacrificial coming (cf. Mi. 6:6; Ps. 95:2). There is what can be called a one-directional application of קדם in Psalm 17:13, that is a meeting proceeding from Yahweh, one that will ultimately result in the destruction of the enemy. As an occasion of meeting, קדם thus implies that the deity confronts the foes and, in doing so, inflicts on them the punishment they deserve.

Continuing in the same vein, the psalmist articulates the way in which the divine judgement should manifest itself. Yahweh should strike the adversaries down (כרע). Williams (1997:727) argues that כרע naturally suggests a kneeling posture (Gen. 49:9; Num. 24:9; Isa. 65:12). The verb can also mean "to be forced to one's knees" and thus may be used to express extreme grief or subduing of prisoners or enemies[33] (Eising 1984:352, Williams 1997:727). Compare the observation of Eising (1984:354) in this regard: "Wer niederkniet, sich vielleicht sogar bis auf die Erde verneigt, der bringt demütig zum Ausdruck, daß er sich als Untergebener ... fühlt". The כרע of the enemy signifies a subjugation that also involves humiliation.

5.4.1.6 פלט (v. 13)

The psalmist calls on Yahweh to save (פלט) him from the enemy in v. 13b. The root פלט has the basic meaning of "to escape" or "to get away" from mortal danger and arrive at a place or condition of security (Hubbard 1997:621). פלט also conveys the idea of "to be brought into safety", especially in the face of danger. The supplicant portrays Yahweh as the one who saves and neutralises the

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Yahweh's "wings", the reference in Psalm 17:8b can be regarded as a metaphor derived from the ornithological world.

As a conclusion to this section, the statement of Koenen (1995:187) deserves notice: "Das Bild von den zum Schutz ausgebreiteten Flügeln findet sich auch in der Umwelt, in Mesopotamia und Ägypten. Während es dort jedoch nur *ein* Aspekt der auf Gott bezogenen Adler – und Vogelbilder ist, ist es im Alten Testament der einzige. Jahwe als Vogel oder Adler ist nicht auf der Flucht, stürzt nicht im Angriff aus der Höhe, schütz nicht, indem er sich Feinde krallt, sodern indem er seine Flügel liebevoll ausbreitet".

[32] For a discussion on קום, cf. p. 64 above.

[33] Cf. Judg. 11:35; 2 Sam 22:40; Pss. 18:40; 78:31.

threat. This is evident in the current psalm where the supplicant prays that God should save him from the wicked (מרשע). Ruprecht (1976:423) notes that it is typical for פלט to be used with the preposition מן. In referring to the פלט/מלט occurrences, he maintains that "[d]ie Konstruktion mit *min* ist für beide Verben typisch; sie zeigt, daß ... das Retten ein Vorgang der Bewegung (aus etwas heraus) ist (im Unterschied etwa zu *pdh* »loskaufen«)". By using פלט together with מן, the poet attempts to highlight that the saving action away from the wicked should manifest itself in the form of an imaginary boundary being created between the two parties. Since the deliverance of the psalmist implies the downfall of the wicked, the imaginary boundary therefore exists in them being cast into oblivion. The poet's employment of פלט illustrates that Yahweh saves the oppressed, afflicted and falsely accused (Hasel 1989:599). The call to the deity to פלט serves as an example of how the psalmist actualises the salvation history.

5.4.1.7 חרב (v. 13)

Through the expression בחרבך ("by your sword") the supplicant adds a certain force to his prayer for divine intervention. The portrayal of Yahweh using a sword (חרב) also adds to the military imagery that forms part of the plaintiff's desire for a divine intervention as reflected in the use of קומה. As an offensive weapon of war, the sword was designed to inflict the greatest injury to one's opponent (Hobbs 2000:1259). As a close-order weapon, used when lines of infantry clashed in battle, it was used to penetrate and damage the vital organs of the body, or to cut or slash, which would incapacitate the victim by severing muscles and/or blood vessels (Hobbs 1989:112). This concurs with the description of Kaiser (1982:166): "Zum Einsatz wird das Schwert genommen ..., gepackt ..., oder ergriffen ... und dann zum Schlag ...; Stich ..., Schnitt ... oder Hauen ... aus der Scheide gezogen ..., ein Vorgang der weiter als Ziehen ... entleeren ... oder Öffnen des Schwertes ... bezeichnet werden kann". Various types of swords were developed in the ancient Near East, namely the sickle sword, the long, straight-blade two-edged sword and the short two-edged sword or dagger (Fretz 1992:894). These weapons (sickle sword, straight-blade two-edged sword and dagger) are designated by the Hebrew חרב (Emms 1997:259). As the most frequently mentioned weapon of war in the Hebrew Bible[34] the sword also figures prominently as a symbol of destruction and judgement (Hoffmeier 1988:1043, Hobbs 2000:1259). It is interesting how the prophets describe the physical and psychological damage attacks which the sword can inflict on a population (cf. Jer. 6:25; Ezek. 5:12; 11:8). Since people used the sword to wound someone, it was often employed to symbolise anything that could harm and injure people (cf. Ps. 57:5; Prov. 5:4; 12:18).

[34] Cf. Gen. 34:26; Exod. 17:13; Num. 21:24; Josh. 11:12; Judg. 3:16; Pss. 18:39; 149:6.

5.4.2 Divine metaphors indicating a negative attitude towards the supplicant

5.4.2.1 שׁמע, קשׁב, אזן (v. 1)

The psalmist employs three verbs in v. 1 that emphasise the fact that Yahweh is the hearer of prayers of those in distress. It, however, appears that the deity did not respond to the previous cries of the supplicant. He therefore appeals to Yahweh to attend to him. Despite their synonymous character, a closer examination of the literary and semantic nature of each of these three terms (שׁמע, קשׁב, אזן) is in order.

The word שׁמע renders the basic meaning of "to hear"[35]. This is extended in various ways, generally involving an effective hearing or listening: (1) "listen to", "pay attention" (Judg. 9:7; Ps. 45:11; Ezek. 40:4), (2) "understand," "perceive" (Isa. 6:9; 40:21, 28; Job. 13:1, 2), (3) "heed by acting upon"[36] (Hartley 1980:938). It can be argued that to a certain extent the relationship between Yahweh and Israel is being defined by principle of שׁמע. Israel's disobedience led to punishment by him, whereas their obeying of his commandments kept the relationship between them and Yahweh intact. The role that שׁמע played in defining the relationship serves as the basis for the psalmist's prayer to be heard. This request also emanates from the conviction that Yahweh will hear the cry of the supplicant. As the subject of שׁמע, God gives heed to the prayers of man (Korpel 1990:141). Therefore, the plaintiff knows that Yahweh will שׁמע him. The deity responds to the cries with salvation (Aitken 1997:180).

Similarly, קשׁב is used in the sense of to listen attentively (Mosis 1993:198, Aitken 1997:997). The verb also denotes paying attention to what is seen (cf. Isa. 21:7). Often the reference is to Yahweh as the one who hears or is called upon to hear (cf. Jer. 18:19; Mal. 3:16; Pss. 5:3; 55:3; 66:19). The one listening attentively can be a human being or God. When Yahweh is the subject of קשׁב, the focus is on his "interventional" listening. Except for Jer. 8:6, Mosis (1993:203) claims that "[a]n allen übringen Stellen ist durch *qšh hiph* mit JHWH als Subj. sein gnädiges und helfendes, 'Achthaben' und sein antwortendes und erhörendes 'Aufmerken' gemeint …".

The basic meaning of אזן is to "use the ear". The verb is primarily found in the imperative as a poetic synonym of שׁמע and/or קשׁב, especially in the summons to receive instructions and appeals to Yahweh to hear prayers of the afflicted (Aitken 1997:340). At this point, it should be noted that the relation between the verb אזן and the noun אֹזֶן plays an important role in the psalmist's employment of this specific verb. Since אֹזֶן refers to the ear, which is regularly associated with the sense of hearing, the poet uses אזן to illustrate his understanding of Yahweh possessing ears

[35] Cf. Deut. 4:10-13; 5:22; Isa. 30:30; Jer. 8:16; Ezek. 26:13; Nah. 2:14; Job. 37:2; Neh. 12:43.

[36] Cf. Gen. 26:5; Exod. 18:24; Josh. 1:16-18; Prov. 12:15; 15:31, 32.

anthropomorphically (cf. Wolff 1980:29, Trebilco 1997:341). The expression "listen to my prayer" arises from the conviction that when God listens, he also takes the appropriate action.

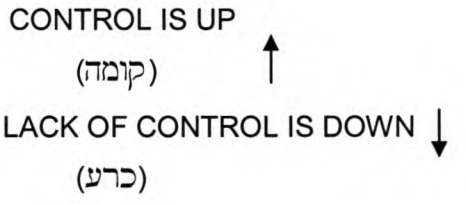
5.4.3 Conceptual world underlying some of the divine metaphors

The three imperatives שמעה, הקשיבה and האזינה employed by the poet in v. 1, can be seen as constitutive of a proposition schema. The formal relation between these concepts exists in the fact that they convey the same idea, namely that Yahweh should, in the light of the current circumstances; involve himself in the psalmist's case by listening. The plaintiff's prayer to be "heard", to be "given an ear" and to be "listened" to also accentuates the belief in Yahweh's perceptiveness and responsiveness to the situation of conflict and distress. Through the sensorial mapping Yahweh is brought into play, in the sense that his "hearing", "listening", and "paying attention" can bring about a change in the supplicant's situation. Prayer and God's willingness to hear are bound together. Brown (2002:171) is of the opinion that "Without God's 'ears' attuned to both the cry of the afflicted and praise from the delivered, the psalmist is literally without a prayer".

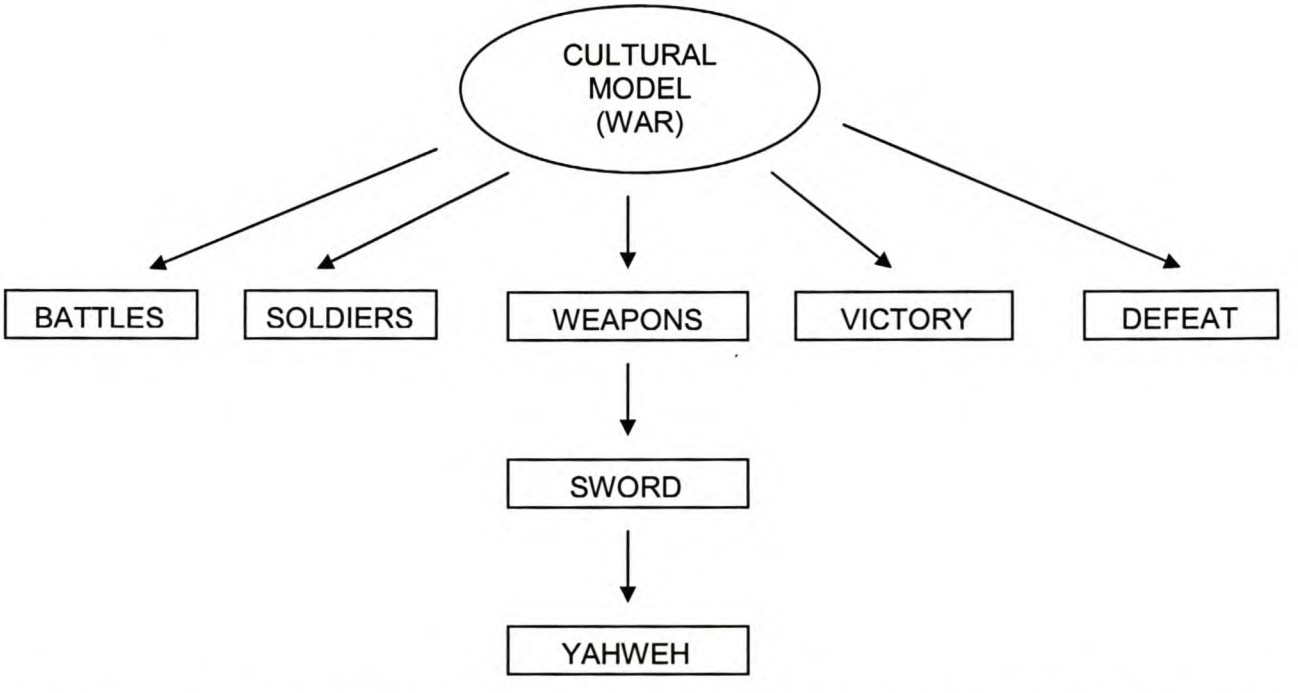
Applying the assumptions of Lakoff & Turner (1989), Johnson (1991) and Kövecses (2002), it is argued that the utterance "hide me in the shadow of your wings" (v. 8) constitutes an in-out image-schema. It is important to keep in mind that image-schemas derive from our bodily interactions with the world. Assuming that in ancient Israel the poet, at times, experienced how a shadow, cast by a tree or rock, provided protection against the blazing sun, it becomes clear why such an experience will be projected unto Yahweh. The poet combines this with the observation of the mother-bird sheltering the young under her wings, thereby giving rise to a powerful metaphor of divine protection. The bodily experience of finding protection and relief becomes a reality only when the psalmist moves into the shadow, that is, the body has to move from one point to the other; out of the heat into the shadow. This movement begins the process of knowing through the body (Johnson 1991:1). The poet now knows that to counter the sweltering heat one needs to move into the shadow, which symbolises the location of safety. Gaining this knowledge would hardly have been possible without the bodily experience of being in a shadow. The image-schema as a recurring pattern allows for a unique metaphorical projection. Just as the supplicant finds protection and relief in the shadow provided by natural phenomena, so he would find comfort and protection in the "shadow of Yahweh's wings". This concurs with the idea that image schemata are humans' genius to translate or metaphorically project bodily experiences into other physical or abstract experiences (Johnson 1987:16).

The psalmist desires the destruction of the foes in v. 13. The imperatives (כרע, קדמה and קומה) are used in a progressive sense by the poet. First Yahweh "arises", then he "confronts" the enemy and then he "strikes them down". This movement is important since, in the cognitive world of the plaintiff, Yahweh must first arise, which indicates his willingness to intercede. This intervention will

manifest itself in the confronting and striking down of the enemy. It can be argued that the imperatives constitute another proposition schema. The formal relation between the concepts exists therein that they convey the conviction that Yahweh's arising signals the deliverance of the psalmist and the destruction of the enemy. Used together, כרע, קדמה and קומה carry a certain force that extends beyond their literal meaning. The employment of the imperatives כרע and קומה, with reference to Yahweh, can also be seen as instance of the "upward"-"downward" orientation, with the orientational metaphor CONTROL IS UP; LACK OF CONTROL IS DOWN as the underlying conceptual structure:



The poet knows that to "arise" equals UP and in his cognitive representation that means Yahweh will be in CONTROL of the situation (CONTROL IS UP). The idea of an intervention linked to קומה adds to this conceptualisation. Realising that being down implies the loss of control, the psalmist invokes Yahweh to strike DOWN the enemy (LACK OF CONTROL IS DOWN). Yahweh should take away their CONTROL and normalise the situation. In portraying the deity as one having a sword (v. 13), it is argued that the poet uses the Israelite cultural model of WAR. The application of this cultural model can be illustrated as follows:



In this cultural model SOLDIERS, WEAPONS, VICTORY and DEFEAT can be regarded as object categories, while BATTLES serves as an action category. The soldier uses the sword to attack the

enemy, creating the possibility of victory. Assuming that the psalmist used a sword himself or observed how it was utilised, he would have seen and known the effect of such a weapon. The poet's experience allows for the cognitive utilisation of the object category WEAPONS. Out of this, psalmist applies the category SWORD to YAHWEH, in the sense that the deity is being depicted as also having a sword. This conceptualisation enables the poet to represent Yahweh as the one using his sword and striking down the adversaries. The yielding of the sword thus signals deliverance. When the above is taken into account, it can be postulated that, without the existence of such a cultural model, it would have been difficult for the poet to portray Yahweh as the one saving by the sword.

CHAPTER 6

PSALM 31

6.1 Translation with textual-critical notes

1 For the musical director, a Psalm of David.
2a In you, O Lord, I have sought refuge,
2b do not let me be ashamed for ever,
2c deliver me in your righteousness.
3a Incline your ear to me,
3b rescue me quickly[1],
3c be a rock of refuge for me,
3d a fortified house to save me.
4a For you are my rock and my fortress,
4b and for your name's sake[2],
4c lead me and guide me.
5a Free me from the net,
5b that they have hidden for me,
5c for you are my refuge.
6a Into your hand I commit my spirit,
6b you have redeemed me, Yahweh, God of truth.
7a I hate[3] those who keep vain idols,
7b but I trust in Yahweh.
8a I will exult and rejoice in your loving-kindness,
8b because you have seen my affliction,
8c you knew about the distress of my soul[4].

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[1] One Hebrew manuscript has יהוה ("O Lord") at the end of this colon. Craigie (1983:258), in restoring יהוה, claims that the omission in the MT was probably a result of partial haplography. This translation retains the MT (cf. Dahood 1966:185, Rogerson & McKay 1977:136, Weber 2001:153, Mandolfo 2002:69, Kraus 2003:391).

[2] One Hebrew manuscript and the Syriac version have יהוה (cf. Kraus 2003:391).

[3] Whereas the MT has the first person singular, the LXX and the Syriac version read the verb as second person singular masculine ("you hate") (cf. Schmidt 1934:57, Ridderbos 1955, Nõmmik 1999:214, Kraus 2003:392). As far as the reference to the person is concerned, there is no reason to interpret the next colon as a contrast to the previous one. The psalmist is referring to himself in both instances. The MT makes good sense and should be retained (cf. Weiser 1959:184, Dahood 1966:187, Van Uchelen 1979:205, Craigie 1983:256, Seybold 1996:127, Mandolfo 2002:69).

[4] The LXX renders this colon: "you have delivered my soul from distress", which, according to Craigie (1983:258), is either a paraphrase of the MT, or presupposes a different text הושׁעת מצרות: "you have

9a And you have not delivered me into the hand of the enemy,
9b you have made my feet to stand in a broad place.
10a Have mercy on me Yahweh, for I have trouble,
10b my eyes are wasted with grief[5],
10c my soul and my body[6].
11a For my life is spent in worrying,
11b and my years in groaning.
11c My strength falters in my distress[7],
11d and my bones waste away.
12a For all my adversaries, I have become a scorn,
12b and to my neighbours, a calamity[8],
12c horror to my companions.
12d Those who see me on the street, flee from me.
13a I have been forgotten, like a dead one out of mind[9]
13b I have become like a broken vessel.
14a For I have heard the whispering of many,
14b terror from all around[10].
14c In their scheming together against me,
14d they plotted to take my life.
15a But I, I have trusted in you, Yahweh,
15b I said: "You are my God".
16a My times are in your hand – deliver me,
16b from the hand of my enemies and from my pursuers.

---

delivered me from distress". Since this colon forms a parallelism with the preceding one, this translation adheres to the MT.

[5] For other references to "tears", cf. Pss. 6:6-7; 42:3; 80:4-6; 116:8-9.

[6] This line is absent in a Hebrew manuscript and the BHS suggests that it should be deleted. The extent of the psalmist's grief is underscored by retaining this colon. Not just his eyes, but his entire being is wasted by grief.

[7] With Symmachus, this translation reads בעניי ("in my distress"), rather than בעוני ("in my iniquity") of the MT (cf. Schmidt 1934:57, Ridderbos 1955:258, Van der Ploeg 1973:201, Craigie 1983:257, Hossfeld & Zenger 1993:195, Mandolfo 2002:69, Kraus 2003:392).

[8] מאד ("exceedingly") hardly makes sense in the context of v. 12. Instead of omitting it as the Syriac version does, this translation opts for the following emendation: the *mem* of מאד is attached as enclitic to the preceding word, reading אד as איד, ("calamity") (cf. Craigie 1983:258, Dahood 1966:189).

[9] מלב: literally, "from the heart". Here the heart is seen as representative of rationality, hence the seat of memory, conveying the idea that the supplicant sees himself as someone cast into obscurity.

[10] This line is omitted in the Syriac version.

17a Let your face shine upon your servant,
17b save me in your loving-kindness.
18a Yahweh, don't let me be ashamed,
18b for I have called on you,
18c let the wicked be ashamed;
18d let them go silent to Sheol.
19a Let their lying lips be stilled,
19b that speak arrogantly against the righteous,
19c in pride and contempt[11].
20a How abundant is your goodness[12],
20b which you have stored up for those who fear you,
20c that you have done for those who seek refuge in you,
20d in the sight of the sons of man.
21a You will hide them in the shelter of your presence[13],
21b from the plots[14] of men[15].
21c You will shelter them in a hut,
21d from contentious tongues.
22a Blessed be Yahweh,
22b for He has revealed his loving-kindness to me,
22c in a time of distress[16].
23a But I said in my anxiety,
23b "I have been cut off[17] from the sight of your eyes,"
23c but you heard the voice of my supplication,
23d when I cried to you.

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[11] Following the Syriac version, Kraus (2003:392) omits ובוז. Such an omission is, however, unnecessary, for ובוז makes good sense when used together with בגאוה.

[12] Some manuscripts and the LXX add יהוה to this line (cf. also Kraus 2003:392).

[13] The BHS suggests that, instead of פניך ("your face"), כנפיך ("your wings") should be read (cf. Ps.61:5). Although this is a possibility, פניך is retained and translated as "your presence". The face of Yahweh denotes a salvific presence.

[14] רכסי from רכס ("bind") is a *hapax legomenon* and in this context can be best translated as "plots".

[15] The noun איש is used collectively.

[16] The MT reads: בעיר מצור ("in a besieged city"). Kraus (2003:393) maintains that this rendering makes no sense in v. 22 and should therefore, on the basis of the BHS, be emendated to בעת מצור ("in times of fortification") (cf. also Weiser 1959:185, Craigie 1983:258, Lindström 1994:109). This translation opts for the other BHS proposal, namely בעת מצוק ("in times of distress") which makes good sense in this context.

[17] Most Hebrew manuscripts have נגזרתי which renders almost the same meaning, while two manuscripts read נגרשתי ("I have been driven away").

24a Love the Lord, all his saints.
24b Yahweh guards the faithful,
24c but requites the other,
24d the one that acts arrogantly.
25a Be strong and take heart,
25b all you who are waiting on the Lord.

6.2 Literary genre

Psalm 31 is commonly designated as an individual lament, and the classification is appropriate enough in general terms (cf. Van der Ploeg 1973:202, Craigie 1983:258, Jüngling 1998:809, Mandolfo 2002:71). More precisely, the principle portion of the psalm is a prayer (vv. 2-9), followed by thanksgiving and praise (vv. 20-25). Duhm (1922:124) is of the opinion that "der Psalm besteht aus einer Mischung von Klagen, Lobpreisungen Jahwes und Danksagungen …". (cf. also Van Uchelen 1979:206). In commenting on the blending of these elements, Hossfeld & Zenger (1993:191) observe that the psalm appears "wie ein Kompendium mehrerer konkreter Nöte". It is a collage of different prayer forms, with elements of lament and description of distress concentrated in its centre, with elements of thanksgiving and praise for deliverance concentrated at the beginning and the end. Mays (1994:142) interprets Psalm 31 as an individual prayer for help from distress. Buttenwieser (1969:566), however, with reference to the siege of Jerusalem in 344 BCE by the Orophernes, claims that it is a national crisis rather than a personal affliction which is described in this psalm (cf. Briggs & Briggs 1906:264). However, the evidence presented by Buttenwieser makes the idea of a national crisis debatable.

Van der Ploeg (1973:202) postulates that, on the basis of the concluding verses (cf. "all his saints …, "the faithful"; v. 24, "all you who are waiting …"; v. 25), the psalm could have its origin within a cultic setting. He points out that the individual character of the psalm should not be overlooked.
Although considering the internal evidence with regard to the setting of Psalm 31 as vague, Craigie (1983:258-259) also posits a cultic setting, in which the worshipper comes to express prayer and lament, and in which he receives assurance of having been heard by the Lord. This in turn prompts the concluding praise and thanksgiving. Gerstenberger (1988:140) and Seybold (1996:129) argue that the *Sitz im Leben* is characterised by a righteous individual maligned by malicious gossip, probably because of his sickness (cf. also Gerstenberger 1988:140, Seybold 1996:129). The idea of sickness is, however, challenged by Collins (1971:185-187), who asserts that such an interpretation is based on a fundamental misunderstanding of vv. 10 and 11. Compare also Kraus (2003:397) in this regard: "Man könnte in 10 und 11 an die Klage eines Todkranken denken. Aber wahrscheinlich sind an dieser Stelle in das Lied eines Verfolgten stehende Aussageformeln aus der Klage der Kranken eingeflossen". It is therefore better to view them (vv. 10-11) as references

to the man's weeping, with stress on the physiological details of the process. The concluding vv. of Psalm 31 prompt Kraus (2003:394) to assert that the psalmist uttered his prayer in public, in front of members of the larger cultic community[18]. Broyles (1999:156) maintains that Psalm 31, in its final form, reflects a public setting where the righteous uttered thanksgiving as a public testimony.

As far as the date of Psalm 31 is concerned, Hossfeld & Zenger (1993:192) place it within the pre–exilic period. Briggs and Briggs (1906:264) postulate that the psalm is national in character and can therefore be regarded as originating after the time of Nehemia. Buttenwieser (1969:565) is of the opinion that it is a post–exilic product, written after 444 BCE. Gerstenberger (1988:493) dates Psalm 31 in the early Jewish time, used in a congregational worship service of a local community. At this point, it should be added that, although helpful at times, the historical dating of a psalm can become the classical case of "looking for a black cat in a dark room". Compare Endres (2002:145) in this regard: "The language of lament psalms usually exhibits such a level of non-specificity that … we can scarcely determine the exact situation in which the psalm was composed …".

6.3 Analysis of the poetic and stylistic elements

Most scholars[19] divide Psalm 31 into two major sections (vv. 2-9 and vv. 10-25) and several minor sections within the larger unit, but as Craigie (1983:259) correctly observes, there exists no agreement among scholars as to the most probable analysis. Briggs and Briggs (1906)[20], for instance, prefer a fivefold division, whereas Dahood (1966)[21] divides the psalm into three sections. Mays (1994:142) also opts for a threefold division. In recognising the macro structure of Psalm 31 and avoiding over-refinement, the following division is suggested: (i) Prayer for help and expression of confidence (vv. 2a-6a), (ii) Expression of trust based on Yahweh's divine presence

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[18] "Die letzten Verse des Psalms lassen deutlich erkennen, daß der Sänger und Beter des Ps 31 sich an eine Gruppe von Menschen wendet. Offenbar hat er, wie es bei der *Toda* üblich war, Zuhörer aus der Kultgemeinde um sich gesammelt, um in ihrem Kreis das Gebetslied zu sprechen und das Geschehene zu bezeugen" (Kraus 2003:394).

[19] Cf. Schmidt (1934:56, 57), Ridderbos (1955:262, 265), Van Uchelen (1979:207), Craigie (1983:259) and Kraus (2003:393).

[20] "Ps. 31 is a prayer: (1) importunate plea for deliverance of the people from national enemies (vv. 2-5), (2) confidence in the deliverance as already accomplished (vv. 6-9), (3) petition based on complaint of abandonment (vv. 10-13), (4) confidence, with a prayer for salvation (vv. 14-17), (5) praise of Yahweh for the salvation (vv. 20-21, 23-24a). There are liturgical glosses (vv. 22, 24b-25) and a gloss of imprecation (vv. 18-19)" (1906:263).

[21] "This psalm divides into three sections. Verses 1-12 include the cries for help and the description of the illness which put the psalmist at death's door; vv. 12-20 describe the mental anguish brought on by being abandoned by his friends and slandered by his foes; and vv. 20-25 are a hymn of thanksgiving for rescue from both death and slander" (1966:187).

(vv. 6b-9b), (iii) Lament (vv. 10a-14d), (iv) Trust and prayer for the downfall of the enemy (vv. 15a-19c) and (v) Thanksgiving and Praise (vv. 20a-25).

6.3.1 Prayer for help and expression of confidence (vv. 2a-6a)

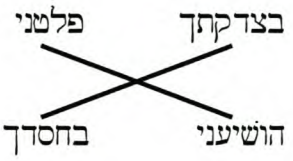
The opening words of the supplicant, בך יהוה חסיתי ("in you, O Lord, I have sought refuge") (v. 2a), articulate the plea for help and the assurance of Yahweh's favour. The vital role assurance and confidence play in the psalmist's prayer is also echoed by Markschies (1991:389): "Die Bitte ist in dem Vertrauen begründet, daß YHWH den, der ihn anruft, nicht enttäuschen wird ...". The same idea is repeated in v. 20c and so an inclusion is formed. The words "in you, O Lord, I have sought refuge" express the psalmist's conviction that his help comes only from Yahweh. בך יהוה חסיתי also corresponds to כי קראתיך ("for I have called you") in v. 18a. The longing for a divine intervention, arising from the depths of the supplicant's being, comes to the fore in v. 2. The psychological and social effects of shame and the humiliation that goes with it form the basis for the plea in vv 2-3. Noteworthy is how the word בוש also has a framing effect between vv. 2b and 18b. The reference to the "righteousness" in v. 2 recalls God's character as one committed to deliver the plaintiff from distress (Craigie 1983:260). Yahweh's righteousness alludes to the judicial and salvific presence to which the psalmist appeals in his troubled situation (Kraus 2003:395).

The pleas "Incline your ear to me, rescue me quickly" (v. 3) are used together to underline the urgency of the poet's situation and the acuteness of the affliction. The prayer to be heard is intensified by the desire for salvation from the danger (cf. Hossfeld & Zenger 1993:197, Kraus 2003:396). The request for deliverance is also repeated in v. 17b (הושיעני). Bons (1994:230) offers a helpful structure of the expressions of confidence and pleas for help in vv. 2, 17 and 18:

V. 2a	בך... חסיתי
V. 2b	אל־אבושה
V. 2c	בצדקתך פלטני
V. 17b	הושיעני בחסדך
V. 18b	אל־אבושה
V. 18c	כי קראתיך

The alliteration of the ה, מ and ל consonants is striking in v. 3, emphasising the coherence referred to above.

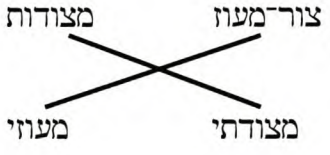
Remarkable within this larger structure, is the chiastic structuring of the coherence between Yahweh's righteousness and faithfulness and the psalmist's prayer for salvation (vv. 2c, 17b):



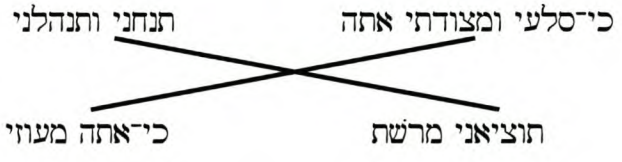
Trust in Yahweh's protection characterises the majority of the divine epithets used in vv. 3-5 (Lindström 1994:107). Metaphorical expressions abound for the experience of security and safety in the face of danger: צור־מעוז ("rock of refuge"), בית־מצודות ("fortified house"), סלעי ("my rock"), מצודתי ("my fortress"), מעוזי ("my refuge"). The repetition of these terms exhibits a synonymous parallelism (vv. 3-5), stressing the poet's confidence in Yahweh's ability and fidelity:

"be a rock of refuge for me,
a fortified house to save me,
for you are my rock and my fortress,
for you are my refuge".

Apart from the synonymous parallelism, the divine metaphors also form a chiastic pattern in vv. 3-5:



The particular use of the first and second grammatical persons in these verses introduces an interesting alternation between the sounds *-î* and *-a* (Laberge 1985:157). Dramatic effect is also achieved through the sibilant accumulation (ז / צ / ש / ס) (Weber 2001:156). The use of the ־ני verbal ending is striking in the first strophe (vv. 2, 3b, 3d, 4d) (Bons 1994:230).
A chiastic structure is also evident in the use of כי and verbal sentences in vv. 4 and 5, with the כי-sentences forming the basis for the call for a divine intervention:



The employment of the particle כי, with its first appearance in v. 4a, introduces seven statements (Schaefer 2001:76): "for you are my rock and fortress" (v. 4); "for you are my refuge" (v. 5); "for I have trouble" (v. 10); "for my life is spent in worrying" (v.11); "for I heard the whispering of many" (v. 14); "for I have called you" (v. 18); "for he has revealed his loving-kindness to me" (v. 22). The prayer תנחני ותנהלני ("lead and guide me"; v. 4) conveys what Kraus (2003:396) calls the "Permanenz der Heilszuwendung". This idea is elaborated on in v. 5, where the poet artfully pictures the danger from which he wants to be saved. Malicious enemies are persecuting him. Employing the hunting metaphor, the psalmist describes how the adversaries have set a net to entrap him (Ridderbos 1955:263, Craigie 1983:260). The supplicant likens his distress to an animal being tangled up in a net, an apt image for the anguish of one feeling isolated and disgraced (cf. Pss. 9:16; 25:15; 35:7, 8) (Schaefer 2001:77).

The progression of ideas in vv. 2-5 is thematic for the whole psalm (Laberge 1985:158). Verse 2 starts with a statement of confidence, first in the affirmative, then in the negative, with both utterances constituting a basis for the call for help. Verses 3-5 develop the third element of v. 2, that is, the plea for help and expression of confidence. This adds to the alternation between expressions of confidence and pleas for help. The supplicant is tense, insecure and apprehensive; glancing at Yahweh, but at the same time worried about the situation at hand (Schaefer 2001:78). In these verses, the tension and insecurity reach a climax: "never let me be ashamed", "deliver me", "incline your ear to me", "rescue me quickly", "lead and guide me", "free me from the net".

6.3.2 Expression of trust based on Yahweh's divine presence (vv. 6b-9b)

At the beginning of the second strophe, the psalmist intensifies the idea of confidence and trust: he commits himself into God's hands (v. 6a) (Craigie 1983:260). His entire existence is now Yahweh's responsibility (Seybold 1996:130). The deity now has the responsibility of protecting the life of the plaintiff (Hossfeld & Zenger 1993:197). These words ("Into your hand I commit my spirit ...") also imply the poet's confidence in God's ability to rescue him from the adversaries. This expression also restates the idea expressed in v. 2a: בך יהוה חסיתי ("In you o Lord I have sought refuge"). Verse 7b ואני אל־יהוה בטחתי ("but I trust in Yahweh") pursues the same idea (Laberge 1985:158). It is emphasised once more in v. 15 with the verb בטחתי. Both vv. 6 and 7 are aptly referred to in v. 15. To the ואני אל־יהוה בטחתי of v. 7 corresponds the ואני אליך בטחתי יהוה ("But I, I have trusted in you, Yahweh") of v. 15; the divine name "Yahweh" is accompanied by אל אמת ("God of trust") in v. 6 and by אלהי אתה ("you are my God") in v. 15 (Laberge 1985:158, Dion 1987:189).

Noteworthy is the poet's use of the "hand" motif in Psalm 31. Apart from v. 6, this motif also appears in vv. 9 and 16. The motif of the "hand" contributes in holding vv. 6-9 together: in v. 6a the

psalmist entrusts his spirit into Yahweh's "hand", and Yahweh in turn does not deliver him into the enemy's "hand" (Dion 1987:189). The "hand" of opposing forces illustrates the tug-of-war (Schaefer 2001:77). Whereas God's "hand" connotes rescue and safety, the "hands" of the foes threaten, want to annihilate and destroy. It is evident that the poet of Psalm 31 uses the "hand" motif in contrasting fashion. The psalmist knows that by committing his life and times into Yahweh's hands, he will be not be harmed by the wicked plans of the adversaries. This act of confidence and trust is based on what the deity has done. Compare the remark of Seybold (1996:130) in this regard: "6 deutet die erlebte Heilung und Befreiung als persönliche Tat seines Gottes, der sich als 'Gott der Treue' (אל אמת), d.i. zugleich als wahrer Gott, erwiesen hat ..." (cf. also Kraus 2003:397). By revealing himself as אל אמת, Yahweh also distinguishes himself from the הבלי־שׁרא ("vain idols") referred to in v. 7a.

The poet continues with the description of his inner disposition in v. 7 by stating, in a contrasting manner, that he hates those who keep vain idols, but trusts in Yahweh. The utterance in v. 7 underscores the notion of loyalty (Broyles 1999:157). The psalmist is not just referring to Yahweh being loyal, he also is loyal to the deity ("I hate those who keep vain idols"; v. 7). The utterance in v. 7 is both a statement of trust and a declaration of integrity (Craigie 1983:261). The expressions "your righteousness" (v. 2), "God of truth" (v. 6) and "your loving-kindness" (v. 8) capture the attributes of Yahweh's fidelity. Realising that God has seen the affliction, the psalmist exults and rejoices in Yahweh's loving-kindness (חסד; v. 8).

Yahweh's "seeing" of the supplicant's conflict and "knowing" about the distress, is the way in which the divine חסד is manifested. Apart from v. 8, חסד also appears in v. 17 and 22 with reference to God, where it achieves a framing effect. It highlights the mutual relationship between the deity and the psalmist.

Following Wendland (1994:405), the twofold focus of this relationship with respect to its primary expressions is tabulated as follows:

Yahweh provides	**the dual motive**	**the believers respond with**
protection (e.g. vv. 2-5) deliverance (vv. 22-23) vindication (vv. 18-19)	חסד	love (v. 24) trust (v. 15) joy (v. 8)

This clearly illustrates the salvific character of Yahweh's חסד, which leads to the appropriate response from those who trust in him. The psalmist articulates the reason for jubilation through a synonymous parallelism in v. 8b, c:

> "because you have seen my affliction,
> you knew about the distress of my soul".

The coherence of exultation and Yahweh's faithfulness is also expressed through the use of א-alliteration and *-a* assonance. At this point, it should be added that in v. 8 the psalmist mentions the word "affliction" for the first time, which is then elaborated on in the following verses of Psalm 31[22]. The way in which the deity deals with the supplicant's affliction becomes clear in v. 9. He does not deliver the psalmist into the hand of the enemy, and makes his feet to stand in a broad place. Verse 9b also indicates how the poet is using the metaphor of space in Psalm 31. He prays to be delivered from the net that has been hidden by the enemy in v. 5. The net conveys the idea of being trapped, with nowhere to go; a situation of depression abounds, one filled with anxiety. In contrast to this, Yahweh let the psalmist move on steady ground, providing the opportunity for the poet to rejoice. Compare the statement of Oeming (2000:183) in this regard: "... die Hilfe Gottes ist der weite Raum, der frei macht, Platz zum Bewegen und Atmen schenkt und fröhlich macht". At this point, it suffices to note that the idea of seeking refuge in Yahweh (v. 2) also fits into this category. The application of the space metaphor is taken up again in vv. 20-21.

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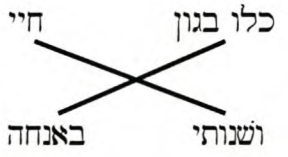
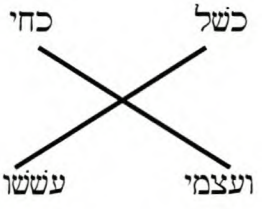
[22] Lindström (1994:108, 109) offers an interesting exposition of how the types of affliction are structured within the psalm. Affliction is described in the poem as: עניי ("my affliction"), צרות נפשי ("distress of my soul") (v. 8), ביד אויב ("into the hand of the enemy") (v. 9), כי צר־לי ("for I have trouble"), כעס ("grief") (v. 10), יגון, אנחה, עניי ("worrying", "groaning", "my distress") (v. 11), בעת מצוק ("in a time of distress") (v. 22), חפזי ("my anxiety") (v. 23). The psychosomatic dimensions of the suffering are expressed as: עשׁשה עיני ("my eyes are wasted") (v. 10), כלו ביגון חיי ושנותי באנחה ("my life is spent in worrying and my years in groaning") (v. 11), כשל בעוני כחי ("my strength falters away") (v. 11), עצמי עשׁשו ("my bones waste away") (v. 11), נשכחתי כמת מלב ("I have been forgotten, like a dead one out of mind") (v. 13). The social aspects of affliction are referred to with the following expressions: חרפה ("scorn") (v. 12), אד ("calamity") (v. 12), פחד ("horror") (v. 12), those who see me in the street, נדדו ממני ("flee from me") (v. 12), דבת רבים ("the whispering of many") (v. 14), לקחת נפשי זממו ("they plotted to take my life") (v. 14), שפתי שקר ("lying lips") (v. 19), הדברות על־צדיק עתק ("that speak arrogantly against the righteous") (v. 19). All these terrible things come from: צררי ("my adversaries"), שכני ("my neighbours"), מידעי ("my companions") (v. 12), אויבי ומרדפי ("my enemies and my pursuers") (v. 16).

6.3.3 Lament (vv. 10a-14d)

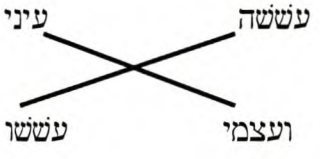
The actuality of צרות נפשי ("distress of my soul") in v. 8c is elaborated on in the third strophe (vv. 10a-14d). The psalmist attempts to focus the deity's attention on the existing trouble, by using the imperative חנני ("have mercy on me") (cf. Bons 1994:233). Getting Yahweh's awareness is important because for the supplicant his entire existence (body and soul) is at stake. Also noticeable is the association between "distress of my soul" (v. 8) and "my soul" (v. 10). Verse 11 describes the psalmist's physical and psychological reality. The psychological experience is chiastically structured in v. 11:



The physical degeneration is also structured chiastically, thereby forming a double chiasm in v. 11:



In terms of the effect the psalmist's trouble has on his body parts, mentioned in vv. 10 and 11, a chiasm exists between these verses:



The verb עשׁשׁ ("wasted") frames vv. 10 and 11. These verses also express the weakness and vulnerability of the supplicant (cf. Kraus 2003:397). Just how this is manifested becomes clear in vv. 12 and 13.

Those who see the psalmist flee from him (v. 12), which is in contrast to v. 8, because there Yahweh's "seeing" brought about relief and resulted in jubilation. The poet paints a gloomy picture of the social isolation he experiences in vv. 12 and 13. He has become a "scorn", a "calamity" and a "horror", people flee form him and, as if this were not enough, he has been forgotten. The supplicant sees himself as one cast into obscurity (Hossfeld & Zenger 1993:198).

The poet expresses his social isolation through a synonymous parallelism in v. 12:

> "For all my adversaries,
> I have become a scorn,
> and to my neighbours, a calamity,
> a horror to my companions …".

Apart from the adversaries, the neighbours and companions have also rejected the psalmist (cf. Jer. 22:28; 48:38; Hos. 8:8). The naming of these three groups epitomises the purview of his experience. Oeming (2000:184) rightly observes that "Diese Situation der Beziehungslosigkeit läßt ihn erscheinen wie einen Toten …". This lack of companionship and the feeling of insecurity therefore leave the supplicant with no other choice than to call חנני יהוה ("Have mercy on me Yahweh"). Whereas Yahweh took notice of the psalmist (v. 8), the groups referred to in v. 12 have forgotten him, adding to his misery. The words "I have become like a broken vessel" (v. 13b) express his feeling worthlessness. Verse 13 illustrates the entirety of the poet's misery (Kraus 2003:397).

The closeness of the imminent danger becomes evident in v. 14. Verse 14 also conveys the dissatisfaction of the enemy. Ostracising the psalmist is not enough; they also want to seize his life. The social isolation has now changed into animosity towards the plaintiff (Hossfeld & Zenger 1993:198). The foes scheme and conspire together to achieve the extermination of the poet. As a conclusion to this strophe, the following observation is made: the statements uttered by the supplicant in vv. 10-14 yield a structural pattern, which can be delineated as follows (Bons 1994:235):

vv. 10-11	personal statement
v. 12	relation to others
v. 13	personal statement
v. 14	relation to others

6.3.4 Trust and prayer for the downfall of the enemy (vv. 15a-19c)

In the midst of terror, the poet utters a statement of trust in v. 15 (cf. also v. 7). Compare the observation of Wendland (1994:406) in this regard: "With ואני 'but I', the psalmist is suddenly transformed from a defeated object to a defiant subject, one whose courage rests upon Yahweh alone".

Verses 15a and 7b are linked chiastically in terms of the psalmist's trust in Yahweh:

The words אתה אלהי ("you are my God") express the personal relationship between God and the poet. The psalmist harks back to v. 6a with the words "my times are in your hand" in v. 16a, putting his existence under Yahweh's control. Verse 15 expresses trust, v. 16 entrusting. Verse 16 also opens the prayer for salvation. Linked to the aspect of trust are the three imperatives הצילני ("deliver me"), האירה פניך ("let your face shine ...") and הושיעני ("save me") in vv. 16 and 17. (הצילני and הושיעני are also found in v. 3) Tied to the prayer for deliverance and salvation, is the psalmist's request for Yahweh's face to shine upon him in v. 17a. He desires the deity's presence, a presence that implies salvation. Kraus (2003:398) claims that "פנים in 17 ist eine »Vergegenwärtigung« Jahwes ... Das »Leuchten« des Angesichts wäre ein Zeichen der huldvollen, freundlichen Gegenwart Gottes ...". Whereas his presence provides comfort, Yahweh's absence leads to the psalmist's anxiety[23].

The "hidden face" of Yahweh denotes a domain of absence set in sharp contrast to God's presence, a "shelter" of protection that hides the supplicant from impending calamity (Brown 2002:26). A "hidden" God, conversely, entails the plaintiff's exposure to danger, both natural and social. The link between Yahweh's presence and his intervention is evident from the supplicant's words in v. 17b: "Save me in your loving-kindness". The confidence in Yahweh and the subsequent submission to God is conveyed with three nouns with the possessive ך, two of which refer to Yahweh, and one to the supplicant himself, forming an A / B / A pattern: "Let your face (פניך: A) shine upon your servant (עבדך :B) and save me in your loving-kindness (בחסדך :A)" (Laberge 1985:162).

Verse 18 links up with the thought expressed in v. 2b. Here (v. 18) בוש provides the basis for introducing the request that the wicked should be put to shame: "let them go silent to Sheol" (cf. Pss. 9:18; 31:18; 49:15; 63:19; 141:7).

[23] The "shining of Yahweh's face" implies his presence, whereas his absence is signalled by the "hiding of his face".

The request for the destruction and demise of the wicked (vv. 18, 19) can also be regarded as a synonymous parallelism:

> "Let the wicked be ashamed;
> let them go silent to Sheol
> let their lying lips be stilled ... ".

The poet employs four words to describe the character of the wicked in v. 19: "lying, arrogant, pride and contempt". It is the prayer of the psalmist that Yahweh should strike dumb those who speak arrogantly, in pride and contempt. It is noticeable how the speech of the wicked serves as a window into their inner disposition.

6.3.5 Thanksgiving and praise (vv. 20a-25)

Verses 20-22 signal a movement away from prayer and lament to praise and thanksgiving. מה ("how") at the beginning of v. 20 and ברוך ("blessed") at the beginning of v. 22 are elements typical of praise and thanksgiving (Kraus 2003:398). The praise and thanksgiving have an inclusive character, as far as the reference to Yahweh's blessing and protection is concerned. This is also expressed through synonymous parallelism in v. 20:

> "How abundant is your goodness,
> which you have stored up for those who fear you,
> that you have done for those who seek refuge in you ..."

The synonymous parallelism links up with the idea of refuge, mentioned in vv. 2-5. The words "shelter" and "hut" in v. 21 serve as a continuation of the refuge theme. Verse 21 also articulates the conviction that the deity guarantees safety for the righteous. As a synonymous parallelism, this verse is structured in an A / B / A / B pattern:

> A: "You will hide them in the shelter of your presence,
> B: from the plots of men,
> A: You will shelter them in a hut,
> B: from contentious tongues".

The portrayal of Yahweh's characteristics gives way to the particular hymnic expression of gratitude (vv. 22-23). The deity is praised for acting toward the supplicant in a way consistent with the divine characterisation voiced in vv. 20-21 (Mandolfo 2002:72). With חסדו, the thought of vv. 8 and 17 is taken up again. The loving-kindness demonstrated by Yahweh forms the basis for

thanksgiving. The hearing of the supplicant's voice is the manifestation of this loving-kindness. The psalmist drew a link between protection and the shining of Yahweh's face in v. 17. This link is referred to in v. 23, where the plaintiff's anxiety results from being separated from the deity. Although appearing almost at the end of the psalm, v. 23a, b suggests that the trouble is behind the poet. The words "but you heard the voice of my supplication" (v. 23c, d) indicate that the anxiety did not last that long.

Representing a shift in focus, the last two verses, each beginning with an imperative, are didactic and instructional in content. The addressee is a larger group, presumably those mentioned in v. 20. They are summoned to love Yahweh, because he guards them against the wicked, who, through their arrogance, are out to harm the righteous. The theme of Psalm 31 as a whole is therefore set forth in an antithetical parallelism in v. 24:

"Yahweh guards the faithful,
but requites the other,
the one that acts arrogantly".

In addition to this, the poet employs what Bons (1994:239) calls a "Ermutigungsformel" (v. 25a) to strengthen the righteous in their conduct (cf. Deut. 31:6; Josh. 1:6; 2 Chron. 32:7) Apart from their didactic and instructional character, vv. 24-25 also illustrate the reciprocal relationship between Yahweh and the righteous, one sustained by the covenantal principle of חסד.

The psalmist wants to demonstrate "daß seine Rettung prinzipiell wiederholbar ist; indem er seinen persönlichen Exodus aus der Not in die Freiheit schildert und dabei bewußt abstrakt und allgemein formuliert, eröffnet er die Möglichkeit, das Erzählte auf andere Lebenszusammenhänge zu übertragen. So ist Gott! Er führt jeden, der sich an ihn wendet, aus Elend, Verspottung, Isolation und Tödessphäre heraus" (Oeming 2000:186-187).

6.4 Contextual analysis of the most important divine metaphors

6.4.1 Divine metaphors indicating a positive attitude towards the poet

6.4.1.1 צור (v. 3c)

The psalmist's longing for salvation is underscored by the utterance "be a rock of refuge for me, a fortified house to save me" (v. 3). The terms צור־מעוז and מצודה play an important role in this formulation. In its literal usage צור ("rock") appears thirty-four times in the Hebrew Bible, while its metaphorical employment is found forty-four times (cf. Judg. 7:25; 1 Sam. 24:3; Isa. 24:4; Jer. 21:13; Ps. 18:3, 47). Of the latter, at least thirty-three cases refer directly to God, while an additional

six use the term negatively of "foreign" gods in comparison to the God of Israel (Knowles 1989:307). The usage of צור, together with equivalent terms, as is the case in Psalm 31, serves to delineate its symbolic or metaphoric significance. Creach (1996:28) observes that צור generally denotes a large solitary rock, a crag, or rocky mountain chain. Large rocks and boulders often served as hiding places or shelters, lookout points, places of execution and sacrifice (Hill 1997:793). The numerous appearances of this word give rise to the question as to why it is employed so often, especially as a metaphor for Yahweh in the Hebrew Bible. The rocky terrain of Canaan provides the background for this rich imagery found in the Bible. Because of its hardness, צור conveys the idea of stability and immovability. It provides a solid foundation, protection and security. Its literal use of providing shade from an overhanging "rock"/ "cliff" in the desert sun (Isa. 33:2) was extended to the figurative use of God providing refuge for his people (cf. Fabry 1989:977). Compare the remark of Keel (1972:159) in this regard: "Die meisten Stellen ..., die Gott als Fliehhöhe, als unzugängliche Bergfeste ... oder als (Flieh-) fels ... feiern, dürften eine natürliche Gegebenheit des Landes vor Augen haben, die für dieses immer wieder von Kriegszügen heimgesuchte Gebiet von hervorragender Bedeutung war".

The majority of these metaphors seem at first sight to convey static images, the purpose of which is to delineate the divine identity: God as rock, fortress, stronghold and refuge. However, the question of divine identity cannot be divorced from divine activity (Knowles 1989:309). Yahweh is not just one in whom refuge is to be sought; he is a "rock" who both offers shelter and effects deliverance (cf. Kraus 2003:35-36). The employment of verbs פלטני ("deliver me"), הצילני ("rescue me") and הושיעני ("save me") in vv. 2-3 highlight the link between refuge and salvation (cf. Fabry 1989:980). The utilisation of appellations and verbs serves to depict not only the identity and activity of God, but the supplicant's relationship to him as well (Brown 2002:19).

צור is employed metaphorically in contexts describing the action of Yahweh, and the personal experience of deliverance from adversity, whereby the deity is seen to be a refuge in which one may trust (Knowles 1989:310). With regard to the use of "rock" as an indication of the relationship between Yahweh and the psalmist, Eichorn (1972:45) observes that "צור als Anrede und prädikative Bezeichnung Gottes, ... , begegnet im Munde eines Individuums nur in solchen Psalmen, die ... in ihrer Struktur auf eine Offenbarung Jahwes bezogen sind, die durch den Beter, dessen Verhältnis zu Jahwe durch das צור–sein Jahwes für ihn bestimmt ist, vermittelt wird und die durch das so charakterisierte existentielle Verhältnis Jahwes zu dem Beter qualifiziert wird".

6.4.1.2 מעוז (v. 3c)

The term מעוז is employed together with צור and appears about 36 times in the Hebrew Bible, rendering the general meaning of "fortress" or "military bulwark" (cf. Isa. 17:9; 23:11, 14; Dan. 11:7,

11, 39) (Zobel 1984:1021). Stressing inaccessibility (Fig. 2), it serves as a refuge in which humans take shelter from their enemies (cf. Deut. 33:27; Jer. 21:13; Ps. 71:3) (Wilson 1997:1016).

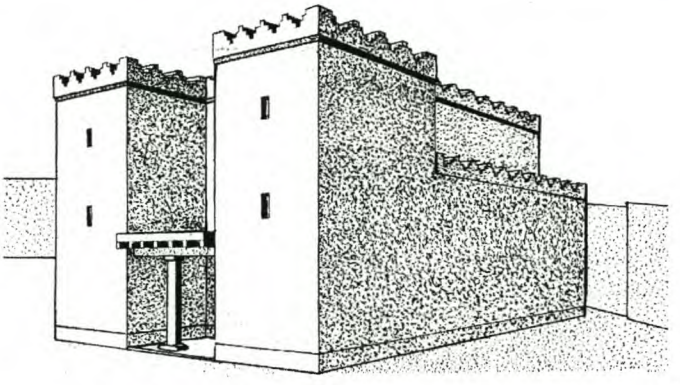


Fig. 2: The fortress of Sichem (cf. Judg. 9:5)[24]

מעוז is primarily used with reference to Yahweh in its religious usage, for it expresses strength, and together with צור, emphasises stability (Zobel 1984:1022). It articulates the firm trust of the righteous in the ability of the deity. He is a מעוז and at the same time offers salvation from their misery (cf. Isa. 17:10; Pss. 27:1; 28:8). With regard to the use of this term in the psalms of lamentation, Zobel (1984:1026) remarks: "In ihnen spricht sich die Glaubensüberzeugung Israels von JHWHs unbezwingbarer Stärke und seiner einzigartigen Machtfülle aus, die sein Volk und jeder einzelne als Hilfe, Errettung und göttlichen Beistand erfahren hat und immer neu zu erleben hofft".

6.4.1.3 מצודה, סלע (vv. 3d, 4a)

The third noun, מצודה indicates a place where one can safely hide (cf. 2 Sam. 5:7, 9; Pss. 91:2; 144:2) (Hugger 1971:101-103, Creach 1996:27). Like צור and מעוז, it also denotes a place of refuge, where someone is safe from pursuing enemies. מצודה also designates a location that is difficult to reach (Schunck 1984:1083). In metaphorical contexts, Yahweh's care is symbolised by the fortifications of a settlement. Especially in the psalms of lamentation, the poet employs מצודה to describe God as a safe haven for the afflicted (cf. Schunck 1984:1085).

סלע, as a synonym of צור, appears in the Hebrew Bible in a geographical and metaphorical sense (Haag 1986:873). The rocks, designated by סלע are: (I) places where wild animals live; (II) places where fugitives hide, and (III) places that lend themselves to the building of fortifications and

[24] Image taken from Keel (1972:158).

strongholds (Hill 1997:267)[25]. Like the word צור, סלע also symbolises Yahweh's permanence, protection and care for his people.

6.4.1.4 יצא (v. 5a)

The supplicant longs to be freed ("יצא") from the net of the enemy (v. 5). The prayer for liberation from the net[26] also puts a face on the danger posed by the foes. Generally, the verb יצא connotes the meaning of someone going or coming out of something, going away, escaping or even coming back (Preuß 1982:798). יצא also belongs to the theophany terminology, describing how Yahweh moves forth from his heavenly abode to wage war against his enemies (cf. Isa. 26:21; 42:13; Hab. 3:13) (Jenni 1971:759, Preuß 1982:803). When used in the sense of "freeing from", יצא conveys the idea of salvation, taking somebody away from that which causes harm. In the psalms of lamentation and thanksgiving, Yahweh is called upon to free the supplicant from danger and is thanked for doing so (cf. Pss. 18:20; 25:15, 17; 66:12; 107:14, 28) (Jenni 1971:760). The deity frees from distress, nets and captivity. The "moving forth" of Yahweh (which implies deliverance) was of utmost importance for his people in times of trouble (cf. Preuß 1982:804). The employment of יצא together with verbs like פלט, נצל and ישע thus illustrates the salvific character thereof. The link between יצא and divine intervention is also evident from the Exodus narrative, where God is depicted as leading his people out of Egypt (cf. Exod. 11:8; 12:31, 41).

6.4.1.5 ראה (v. 8)

The poet takes up the idea of reliability and loyalty in v. 8, by stating that Yahweh has seen (ראית) his affliction and knew (ידע) about his distress. These words express the deity's awareness of the psalmist's situation. Generally, ראה ("see") denotes the physical perception with the eyes (Vetter 1976:694, Naudé 1997:1007). ראה can also mean "to become mentally aware of", "to realise", and "to take note of". The verb connotes the act of "inquiring into", "investigating" or "inspecting". ראה thus implies a certain nearness (Seeligmann 1977:430).

The religious usage of ראה focuses on the aspect of God seeing and watching people (cf. Gen. 6:12; Exod. 3:4; 33:23; Isa. 6:1). With regard to Yahweh seeing and watching people, compare the statement of Fuhs (1993:256): "Alttagssprachlichem Gebrauch folgend kann das Sehen Gottes die Konnotationen des Prüfens, Erwählens und Richtens haben" (cf. 1 Sam. 16:1; Jer. 12:3; Hos. 6:10;

[25] Cf. 1 Sam. 13:6; Isa. 7:19; Jer. 16:16; 48:28; Ps. 104:18.

[26] For a discussion on nets and their usage in the ancient Near East, cf. Thomas (1975:412-413) and Riede (2000:339-354).

9:10). It is important to realise that Yahweh's ability to see forms part of the Biblical Hebrew writer's anthropomorphical representation of the deity. God's seeing signifies salvation for the biblical writer, because seeing the plight of those in distress means an awareness that will lead to help. Yahweh can only bring about salvation when he sees the suffering of the afflicted (cf. Vetter 1976:696). Despite the link between seeing and deliverance, the opposite is also true. When the deity refuses to "see", it can imply a withdrawal, which results in an experience of anxiety, loneliness and rejection (cf. Ps.10:11).

6.4.1.6 ידע (v. 8)

The employment of the verb ידע ("to know") elaborates the theme of Yahweh's involvement. ידע and ראה are at times applied simultaneously, for the act of knowing runs parallel to the visual sensory observation (Botterweck 1982:491) (cf. Num. 24:16; 1 Sam. 26:12; Isa. 29:15; 58:3). In the ancient Israelite conception of ידע, the subject, on a physical level, has to possess the ability to "know". The person must have eyes that can see, ears that can hear and a sensitive heart. The object of ידע must in principle be perceptible, in reach of the subject. It should be within the range of the one perceiving, near and not hidden (cf. Isa. 5:9; 59:12; Hos. 5:3; Pss. 51:5; 69:20). ידע is more than just knowing or perceiving; it has something to do with experiencing, in the sense that the knowledge must results from a particular experience (cf. Schottroff 1971:687).

ידע stresses the reciprocal nature of the relationship between Yahweh and his people. ידע also demarcates the boundary between the righteous and the wicked. God's "knowing" manifests itself in the care and safety he provides for the pious. (Bons 1994:185) observes that ראה and ידע denote, with reference to Yahweh, a "... Wahrnehmung, die die Nöte des Beters erkennt oder erkannt hat und als solche Ernst nimmt. Gott schaut offenbar nicht teilnahmslos oder gleichgültig zu, sondern sein Sehen und Erkennen führen dazu, daß er eingreift". Yahweh's "seeing" and "knowing" have nothing to do with a passiveness; instead they illustrate an active involvement, a salvific "being aware".

6.4.1.7 אור (v. 17a)

The psalmist's firm belief in the deity's merciful and saving action is underscored by the words: "Let your face shine upon your servant" (האירה פניך על־עבדך; v. 17) (cf. v. 21). Before taking a closer look at the word אור ("light") it is in order to elucidate on the term פנים ("face") and the way it is used with reference to Yahweh. The illumination is an attempt to discover why the poet employs אור and פנים together.

6.4.1.7.1 Excursus: The "face" of Yahweh

Apart from designating the human face, פנים can also refer to the "face" of God, of an animal, heavenly beings, and inanimate objects such as the earth and the waters[27] (cf. Gierlich 1940:56, Mixter 1975:478, Simian-Yofre 1989:633, Van Rooy 1997:637). The face serves as a window into the emotional world of human beings. The facial expressions reflect the state of someone. The human face was frequently regarded as representative of the person (Harrison 1982:267). It therefore comes as no surprise that in the Hebrew Bible פנים is often described as indicating a full range of emotions and attitudes (cf. Gen. 40:7; 2 Sam. 9:6; Isa. 29:22; 50:7; Jer. 5:3; 30:6; 42:17). A fallen face indicated anger, especially from a feeling of rejection (Drinkard 1992:743). The phrase "to fall on one's face" represented a sign of obeisance or homage. The opposite of the fallen face is having one's face lifted or raised, which signalled acceptance or approval, and often implied the granting of a request. Other emotions reflected in the facial expressions include determination, indifference, displeasure and hostility. At times of mourning or imminent death, the face was completely covered. It is clear that someone's face conveyed important information about that person. Before shedding some light on the "face" of Yahweh, the following remark is in order. It is not the aim of this excursus to provide an extensive research analysis of the topic under discussion.

When applied to Yahweh, פנים often means his presence (Harrison 1982:267, Brown 2000:172). Compare Kraus (2003:46) in this regard: "Wo vom »Angesicht Jahwes« gesprochen wird, da handelt es sich um die Wirklichkeit seiner … Gegenwart im Heiligtum, in der Versammlung des Gottesvolkes" (cf. Exod. 33:14; Deut. 4:37; Isa. 63:9; Jer. 4:16). His "face" is equated with his power as the means through which Yahweh performed his mighty deeds (Van Rooy 1997:639). Coherent with the notion of divine presence is the idea that the righteous can and should seek Yahweh's "face" (cf. Pss. 24:6; 27:8: 105:4). To seek his "face" means coming into his presence and getting an audience. Tournay (1991:125) maintains that "[w]ith regard to the phrase to ›seek the face of God‹ or simply ›to seek God‹, so frequent in the psalms …, it is equivalent to consulting God … , to meet God as one would obtain an audience with a ruler …". Compare also Zenger (1998:19) in this regard: "Auch die Vorstellung vom 'Angesicht' Gottes stammt aus der Tempeltheologie. Der Tempel ist dann gewissermaßen der Thronsaal Gottes. Wer dort vorgelassen wird, um bei einer Audienz sein Anliegen vorzutragen schaut das 'Angesicht' Gottes". This notion is investigated by Hartenstein (2000) who, on the basis of Psalm 27 and Exodus 32-34, puts the audience hypothesis to the test and arrives at the conclusion that one can indeed speak of an "Audienzvorstellung", coupled with Yahweh showing his favour to those seeking his "face". Whereas Yahweh's "face" and seeing it denotes his salvific presence, the hiding thereof means a withdrawal from those seeking him. The hidden "face" signals the radical break in the relationship between the deity and his people (Simian-Yofre 1989:645). God's "face" conveys a range of divine activity, from favour and blessing to punishment and rebuke (Brown 2002:172). The experience of loneliness and anguish that results from Yahweh hiding his "face" is prominent in the Psalms (cf. Pss. 13:2; 27:9; 35:22; 44:24-25; 69:18; 88:15). Divine concealment is consonant with the distancing of God's self from the psalmist's distress (Brown 2002:173).

The poet employs האירה (a derivative of the noun אור) together with פנים. Gierlich (1940:3) maintains that אור "bezeichnet zunächst das natürliche, kreatürliche Licht im Weltenraum: das Licht

[27] Cf. Gen. 1:2, 29; 3:19; 30:40; Exod. 41:18, 19; Isa. 25:8; Hos. 2:4.

der Sonne, des Mondes, der Sterne, das Licht des Tages und des Morgens, das Licht bei der Gotteserscheinung und das Licht der Gottesherrlichkeit" (cf. also Podella 1995:633). אור is also employed with reference to the morning and the dawn, without the sun being mentioned (cf. Gen. 44:3; Judg. 16:2; 1 Sam. 14:36; Isa. 58:8; Hos. 6:3) (Aalen 1973:166). The light of the morning marks the transition point between the dark night and the day. Linked with every morning's light is "nicht nur Aspekte der Stetigkeit, Verläßlichkeit und Kontinuität, sondern primär die der Helligkeit und Durchleuchtung" (Podella 1995:633). Light makes it possible for humans and animals to observe and in this sense it has a revealing quality enabling human orientation and making visible that which is hidden (cf. Judg. 19:25; Job. 24:13-16; 28:11).

Apart from its revealing quality, אור also signifies flourishing life (cf. Pss. 13:4; 36:10; 56:14) (Podella 1995:634, Brown 2002:197). In this sense, the psalmist contrasts it with the darkness, which symbolises suffering and misfortune. אור, used with reference to Yahweh, denotes the salvation and well-being provided by him (cf. Isa. 9:1; Pss. 18:29; 36:10; 43:3; 97:11) (Aalen 1973:174). The connotation of light with Yahweh's benevolence is emphasised by the appearance of האירה together with פניך. Not only does it convey the idea of divine goodwill towards the righteous, it also expresses the desire for salvation. This is evident in the use of הושיעני in Psalm 31:17 ("save me") (cf. also Ps. 80:4, 8, and 20)[28].

Yahweh's effulgence highlights the salvific side of divine activity (Brown 2002:198). The shining of his face upon the righteous is the ultimate sign that the deity has turned towards his people (Simian-Yofre 1989:641). This "turning towards" implies salvation for his servants and punishment for the wicked. Yahweh's countenance should bring darkness to the enemies of the supplicant (cf. Ps. 31:18, 19) (Hartenstein (2000:162).

Since האירה פניך connotes deliverance, it illustrates the poet's cognitive utilisation of experiential knowledge whereby he calls on God to rescue him from the enemies and pursuers.

6.4.2 Divine metaphors indicating a negative attitude towards the supplicant

The supplicant's plea "do not let me be ashamed for ever" (vv. 2, 18) suggests that Yahweh allowed the psalmist to fall into shame. The deity is invoked to put an end to the disgraceful situation of the plaintiff. The repetitious nature of this request, with בוש at the centre, justifies a closer examination of this term[29].

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[28] For another instance where אור is used together with ישע, cf. Ps 27:1.

[29] As a background to the utterance "do not let me be ashamed forever" the following remarks are in order. It is argued that the psalmist's plea not to be left in shame, forms part of the honour-shame framework which

6.4.2.1 בוֹשׁ (vv. 2, 18)

The primary meaning of בוֹשׁ is "to fall into disgrace, normally through failure, either of self or of an object of trust" (Oswalt 1980:97). Seebaß (1973:571) claims that בוֹשׁ expresses someone's loss of an honourable position. Together with its derivatives, בוֹשׁ ("shame") is used in the following distinctive ways. First, it is used idiomatically to express long delay or cessation (cf. Judg. 3:25; 2 Kgs. 2:27; 8:11). The second usage expresses that sense of confusion, embarrassment, and dismay when matters turn out contrary to one's expectations (cf. Isa. 42:17; Jer. 14:3; Hos. 10:6) (Oswalt 1980:98). In this sense, בוֹשׁ is employed to describe Israel's feeling of disappointment, which results from putting their trust in vain idols instead of Yahweh (Nel 1997:623).

The word can also be used to express the disgrace resulting from defeat at the hand of an enemy, either in battle or in some other manner (cf. 2 Kgs. 19:26; Jer. 2:36; Dan. 9:7). Involved here are all the nuances of confusion, disillusionment, humiliation, and brokenness which the word connotes (Oswalt 1980:98). בוֹשׁ may also refer to any form of conduct or attitude that is morally disgraceful (cf. 1 Sam. 20:30; 2 Sam. 19:6; Prov. 10:5; 12:4) (Nel 1997:623). The different profane dimensions of בוֹשׁ are aptly summarised by Klopfenstein (1991:486) when he states: "*Profan* meint S. das Unschickliche ..., eine Loyalitätsverletzung ..., eine Blamage vor der Rechtsinstanz ..., eine öffentliche Diffamierung ..., einen Gesichtsverlust ...".

In the Psalms (cf. Pss. 25:20; 35:26; 40:16; 71:13), בוֹשׁ is closely intertwined with the relationship between the righteous and Yahweh (Nel 1997:625). בוֹשׁ is employed to describe the condition and experience of being removed from or forgotten by God. Seebaß (1973:578) asserts that, when the

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played an important role within the Israelite society. Since the larger social group embodied the identity of the individual, he/she could only be "somebody" within the social group. Honour and shame are social values determinative of a person's identity and social status (Simkins 2000:603). Honecker (1999:1104) states with regard to honour: "Sie ist Ausdruck von Selbstachtung, von innerer sittlicher Würde, eines Ehrgefühls ...". Being recognised as a member of a particular group also implies a certain degree of honour. Honour, as a fundamental value within human socialisation, is a person's public reputation which constitutes his or her identity (Thielicke 1982:363). Shame signals the loss of this reputation, this self-worth, and therefore means ostracisation from the group, having no identity, becoming like the dead, like a broken vessel, to use the words of the psalmist (cf. Thielicke 1982:364). Honour and shame demarcate the boundary between being inside or outside of the group. Honecker (1999:1103) is of the opinion that "In sozialen und rel. Gruppen spielt der E. kodex eine wesentliche Rolle bei der Integration, Kontrolle und Abgrenzungen ihrer Mitglieder". Shame equals dishonour and disgrace. Honour and shame can also be seen as relational terms, in the sense that honour binds a particular group together, whereas shame creates division and drives members apart from each other. The one left in shame becomes marginalised, an outcast, existing outside the circle of family members, friends and the religious community as a whole.

supplicant comes before God with the words 'do not let me be ashamed forever', "so steht im Vordergrund des Bewußtseins, daß der Beter in seinem Gottesverhältnis von JHWH selbst bestätigt werden möchte". In contrast to this, Yahweh should let the enemy be ashamed, since no relationship exists between the two parties. They (foes) delight in the shame of the righteous and arrogantly display their superiority. Imposing shame on the wicked implies bringing them down from the lofty position of pride. The fear of being left ashamed is, apart from the above-mentioned, deeply grounded in the fear of losing one's honour, position and identity within the ancient Israelite society.

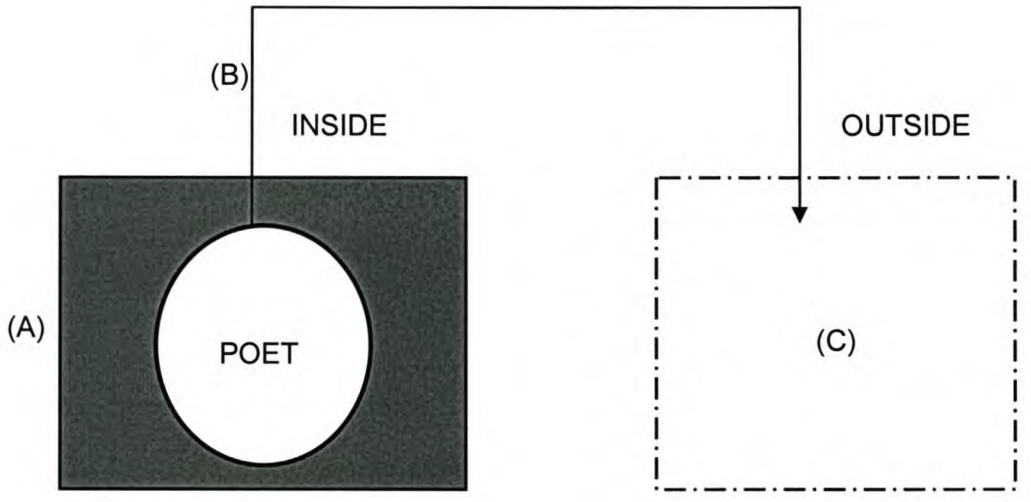
6.4.3 Conceptual world underlying some of the divine metaphors

The nouns צור, מעוז, מצודה and סלע, employed by the psalmist in vv. 3-4, constitute a propositional schema. The poet masterfully uses them to express his confidence in Yahweh. He also links this to the protection the deity provides. It is also argued that there exists a coherency between these concepts. This concurs with the notion of Lakoff and Johnson (1980), who postulate that metaphorical concepts are coherent when they "fit" together. Closely related with this notion of coherence is the notion of entailment, which plays a role in the structuring of the metaphorical concept. If one applies this to the above-mentioned idea of Yahweh providing protection, it can be argued that the poet is utilising the following metaphorical structure:

YAHWEH IS A ROCK AND FORTRESS
A ROCK AND FORTRESS PROVIDES PROTECTION
Therefore: YAHWEH PROVIDES SAFETY AND PROTECTION

The one that provides protection should also free (יצא) the supplicant from the net hidden by the adversaries. The net symbolises entrapment, without any control of movement for the plaintiff of Psalm 31. Being inside a net demonstrates the loss of freedom, and therefore the psalmist prays that Yahweh should liberate him from the net hidden by the enemy. This is evident from the employment of the preposition מן, used in an ablative sense (Waltke & O'Connor 1990:212). מן designates the movement away from a specific point (net). The area outside the net represents safety and well-being. If one postulates that the poet is utilising his own hunting experience or observation of how animals are hunted, the application thereof to his own situation becomes clear.

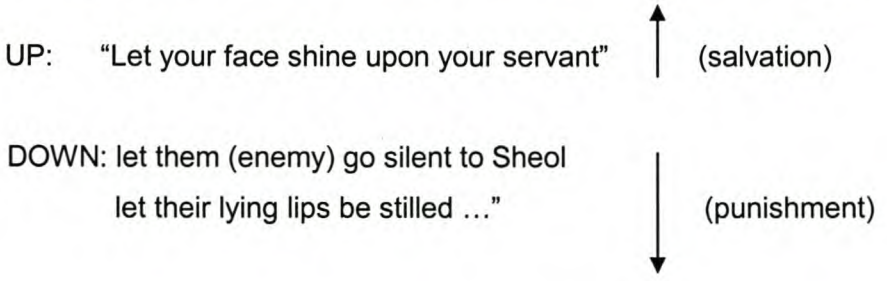
The poet's cognitive representation of Yahweh's liberating act can be illustrated and explained as follows:



A represents the net, with the poet entrapped in it. The grey area symbolises the distress and helplessness that go with being in such a confinement. The line (B), in the form of an arrow stretching from A to C, indicates the action performed by Yahweh. He frees the supplicant from the net and "puts" him in C, depicting the area of freedom and safety. The dotted line illustrates the freedom of movement.

The psalmist praises God for seeing (ראה) his affliction of and knowing (ידע) about his distress (v. 8). The deity has demonstrated an awareness of the poet's situation. To see and to know illustrate Yahweh's involvement in the troubled circumstances of the supplicant. He (the poet) also links the deity's awareness and subsequent intervention. The concepts (ראה and ידע) employed by the poet form part of the orientational metaphor AWARENESS IS UP; UNAWARENESS IS DOWN. The deity is portrayed as seeing and knowing about the circumstances of the supplicant and therefore reacting accordingly, that is, helping him (AWARENESS IS UP). A continuation of the troubled situation, however, indicates to the poet that Yahweh is unaware of his plight (UNAWARENESS IS DOWN). As if to counter this and to make God aware of the affliction, the psalmist cries in v. 10a: "Have mercy on me Yahweh, for I have trouble". The use of חנן ("have mercy") in this context should therefore come as no surprise, for in showing mercy, the deity also exhibits an awareness that leads to a relief of the supplicant's physical and psychological suffering (AWARENESS IS UP). חנן ("show mercy") can thus be linked with ראה ("see") and ידע ("know").

Reading vv. 17-18 ("Let your face shine upon your servant"// "let them (enemy) go silent to Sheol let their lying lips be stilled …") together, it is argued that, with regard to Yahweh's actions, the psalmist cognitively employs an up-down orientation, which can be illustrated as follows:



The words "Let your face shine upon your servant," demonstrate how in the poet's cognitive representation Yahweh is portrayed as being active in the sense of providing salvation. Seen in this light, the actions of the deity have an upward orientation. In contrast to this, the psalmist prays that God should let the enemy go to Sheol. The deity's actions with regard to the foes indicate a downward orientation. Noteworthy is how, through the divine intervention, the position of the supplicant and that of the adversaries will be reversed. The psalmist's desire for salvation results from the constant persecution and the subsequent experience of being down. The enemies on the other hand, see themselves as being in control of the situation. They speak arrogantly against the righteous, with pride and contempt. The supplicant's words uttered in vv. 17-19 emanate from the realisation and conviction that Yahweh can and will change the situation ("bring[ing]" him (poet) up and "putting" the enemy down). In this way, the deity effectuates the salvation[30] the psalmist prays for.

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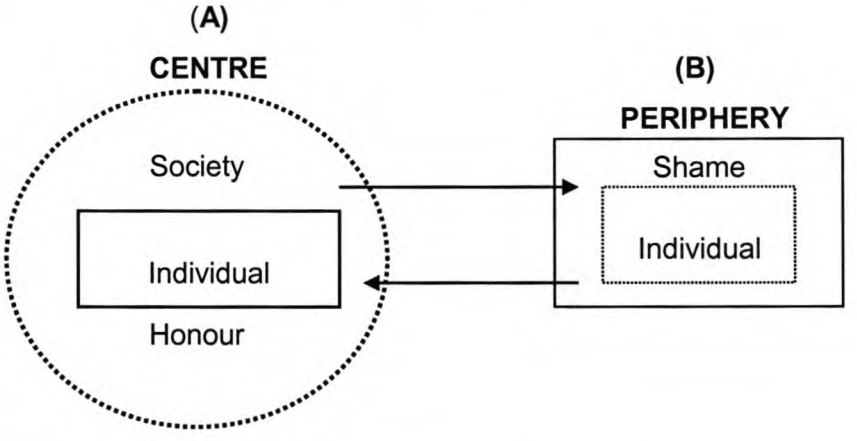
[30] The poet elaborates the notion of salvation by adding another dimension to the aspect of Yahweh's "face" (v. 21). Those who fear him, and seek refuge in him, will be hidden in the shelter of his presence. The psalmist stresses the idea of refuge through the twofold application of סתר (cf. Chapter 5). Yahweh's "face" becomes a haven for those facing harassment from the enemy. Compare Gierlich (1940:91): "Das Wohlwollen Gottes (das leuchtende Angesicht Gottes) ist für seine Getreuen wie ein schattenspendender, schützgewährender Ort, an dem sie geborgen sind vor aller Gefahr". The shelter provided by the deity exists in the goodness (טוב) which he has stored up. Being allowed to enter into Yahweh's presence and finding protection, means that the righteous can also be part of the audience before him. Compare the statement of Hartenstein (2000:160) in this regard: "Das Vertrauen in die »Bergung«, die Menschen vor Anfeindung »im Schutz deines Angesichts«, d.h. in der Thronsphäre Gottes und also in der heilvollen Annahme in der Audienz, finden, erscheint wie das »Innen« zum »Außen« von V.16: *Weil JHWH im Tempel thront, reicht seine königliche Handlungsmacht hinaus in die Welt*, um dort rettend einzugreifen". What is clear from the employment of פנים in vv.17 and 21 is that, when used with reference to Yahweh, it connotes both deliverance and protection. Through the words "You will shelter them in a hut" (v. 21b), the refuge theme is further developed by the poet, who focuses on the sacred space in which protection is to be found (cf. Hartenstein 2000:127-128). In a concluding statement, the psalmist encourages and assures those who seek refuge in

It was mentioned above that the plaintiff's utterance "do not let me be ashamed forever" (vv. 2, 18) is grounded in an honour-shame framework. The writer therefore argues that the poet conceptually utilises the so-called CENTRE-PERIPHERY schema. Having honour, equals being in the centre, where the psalmist enjoys certain privileges. Shame, on the other hand, means standing alone as a marginalised figure, living on the periphery of society. Between these two poles of centre-periphery exists an imaginary boundary, which separates the members from the non-members. The schema used by the poet can be illustrated and explained as follows[31]:



The circle (A) represents the society or group (CENTRE), in which the individual finds security and identity. Society's embodiment of the individual identity translates into having a certain degree of honour. An individual left in shame resides on the periphery, illustrated by B. The dotted line of A represents the imaginary boundary of the society, with the arrows depicting the movement from A to B and *vice versa*. The psalmist wants to stay part of the society (CENTRE), where he will have his honour restored. If, however, left ashamed, the supplicant is "forced" to move outside of the society and live in the marginalised zone B (PERIPHERY). The poet therefore calls on Yahweh: "[D]o not let me be ashamed forever". The deity should instead deprive the wicked of their dignity (ashamed) and let them be in area B (PERIPHERY).

God, that they will not be disappointed, for he guards them (v. 24). As a guardian, Yahweh not only protects, he also cares.

[31] At first glance it may seem that the focus is on the verb בּוֹשׁ. It should, however, be kept in mind that the illustration, with the accompanying explanation, serves to highlight Yahweh's action, that is, to keep the supplicant from being ashamed forever.

CHAPTER 7

PSALM 35

7.1 Translation with textual-critical notes

1a For David[1]

1b Strive, o Lord with those who strive[2] with me,

1c battle with those who battle against me.

2a Take up the small shield and the buckler,

2b and arise as my help[3].

3a Draw out spear and battle-axe[4],

3b against my persecutors.

3c Say to my soul:

3d "I am your salvation".

4a Let them be ashamed and humiliated,

4b those seeking my life.

4c Let them be turned back and confounded,

4d those devising my misfortune.

5a Let them be like chaff before the wind,

5b with the angel of the Lord chasing them[5].

6a Let their way be dark and slippery,

6b with the angel of the Lord pursuing them.

7a For without a cause they hid their net[6] for me,

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[1] The LXX has the equivalent of מזמור ("a psalm").

[2] Some Hebrew manuscripts and the Syriac version interpret ריבי as "my case, my argument". The parallel colon suggests that the above translation is also possible (cf. Rogerson & McKay 1977:158, Craigie 1983:283, Hossfeld & Zenger 1993:217, Kraus 2003:424).

[3] Whereas the LXX and most Hebrew manuscripts have לעזרתי ("to help me"), the MT reads בעזרתי ("as my help") (בְּ as *beth essentiae*). The *beth essentiae* marks the capacity in which the actor (Yahweh) behaves (cf. Waltke & O' Connor 1990:198, Joüon & Muraoka 1996:486-487, Neef 2003:252).

[4] Instead of the imperative וְסְגֹר "and bar"/"block", the BHS proposal וְסָנֶר is preferred and translated as "and battle-axe" (cf. Ridderbos 1955:296, Van der Ploeg 1973:221, Craigie 1983:283, Weber 2001:168, Kraus 2003:424). This emendation is more preferable since the imperative makes hardly any sense in the present context. König (1927:390) maintains that וְסְגֹר should be retained (cf. Rogerson & McKay 1977:158). Van der Ploeg (1973:225) claims that it might refer to the Persian and Scythian *ságaris* ("axe"). Dahood (1966:210-211) is critical of Van der Ploeg's viewpoint and offers "javelin" as an alternative (cf. also Briggs & Briggs 1906:301, Hossfeld & Zenger 1993:217, Seybold 1996:143, Limburg 2000:112).

[5] With the LXX, read דחם ("he chases them") (cf. BHS): root דחה with a third person plural suffix (cf. König 1927:390, Ridderbos 1955:296, Craigie 1983:283, Seybold 1996:143, Kraus 2003:424).

7b without a cause they dug a pit[7] for my life.
8a Let ruin come upon him, without him noticing it,
8b let the net that he hid, ensnare him,
8c let him fall in his ruin.
9a But my soul shall rejoice in the Lord,
9b it shall exult in his deliverance.
10a All my bones shall say:
10b "Yahweh who is like you?"
10c The one who delivers the weak from the strong,
10c and the weak and the poor from the one who robs him.
11a Violent witnesses rise up,
11b they ask me what I do not know.
12a They requite me evil for good,
12b they are on the lookout[8] for my life.
13a I on the contrary I wore sackcloth, when they were sick,
13b I afflicted myself with fasting,
13c but my prayer returned unanswered[9].
14a As for a friend, as for one like a brother to me,
14b I walked about like one mourning[10] his mother,
14c I was gloomy and bowed down[11].
15a But when I stumbled, they rejoiced and gathered together,
15b they gathered against me[12],

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[6] Since שחת רשתם ("pit", "their net") make hardly any sense together, שחת is omitted from 7a and moved to 7b: כי־חנם טמנו־לי רשתם חנם שחת חפרו לנפשי ("For without a cause they hid their net for me, without a cause they dug a pit for my life").

[7] חפרו ("they dug") has no object and therefore the transposing of שחת to this colon. It makes better sense and creates a more balanced bi-colon (cf. Kissane 1953:152, Ridderbos 1955:296, Van der Ploeg 1973:221 Craigie 1983:283, Hossfeld & Zenger 1993:218, Limburg 2000:112, Kraus 2003:242).

[8] The Masoretic שכול לנפשי ("childlessness for my soul") seems to be a textual corruption. The above translation opts for the emendation of שכול to שכו (שכה; to be on the lookout), translated as "they are on the lookout", connoting the idea of the enemy trying to bring the psalmist down. The ל of שכול is deleted as dittography (cf. Kissane 1953:152, Craigie 1983:283, Kraus 2003:424).

[9] Literally: "my prayer returned upon my breast".

[10] The Masoretic כַּאֲבֵל is vocalised as כְּאָבֵל (cf. Kissane 1953:153, Ridderbos 1955:296, Dahood 1966:209, Craigie 1983:283).

[11] For a similar translation, cf. Barrè (2001:182).

[12] Cf. Briggs & Briggs (1906:302), Van Uchelen (1979:232), Craigie (1983:283), Hossfeld & Zenger (1993:218) and Seybold (1996:144).

15c like strangers[13] I do not know,

15c they tore apart, without ceasing.

16a At my limping they mock[14],

16b mocking, gnashing against me with their teeth.

17a O Lord, how long will you look on?

17b Rescue[15] my life from 'the roarers',[16]

17c my existence from the young lions.

18a I will thank you in the great assembly,

18b among many people I will praise you.

19a Let not my treacherous enemies rejoice over me,

19b or those who hate me without a cause, wink the eye.

20a For they do not speak of peace,

20b and against the quiet ones of the land[17],

20c they devise words of deceit.

21a And they opened wide their mouths against me,

21b they say: "Aha, Aha

21c our eyes have seen it".

22a You have seen it Yahweh; do not be silent,

22b O Lord, do not be far away from me.

23a Awake and rise for my defence,

23b to contend for me, my God and my Lord.

24a Judge me according your righteousness[18], Yahweh, my God

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[13] In following the BHS, נכים is emendated to כנכרים ("like strangers") (cf. Ridderbos 1955:296, Hossfeld & Zenger 1993:218, Riede 2000:184, Kraus 2003:425).

[14] Owing to textual corruption, the first colon of the MT is very problematic. Almost all the works consulted offer different solutions (cf. König 1927:391, Dahood 1966:209, Rogerson & McKay 1977:159, Craigie 1983:283, Hossfeld & Zenger 1993:218, Seybold 1996:144, Weber 2001:169 Kraus 2003:425). Riede (2000:184) claims that it is almost impossible to translate the line. Following the BHS, the above translation emendates בְּחַנְפֵי ("with profanity/with the profanest ...") to בְּחַנְפִי ("at my limping") and לעגי מעוג ("... mockers of a cake") to לעגו לעג ("they mock, mocking"), moving לעג to the next colon. The rendering "at my limping they mock" (v. 16a) corresponds with "But when I stumbled ..." (v. 15a) (cf. Koehler & Baumgartner 1995:322).

[15] Literally: "bring or turn back".

[16] With Briggs & Briggs (1925:302), Hossfeld & Zenger (1993:218) and Kraus (2003:425) משאיהם ("from their ravages") of 17a is replaced with משאגים ("from the roarers"), thereby creating a parallel with "young lions" of the next colon (cf. BHS).

[17] רגעי־ארץ ("the quiet ones of the land") is a *hapax legomenon* and, according to Craigie (1983:285), serves as a poetic description of the pious congregation or the nation as a whole (cf. Ridderbos 1955:307, Bratcher & Reyburn 1991:338).

24b and let them not rejoice over me.
25a Let them not say in their hearts:
25b "Aha, Aha[19], just what we wanted[20]",
25c let them not say: "We have devoured him".
26a Let them be both ashamed and humiliated,
26b they who rejoiced in my misfortune.
26c Let them wear shame and disgrace,
26d they who made them mighty against me.
27a Let them be joyous and rejoice,
27b they who delight in my vindication,
27c and let them constantly say:
27d "May Yahweh be magnified,
27d He who delights in the well-being of his servant".
28a Then my tongue shall declare your righteousness,
28b all the days, your praise.

7.2 Literary genre

Dahood (1966:210) describes Psalm 35 as an individual lament in which the psalmist prays for deliverance from his personal enemies (cf. also Deissler 1963:141, Bratcher & Reyburn 1991:328, Jüngling 1998:814). The psalm consists of the typical elements of the individual lament, though these elements are not held in balance (Limburg 2000:114). Ridderbos (1955:298) sees it as a supplicatory prayer of someone in great danger (cf. also Hossfeld & Zenger 1993:215). Psalm 35 is the prayer of an accused (Seybold 1996:145). Craigie (1983:285) maintains that, although both descriptions of individual lament and prayer are appropriate, neither do justice to the particular language of the psalm and its military overtones. Eaton (1976:41-42) interprets the psalm as a royal psalm that can be placed within an international context. The judicial language should take preference over the military language and therefore the evidence for interpreting Psalm 35 as a royal prayer should be deemed insufficient (Croft 1987:142). Concurring with Seybold (1996) and Croft (1987), Weber (2001:170) postulates that "[d]ie forensische Terminologie und die wiederholt angesprochene Verleumdung weisen als Entstehungshintergrund auf eine Rechtsproblematik hin". As far as the life-setting of Psalm 35 is concerned, Kraus (2003:427) is of the opinion that at certain holy sites a slandered and persecuted individual brings his complaint before Yahweh and awaits judgement. Craigie (1983:286) claims that it is reasonable to suppose that the psalm would

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[18] Reading כצדקתך with most Hebrew manuscripts.

[19] According to the BHS, the occurrence of האח is a case of haplography and should be repeated (cf. Kraus 2003:425).

[20] Literally: "our souls" (cf. Craigie 1983:284).

have been utilised within the temple, perhaps in a liturgical setting, either as a consequence of the grave military threat, or else prior to the king's departure for battle to meet his adversary. Hossfeld & Zenger (1993:215) and Jüngling (1998:815) are, however, critical of this view, maintaining that no reference to the temple and its cultic observances can be found in the psalm. Against attempts to determine the *Sitz im Leben* of the psalm, Bratcher and Reyburn (1991:328) assert that there is no clue in the text as to the circumstances of the supplicant's situation. With regard to the date, one can concur with Rogerson and McKay (1977:161) that is rather difficult to place the psalm within a specific historical context.

7.3 Analysis of the poetic and stylistic elements

Psalm 35 can be divided into three major movements (vv. 1-10, 11-18, 19-28), each concluding with praise (vv. 9-10, 18, 28). These three divisions are made up of smaller sections outlined as follows: (i) Appeal to the deity (vv. 1b-3), (ii) Imprecations against the enemy (vv. 4-8), (iii) Praise to Yahweh (vv. 9-10), (iv) Charges of the enemy against the supplicant (vv. 11-12), (v) Psalmist's conduct towards the foes (vv. 13-14), (vi) Heartlessness of the adversaries (vv. 15-16), (vii) Appeal, praise to Yahweh and prayer against the enemy (vv. 17-21), (viii) Prayer for justification (vv. 22-25) and (ix) Imprecation against the antagonists and praise for Yahweh (vv. 26-28).

7.3.1 Appeal to the deity (vv. 1b-3)

Combining legal and military terms, the psalmist's appeal, in the form of six imperatives (ריבה, לחם, החזק, קומה, הרק, אמר; vv. 1b-3) is very strong. The deity should strive (ריבה) and battle (לחם) with the enemy. These words convey the supplicant's realisation of his powerlessness against the foes. The urgent request articulates the expectation of vindication resulting from Yahweh's involvement. As far as this intervention is concerned, the appeal in v. 1 can be seen as a synonymous parallelism:

> "Strive, o Lord, with those who strive with me,
> battle with those who battle against me".

In his appeal to the deity, the poet uses wordplay in the form of a repetition, in which the identical Hebrew root is repeated in each colon: v. 1a: ריבה יריבי; v. 1b: לחם לחמי (Bratcher & Reyburn 1991:329). This is also an instance where the psalmist employs the same lexical root in association with diverse agents or entities (Wendland 1998:162).

Verse 1 also forms an inclusion with v. 23:

> "Strive, o Lord, with those who strive with me, battle with those who battle against me" // "Awake and arise for my defence, to contend for me, my God and my Lord".

The supplicant implores Yahweh to reveal himself as warrior in vv. 2-3. The supplicant wants him to take up (חזק) the shield and the buckler, and draw (הרק) the spear and the battle axe. This is masterfully done through the interplay between request and reason in vv. 2-3:

> A: "Take up the small shield and the buckler,
> B: and arise to help me.
> A: Draw out spear and battle-axe,
> B: against my persecutors ..."

Noteworthy is the psalmist's description of Yahweh's superiority. Normally it would be very difficult to carry and handle all these weapons at the same time. The deity, however, is the warrior *par excellence* and therefore able to do all this at once. The poet introduces direct speech by asking God to speak words of consolation in v. 3d: "I am your salvation"[21]. Although these words sound like either an oracle or battle cry, Craigie (1983:286) is of the opinion that it is neither of the two, but an anticipation of the victory that would come when God arose on behalf of the psalmist. Kraus (2003:428) maintains, however, that in יִשְׁעָתְךָ אֲנִי (v. 3) "handelt es sich um das Musterbeispiel eines »priesterlichen Heilsorakels«, das ... einem Bedrängten als vollmächtiger Gottesspruch übermittelt wird ..." (cf. also Hossfeld & Zenger 1993:220). Despite the difference in viewpoint between the two scholars, one thing is certain, namely that Yahweh's emollient words must bring calmness to the psalmist's situation.

7.3.2 Imprecations against the enemy (vv. 4-8)

Confident in the divine intervention, the poet focuses the attention on the enemy[22], requesting their defeat and destruction (vv. 4-8). Using imprecatory language, in the form of six verbs in the jussive, the plaintiff desires the downfall of his adversaries to come into effect.

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[21] The word נַפְשִׁי, appearing alongside "I am your salvation", is also found in vv. 4, 7, 9, 12, 13, and 17.

[22] In this psalm the poet portrays the foes as fighters (v. 1), hunters (vv. 7, 8), violent witnesses in a trial (v. 11), a mocking mob (vv. 15, 16), lions and ravaging beasts (vv. 15, 16, 17), lying and jeering adversaries (vv. 19, 20).

The first imprecation is expressed as a synonymous parallelism in v. 4:

"Let them be ashamed and humiliated,
those seeking my life.
Let them be turned back and confounded,
those devising my misfortune".

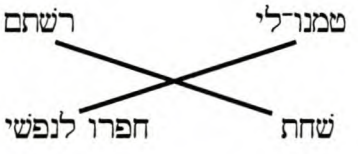
The language of v. 4 is both impressive and effective. The שׁ- and ח- alliteration also adds to this. The imprecations continue in vv. 5-6, where the poet, in comparing the adversaries with chaff that is blown by the wind, emphasises their insignificance and destruction. The employment of this image underscores the psalmist's conviction that before Yahweh his adversaries are defenceless. The powerlessness of the enemies is elaborated further through the mentioning of the angel of the Lord chasing and pursuing them (cf. Isa. 37:27; Jer. 23:12; Ps. 34:8). Again, the poet articulates the wish for destruction of his foes through a synonymous parallelism in v. 6:

"Let them be like chaff before the wind,
with the angel of the Lord chasing them.
Let their way be dark and slippery,
with the angel of the Lord pursuing them".

Verse 7 serves as the motive for the imprecations of the preceding verses, almost functioning as an intermezzo. This is illustrated by the employment of the particle כִּי. The psalmist wants to make it clear that he uttered the maledictions because of what the enemy has done. It is not so much about revenge, but rather about appeals for redress, brought before Yahweh (Bernardino 1987:95). The poet employs hunting imagery to describe their behaviour (cf. Jer. 18:22; Pss. 7:16; 9:16; 31:5; 57:7; Prov. 26:27). Without reason they hid a net for him and dug a pit. The aim of their strategy is to bring the supplicant down. The psalmist's expressions gain their true meaning when read against the backdrop of a threatened life. The *modus operandi* of the foes is articulated through a synonymous parallelism in v. 7:

"For without a cause they hid their net for me,
without a cause they dug a pit for my life".

Apart from the synonymous parallelism, their action is also chiastically structured in v. 7:



Now that the reason has been supplied, the supplicant continues to imprecate upon the enemies. Yahweh should effectuate their downfall (cf. the words: "Let ruin come upon him …, let ruin fall on his head"; v. 8). Verse 8 serves as a good example of the so-called boomerang effect (cf. Hossfeld & Zenger 1993:220). The wicked plans of adversaries will bring them to their knees by their own[23]. Noteworthy is the poet's application of the principle of *lex talionis*. The enemy's punishment corresponds to what they intended for the supplicant. The psalmist structures his wish for the annihilation of the foes in such a way that it forms a chiasm in v. 8:

7.3.3 Praise to Yahweh (vv. 9-10)

In a contrasting fashion, the plaintiff turns to praise in v. 9. He expresses certainty that Yahweh will deliver him. Misery will fill the enemy, but the psalmist will rejoice. The exultation is prompted by the assurance of being heard (cf. Kraus 2003:428).

The poet conveys this conviction through a synonymous parallelism in v. 9:

> "But my soul shall rejoice in the Lord,
> I shall exult in his deliverance".

Rejoicing in Yahweh is a celebration of the salvation that resulted from his intervention. In a situation of distress, the presence of the deity symbolises victory. Continuing in a mode of exultation, the psalmist, through the use of personification ("All my bones shall say …") and a rhetorical question, accentuates Yahweh's incomparability (v. 10). The utterance "All my bones shall say: 'Yahweh who is like you?'" is another form of direct speech employed by the poet[24]. The superiority of the deity is because of the deliverance of the weak from the exploiter and abuser. The psalmist articulates the salvific act as a synonymous parallelism in v. 10:

> "One who delivers the weak from the strong,
> and the weak and the poor from the one who robs him".

[23] Cf. Pss. 7:16; 28:4; 94:23; 141:10; Lam. 3:64-66.

[24] Cf. also the utterances of the enemy in vv. 21, 25 and that of the psalmist's supporters in v. 27.

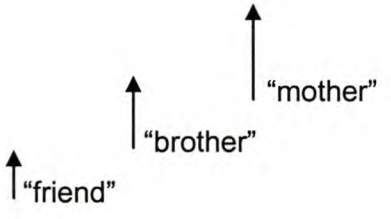
Acting in this manner, Yahweh clearly illustrates his power over the enemy and reaffirms his association with the righteous.

7.3.4 Charges against the enemy (vv. 11-12)

In what seems to be a court procedure, the supplicant mentions the unfair treatment from violent witnesses rising against him. The contrasting way in which the poet employs the word קום in v. 11 and v. 2 is worth mentioning. Used in connection with the enemies, it conveys something of their predisposition towards violence and destruction. Applied to Yahweh (v. 2), the verb signals an intervention, bringing about the salvation of the psalmist. The adversaries' inclination towards hostility manifests itself in the false testimony and diabolic scheme of questioning (v. 11). They try to portray the psalmist as the perpetrator of crimes of which he has no cognisance. It becomes evident for the plaintiff that this is all part of a plan devised to bring him down (v.12). The last Hebrew word of v. 11 and the first of v. 12, in a sonorous internal rhyme, שׁלמוני ישׁאלוני ("they ask me … they requite"), illustrate the mounting of the enemy (Schaefer 2001:88).

7.3.5 Psalmist's conduct towards the foes (vv. 13-14)

In stark contrast to the enemies, the psalmist sympathised with them when they were sick. His display of concern was no mere affection (Rogerson & McKay 1977:163). He wore torn clothes and afflicted himself with fasting (v. 13). As if this were not enough, he also prayed and walked around in mourning as though he had lost a dear relative (cf. Barré 2001:183). The adding of the words "dressed in black and bowed" (v. 14) intensifies the idea of bewailment. Noteworthy is the progressiveness of the social intimacy. The poet starts with a "friend", moves on to a "brother" and ends with a "mother" (v. 14):



In these verses the psalmist wants to make it clear that he made the foe's suffering his own (Seybold 1996:147). Compare the remark of Janzen (1995:59) in this regard: "The others' sickness was his own sickness; and in turn his prayer was not only 'for' them but 'with' them as giving their own cry of suffering and need its social amplitude".

7.3.6 Heartlessness of the adversaries (vv. 15-16)

The supplicant's conduct forms part of the organic kin relation within which one does for the other whatever the other's situation calls for. One likewise ought to be able to assume unreflectively that the other will do for one what is appropriate to one's own situation (Janzen 1995:58). Exactly the opposite takes place in Psalm 35. Instead of supporting the plaintiff, the antagonists rejoiced when he stumbled and gathered (אסף) together against him (v. 15; cf. also v. 12). The repetition of אסף gives the impression of a swelling mob (Schaefer 2001:87). Their actions prompt the poet to compare them to strangers and godless people. They do not show any compassion and disregard the "stipulations" of the organic kin relation, adhered to by the supplicant. The utterance "they tore apart, without ceasing", underscores the enmity of the enemy. Their heightened insensitivity is emphasised by the fact that, apart from rejoicing, they even mock the psalmist in his hour of need (v. 16). This is in contrast to the prayer of the supplicant in v. 13. The "gnashing of the teeth" further underlines their hostile attitude. As a whole, vv. 15 and16 describe the suddenness of the enemy's about-face (Schaefer 2001:88).

7.3.7 Appeal, praise to Yahweh and prayer against the enemy (vv. 17-21)

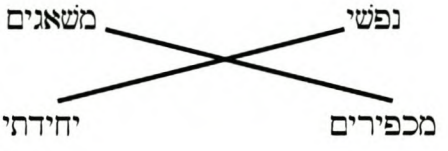
After describing the threatening way in which his adversaries acted towards him, the supplicant turns to Yahweh for help in v. 17. Through the words "O Lord, how long will you look on?" the deity is called upon to intervene. The psalmist utters the question in the conviction that Yahweh has the capacity to change the present situation. The words הֲשִׁיבָה נַפְשִׁי ("rescue my life") highlight this confidence and the urgency of the desire for salvation. This expression should be understood against the background of the utterances מְבַקְשֵׁי נַפְשִׁי ("those seeking my life") in v. 4 and נַפְשִׁי שָׁכוּ ("they are on the lookout for my life") in v. 12. As was the case in v. 15, the poet employs animal imagery to portray the enemy. The comparison of the foes with an attacking lion (Fig. 3) "führen die lebensgefährliche, nicht beeinflußbare Übermacht und Brutalität der Feinde vor Augen" (Hossfeld & Zenger 1993:221-222). The plaintiff's cry arises from the observation and experience of such antagonism and brutality.

By means of a synonymous parallelism, the poet expresses the danger he faces:

"Rescue my life from 'the roarers'[25]
my existence from the lions" (v. 17).

Fig. 3: An attacking lion (3rd millennium BCE)[26].

The entirety of the rescue and the threat is also chiastically structured in v. 17:



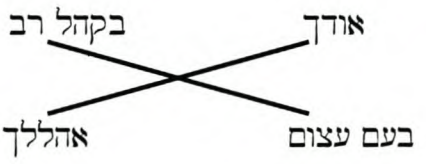
The supplicant, as it were, promises thanksgiving and praise in anticipation of the deliverance to be effectuated by Yahweh in v. 18 (cf. Pss. 22:23; 40:10; 116:14). This will take place within the assembly of the pious, so that all can know that God delivers the righteous from the wicked (cf. v. 10). The psalmist pronounced the pledge of exultation and laudation as a synonymous parallelism in v. 18:

"I will thank you in the great assembly,
among many people I will praise you".

[25] Cf. Footnote 25.

[26] Image taken from Keel (1972:75).

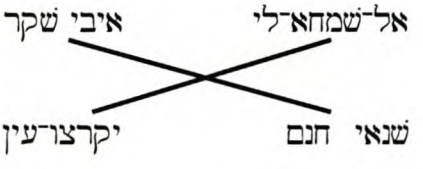
As was the case in the previous verse, the poet again employs a chiasm (v. 18) in expressing his future conduct within the religious community:



The psalmist introduces a prayer and a new description of the enemy in v. 19. He prays that Yahweh should prevent them from rejoicing over him (cf. v. 15) and winking the eye. "The winking of the eye" corresponds to v. 12. (depicting the foes as looking out for the poet's life). In the winking of the eye, they also reveal the devious nature of their actions (Hossfeld & Zenger 1993:222). Although the enemy is physically present, the focus is on their eyes (v. 19), their hearts (seat of intentions) (v. 25) and their mouths (vv. 21, 25) (Schaefer 2001:88). The wish uttered in v. 19 can also be regarded as a synonymous parallelism:

"Let not my treacherous enemies rejoice over me,
or those who hate me without a cause, wink the eye".

As in v. 7, the supplicant finds it difficult to comprehend the hostility of the adversaries. They hate him without any motivation and provocation.
In terms of the portrayal of the adversaries and their conduct, v. 19 is another instance of a chiasm:



The reason for the wish in v. 19 is given with כי in v. 20. Yahweh should bring down the adversaries because they do not speak שלום ("peace") and devise words of deceit. This sums up the mood of the psalm as a whole. The psalmist attempts to seek and establish peace, but the enemy are interested only in displaying aggression against the pious. Compare the statement of Brueggemann (1984:64) in this regard: "Clearly they are people who are not much interested in getting along or in enhancing the life of anyone else".

This constant violation of the שׁלום-code in the land is expressed by means of a synonymous parallelism in v. 20:

> "For they do not speak of peace,
> and against the quiet of the land,
> they devise words of deceit".

To add to the beauty of the psalm, the poet uses wordplay in vv. 19 and 20: ארץ/קרץ. The supplicant continues with the description of the adversaries' speech. The antagonists have again focused their attention on the supplicant, opening their mouths in a gesture of haughtiness and contention, which is evident from the repetition האח האח ("Aha, Aha") (v. 21). These words connote the idea of mockery practised by the foes. By saying "our eyes have seen it", they falsely accuse the psalmist of a crime. This is in contrast to v. 22 where the supplicant states that the deity also sees.

7.3.8 Prayer for justification (vv. 22-25)

Based on Yahweh's seeing, the plaintiff resumes his prayer for intervention, requesting that Yahweh should not be silent and far away (v. 22). Verse 22 echoes v. 17 ("O Lord how long will you look on?"). The psalmist expresses the wish for the nearness and involvement of the deity through a synonymous parallelism in v. 22:

> "You have seen it Yahweh, do not be silent,
> O Lord, do not be far away from me".

These lines illustrate that the supplicant views Yahweh's unresponsiveness or impassiveness as a sign of divine withdrawal from the troubled circumstances of the afflicted. God is called upon to give voice and, in turn, to smother the voices of those that utter deceit and violence against the poet (Brown 2002:179). In the light of the false allegations, Yahweh, as the righteous judge, must prove the psalmist's innocence. Verse 24 reinforces the plea with an imperative and a complement, שׁפטני כצדקך ("Judge me according to your righteousness") followed by two forms of address, יהוה אלהי ("Yahweh, my God"). Through wordplay the poet draws attention to the importance of the aspect of righteousness: שׁפט/משׁפט (vv. 23, 24). It is noteworthy how, in vv. 22-24, the relationship with the deity is emphasised through the six-fold appeal: (2x יהוה, 2x אדני, 2x אלהי). The repetition also reflects confidence and urgency (Schaefer 2001:87). Apart from the prayer for vindication, the supplicant also wants Yahweh to prevent the enemy from boasting (v.

25). The poet expresses the requests as negative formulations, each with the particle אל (אל־יאמרו).

7.3.9 Imprecation against the antagonist and praise for Yahweh (vv. 26-28)

The poet desires the defeat and humiliation of his foes in v. 26. This request for destruction is articulated as a synonymous parallelism in v. 26:

A: "Let them be both ashamed and humiliated,
B: they who rejoiced in my misfortune.
A: Let them wear shame and disgrace,
B: they who made them mighty against me".

Praying that the enemy may "wear (לבשׁ) shame", the poet contrasts this with v. 13: "... I wore (לבשׁ) sackcloth". The psalmist accentuates the idea of shame through wordplay: לבשׁ/בוש. Whereas God will disgrace the foes, those taking delight in the psalmist's vindication shall be joyous and rejoice (v. 27). Yahweh will be magnified, because by proving the supplicant's innocence, he once again demonstrated his incomparability (v. 10). The plaintiff will glorify the deity, for he also delights in the well-being (שלום) of his servant. The שלום that the enemy denied, God now offers and sustains. The creating of justice and peace moves the psalmist to praise Yahweh all day long. The link between the welfare of the poet and his exultation is expressed through wordplay: לשׁון/שלום (vv. 27-28). The praise in vv. 27-28 combines the themes of the psalm and redefines greatness in terms of rescue (Brueggemann 1984:66).

These verses refer back to the psalm in two important ways:
Firstly, in v. 24, the plea is: "[J]udge me" (שׁפטני) in your "righteousness" (צדק). Secondly, in vv. 27-28 the formula of praise is:

"Let them be joyous and rejoice,
They who delight in my vindication (צדק) ...
Then my tongue shall declare your righteousness (צדק)".

The poet's proclamation of Yahweh's faithfulness concludes the aspect of exultation in the psalm. Both the supplicant and the enemy were filled with jubilation. It is, however, noteworthy that the first and last rejoicing (vv. 9, 10, 28) is done by the psalmist, who is now joined by his supporters.

7.4 Contextual analysis of the most important divine metaphors.

7.4.1 Divine metaphors indicating a positive attitude towards the supplicant

7.4.1.1 ריב (v. 1)

The poet of Psalm 35 wants to make it clear from the outset that, for his deliverance, he is depending on Yahweh. He therefore begins his supplication with the call: ריבה ("strive") and לחם ("battle") against my adversaries (v. 1). Occurring in both verbal and nominal forms, the root ריב is used to describe a quarrel or strife among two or more people, usually without any connection to the legal system (cf. Gen. 13:7; 26:20, 22; Exod. 21:8) (Bracke 1997:1105). ריב is also employed to delineate the precourt arguments. In such instances, one party accuses another and as a result, they start to bicker with each other (Liedke 1976:774, Ringgren 1993:497). In most of the cases the dispute is between an individual and a group (Gen. 31:36; Exod. 17:2; Judg. 6:31; 8:1; Neh. 13:11, 17, 25). Apart from this, ריב depicts the lawsuit and the accompanying process[27] (Ringgren 1993:498). The conflict takes place on a symmetrical level in the court proceedings, with less emphasis on the equality of the parties (Liedke 1976:775). Both the accuser and the accused should have the opportunity to present their case, without fear of unfair treatment: thus, they have the right to a fair trial. Ignoring this symmetry means an infringement of the law.

ריב can also connote the judicial support that is given to someone. Yahweh defends the cause of the righteous and sees to it that justice prevails (cf. Isa. 49:25; Jer. 11:20; Pss. 43:1; 74:22; 119:154; Lam. 3:58). In these cases, the term implies conflict and imperilment (Bracke 1997:1105). In championing the cause of the righteous, Yahweh also saves his people from those trying to harm them. Given the violation of the symmetry[28] in the courtroom, the supplicant invokes the deity to intervene and strive against the accusers.

7.4.1.2 Yahweh as warrior (vv. 2, 3)

In vv. 2-3, the poet portrays Yahweh as the one fighting against the enemy. The psalmist employs three verbs (לחם, חזק, ריק)[29] to emphasise this divine act. The verbal root לחם indicates an act of violence of one person, or group, against another (Longman 1997:785). Used in a phrase, it indicates the act of warfare. The verb has the meaning "to do battle". Closely related to the noun מלחמה ("battle"/"war"/"combat"), לחם focuses on the warrior activity of Yahweh. The most significant usages of לחם pertain to God's role in Israel's wars (Kaiser 1980:476). He is depicted as

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[27] Cf. Exod. 23: 3, 6; Deut. 17:8; Judg. 21:22; Isa. 1:17, 23; 41:21.

[28] Cf. the psalmists' words "Violent witnesses rise up, they ask me what I do not know" (v. 11).

[29] For a discussion on קום, cf. p. 64 above.

the one providing the victory over the enemies of the Israelites (cf. Exod. 14:14, 25; Deut. 1:30; 3:22; Josh. 10:14, 42; Jer. 21:5; 2 Chron. 20:29).

The description of the weapons the deity should take up to defeat the enemy, continues the battle theme. He must take up (חזק) the small shield and the buckler[30], and draw out (הרק) spear[31] and battle-axe[32]. These two words add the necessary force to the deliverance to be effectuated by Yahweh, the warrior. חזק frequently means "take hold", "grasp", "seize". Other varied uses are also found: "prevail" (Dan. 11:7), "support" (Lev. 25:35), "receive" (2 Chron. 4:5), "retain" (Judg. 7:8), "constrain" (2 Kgs. 4:8), "confirm" (Dan. 11:1) and "hold" (Neh. 5:16). One can agree with Weber (1980:276), that the interpretation of חזק depends on the context in which it is used. In Psalm 35, the meaning "to take up" is preferable, since the emphasis is on the warring activity of Yahweh.

הרק is a derivative of ריק which relates to the idea of emptying (cf. Kedar-Kopfstein 1993:503, Shepherd 1997:1106). The accusative of ריק can either be a container that is being emptied (cf. Gen. 42:35), or the contents of the container (cf. Jer. 48:11, 12; Zech. 4:12). ריק is also used to

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[30] For a discussion on מגן and צנה, cf. p. 67-68.

[31] The spear and javelin originated in prehistoric times as devices for hunting (cf. Lane 1988:180, Nunnally 1997:197). They were adapted for use in war at least as early as the fourth millennium and made their appearance in Israel at the end of the third millennium by means of nomadic wanderers from the north. The spear and javelin, along with the axe, bow and sword, were the most important weapons of war by the second millennium (cf. Zwickel 2003:1257-1258). In the ancient Near East the Hittites, Sumerians and the Egyptians were among the nations that used the spear in combat. The spear consisted of a wooden shaft and a metal head (Görg 2001:652). Spears and lances are distinct from javelins in that javelins are thrown, but spears and lances are larger (approximately two to three meters in length), heavier and designed as a thrusting weapon (cf. Lane 1988:179, Fretz 1992:894). Spears were carried by individual footsoldiers and a unit or phalanx was outfitted with lances that had longer shafts. It was used to defend against cavalry attack, in hand-to-hand combat and in defence of a city under siege (Nunnally 1997:198). As a thrusting weapon, it was capable of producing a lethal piercing blow. It remained in the hands of the warrior throughout the battle and can therefore be classified as a short-range weapon (cf. Görg 2001:652).

[32] The battle-axe is a very old implement that served for military purposes (Hoffmeier 1988:1035). Developed as an alternative to the sword before hard metal could be forged, it was designed for hand-to-hand fighting (Lane 1988:181). The battle-axe consisted of a comparatively short wooden handle, one end of which was fitted with a lethal head made of stone or metal. Like a hammer it was swung, delivering a striking blow. The critical detail was the secure fastening of the head to the handle to prevent its flying off when swung or breaking off when struck. The handle was widened at the point of the grip, tapering toward the head, to prevent the weapon from slipping from the hand when swung. The battle-axe was designed to pierce and cut (Lane 1988:181, Fretz 1992:894). It was an effective weapon against an enemy unprotected by armour. It was also employed for tearing down the wall of a besieged city. The piercing axe was used for a deeper and more lethal penetration.

refer to the literal drawing of a sword out of the scabbard[33] (Shepherd 1997:1106). If the Israelites disobeyed him, Yahweh could draw out the sword and punish them (cf. Lev. 26:33).

7.4.1.3 כלם, סוג, חפר, לבש (vv. 4, 26)

The supplicant's request in vv. 1-3 is a call on Yahweh to intervene in the distressing situation; one caused by the aggression of the enemy. Verse 4 is the psalmist's articulation of how this involvement should manifest itself. His foes must be left ashamed (בוש)[34] and humiliated (כלם). כלם is found in both the verbal and nominal form in the Hebrew Bible (cf. Isa. 30:3-5; Jer. 22:22; 23:40; 31:19; Ezek. 16:52, 54). It denotes the sense of disgrace, which causes public humiliation (Oswalt 1980:443). כלם seems to refer to the wounding of a human being as a whole through public humiliation, defeat and captivity[35]. כלם and בוש, occurring together, may be considered as a fixed composite expression describing an experience or condition of loss of honour and position as a result of immoral conduct or distress (Nel 1997:659). Oswalt (1980:443) surmises that כלם does not have the idea of disgrace that comes from a failed trust (a prominent element in בוש). It is a more general disgrace resulting from any kind of humiliation. Wagner (1984:200) points out that in the individual psalms of lamentation the nuances of meaning of כלם play an important role[36]. Being persecuted by his adversaries, the psalmist prays that they should be put to shame and, as far as their position and honour are concerned, be degraded. Yahweh sees to it that they do not succeed in the execution of their wicked plans, by besmirching them. The supplicant's prayer, that the deity should put the enemy to shame, goes beyond the request for his own deliverance. The humiliation of the poet could also have a negative impact on the sovereignty of Yahweh (Wagner 1984:201). His honour is also the deity's honour.

The foes who devise the plaintiff's misfortune should be turned back (סוג) and confounded (חפר) (vv. 4, 26). סוג, with the primary meaning "to turn back", is usually employed in hostile contexts (Patterson 1980:619). Thus Jeremiah foretells that Zedekiah's friends will ultimately turn back from him (Jer. 38:22) and that Egypt, far from supporting him, will itself fall back before the forces of Nebuchadnezar (Jer. 46:5). It is prophesied that the apostate idolaters will be turned back and thoroughly shamed (cf. Isa. 42:17; Zeph. 1:6). The basic idea conveyed by חפר concerns the loss of self-possession through humiliation, embarrassment, or confusion (Wood 1980:311). חפר is also

[33] Cf. Exod. 15:9; Ezek. 5:2, 12; 12:14; 28:7; 30:11.

[34] For a discussion on בוש, cf. Chapter 6.

[35] Cf. Judg. 18:7; 1 Sam. 20:34; 25:7, 15; Prov. 25:8; 28:7.

[36] Apart from Ps. 35, cf. also Pss. 40:15; 44:10, 16; 69:7-13; 70:3; 71:13.

closely linked with the term בוֹשׁ[37]. Wood (1980:312) is of the opinion that since בוֹשׁ is used more frequently, חפר can be considered as a word of amplification. In the instances where they occur together, חפר denotes a feeling of disappointment, failure, and dismay because of iniquitous demeanour (cf. Prov. 13:5; 19:26) or of Yahweh's judgement (Nel 1997:236).

The poet vividly pictures the devastating nature of the shame and disgrace God should bring on the enemy with the request in v. 26. Yahweh should let them wear (לבשׁ) it for all to see. The appeal aims at making the foes so abhorrent that they will be viewed as outcasts and eventually become marginalised by society. Verse 26 adds more force to the utterance in v. 4. In view of the fact that לבשׁ is by far the most common root used to designate clothing[38] in the Hebrew Bible, the psalmist's employment thereof comes as no surprise. The verb can refer to putting on clothes, dresses for priests, sackcloth, filthy garments and royal robes[39] (Gamberoni 1984:474, Alden 1997:757). לבשׁ distinguishes itself from other forms of "covering" or "clothing" in the sense that its subject "sind 'Träger', Personen oder Personifikationen, nie Sachen als solche" (Gamberoni 1984:474).

Occasionally people may also be clothed with power[40] and shame[41] as is the case in Psalm 35:26 (Jenni 1971:870, Alden 1997:758). The fact that a person without clothes is viewed as helpless is also noteworthy. So are newborns (cf. Job 1:21), the dying (cf. Eccl. 5:14), the conquered and prisoners (cf. 2 Chron. 28:15) seen as being "naked" because they are powerless.

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[37] Cf. Isa. 1:29; Jer.15:9; 50:12; Mic. 3:7; Job 6:20. In Isa. 1:29 and Mic. 3:7, חפר plays a role in the prophetic polemic against the illegitimate cults.

[38] Clothing played a significant role in the economic, social, political and religious fabric of ancient society. It depicted one's social standing, ethnic origin and political position (Edwards 1992:238). Clothes could also serve as an expression of harmony between people as was the case with Jacob and Joseph (cf. Gen 37:3, 31-34), David and Jonathan (cf. 1 Sam. 18:1, 3, 4). The image of the belt is representative of Israel's close relationship with Yahweh (Jer. 13:11). Clothes, or being without it, played a very important symbolic role within the ancient Israelite society. Compare the statement of Gamberoni in this regard (1984:476): "Nacktheit und Bekleidung sind komplementäre Bildelemente für extreme Situationen: Anfang und Ende, Tiefe und Höhe, Heil und Unheil". What you wore also conveyed who you were, the nature of your relationship with those around you and the emotional state you found yourself in (Edwards 1992:238). The supplicant's prayer in v. 26 can therefore be interpreted as a request that Yahweh should humiliate the enemy in such a way that it equals the experience of sinking into the depths of total obscurity.

[39] Cf. Gen. 3:21; 27:15; Lev. 8:7; 1 Sam. 17:5; Jer. 4:30; Zech. 3:3; Esth. 4:1.

[40] Cf. Judg. 6:3; 1 Chron. 12:18; 2 Chron. 24:20.

[41] Cf. also Pss. 109:29; 132:18; Job 8:22.

7.4.1.4 שׁוב (v. 17)

After focusing on the malevolence of the enemy as opposed to his sympathetic behaviour (vv. 10-16), the poet calls on Yahweh to rescue him from them (v. 17). Through the animal imagery, he depicts the seriousness of the situation. The verb employed by the psalmist to describe the act of deliverance, namely שׁוב, is one of the frequently used verbs in the Hebrew Bible (Hamilton 1980:909). The verb renders the basic meaning to "turn back from" someone or something, or "turn to" someone or something. שׁוב also occurs in the sense of "bring back, carry back" (cf. Gen. 29:3; 41:13; 1 Sam. 29:4; 2 Sam. 19:11). Basically שׁוב is a word of motion, often with reference to the physical motion of returning to a point of departure (cf. Gen. 8:9; 15:16; 18:10), of changing directions (cf. Gen. 14:7), of backward motion (cf. 1 Kgs. 22:33; Ps. 6:11), of motion back and forth (cf. Gen. 8:7) or a recurrent motion (cf. Gen. 43:10). In Psalm 35 the deity is invoked to bring the supplicant back (rescue) from the jaws of death (lion).

7.4.2 Divine metaphors indicating a negative attitude towards the supplicant

7.4.2.1 חרשׁ, רחק (v. 22)

Almost immersed in feelings of impatience and anxiety, the supplicant urgently calls on Yahweh to become more involved in the current state of affairs. His foes are on the loose, mocking and slandering the righteous (vv. 19-21). Since the situation is unbearable for the psalmist, it is of the utmost importance that Yahweh should no longer be silent (חרשׁ) and far away (רחק) (cf. Ps. 22:12), but should instead awake (עור) and arise (קוץ) (vv. 22-23). The basic idea of חרשׁ is that of non-communication, expressed by either not speaking or not hearing (Wood 1980:315). The word may refer to the subject being silent, or to the object being deaf. Harrison and Merril (1997:300) maintain that the root describes both speechlessness and deafness (cf. Mic 7:6), with the verb describing persons remaining silent for various reasons of a non-pathological nature (cf. Gen. 34:5; 2 Kgs. 18:36; Isa. 36:21). When חרשׁ is used with regard to Yahweh, it conveys the idea of indifference and inactiveness. Not hearing the cry of the righteous in the psalms of lamentation[42] indicates silence on the part of the deity (Delcor 1971:641). Breaking the silence does not necessarily mean deliverance; it can also indicate that the deity is ready to punish (cf. Isa. 42:14; 64:12 Ps. 50:3-21).

The primary meaning of רחק ("far away") expresses the state of a person or a thing as being "far" from someone or something else (Wood 1980:844). In some instances it conveys the idea of "being too far" as if the person or object were unreachable (cf. Deut. 12:21), or too distant to be heeded (cf. Gen. 21:16). O' Connell (1997:1100) observes that, although רחק can be used with

[42] Cf. Pss. 28:1; 39:13; 83:2; 109:1; also Isa. 64:1; Hab. 1:13.

either spatial or temporal[43] significance, it tends to be employed mainly in the spatial sense. The spatial usages of the verb include those that refer to distance to/from places, whether they be specified or unspecified locations (cf. Exod. 33:7; Deut. 14:24; Josh. 3:16; Ezek. 8:6; 11:5). Spatially, the term may be used to indicate the complete absence of someone (cf. Lam.1:16), the abstaining from something (cf. Exod. 23:7) and cultic separation (cf. Ezek. 44:10). רחק is employed to depict the relationship between Yahweh and the Israelites. God's righteousness will not be "far away" from his people (cf. Isa. 46:13), the enemies who troubled them during their affliction, shall, however, be "far away" (cf. Isa. 49:19) and the oppression itself shall be removed "far off" (cf. Isa. 54:14) (Wood 1980:844).

7.4.3 Conceptual world underlying some of the divine metaphors

The metaphors[44] (ריק חזק לחם) employed in vv. 1-3 arise from the conceptualisation of Yahweh as warrior[45]. The poet portrays the deity as the one fighting against the enemy. The image of the divine warrior dominates the oldest Israelite poetry and remains a frequent characterisation of Yahweh throughout the biblical period[46] (Hiebert 1992:876). Miller (1965:39) is of the opinion that "[o]ne of the central … images for the nature and activity of God is that of divine warrior". Used in different literary and historical contexts, this depiction retained many of its fundamental features and yet functioned in various ways in the thoughts and practice of the people who employed it. Given the occurrence of war in the Hebrew Bible, the poet's representation of Yahweh as warrior comes as no surprise. Against the background of distress and affliction, this image gains its forcefulness. Yahweh's ability on the battlefield neutralises all weapons of destruction (Brown 2002:189). He wages war on a cosmic, national and personal scale[47]. He subjugates the cosmic powers, conquers the enemies of his people and saves the psalmist from his adversaries. One can thus speak of an encompassing nature of the divine warrior activity. Yahweh's warring prowess is closely linked with his role as saviour, judge and king (Miller 1973:173-175). The process of delivering the Israelites from oppression and danger coincides with Yahweh judging their foes. Longman (1997:549) claims that the connection between the divine warrior and judgement explains why the theme is frequently elaborated on by the prophets (cf. Amos 5:18-20; Zech. 14).

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[43] Cf. 2 Kgs. 19:25; Isa. 22:11; 25:1; 1 Chron. 17:17.

[44] ריבה conveys something about the portrayal of Yahweh as judge (cf. also שׁפטני; v. 24). For a discussion of this depiction, cf. p. 65-67 above. It can be argued that in the context of Psalm 35, the battlefield and the courtroom become coextensive (Brown 2002:191).

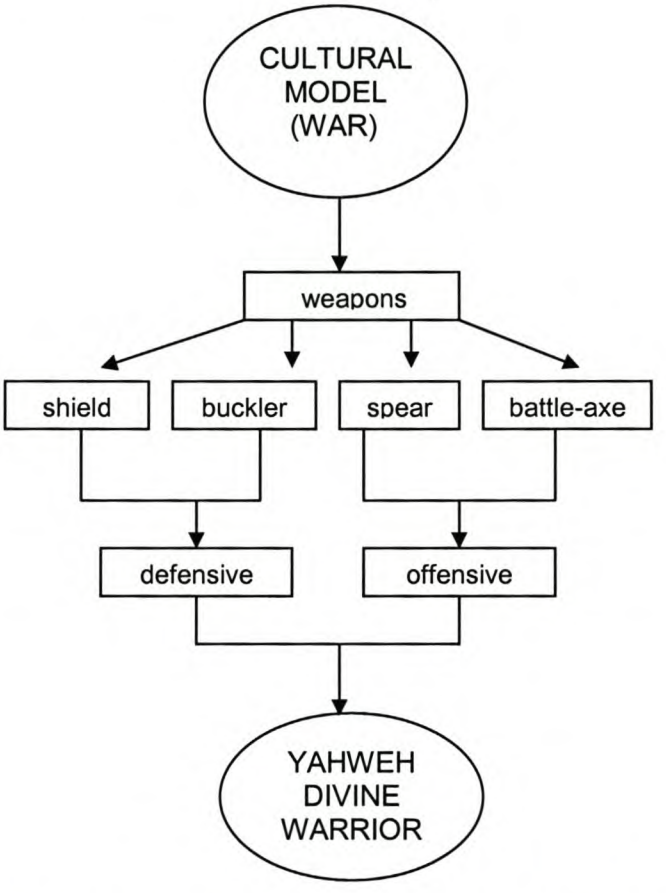
[45] For the various discussions on the motif of Yahweh as warrior in the Hebrew Bible cf. Fredricksson (1945), Von Rad (1965), Smend (1970), Miller (1973), Lind (1980), Kang (1989), Longman & Reid (1995) and Klingbeil (1999).

[46] Cf. Gen. 49; Exod. 15; Judg. 5; Josh. 6, 10, 11; Isa. 26, 59, 63; Hab. 3; Pss. 18; 24; 46; 144.

[47] Cf. Isa. 51:9-11; Pss. 18:7-15; 29:10; 46:9; 74:13-14; 76:3; 89:10-11.

As king, Yahweh celebrates his victory over the nations and, in doing so, manifests his sovereignty over those who oppose him.

In the depiction of Yahweh as warrior, the poet employs the cultural model of war[48] that was familiar in ancient Israel. The writer argues that his experience of war, coupled with the use of certain weapons, allows for such a representation. The psalmist portrays Yahweh as having the ability to handle different weapons and therefore bringing about the deliverance. The weapons used also accentuate the comprehensiveness of the imminent attack and victory. God is depicted as using military equipment for both defensive (shield and buckler) and offensive (spear and battle-axe) purposes. The poet's knowledge of the effects of these weapons enables him to portray the deity in such a way. The cognitive process can be illustrated as follows:



The psalmist focuses on the category of weapons within this cultural model of war. He then utilises the sections of shield, buckler, spear and battle-axe from this category. These weapons are applied to Yahweh, giving rise to this powerful image. The poet's cognitive choice of arms is, however, not random; it illustrates the nature of the deliverance he is requesting. Through the shield and the buckler the deity must defend the supplicant against the foes who gather against him (v. 15), and at the same time use the spear and battle-axe to defeat them (v. 3). Such a selection also demonstrates the poet's conviction that God is the warrior *par excellence*.

[48] With regard to this model of war, cf. p. 89-90.

It is in order to point out that war was an important ancient Near Eastern phenomenon. That a close link existed between war and religious thought, is evident in the statement of Schäfer (2003:769-770): "Wie alle wichtigen und tiefgreifenden Lebensvollzüge war der Krieg bei den Kulturen des Alten Orients fest mit religiösen Vorstellungen ... und kulturelle Handlungen ... verbunden". The frequent occurrence of war led to the conceptualisation of gods as divine warriors among, for example, the Egyptians, Babylonians, Assyrians and the Canaanites. The appeal to the various deities to intervene arises from the recognition of their vital role in battle. Victory is closely linked with the presence and help of the deity. Since a war is fought with weapons, the ancient Near Eastern nations represented their gods with armaments, suitable to conquer the enemy. The range of weapons a deity could use is evident from the depiction of the Canaanite god Reshef (Fig. 4).

Fig.4: Reshef (1500-1000 BCE)[49]

The figure brandishes a large fenestrate battle-axe with two sockets or eyes in the right hand. The enigmatic "lute", identified by Cornelius (1994:33) as a musical instrument, hangs on the right arm. The left hand holds a rectangular shield with a rounded top and a long spear, resting on the ground. It is illustrated in full with rim and rounded top. This example clearly shows how important it was for the deity to have the right equipment for battle.

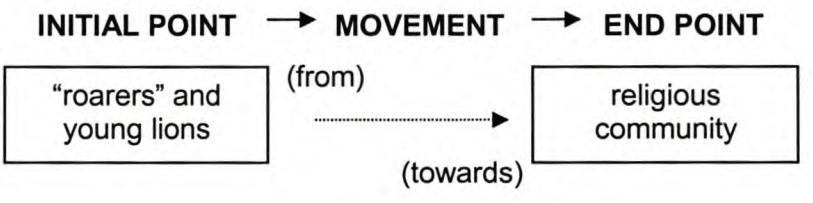
The supplicant calls on Yahweh to bring about the downfall of the enemy (vv. 4, 26). The terms (כלם, סוג, חפר, לבשׁ) used by the poet bear evidence to such a desire. Their employment also highlights the vigour of the psalmist's appeal. It is argued that the honour-shame orientation underlies the utterances of the poet in vv. 4 and 26. The role of the honour-shame orientation[50] within the ancient Israelite society was discussed in Chapter 6. There it became clear that to fall

[49] Image taken from Cornelius (1994:306).

[50] Here the focus was on the image-schematic representation of centre-periphery.

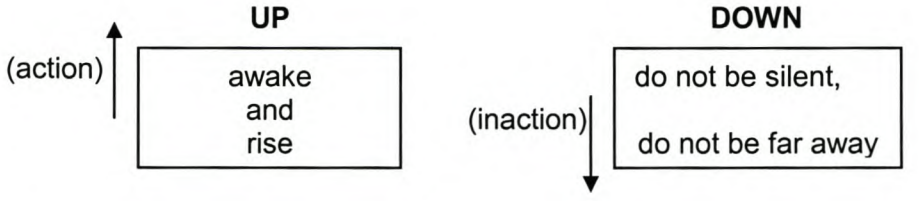
into shame meant the loss of one's position within the social order. The public condemnation of a disgraceful act can lead to misery and an ultimate experience of worthlessness on the part of the one rejected by society. The poet, fully cognisant of this fact, conceptually utilises an up-down orientation in uttering his request. This orientation is presented as follows: HONOUR IS UP; SHAME IS DOWN. Having honour implies that one is up in the sense of being recognised, being valued and therefore "belonging to". Shame, on the other hand, equals a descending into the abyss of insignificance; thus "going" down. Rejection by members of society leads to the experience of "not belonging to": thus a loss of identity (down). The fact that a person experiencing shame literally appears to be down (facial expression and posture), supports this. In view of their animosity and lack of sympathy, the psalmist urges Yahweh to punish the enemy in precisely this way.

The rendering of שׁוּב as "bring back" (v. 17) helps the reader of Psalm 35 to gain an insight into the cognitive world of the poet. Yahweh should rescue his servant from the "roarers" and the young lions. When the nuance of שׁוּב, "to bring back", is taken into account, the interesting aspect arising from this is the fact that the psalmist sees himself as almost fully engulfed by his foes. The gathering of the enemy against him, their ceaseless mocking and gnashing of the teeth add to the drama. The longing to be rescued (brought back) serves as an example of the image-schema of motion or movement, with "rescue my life from the roarers, my existence from the young lions" as the metaphorical extension. Kövecses (2002:37) observes that such a schema consists of (1) an initial point, (2) movement and (3) an end point. How the poet utilises such a schema becomes evident only when one reads the utterance in v. 17 together with that of v. 18: "I will thank you in the great assembly, among many people I will praise you". The "roarers" and "the young lions" serve as the initial point from which the act of deliverance proceeds. Now that this has been determined, the word "from" (מִן) indicates not just the movement, but also the direction thereof. On the basis of v. 18, the end point of Yahweh's liberating act can be seen as the religious community where supplication will turn into praise. One can therefore assume that the supplicant became separated from the righteous and now wants Yahweh to bring him back to the place that embodies his identity. The image-schematic process can be illustrated as follows:



It is argued that in vv. 22-24 the poet, in his prayer to Yahweh, employs an up-down image schema, with as metaphorical extensions (1) אַל־תַּרְחֵק אַל־חֲרַשׁ ("do not be silent"; "do not be far

away") and (2) והקיצה העירה[51] ("awake and rise"). The psalmist's own recurring experience of being silent, away from someone or something, awake and rising, cognitively allows for the representation of the deity as a person who can be silent, far away, awake and arising. In the up-down image-schema, up equals action and down equals inaction, as shown by the following illustration:



The utterances "do not be silent" and "do not be far away" speak of an "inactiveness" on the part of the deity and therefore have a downwards orientation. In the cognitive world of the poet, the words "awake" and "rise" point towards an imminent action and subsequently have an upward orientation. The question as to why Yahweh should deliver the supplicant is answered in vv. 23-24: "… for my defence, to contend for me …, judge me in your righteousness". The enemy is only rampant because the deity is inoperative. When he awakes and rises, their hostility will come to an end. Yahweh's awaking and rising therefore signal involvement for the psalmist, a willingness to act and the determination to change the situation for the better: thus a positive response.

[51] For a discussion on עור, cf. p. 64-65 above.

CHAPTER 8

PSALM 44

8.1 Translation with textual-critical notes

1a To the choirmaster, for the sons of Korah. A *maskil*.
2a O God, with our ears we have heard,
2b our fathers have told us,
2c (about) the deed you performed in their days,
2d in the days of old.
3a With your hand you[1] drove out nations, but planted them,
3b you crushed[2] peoples, but set them free.
4a For they did not take possession of the land with their sword,
4b and their arm did not bring them the victory,
4c but your right hand and your arm,
4d and the light of your face, for you took pleasure in them.
5a You, yourself are my king and my God[3],
5b the one who commands the victories of Jacob.
6a With you we knock our enemy down,
6b in your name we trample our adversaries.
7a For I will not trust in my bow,
7b and my sword will not give me the victory.

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[1] This part of v. 3 (אתה ידך) is problematic and various interpretations are offered. The BHS proposes the emendation of ידך to בידך ("with your hand") and the omission of אתה (cf. also the LXX and the Syriac version). Cheyne (1904:192), Duhm (1922:182), Kissane (1953:192), Dahood (1966:263), Zenger (1997:383) and Kraus (2003:478) take אתה ידך as part of v. 2: "... the deed you performed in their days, the days of old with your hand". Following the BHS, Buttenwieser (1969:747) and Craigie (1983:330) change ידך to בידך and omit אתה. Melanchthon (2001:118) is of the opinion that such an emendation is unnecessary since the "hand of God" can be viewed as something with a semi-independent force (cf. Isa. 41:20; 89:13). Kwakkel (2002:188) surmises that in this case ידך indicates the part of the body by which the action is done. Besides Melanchthon and Kwakkel, scholars like König (1927), Ridderbos (1955), Van der Ploeg (1973), Van Uchelen (1977) and Emmendörffer (1998) also retain the MT.

[2] Instead of the תָּרַע ("you afflicted"), this translation, on the suggestion of the BHS, reads תָּרֹעַ ("you crushed") (cf. also Duhm 1922:182, König 1927:343, Van der Ploeg 1973, Seybold 1996:178, Emmendörffer 1998:103).

[3] With the LXX, read "and". The ם of אלהים is transposed to מצוה ("the one who commands"; v. 5b): thus a participle instead of the imperative (cf. Duhm 1922:182, Kissane 1953:194, Buttenwieser 1969:752, Rogerson & McKay 1971:205, Craigie 1983:330, Melanchthon 2001:118, Emmendörffer 1998:103, Kraus 2003:478). אלהים is read as אלהי (with a suffix) (cf. also the LXX and the Syriac version).

8a But you have given us victory over our enemies,
8b and you put to shame those who hate us.
9a In God we boast every day,
9b and your name we praise forever. Selah.
10a But now you have rejected and humiliated us,
10b and do not go forth with our armies.
11a You make us retreat from the enemy,
11b and those who hate us have plundered for themselves[4].
12a You hand us over like sheep for food,
12b and scattered us among the nations.
13a You sell your people for nothing,
13b and have not profited from the price of their sale.
14a You make us an abhorrence to our neighbours,
14b an object of mockery and derision to those around us.
15a You make us a byword among the nations,
15b an object of head shaking among the people.
16a My disgrace is before me every day,
16b and the shame of my face covers[5] me.
17a At the voice of those who taunt and revile,
17b at the sight of the enemy and the avenger.
18a All this happened to us, but we did not forget you,
18b and we did not act deceitfully against your covenant.
19a Our hearts did not turn back,
19b and nor did our steps[6] stray from your path.
20a Yet you crushed us in the place of jackals
20b and covered us with deathly darkness.
21a If we had forgotten the name of our God
21b and spread out our hands to a foreign god,
22a Would not God discover this?
22b For He knows the secrets of the heart.

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[4] Whereas the MT renders למו, the Syriac and the Targum read לנו (cf. Buttenwieser 1969:752, Seybold 1996:179).

[5] Certain scholars (cf. Van der Ploeg 1973:268, Craigie 1983:331, Seybold 1996:179, Melanchton 2001:119, Kraus 2003:479) emendate כסתני to כסתה without a suffix (and shame covers my face). Since shame first becomes visible on someone's face, ובשת פני כסתני ("and the shame of my face covers me") the MT can be retained (cf. also Seebaß 1973:578, Weber 2001:204).

[6] Most manuscripts read the singular אשרנו, which agrees with the singular of נטה ("stray"). This translation, however, reads the plural ("our steps").

23a Yet for your sake we are killed every day,
23b we have been reckoned as sheep for the slaughter.
24a Wake up! Why do you sleep, O Lord?
24b Awake, do not reject us for ever.
25a Why do you hide your face
25b and[7] forget our affliction and oppression?
26a For we[8] are bowed down to the dust,
26b our body clings to the ground.
27a Arise! Help us!
27b and deliver us for the sake of your loving-kindness.

8.2 Literary genre

Several commentators regard Psalm 44 as a national (or communal) lament[9] (cf. Van der Ploeg 1973:269, Goulder 1982:85, Craigie 1983:331, Zenger 1997:385, Melanchthon 2001:119, Weber 2001:205). Cheyne (1904:193) interprets it as a prayer of the innocent martyr-nation. Psalm 44 is both a lament and a prayer (Ridderbos 1958:21). Others (Dahood 1966:265, Craigie 1983:331, Broyles 1989:201) are of the opinion that this lament reflects the religious activity of a community who suffered a military defeat at the hands of the enemy. This psalm is a striking example of a national lament in which the community pours out its protest and bewilderment before God, in the aftermath of military defeat and national humiliation (Davidson 1998:145). Emmendörffer (1998:106) remarks that Psalm 44 "ist nicht ein unüberlegtes Schreien zu Jhwh, sondern ein Klagegebet, welches, zwischen lobendem Bekenntnis und Bitte, Gott das Leiden des Volkes anklagend vorhält".

The structure and content of Psalm 44 give rise to various proposals as far as its *Sitz im Leben* and date are concerned. Despite acknowledging the uncertainty with regard to the setting, Craigie (1983:332) surmises that the psalm probably has its origin in a communal setting such as the temple in Jerusalem. Goulder (1982:86) assumes as *Sitz im Leben*, the second liturgical occasion of the celebration of the autumn festival at Dan in the 8th and 9th century BCE. Melanchthon (2001:120) maintains that the psalm speaks of a situation of real national distress and was more likely recited during a national crisis and probably repeated whenever military defeats occurred.

The idea that Psalm 44 is a response to a catastrophic historical event prompted scholars to identify specific historical situations in order to fix the period of the psalm. Duhm (1922:182) places

[7] The conjunction "and" is added.

[8] Literally: "our souls" (נפשנו). For a similar translation, cf. also Buttenwieser (1969:749), Rogerson & McKay (1971:207), Craigie (1983:331), Melanchthon (2001:118), Kwakkel (2002:187) and Kraus (2003:479).

[9] For a discussion on the structural elements of the communal laments, cf. Westermann (1974:33-40).

it in the Maccabean period. Based on vv. 18-22, Buttenwieser (1969:750) rejects the Maccabean hypothesis. He is of the opinion that the psalm must have been written either in 344, after Judaea had been destroyed by Artaxerxes III Ochus, or in the year 312 BCE, after Ptolemy conquered Jerusalem. Craigie (1983:332) proposes as time of origin some point in the history of the (pre-exilic) monarchy. Weber (2001:205) dates the psalm in the pre-exilic period. Broyles (1989:140) and Kwakkel (2002:231) postulate that Psalm 44 may refer to the situation around the death of Josiah, or to that concerning Sennacherib's invasion of Judah and Jerusalem. Kraus (2003:481) maintains that the psalm underwent various alterations and revisions, and therefore it is difficult to determine its historical date. In view of the difference in scholarly opinion, one can only agree with Dahood (1966:265) and Human (1998:577) that the lack of clear historical allusions and the vagueness of the language preclude an approximate dating of the composition (cf. also Schaefer 2001:114).

8.3 Analysis of the poetic and stylistic elements

With regard to its structure, Psalm 44 can be divided into three sections: (i) Recital of God's past mighty deeds (vv. 2-9), (ii) Lament (vv. 10-23) and (iii) Petition for deliverance and help (vv. 24-27). This arrangement highlights the three-dimensional movement of (a) past, (b) present and (c) future.

8.3.1 Recital of God's past mighty deeds (vv. 2-9)

Like other psalms of lamentation, Psalm 44 opens with an address directed to God, alluding to the salvific deeds of the past (v. 2). The expressions באזנינו שׁמענו אבותינו פסרו־לנו ("with our ears we have heard"; "our fathers have told us"; v. 2) articulate the community's awareness of the deity's actions. The נו–end-rhyme highlights the corporate nature of this remembrance.

Verse 2 relates the three parties with each other: "... our **fathers** have told **us** (about) the deed **you** performed ..." (Van Uchelen 1977:23). The poet also emphasises the oral instruction (cf. Exod. 12:26; Deut. 6:20; Ps. 78:3) over the written (Briggs & Briggs 1906:377, Melanchthon 2001:121). Kraus (2003:482) claims that the context in which this information was handed down is not the main cultic recital, but rather the family and the clan. The poet reminds Yahweh in v. 2 that what is remembered is not something insignificant; it is his deeds of long ago. Compare the pronouncement of Kraus (2003:482): "Die Gemeinde halt in einer hymnisch akzentuierten Erinnerung Jahwe seine grundlegenden Heilstaten vor". This is evident from the repetition פעל פעלת ("the deed you performed"; v. 2c), which can also be regarded as a form of wordplay. The repetition of יום ("day") in בימיהם בימי קדם ("in their days, in the days of old"), reinforces the idea.

With regard to the information and the way it was transmitted, v. 2 is structured as a synonymous parallelism:

"O God with our ears we have heard,
our fathers have told us,
(about) the deed you performed in their days,
in the days of old".

Through the word אלהים and the idea of exultation, v. 2 forms an inclusion with v. 9. The psalmist recalls the "deeds" in v. 3. Yahweh drove out and crushed the nations, but planted Israel. The deity conquered the nations and established his people in the land (cf. Craigie 1983:333, Davidson 1998:145, Melanchthon 2001:121). The ם-alliteration is striking in vv. 2-3. Notable in vv. 2-4 is the *a*- and *e*- assonance. The accomplishment of the deity in v. 3 is structured in an A / B / A / B pattern, with the conjunction "but" accentuating its antithetical character:

A: "... you drove out nations,
B: but you planted them
A: you crushed peoples,
B: but you set them free".

Yahweh's actions towards the nations are also chiastically structured in v. 3:

The reciting of God's past actions has a precise rhetorical purpose: the poet is reminding Yahweh of how he ought to act (Crow 1992:395). The recount of God's acts in the past serves as a powerful rhetorical device to persuade the deity to do what the community believes is only in keeping with the divine character (Crow 1992:396).

Yahweh's behaviour towards Israel is pointedly different from the way in which he dealt with the nations. This is highlighted by כי רציתם ("for you took pleasure in them") at the end of v. 4. Through contrast and wordplay of הורשת ("you drove out"; v. 3) and ירשו ("they did not take possession"; v. 4), the poet emphasises the favour of Yahweh towards his people as opposed to the nations. Yahweh drove out the nations with his hand (ידך; v. 3a), but with his right hand (ימינך; v. 4c) he enabled the Israelites to take possession of the land. Kwakkel (2002:196) is of the opinion

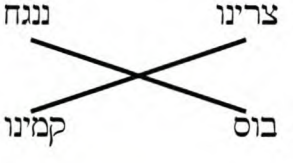
that זרועם and בחרבם ("with their sword"; "their arm"; v. 4a) explicitly deny that Israel's victories could be ascribed to their own military power, while in v. 4b the power (זרועך; ימינך) and favour (אור פניך) of God point to the real causes of their success. The poet employs the word זרוע ("arm") in contrasting fashion to accentuate Israel's inability and Yahweh's might in the conquering of the land. This thought, expressed in v. 4, also forms an antithetical parallelism, introduced by כי לא ... כי:

> "For they did not take possession of the land with the sword,
> and their arm did not bring them the victory,
> but your right hand and your arm,
> and the light of your face,
> for you took pleasure in them".

The speaker reaffirms his trust in the deity in v. 5a. The psalmist unambiguously states that Yahweh is his king through the expression אתה־הוא מלכי ("You, yourself are my king ..."). In the context of vv. 2-9, this declaration simultaneously serves as centre and climax (Emmendörffer 1998:111). As king, Yahweh gives Israel the victory (vv. 5b, 6, 7, 8). As a means of stressing this conviction, repetitions of ישׁע are employed to contrast v. 4b with v. 5b: "... and their arm did not bring them the victory ..." (לא־הושׁיעה; v. 4a); " ... the one who commands the victories of Jacob" (ישׁועות; v. 5b). The Israelites are able to defeat their foes with Yahweh on their side (cf. בשׁמך and בך; v. 6). The poet uses imaginative speech to describe the way in which the enemies were annihilated. They were knocked down (נגח) and trampled (בוס; v. 6). With regard to the crushing of the adversaries, v. 6 is pronounced as a synonymous parallelism:

> "With you we knock down our enemy,
> in your name we trample our adversaries".

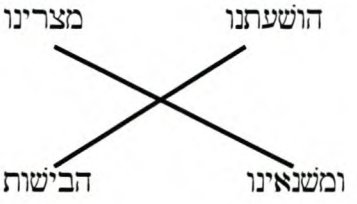
The same thought is furthermore chiastically structured:



The antithetical formulation כי לא ... כי introduces the element of trust in God's warring prowess in vv. 7 and 8. To him, and not the instruments of war (bow and sword), the victory is ascribed.

Yahweh's help to his people is expressed in the form of a synonymous parallelism and structured as a chiasm in v. 8:

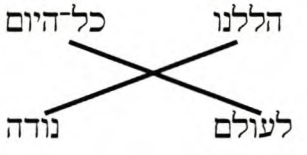
"... you have given us victory over our enemies,
and you put to shame those who hate us".



Adding to this poetic effect, the *-i* assonance and נו- end-rhyme in vv. 7 and 8 are striking. The threefold repetition of ישׁע in vv. 5, 7 and 8 has a cohesive power and accentuates the ability of the deity to deliver the Israelites from their enemies (Human 1998:572). Verse 9 serves as an appropriate ending to everything that has been said in vv. 2-8 (cf. אלהים; v. 9a, שׁמך; v. 9b). Yahweh's intervention in the past and the present moves the people to endless exultation, articulated as a synonymous parallelism in v. 9:

"In God we boast every day,
and your name we praise for ever".

In terms of the activity of praise and its duration, v. 9 is also chiastically structured:



With regard to the first section of Psalm 44, Craigie (1983:333) holds: "that the relatively cheerful and positive note with which the psalm begins is deceptive, for it merely sets the stage for the terrible lament which is to follow". The poet attempts to contrast the past and current action of Yahweh. Whereas in the ancestral days the deity saved the Israelites from their foes, he now rejects them.

8.3.2 Lament (vv. 10-23)

Stanza B (vv. 10-17) represents a reality in stark contrast to the one described in Stanza A. The סלה of v. 9 and the conjunction אף ("but") of v. 10 indicate a new direction in thought in the next pericope of the psalm (Crow 1992:396). The present situation is one of disillusionment and

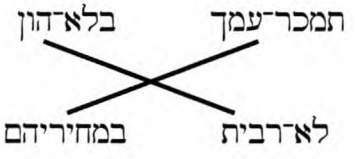
bewilderment. The praise of vv. 2-9 has changed to lament. As expressions of the physical trauma, vv. 10-17 are accusations against the deity for treating his people in a dreadful way. The salient feature of these verses is the formal structure of vv. 10-15. Every bicolon starts with a second person singular "you" verb, with each line describing God as playing an active role in Israel's destruction (Crow 1992:397). The psalmist juxtaposes the "you" statements with the נו-("us") utterances. The author of their fathers' triumphs has now become the cause of defeat (Schaefer 2001:112). Yahweh has rejected and humiliated his people (v. 10), in contrast to v. 8. The enemy is victorious because the leader of the armies (v. 5b) did not accompany the Israelites in battle (v. 11). Verse 11 serves as an antithesis to v. 8:

A: "But you have given us victory over our enemies,
A: and you put to shame those who hate us (v. 8)
B: You make us retreat from the enemy,
B: and those who hate us have plundered for themselves" (v. 11).

Whereas in v. 3 the deity planted and set his people free, v. 12 is exactly the opposite. The perception is expressed that Yahweh handed them over like sheep to be slaughtered and scattered them among the nations. The resonance association of צר ("enemy") and זרה ("scatter") is notable in vv. 11a and 12b. The poet continues the thought expressed in v. 12 (being handed over like sheep) in v. 13, where it is stated that Yahweh sold his people for nothing, without even making a profit. This idea, pronounced as a synonymous parallelism in v. 13, epitomises the rejection suffered by the Israelites:

"You sell your people for nothing,
and have not profited from the price of their sale".

A chiastic structure is also noticeable in v. 13, with "you sell your people" corresponding to "the price of their sale" and the utterance of negation "for nothing", being parallel to "have not profited".



The poet describes the emotional distress resulting from Yahweh's rejection in vv. 14-17. The deity made Israel an abomination to her neighbours, a ridicule to those around her.

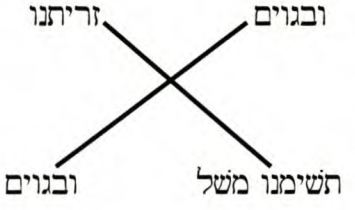
This trauma is expressed as a synonymous parallelism in v. 14:

"You make us an abhorrence to our neighbours,
an object of mockery and derision to those around us".

The תְּשִׂימֵנוּ ("you make us") of v. 15 continues the notion of Yahweh's inexplicable behaviour towards his people. The extent of Israel's calamity is of such a nature that she could well serve as a proverbial example of a nation abandoned by their deity (Rogerson & McKay 1977:209). The poet conveys the feeling of humiliation by means of a synonymous parallelism in v. 15:

"You make us a byword among the nations,
an object of head shaking among the people".

As far as the people's degradation is concerned, vv. 12b and 15a form a chiasm, with the nation on one side and the action of the deity on the other.



As a nation scattered among others, nothing good can be said about the Israelites; they have become irrelevant, just an afterthought. The people they once trampled (v. 6a), now look down on them with haughtiness; all because of Yahweh's withdrawal and rejection.

The psalmist personalises this experience of ignominy by means of a synonymous parallelism:

"My disgrace is before me every day,
and the shame of my face covers me" (v. 16).

The calamity felt by the community also has tremendous effect on individual lives (Crow 1992:397). Everywhere the poet goes disgrace accompanies him, with shame written all over his face. The consequence of the rejection by Yahweh becomes visible to the enemy. This is a striking metaphor for the closeness of the humiliation suffered by the plaintiff. The כל־היום ("every day") of v. 16 is contrasted with the כל־היום of v. 9 ("In God we boast every day"). The contrast further adds to the shift that has taken place, namely that from praise to lament. The continuous (every day) praise in v. 9 has now changed into supplication. Someone suffering shame naturally finds it hard to

celebrate. Through כלם ("disgrace") an inclusion is formed between vv. 10 and 16. The mockery and scorn of the enemy (v. 17) exacerbate the feeling of being disgraced. The מ-alliteration is noticeable in v. 17.

The Israelites express their loyalty to Yahweh in a protestation of innocence in vv. 18-23. In their view, they did nothing that could have caused the deity to act the way he did. Compare the remark of Seybold (1996:183) in this regard: "Die Schuldfrage, schon in 10ff. thematisiert, wird nun von Seiten der Gemeinde abgewehrt. Sie hat sich selbst nicht vorzuwerfen und beteuert ihre Unschuld". The real sense of perplexity emerges explicitly in these verses (Craigie 1983:334). The words כל־זאת ("all this") summarise all the disasters listed in vv. 10-17 and thus mark a new section (Fokkelman 2000:69, Kwakkel 2002:203). There is an alternation between the people's behaviour (vv. 18, 19, 21) and the current state of affairs (vv. 20, 23), with the emphasis on Yahweh as the actor, the one perceived to cause the suffering. The present situation is set off with an asseverative כי (vv. 20, 23), which also clarifies the connection between the conduct of the people and the dreadful condition they find themselves in (Crow 1992:398). The כי also suggests that the atrocity, which God has perpetrated against his people, is utterly unexpected (Crow 1992:399). All these elements contribute to the climactic "Steigerung" in thought, starting from vv. 18-20 and proceeding to vv. 21-23 (Human 1998:573).

Verses 18-23 continue the thoughts articulated in the previous section. The rhetorical strategy is developed as follows: the mistakes we (the people) ourselves have avoided, you (the deity) are making now, and we are the victims (Fokkelman 2000:69). Another feature of this section is the absence of the foes. In this part of the psalm, the focus is on the relationship between the community and Yahweh. These verses also make it clear that despite their affliction, for which there is no explanation, the people remained devoted to the deity (cf. the negative particle לא in vv. 18, 19). The supplicants once again express their loyalty to the deity as a synonymous parallelism in v. 18:

> " … we did not forget you
> and we did not act deceitfully in the covenant with you".

The poet employs yet another synonymous parallelism to illustrate the people's devotion to Yahweh in v. 19:

> "Our hearts did not turn back,
> and nor did our steps stray from your path".

The expression לא־נסוג אחור לבנו ("Our hearts did not turn back") in v. 19a is part of their attitude towards God. They deny having displayed any such disappointing behaviour towards him. In other words, they have not at all become disloyal to him, not even in their will and disposition, let alone in what they have done (Kwakkel 2002:205). The idea of not turning away from the deity is symbolised by the wordplay: אחור/ארח. Verse 19a also serves as a contrast to v. 11a, where it is stated that Yahweh made the Israelites retreat from the enemy. God deserted the Israelites, despite their fidelity (v. 20).

As far as the notion of rejection is concerned, v. 20 can be seen as another synonymous parallelism:

"Yet you crushed us in the place of jackals,
and covered us with deadly darkness".

To be confined to a desolate place equals descending into the abyss of darkness for the Israelites. Both indicate a separation from the deity. At this point it is worth mentioning that vv. 18, 19 and 21 assert Israel's attentiveness to the covenant, eschewing any infidelity on Israel's part (Brueggemann 2003:29). This manner of speaking is in fact only possible because of fidelity.

The supplication of the people is a questioning of Yahweh's loyalty. They did what he asked of them; the deity, however, is accused of violating the covenant. The poet links up with the לא־נסוג אחור לבנו of 19a ("Our hearts did not turn back"), by stating that the deity knows the secrets of the heart (תעלמות לב; v. 22). The psalmist thus justifies the protestation of innocence. Even if the Israelites had forgotten Yahweh's name and turned to foreign gods, then he would have noticed it. Since there is no incriminating evidence against Israel, the deity has to answer for himself as to why he tormented his people. The reference to God in the third person in effect confronts God with 'God', that is, with God, as he should act (Broyles 1989:143). The expansion of the original argument in vv. 21-23 is especially interesting: it poses the question of whether Yahweh would not have known if Israel had been disloyal, and simply assumes that he has no ground for a peeve against Israel (Crow 1992:398). The only conclusion the plaintiffs could drawn from this is that their affliction was because of God. The continuous (כל־היום) suffering is expressed as a synonymous parallelism in v. 23:

"Yet for your sake we are killed every day,
We have been reckoned as sheep for the slaughter".

The people are constantly facing death and treated like animals for Yahweh's sake, stripped of their dignity (v. 23; cf. v. 12a). Noteworthy is the contrast between v. 23a and v. 9a. The same people who praised Yahweh every day (כל־היום; v. 9a) are now being killed every day (כל־היום).

With regard to the preposition על, the poet contrasts v. 23a with v. 20b: Yahweh brought a deadly darkness over them (עלינו), but because of the deity (עליך) they are killed. In this section (vv. 18-23) v. 23 provides an answer to the people's question: "Why are we suffering?" It also builds the climax in a perplexed relationship (Human 1998:573).

8.3.3 Petition for deliverance and help (vv. 24-27)

The religious community ultimately calls on Yahweh to intervene and help in the last strophe (vv. 24-27). He is now given an opportunity to change the situation (Crow 1992:399). The poet uses imperatives and "why" questions in an effort to persuade the deity to take action and reverse the circumstances. The imperative עורה ("wake up"; v. 24) is a call to rouse God from silence, inattentiveness and apparent slumber (Melanchthon 2001:125). The portrayal of the deity as inactive and unaware of the plight of his people is evident in the questions "Why do you sleep? Why do you hide your face?" (vv. 24a, 25a) The "why" (למה) questions also emphasise the inconceivable nature of Yahweh's deeds towards his people and provide the fuel for the pleas to change his approach (Kwakkel 2002:212). למה is used to state that a certain behaviour is wrong, inappropriate or undesirable (Jepsen 1967:107). Compare his observation in this regard: "... also weist die mit *lamā* eingeleitete Frage auf ein Verhaltin hin, das dem Fragenden als nicht richtig, nicht angemessen erscheint" (Jepsen 1967:108). Barr (1985:7) is, however, of the opinion that it may be much more natural to accept that surprise, wonder, amazement, compassion, blame, reproach and anger all form one single continuum in the meanings of the Hebrew למה (why). That all these elements are implied in the application of למה in Psalm 44 is questionable, especially if the character of the psalm as a whole is taken into account. One aspect, however, is certain, namely that these questions mediate complaints that something terribly wrong has occurred in the life of the supplicants (Balentine 1983:149). Through the lament, the supplicants bring the problem before Yahweh as a means to secure its correction.

In v. 24b the community appeals to Yahweh to awake and to end the rejection they are experiencing. The accusation of v. 10a ("but now you have rejected us") makes way for a serious plea ("... do not reject us for ever") (cf. the wordplay: זנח/נצח). The question "Why do you hide your face?" (v. 25a) is a protest against the state of divine estrangement (Melanchthon 2001:195). It appears as if Yahweh has turned away from his people and abandoned them. The utterance in v. 25a is in stark contrast to v. 4, where the light of the deity's countenance (פניך) enabled the fathers to take possession of the land. The second part of the question ("and forget our affliction and transgression"; v. 25b) is contrasted with v. 18a ("All this happened to us, but we did not forget you"; cf. also v. 21a).

The poet employs the images of "forgetting", "sleeping" and "hiding the face" (vv. 24a, 25a, and 25b) to articulate Yahweh's absence. Where the deity is not present, there the supplicant is exposed to the enemy and death (Emmendörffer 1998:119).

The psalmist vividly expresses the effect of the being forgotten, coupled with the ongoing suffering, as a synonymous parallelism in v. 26a:

> "For we are bowed down to the dust,
> our body clings to the ground".

The adjoining description of the community's extreme affliction also heightens the reproach of the lament (Broyles 1989:144). Moreover, the people bowed in the dust request Yahweh to arise (v. 27a). The petition ופדנו ("and deliver us") in v. 27b is pregnant with meaning (Broyles 1989:144). The one that handed over his people and sold them (vv. 12a, 13) should "buy them back". The motivational phrase "for the sake of your loving-kindness" (למען חסדך; v. 27b) provides the necessary emphasis to this notion. Verse 27 serves as a testimony of the community's firm belief that, in spite of all the suffering, God can still act as he once did (cf. vv. 2-4).

8.4 Contextual analysis of the most important divine metaphors

8.4.1 Divine metaphors indicating a positive attitude towards the supplicants

8.4.1.1 ירשׁ, נטע, רעע, שׁלח (v. 3)

In a tone of exultation, the community recalls the deed Yahweh performed in the ancestral days. With his hand,[10] he destroyed the nations, but planted and set his people free (v. 3). ירשׁ is the term used to depict Yahweh's action of driving out the peoples. Wright (1997:547) claims that there is no agreement on the etymological meaning of ירשׁ, particularly as to whether it had a military origin in relation to taking possession through conquest, or whether it was primarily connected with family inheritance. It is, however, clear that ירשׁ has an ordinary secular usage in relation to acquiring possession of something like family inheritance and leadership (Gen. 15:3; 21:10; 2 Sam. 14:7), gifts or inducement (Judg. 14:15), and especially land through conquest (Josh. 19:47; Judg. 3:13). The most significant usage of the term applies to Israel's possession of the land Canaan by driving out and dispossessing the Canaanite nations. In his sovereignty to give land, Yahweh drives out Israel's foes[11] (Wright 1997:548). After the annihilation of the peoples, Israel could take possession of the land and exercise her authority over the conquered territory. Compare the remark of Lohfink (1982:962) in this regard: "JHWH 'vernichtet' die Völker bei Israels Angriff ... aber nicht JHWH, sondern Israel tritt dann die rechtliche Sukzession der Völker an ... wobei vor allem die Verfügung

[10] For a discussion on the hand (יד) of Yahweh, cf. p. 81-82 above.

[11] Cf. Exod. 34:24; Num. 32:21; Judg. 2:21; 11:23, 24; 2 Chron. 28:3; 33:2.

über das Territorium im Zentrum der Aufmerksamkeit steht". Yahweh's driving out of the nations is thus an act of destruction and divesting.

In contrast to the driving out of the nations, Yahweh planted (נטע) his people. Although a metaphorical use of נטע is frequent, the literal sense also exists (Abegg 1997:94)[12]. Wilson (1980:575) observes that many of these references are included in contexts, which also mention the construction of houses or cities, thus tying agriculture to Israel's domestic life. נטע and its derivatives are often used metaphorically to portray God as the one who plants (Wilson 1980:575, Abegg 1997:95). He planted a garden (Gen. 2:28), aloes (Num. 24:6) and the cedars of Lebanon (Ps. 104:16). Yahweh is also depicted as planting Israel, as is the case in Psalm 44 (cf. also 2 Sam. 7:10; Isa. 5:2; Ps. 80:9, 16). He not only plants Israel, but also plants (נטע) or establishes nations (Jer. 1:10), the heavens (Isa. 51:16), and re-establishes the wasteland (Ezek. 36:36) (Wilson 1980:575).

Running parallel to Yahweh's driving out of the nations, is his crushing (רעע) of the peoples (v. 3c). The root רעע has the meaning "to be bad", "to be displeasing" and "to harm, hurt or injure" in the Hebrew Bible. Baker (1997:1156) is of the opinion that רעע is also used to describe the subject's mental state as troubled, dejected, or distressed (cf. Gen. 21:11; Num. 11:10). One can assume that the poet employs רעע to emphasise the fact that the deity afflicted the nations.

Whereas Yahweh crushed the peoples, he set Israel free. The verb describing the act of setting free, שׁלח, actually renders the basic meaning "to send". שׁלח generally involves the subject inducing the object to move away from the subject and often some purpose on the part of the subject is implied (Collins 1997:119). Sending away can be away from one's presence, or sending away free, depending on the situation described in the particular context (Collins 1997:120) (cf. Gen. 3:23; 8:7, 8, 10; 12; 12:20). The act of sending is not limited to humans; Yahweh is depicted as sending people or things. His sending can either be positive or negative (Delcor & Jenni 1976:913)[13]. When used in connection with God, שׁלח can also denote "to set free" (Zech. 9:11), "to drive out" (Jer. 29:20) and "to relinquish" (Job 8:4; 14:20) (Delcor & Jenni 1976:914).

[12] Cf. Deut. 20:6; 28:30; Josh. 24:13; Isa. 37:30; 44:14; Jer. 29:5, 28; 31:5; Amos 5:11.

[13] Cf. Gen. 45:5; Exod. 9:14; 23:20, 27, 28; Num. 20:16; Judg. 6:14; Isa. 6:8; Jer. 1:7; 19:14; Joël 2:19; Pss. 18:15; 20:3; 43:3; 144:6; Job. 5:10.

8.4.1.2 זרוע (v. 4)

Israel did not take possession of the land with their sword (v. 4a), but through the right hand and arm of Yahweh, and the light of his face[14] (v. 4c, d). The word "arm" (זרוע) is almost invariably used in a metaphorical sense[15] in the Hebrew Bible, usually as a symbol of strength and power (Barabas 1976:310). זרוע is the instrument of human work (Isa. 17:5) and fighting (Gen. 49:24) (Dreytza 1997:1146). To "break the arm" of an enemy is to destroy his capacity to fight (Dentan 1962:226). The arm of Yahweh is symbolic of his might (cf. Isa. 52:10; Job 40:9). Since a warrior stretches out his arm when he exerts himself, the "outstretched arm" of the deity signifies an exhibition of great power and ability (cf. Exod. 6:6; Jer. 27:5; Pss. 89:11; 98:1; 2 Chron. 6:32). God's arm exerted on behalf of his people symbolises protection (Isa. 40:11). Apart from this, the term "arm" is employed with reference to Yahweh's work in creation (Isa. 51:9) and his deliverance of Israel from Egypt (cf. Deut. 4:44; Isa. 63:12; Ps. 77:15). His arm can also function as an instrument of divine judgement (cf. Isa. 59:16; Ezek. 20:33, 34). As punishment for her idolatry, Yahweh will fight against Israel with a mighty arm, in anger, wrath and fury (cf. Isa. 59:16; Jer. 21:5). The arm that saves, "verbreitet Schrecken ... und Entsetzen ... d.h. panischen, lähmenden Schrecken, der wie eine Betäubung die Betroffenen befällt" (Helfmeyer 1977:660). The reminiscing about the mighty arm (זרוע) of Yahweh can either precede the prayer for his intervention in the present, or serve as a motivation for praise (Helfmeyer 1977:660).

8.4.1.3 רצה (v. 4)

In commemorating the deity's glorious act, the community acknowledges the fact that their ancestors were successful only because Yahweh took pleasure (רצה) in them (v. 4e). The deity stresses the intimate relationship between the two parties by taking delight in Israel. Barstad (1993:642) claims that the Israelites regarded Yahweh's רצה as fundamental for their existence. רצה is used as an expression of a positive evaluation (Gerleman 1976:811). רצה emphasises the moment of recognition, in contrast to the verb חפץ ("to please"). The pleasure denoted by this term can apply to a person or things (abstract and concrete) (cf. Gen. 33:10; Deut. 33:24; Pss. 50:18; 62:5). It is used for human favour or receptivity or a delighting in good or evil (Pss. 62:5; 102:15; Prov. 23:26) (Fretheim 1997:1186). Yahweh is often seen as the subject of רצה[16] in the Hebrew Bible (Barstad 1993:642). With regard to this portrayal in the psalms, Brown (2002:184) maintains that "[w]hile the psalmists unabashedly expressed their personal delight in God, they did not hesitate to ascribe personal pleasure to God". The deity takes pleasure in certain persons (king, servant, those who fear him, Israel) (cf. Isa. 42:1; Ps. 47:11; 1 Chron. 28:4) as well as certain

[14] For a discussion on ימין ("right hand"), פנים ("face") and אור ("light"), cf. Chapters 5 and 6 respectively.

[15] Dreytza (1997:1146) observes that of the 91 occurrences 70 are employed metaphorically. For the use of "arm" in a literal sense, cf. Judg. 15:14; 16:12.

[16] Cf. 2 Sam. 24:23; Isa. 42:1; Jer. 14:10, 12; Pss. 40:14; 149:4; 1 Chron. 28:4.

behaviours (righteousness, praying) (cf. Prov. 11:20; 15:18; 1 Chron. 29:17). Wickedness has no place within the purview of Yahweh's pleasure. Like "compassion", divine delight is antithetically related to wrathful anger (Pss. 30:6; 85:2, 5) (Brown 2002:184). To delight in the righteous indicates a salvific involvement on the part of the deity (Pss. 5:11, 12; 22:9; 30:8).

8.4.1.4 God as king (v. 5)

In a shift from the plural to the singular, the speaker makes a personal declaration in v. 5a: אתה־הוא מלכי ("You, yourself are my king …"). The reference to divine kingship raises the question as to why the poet calls God his king, especially in a psalm not generally regarded as one with a clear royal intent[17]. In order to gain insight into the application of the particular imagery, it is important to illuminate the role of the human king in the ancient Israelite society.

The king was regarded as the central symbol of the social system. His prime function was the establishment and maintenance of order throughout the kingdom (Whitelam 1992:44). The king operated as warrior, judge and priest[18]. He was the military leader of the nation and his duty was to lead the army and to fight the battles of the nation. He had to uphold the concept of justice and support the rights of the widows and the poor (Szikszai 1962:12). The king had the duty and power to arbitrate disputed cases and to correct legal injustice. His association with the cult enhances his importance in the Israelite religion. The king could offer sacrifices to Yahweh and present supplication for the nation on important occasions. The duties of the king extended not merely to the supervision of the cult; he had the power to reform it (Szikszai 1962:12). In regard to the scope of the king's authority one can agree with Janowski (2003:157) that "[d]ie Befugnisse des mit dem Titel 'König' (hebr. מֶלֶךְ < westsemit. *malik*) ausgestatteten Amtsträger erstreckten sich nicht nur auf die Bereiche Verwaltung, Recht und Militär, sondern auch auf die Durchführung des (Staats-) Kultes in einem Heiligtum, an dem JHWH (Zebaoth) im Mittelpunkt der Verehrung stand". All the functions of the king were essential for the maintenance of a divinely ordained order which was conceived of in cosmic terms and covered all aspects of society's and the individual's existence (Whitelam 1992:44).

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[17] Cf. Pss. 24:7-10; 47; 48 93; 96-97; 99. Apart from this, texts like Num. 23:21; Isa. 6:5; 33:22; 44:6; Jer. 10:7, 10; 46:18; Micah 2:13 and Mal. 1:14 also employ the royal metaphor. Despite the occurrence of this imagery in Ps. 44, the debate regarding the interpretation of the so-called "Enthronement Psalms", the translation and meaning of the phrase *Yhwh mālak* (the question as to whether this designation means: "Yahweh is king", or: "Yahweh has become king") falls outside the scope of this investigation. For an overview of the scholarly discourse, cf. the contributions of Eissfeldt (1928), Ridderbos (1954), Mowinckel (1962), Ulrichsen (1977), Mettinger (1987), Brettler (1989) and Janowski (1993).

[18] Cf. 1 Sam. 8:20; 13:10; 2 Sam. 15:1-6; 1 Kgs. 3:4, 15; 12:32; 21:1-20.

When the psalmist applies the term "king" (מלך) to God, he attempts to accentuate certain royal aspects appropriate to the deity. Other images and roles like warrior, protector, shepherd and judge are incorporated into the royal schema, thereby rendering the royal representation its integrative and generative power (Brown 2002:188-189). The expressions of God as king in the Hebrew Bible reveal a basic common feature: God manifests royal power through battle with an opponent, usually the forces of chaos (cf. Pss. 29; 47; 74:15-17; 89:5-18) (Mettinger 1987:98). As king, Yahweh leads his people into battle and conquers the enemy on their behalf and, in so doing, demonstrates his military capability. Warring prowess and magnanimity suit the deity as king. Cases where God as king is explicitly depicted as judge often stress the rectitude of his judgement (cf. Pss. 9:5; 10:18; 96:13; 98:9) (Eißfeldt 1928:95, Brettler 1989:113). He executes justice for the oppressed who should have been protected by the human king (cf. Isa. 41:21; Pss. 103:6; 146:7-9). Yahweh's justice is so powerful that the accused tremble in fear before it, while the objective onlooker rejoices in its fairness (Brettler 1989:115). The deity is represented as more powerful and more righteous than any human judge (Brettler 1989:45). To call Yahweh "king", is to acknowledge and declare his incontestable dominion over Israel, the nations, other gods and the cosmos (Brown 2002:187)

8.4.1.5 עזר (v. 27)

In an appeal, filled with confidence, the people call on Yahweh to intervene. They want him to help (עזר) and deliver them from their troubled circumstances. The root עזר ("to help") generally denotes military support (cf. 1 Chron. 12:18; 2 Chron. 14:10; 25:8) (Schultz 1980:660). The verb is employed with reference to Yahweh, indicating a divine intervention to assist his people (cf. Isa. 41:10; 44:2; Pss. 46:6; 79:9) (Lipinski 1989:15, Harman 1997:378). The divine assistance is frequently of a military nature. God's aid will enable them to triumph over their enemies. Apart from helping the nation, the deity also provides personal assistance to individuals (Schultz 1980:661). Especially in the psalms, he is seen as the helper of the righteous, the poor and the fatherless (cf. Pss. 10:14; 72:12). The psalmist is aware of divine assistance in times of illness, oppression and great personal distress (cf. Pss. 28:7; 54:6; 86:17; 109:26; 119:86).

8.4.2 Divine metaphors indicating a negative attitude towards the supplicants

8.4.2.1 זנח (v. 10)

Verses 10-18 represent a rather unexpected change in the mood of the community and the psalm as a whole. The eulogy to Yahweh has turned into a lament of excruciating proportions. The supplicants hold the deity responsible for the current affliction. In trying to come to terms with this cognitive dissonance, the people bewail their rejection (זנח) and humiliation (כלם) (v. 10a). The first

of these verbs, זנח ("to reject")[19], can have Yahweh or a human as subject. זנח is used mainly in the psalms of lamentation. God is said to reject the anointed one (Ps. 89:39), the psalmist alone (Pss. 43:2; 88:15), the psalmist and the community as a whole (Pss. 60:3; 77:8; 108:12) (Merril 1997:1126). The Israelites are also warned that if they forsake Yahweh, he will reject them (1 Chron. 28:9). Jeremiah also laments the fact that God allowed the destruction of the temple and in doing so, rejected his altar (Lam. 2:7).

זנח with a human subject, speaks of the rejection of the Levites as priests by Jeroboam (2 Chron. 11:14), the removal of sacred objects from the temple by Ahaz (2 Chron. 29:19) and Israel's rejection of what is good (Hos. 8:3) (Merril 1997:1126). The prophet commands them to reject the idols and turn to Yahweh in response to Israel's behaviour (violating the covenant). It is worth mentioning that the motif of divine rejection also occurred in the broader ancient Near Eastern context (cf. Kramer 1963).

In a Babylonian prayer, the rejected speaker, believed to be a servant of Marduk, sees himself as having done nothing wrong, but rather as one who has lived a pious life as a loyal subject to both god and king:

> "My god has forsaken me and has disappeared,
> my goddess has given me up and keeps her distance.
> My guardian spirit, who walked at my side, has turned away,
> The spirit who protected me has disappeared
> and is concerned with someone else".
> (as translated by Beyerlin 1978:137).

The same theme also appears in a 12th century Akkadian prayer, where the servant Ludlill laments his rejection:

> "My god rejected me and went far away,
> my goddess left me and kept at a distance,
> good genius, always at my side, was filled with rage ..."
> (as translated by van der Toorn 1998:634).

[19] On the basis of the use of זנח in Pss. 60:3; 74:1; 89:39 and the interpretation of the Akkadian *zenu* ("to be angry"), as a cognate thereof, Yaron (1963:237) suggests that זנח should be translated in the same way. He hypothesises that such a translation is plausible because of the cause-and-effect tie between "anger" and "abandonment" (Yaron 1963:238). The appropriateness of the proposed rendition of זנח for the context of Ps. 44 is questionable, for there is no evidence suggesting that Yahweh's rejection of his people resulted from their transgression, especially if vv. 18-23 are taken into account.

The deity deserts the afflicted and does not care. The person rejected is living outside the purview of divine assistance and protection.

8.4.2.2 דכה, כסה (v. 20)

The Israelites did what Yahweh expected of them as far as the covenantal obligations are concerned (vv. 18, 19, 21). Despite acting according to the stipulations of Yahweh, he crushed (דכה) them in the place of jackals and covered (כסה) them with deathly darkness (v. 20). The root דכה is a by-form of the verb דכא, which also means "to crush". It connotes the intense physical and psychological affliction of the victims, resulting in a high degree of dehumanisation and depersonalisation (Swart & Van Dam 1997:946). The verb דכה appears only in laments, where it is used by the one who is physically and emotionally crushed because of sin or the onslaught of the enemy (cf. Pss. 38:9; 51:10, 19) (Wolff 1980:189).

כסה ("to cover") is normally used with regard to clothing and covering with the aim of protecting something or somebody (cf. Judg. 4:18; 1Kgs. 1:1) (Ringgren 1984:273). The covering with sackcloth stands as a sign of sorrow, repentance or mourning (Jonah 3:8; 1 Chron. 21:16) (Domeris 1997:676). A person can, however, also be covered with shame, anxiety and deathly darkness as is the case in Psalm 44 (cf. also Jer. 3:25; 51:51; Ezek. 7:18; Ps. 55:6).

8.4.2.3 יָשֵׁן (v. 24a)

The experience of rejection and intense suffering leaves the community with no other choice than to conceive of Yahweh as sleeping and unaware of their plight; thus the urgent call: "Wake up (עורה)[20]! Why do you sleep (תִּישָׁן), O Lord?" (v. 24a)

Although the idea of a sleeping deity seems at first to be inappropriate for the Hebrew Bible, it does not lack the technique of anthropomorphism. Poets often depict Yahweh as needing to be aroused from slumber. The imagery of sleep is applied to God in requests for him to respond to his people (cf. Pss. 59:5; 78:65). The question, "Why do you sleep (תִּישָׁן), O Lord?" in v. 24a has generated scholarly debate and has led to several attempts to account for it. Widengren (1955:68) is of the opinion that Psalm 44:24a employs an old Canaanite cultic formula, in which the deity is pictured as being asleep just like Tammuz after descending into the nether world (cf. also Schüpphaus 1982:1035). Mettinger (1987:89) asserts that such a phrase seems ultimately to derive from the mythic language of the Baal cult, but has now been put into a new context and given a new function. Both hypotheses are, however, criticised and rejected by authors like McAlpine (1987:192-194) and Kwakkel (2003:212-213). Batto (1987:170) claims that the clause refers to the idea of sleep as a sign of uncontested divine authority. In Kwakkel's view (2003:213) the

[20] On עור ("Wake up"; v. 24a) and קיץ ("awake"; v. 24b) cf. p. 64-65 and p. 137 respectively.

postulation of Batto would be worth considering if he interpreted למה תישן as "in the present circumstances you cannot sleep as if your authority were unchallenged". The supposition that the motif is used to express Israel's belief in Yahweh's absolute kingship hardly fits the context of Psalm 44. Despite the difference in opinion, it is best to interpret the description as an effort of a perplexed community trying to come to terms with the deity's apparent withdrawal in a time of desperate need (cf. McAlpine 1987:196). The question "Why do you sleep, O Lord?" invites a change of attitude on the part of the deity.

8.4.2.4 שׁכח (v. 25)

Yahweh not only sleeps, he also hides his face from the Israelites, indicating that the deity has forgotten about them. They are left with no other choice than to ask the serious question: "Why do you hide your face[21] and forget (שׁכח) our affliction and oppression?" (v. 25)

The root שׁכח ("to forget") denotes the process whereby persons or things become so distant to the mind that they are no longer recognisable or held in memory (cf. Deut. 4:9; Isa. 65:5; Job 28:4) (Schottroff 1976:899). To forget can also be a conscious turning away from someone. שׁכח at times also conveys the idea of neglect (cf. Deut. 4:9; 6:12; Ezek. 22:12; Ps. 78:7, 11) (Allen 1997:104).

שׁכח is used with God as the subject 17 times, mostly in the psalms of lament, where the experience of the deity's aloofness is traced back to him forgetting his people (Schottroff 1976:901). The verb appears primarily in two forms in the psalms of lament, the interrogative and the negative imperative (Balentine 1983:137). שׁכח occurs in typical question-forms which ask about the reason (cf. Ps. 42:10; Lam. 5:20) and the length (cf. Ps. 13:2) of God's forgetting. These questions are open-ended and receive no response. Yahweh's forgetting is perceived as another dimension of his hiddenness, and as such is lamented and protested against in much the same way (Balentine 1983:137).

The negative imperative אל תשׁכח ("do not forget") is found in the petitions of the lament psalms (cf. Pss. 10:12; 74:19, 23). The supplicant prays that Yahweh should not forget the helpless, and the clamour and uproar of his adversaries. שׁכח also appears within the context of thanksgiving with God as the subject (Ps. 9:13) (Balentine 1983:138). Yahweh deserves praise because he has remembered his people and has not forgotten the cry of the afflicted. The reference to the deity's "not forgetting" is an affirmation of trust (Allen 1997:104). If God forgets, the oppressor interprets this as a sign that the deity's protection is unavailable to the powerless, and so uses it as an opportunity for unreciprocated deceit (Schottroff 1976:902).

[21] For a discussion on סתר ("to hide") and פנים יהוה ("the face of Yahweh"), cf. p. 83 and p. 110-111 respectively (cf. further Balentine 1983).

In a Sumerian poem, "A Man and His God", the supplicant perceives the situation as a manifestation of the neglect of his god:

> "How long will you neglect me
> and leave me unprotected?
> (How long) will you leave me unguided?"
> (as translated by Kramer 1955:179)

8.4.3 Conceptual world underlying some of the divine metaphors

It is argued that, on a cognitive level, an in-out image-schema underlies the employment of the verbal metaphors ירשׁ, נטע, רעע and שׁלח (v. 3). The utilisation of this image-schema is closely linked with the utterance in v. 4a: "For they did not take possession of the land with the sword". Only through divine intervention could the Israelites conquer the land promised to the fathers (v. 2b). The nations were driven out and crushed, but Yahweh's people were planted and set free. The statements "planted them" and "set them free" represent an in-orientation in Psalm 44, thus having a positive evaluation. "Drove out" and "crushed" on the other hand symbolise an outward movement, indicating a negative evaluation. Being planted and set free means being "in" the land. Yahweh drove out and crushed the nations, thereby dispossessing them. They are therefore "out" of the land; not dwelling there any more.

The utterances in v. 4c, d, e: כי־ימינך וזרועך ואור פניך כי רציתם ("but your right hand and your arm", "and the light of your face", "for you took pleasure in them") constitute a propositional schema, for they explain why the Israelites were able to take possession of the land. In combining these three aspects, the poet emphasises the fact that victory resulted from God's intervention. Jointly, these statements therefore convey the idea of divine help.

The words אתה־הוא מלכי ("You, yourself are my king ..."; v. 5) can be regarded as synonymous with the conceptual metaphor: God as king. Usually conceptual metaphors are for the most part unspoken. What the speaker enunciates is the metaphorical linguistic expression(s) of the particular conceptual metaphor (Kövecses 2002:12). Lakoff & Johnson's classic example (1980) of ARGUMENT IS WAR explicates this best. We hardly articulate this conceptual metaphor in everyday life, that is, people do not go around saying: "argument is war". We utter metaphorical instantiations like: "He *attacked every weak point*[22] in my argument"; "If you use this *strategy*, he will *wipe you out*"; "Your claims are *indefensible*"; with ARGUMENT IS WAR as the underlying conceptual metaphor. It is, however, argued that in Psalm 44 the poet expresses the conceptual metaphor "God as king" through the words אתה־הוא מלכי ("You, yourself are my king ...").

[22] The metaphorical linguistic expressions are presented in italics.

אתה־הוא מלכי is therefore not regarded as a metaphorical linguistic utterance of the conceptual metaphor "God as king", but as a synonymous expression thereof. This conceptual metaphor highlights the aforementioned royal appellations and qualities unique to Yahweh.

In vv. 8, 10 and 20 the poet employs metaphors that are underlain by an UP-DOWN orientation. Verse 8 depicts the deity as the one annihilating the enemies of his people and making Israel victorious (הושׁעתנו מצרנו, משׁנאינו הבישׁות; v. 8). As a result of this triumph Yahweh's actions were positively evaluated; that is, they had an upward orientation, (YAHWEH IS UP). The situation, however, changes in vv. 10 and 20[23]. The deity rejected (זנח) and humiliated **(כלה)** the Israelites. He does not go forth (יצא) in battle as he once did. He even crushed (דכה) the Israelites and covered (כסה) them with a deathly darkness. Subsequently the Israelites regard Yahweh's conduct as negative (YAHWEH IS DOWN). The supplicants consider the deity to be "down", for he did not prevent his people from being disgraced; that is, he did not care about their fate. The UP-DOWN orientation can be illustrated as follows:

UP (v. 8)	**DOWN** (vv. 10, 20)
הושׁעתנו מצרנו: (you gave us victory over our enemies). משׁנאינו הבישׁות: (you put to shame those who hate us).	זנחת ותכלינו: (you have rejected and humiliated us). לא־תצא: (you do not go forth). דכיתנו: (you crushed us), ותכס עלינו בצלמות: (and you covered us with deathly darkness).

[23] Verses 10-15 can be regarded as the manifestation of the divine rejection.

Verses 24-27 describe the negative disposition of the deity towards his people. These verses are another example of how orientational metaphors function. The conceptual metaphor CONSCIOUS IS UP; UNCONSCIOUS IS DOWN is utilised as a means of expressing the bewilderment resulting from the deity's indifference. How this conceptual metaphor can be structured, is illustrated below:

CONSCIOUS IS UP	UNCONSCIOUS IS DOWN
עורה: (wake up) הקיצה: (awake) קומה: (arise עזרתה: (help) פדנו: (deliver us)	למה תישן: (why do you sleep) אל־תזנח לנצח: (do not reject us forever) למה־פניך תסתיר: (why do you hide your face) תשכח ענינו ולחצנו: (forget our affliction and oppression).

The words "Wake up" (עור), "awake" (קיץ), and "arise" (קום) (vv. 24, 27) articulate the community's desire for Yahweh to act on behalf of his people ("help us" עזר and "deliver us" פדה; v. 27) and therefore correspond with CONSCIOUS IS UP, in the sense of "being aware" of the appalling circumstances of the people. The language of unresponsiveness ("sleep" ישן, "reject" זנח, "hide your face" פניך תסתיר and "forget" שכח; vv. 24, 25, 27) serves as an instance of the UNCONSCIOUS IS DOWN concept. In the cognitive world of the community, Yahweh has turned away from them and hence is viewed as being "unconscious", that is, inactive, unaware and reluctant to intervene.

CHAPTER 9

PSALM 59

9.1 Translation with textual-critical notes

1 For the musical director; do not destroy; for David a *Miktam*:
when Saul sent (men) and they watched the house in order to kill him.
2a Deliver me from my enemies, my God,
2b set me beyond the reach[1] of those who rise against me.
3a Deliver me from evildoers,
3b and save me from the murderers[2].
4a For look! they lie in ambush for me,
4b strong (men) attack[3] me,
4c for no transgression of mine, and no sin of mine, O Yahweh.
5a For no iniquity of mine[4], they run and make ready[5],
5b rise up to meet me and to see.
6a For You are Yahweh God of the Hosts, God of Israel,
6b awake to punish all the nations,
6c show no mercy to all the evildoers[6] Selah.
7a They return at evening,
7b they growl like dogs[7],

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[1] Literally: "set me up high" (שגב).

[2] Literally: "men of blood". For a similar translation, cf. Buttenwieser (1969:713), Van der Ploeg (1973:351), Goulder (1990:130), Raabe (1990:132) and Tate (1990:92).

[3] Whereas the MT has יגורו from גור "to attack", Jerome and the Targum read יגודו from גדד "to plot". Koehler & Baumgartner (1995:171, 177) observe that על+גור renders the meaning "to attack", and על+גדד means "to plot". Following Jerome and the Targum, Duhm (1922:232) and Tate (1990:92) read יגודו ("they plot"). Others (cf. Seybold 1996:233, Riede 2000:199, Hossfeld & Zenger 2000:141, Weber 2001:262, Janowski 2003:102) retain יגורו ("they attack"). Given that the attack is preceded by the "lying in ambush", יגורו appears to be preferable in this context.

[4] With the BHS read עוני for the MT' s עון (י is a case of haplography) (cf. Briggs & Briggs 1906:49, Kissane 1953:255, Dahood 1968:65, Van Uchelen 1977:128, Riede 2000:199).

[5] כון describes the mobilisation of the foes, as they prepare to attack the psalmist (cf. Koch 1984:101).

[6] The phrase בגדי און is a *hapax legomenon*. Tate (1990:93) is of the opinion that it might be considered as a fusion of פעלי און in v. 3 with בגדי ("faithless"/"to act treacherously") (cf. Briggs & Briggs 1906:56, Weber 2001:262, Kraus 2003:579). Riede (2000:200) views such an emendation as a simplification of the text (cf. Janowski 2003:102). Following the LXX, this translation reads פעלי און ("evildoers") instead of בגדי און. The fact that פעלי און also designate the evildoers in other psalms (cf. Pss. 5:6; 28:3; 64:3; 92:8; 94:4 101:8) supports such a reading.

7c and they surround the city.

8a Look! they foam at their mouths,

8b swords are on their lips,

8c For: "who will hear?"[8]

9a But you, O Yahweh will laugh at them,

9b mocking all (the) nations.

10a My strength, I will watch for you[9],

10b for God is my fortress[10].

11a My gracious God[11] goes before me,

11b God will let me look on my adversaries.

12a Do not kill them, lest my people forget,

12b Shake them with your power and bring them down,

12c O Lord my shield[12].

13a (For) the sin of their mouth

13b (and) the word of their lips,

13c let them be ensnared in their pride,

13d and for the curse and deceit they speak.

14a Destroy (them) in wrath,

14b destroy (them) that they be no more,

14c then they will know that God rules in Jacob,

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[7] The singular כלב is taken as a collective (cf. Ridderbos 1958:129, Dahood 1968:65, Rogerson & McKay 1977:240, Raabe 1990:132, Tate 1990:92, Kraus 2003:579 and Doyle 2004:62).

[8] Riede (2000:200) claims that v. 8c is a rhetorical question. It appears, however, that the reference is to the words of the foes. In their arrogance they think that no one will hear their treacherous words (cf. Tate 1990:92). Others (Ridderbos 1958:129, Seybold 1996:234, Janowski 2003:102) are also of the opinion that v. 8c focuses on the contemptuous behaviour of the adversaries.

[9] With the LXX and Targum, read עזי ("my strength") instead of עזו (cf. also Van der Ploeg 1973:352, Riede 2000:200, Seybold 1996:234, Tate 1990:92, Hossfeld & Zenger 2000:142, Janowski 2003:102). Following the Syriac version, Buttenwieser (1969:714) and Doyle (2004:63) emendate אשמרה to אשירה ("I will sing"), which is unnecessary. The LXX has the equivalent of "I will keep my strength, looking at thee".

[10] With Jerome and the Syriac version, insert אתה (cf. also Briggs & Briggs 1906:49 and Raabe 1990:135).

[11] The *Kethib* reads אלהי חסדו ("the mercy of my God") but the *Qere* have אלהי חסדי ("my gracious God") The LXX also has the equivalent of אלהי חסדו. In the light of v. 18c (אלהי חסדי), the above translation prefers the Qere and takes אלהים as the subject of קדם ("to meet" or "to march in front"). For a similar emendation, cf. Ridderbos (1958:129), Van Uchelen 1977:128, Raabe (1990:132), Seybold (1996:234), Riede (2000:200) and Hossfeld & Zenger (2000:141). Several commentators (cf. Buttenwieser 1969:714, Van der Ploeg 1973:352, Goulder 1990:134, Doyle 2004:63), however, retain אלהי חסדו.

[12] With LXX and the Syriac read מגנני ("my shield").

14d unto the ends of the earth. Selah.
15a And they return in the evening,
15b they growl like dogs,
15c and they surround the city.
16a As for them, they rove for food,
16b if they are not satisfied, they spend the night[13].
17a But I, I will sing of your strength,
17b and in the morning I will sing of your loving-kindness,
17c for your are a fortress to me,
17d and a refuge on the day of my trouble.
18a My strength, I will sing praise to you,
18c for God is my fortress,
18d my gracious God.

9.2 Literary genre

Schmidt (1934:113) holds that Psalm 59 is a prayer of the accused. Although the psalm presents evidence of false accusations as one of the activities of the enemies against the psalmist, there is no indication of its connection to any judicial context (Dhanaraj 1992:200). Gunkel (1986:253) sees the poem as the personal lament of someone being persecuted by enemies. Dahood (1968:66) postulates that, based on some of its obscure phrases and their correlation to expressions in royal psalms, Psalm 59 belongs to the royal laments. Davidson (1998:187) is also of the opinion that this psalm may originally have been a royal psalm reflecting the experience of a king threatened by enemies, external and internal. Psalm 59 consists of the typical elements of an individual lament (Limburg (2000:196). Doyle (2004:64) is of the opinion that it is a lament of the individual, a song of distress by someone whose life has become disoriented by the powerful "words" of the enemy, embedded in a national, post-exilic historical context. The content of the psalm is predominantly personal, but it seems to have communal elements in vv. 6, 9, 12-14 (Tate 1990:94). It seems quite possible that an original individual lament was adapted to be a collective lament for national use (cf. Van der Ploeg 1973:353, Hossfeld & Zenger 2000:142). Rejecting the view of Psalm 59 as an individual lament altogether, Buttenwieser (1969:715) asserts that "it is incomprehensible how an individualistic interpretation of the psalm can possibly be argued" (cf. also Briggs & Briggs 1906:49). Despite the allusions to the nations and Yahweh's dominion over all the earth, one cannot deny the individual character of this psalm.

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[13] וילינו is derived from לין ("to spend the night"). The LXX and the Syriac version have the equivalent of לון ("to murmur/growl") (cf. Kissane 1953:255, Ridderbos 1958:130 and Doyle 2004:63). Riede (2000:200) and Hossfeld & Zenger (2000:142) are of the opinion that the translation of "to murmur/growl" is unnecessary and therefore the MT can be retained.

With regard to the setting and date of Psalm 59, Weiser (1959:282) places it in the covenant festival of the pre-exilic temple cult. Buttenwieser (1969:715-716) posits that the psalm must have been written earlier than 318-312 BCE, before Jerusalem suffered siege and conquest at the hand of Ptolemy. The psalm describes the hardships, which the country endured during the six years of its occupation by the hostile armies. It dwells in particular on the nightly raids upon Jerusalem by mercenaries searching for food (Buttenwieser 1969:716). This view, however, is based on a forced interpretation of certain elements in the psalm and therefore does not really illuminate the question of date and setting. Construing a historical and religious background to Psalm 59 is complicated by the lack of information and the complex nature of the psalm.

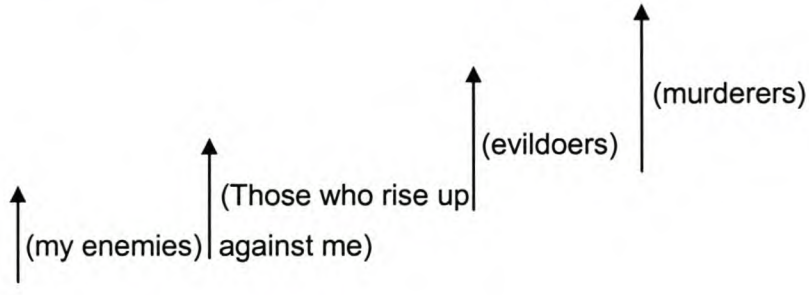
9.3 Analysis of the poetic and stylistic elements

Following Tate (1990:96) and Doyle (2004:67), Psalm 59 is divided as follows:

vv. 2-6	12-14	Call for help, lament and prayer
vv. 7-8	15-16	Refrain about dogs–the enemies
vv. 9-11	17-18	Refrain about confidence in God

9.3.1 Lament and call for help (vv. 2-6)

The psalm begins with a fourfold appeal to God: הצילני ("deliver me"), תשגבני ("set me beyond"), הצילני ("deliver me") and הושיעני ("save me"), picturing the threat posed by people described as "my enemies", … "those who rise up against me", … "evildoers" … and "murderers" (vv. 2-3) (cf. also the *i*-, *a*- assonance in v. 2). The first two descriptions ("my enemies, those who rise up against me") depict the adversaries as those in enmity with the petitioner, whereas the latter ("evildoers, murderers") describe them more precisely in terms of their evil character (Dhanaraj 1992:189). The four imperatives correspond to the four appellations, which the poet employs to heighten the portrayal of the enemy (cf. Seybold 1996:235, Riede 2000:201):

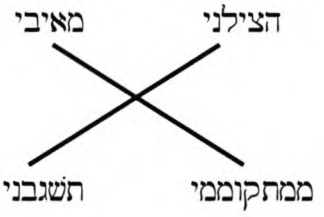


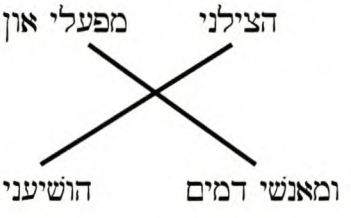
The psalmist expresses the desire for deliverance as a multiple synonymous parallelism in vv. 2, 3:

"Deliver me from my enemies, my God,
set me beyond the reach of those who rise against me" (v. 2).

"Deliver me from evildoers,
and save me from the murderers" (v. 3).

In addition to the multiple synonymous parallelisms, vv. 2, 3 are also chiastically structured, with the supplicant's cry on the one side and the description of the enemies on the other:





The word שגב, employed to indicate the psalmist's desire to be put in a place of safety, inaccessible to those rising up against him, can be regarded as a keyword in the psalm (cf. also vv. 10, 17, 18). The poet presents the grounds for the petitions in the form of an account of the misery caused by the enemies (cf. כי and הנה; v. 4) (Dhanaraj 1992:189). The psalmist focuses attention on the actions of the adversaries through a synonymous parallelism in v. 4:

"For look! They lie in ambush for my soul,
strong (men) attack me …".

The foes are on the lookout like wild animals, putting together a strategy that will enable them to bring the supplicant down. They are interested in one thing only, that is, to take the life (נפש) of the poet. Compare the remark of Hossfeld & Zenger (2000:148) in this regard: "Die vier Verben in V. 4-5a evozieren mit ihrer Kriegsmetaphorik die gemeine Brutalität des feindlichen Überfalls, die »der Seele« … gilt, d.h. der physischen, psychischen und sozialen Integrität des Beters, also den verschiedenen Dimensionen seines Lebens". Only against the background of this danger, can one fully comprehend the seriousness and urgency of the appeals in vv. 2-3. The psalmist complains

that the attacks of the enemy are without a cause (vv. 4c, d; 5a). He has done nothing that could justify their evil conduct. This is emphasised by the use of three terms for wrongdoing: פֶּשַׁע ("transgression"), חטא ("sin") and עון ("iniquity"). The protestation of innocence serves as a motivation for divine intervention (Tate 1990:96) (cf. the use of the negative particle לא in v. 4c). The acts of the foes are contradicted with the innocence of the petitioner (Dhanaraj 1992:190). This dialectical contradiction between the adversaries and the plaintiff is the reason for the imperatives. The call in v. 5: "Rise up to meet and see me" and "awake to punish all the nations" (v. 6b), is intended to involve Yahweh in the current circumstances. The psalmist contrasts the rising up of the deity (v. 5b) with the rising up of the enemy in v. 2b. The evildoers rise to do harm; Yahweh, however, rises to save. The poet expresses the request in v. 6b, together with the negative imperative (אל־תחן) in v. 6c as a synonymous parallelism:

"awake to punish the nations,
show no mercy to all the treacherous evildoers".

The prayer for the punishment of all the nations extends and incorporates the personal complaint and prayer of vv. 2-5 into one national scope (Tate 1990:97). In the context of the relationship between Yahweh and Israel, the nations are seen as Yahweh's enemies. The ואתה ("but you") at the beginning of the affirmation of trust: "But You are Yahweh, God of the Hosts, God of Israel" (v. 6), is the sign that the deity is the dialectical contra-point to the enemies (Dhanaraj 1992:90). The בגדי און ("treacherous evildoers") of v. 6c links up with the פעלי און ("evildoers") of v. 3a, achieving an inclusion between vv. 3 and 6.

9.3.2 Depiction of the enemies as dogs (vv. 7-8)

The poet describes the enemy as a pack of growling dogs (כלב)[14] in v. 7, prowling about at night, slavering at the mouth, with swords on their lips (cf. v. 8). The adversaries are like dogs hunting for food (Fig. 5). Phonetic wordplay seems to have been employed with regard to the refrain: ערב//עיר; ישובו//ויסובבו. Notable is how the images of "lying in ambush" (v. 4a), "running and making ready" (v. 5a) are continued in v. 7. The psalmist shifts the attention to the evil speech of the enemy with the expression "swords are on their lips" (cf. the repetition of the particle הנה – v. 8a). They utter words of deceit and in arrogance think that no one will hear (v. 8c). The tongue is their weapon; calumny and possibly a blasphemous question, "[W]ho will hear?" imply a denial of God's hearing (Schaefer 2001:145).

Fig. 5: Hunting dog (12th Egyptian Dynasty)[15]

[14] Although wild dogs roamed in packs living on the outskirts of towns in Palestine, dog skeletons excavated at Ashkelon, suggest that dogs were also kept as pets (Firmage 1992:1143, Taylor 2000:352). They lived as scavengers and therefore the references to dogs in the Hebrew Bible are usually of a contemptuous nature (Kiuchi 1997:640). In the dietary laws (Exod. 22:31) the Israelites are instructed to throw food unfit for humans to dogs (cf. Maiberger 1995:203, Riede 2000:196, Taylor 2000:352). Dogs kept the towns clean by consuming garbage and unburied corpses. They were also viewed as filthy, aggressive and insatiable (Schaefer 2001:145). It was considered a horrible fate to have one's corpse eaten or one's blood licked by dogs rather than having a proper burial (cf. 1 Kgs. 14:11; 16:4; 21:19; 23-24; Jer. 15:3) (Riede 2000:197; Taylor 2000:352). This was considered the ultimate in tragic ends to someone's life (Oswalt 1980:439). The behaviour of dogs was used metaphorically to describe the conduct of humans. Despicable persons are described as dogs (cf. 1 Sam 17:43) and the slumbering leaders of the people are compared to dogs who do not bark (cf. Isa. 56:10-11) (Maiberger 1995:204). To call oneself a dog indicated self-debasement and derogation (cf. 1 Sam. 24:15; 2 Sam. 3:8; 9:8; 2 Kgs. 8:13) (Kiuchi 1997:640). To refer to another person as a dog was to insult the other as among the lowest on the social scale (cf. 2 Sam. 16:9). Whereas the Hebrew Bible depicts dogs as abhorrent, they functioned as cultic figures in Egyptian and Hittite rituals (Firmage 1992:1144, Taylor 2000:352). They played a role in the rites for the elimination of impurity and disease. In Egypt, as symbols of deities, dogs were often mummified and buried by their owners, and identified with the gods of the dead, Khenti-Amentiu and Anubis. Images of dogs were used in Hittite rituals designed to exorcise evil spirits from the royal palace (Firmage 1992:1144). They were set up at the threshold to keep spirits away during the night and to prevent spirits that had been banished from returning. For a discussion on the origin of the term כלב, cf. Thomas (1960:410-427).

[15] Image taken from Keel (1972:77).

9.3.3 Statements of confidence (vv. 9-11)

The threats of the adversaries, however, are defied with statements of assurance and confidence in vv. 9-11 (Tate 1990:97). Through the ואתה ("but you") of v. 9, Yahweh is contrasted with the foes of the preceding section. The laughter of the deity is a direct reference to the rhetorical question in the previous colon (Dhanaraj 1992:193). The deity counters the enemy in the way they attack the psalmist, that is, through the mouth. In addition to the contrast between vv. 8 and 9, the poet pronounces Yahweh's ridicule as a synonymous parallelism in v. 9:

"But you, o Yahweh will laugh at them,
mocking all (the) nations".

In the face of danger, the poet calls Yahweh his strength (עז) and fortress (משגב) (v. 10). The relationship between the deity and the supplicant is thus brought to the fore (cf. also the threefold repetition of אלהים in vv. 10-11). Against the destruction of the foes, God provides security and shelter. The designation משגבי correlates with עזי in the previous colon (v. 10a). The psalmist contrasts עזי ("my strength") of v. 10a with the עזים ("strong men") of v. 4b. The mighty men can do the psalmist no harm, for he finds refuge in Yahweh. The conviction that the deity acts as a fortress elucidates the urgent plea of v. 2b: "set me beyond the reach of those who rise against me". The משגבי of v. 10b links up with the תשגבני of v. 2. With regard to the protection offered by the deity, v. 10b also forms a chiasm with v. 12c:

The notion of confidence, introduced in v. 9, is continued in v. 11. The poet proclaims that God goes before him. Yahweh will confront those who lie in ambush (v. 4a). The supplicant will look down on his adversaries (v. 11b). Verse 11b is in stark contrast with v. 2b: the foes that rise up against the psalmist will now be looked down upon. In terms of the verb ראה ("see"), v. 11b echoes v. 5b. Whereas in the latter the supplicant invoked God to intervene and see (ראה) the wickedness of the foes, the poet can, as a result of the deity's intervention, now look down (ראה) on them. Through אלהים and חסדי an inclusion is formed between v. 11a and v. 18d.

9.3.4 Prayer for punishment (vv. 12-14)

The psalmist calls upon Yahweh to punish the enemies in vv. 12-14. The deity should act forcibly against those who go about in arrogance. In a strange request, the petitioner does not want God to kill or slay the adversaries; instead, he should shake them with his power and bring them down (v.

12). The reason why the deity should not destroy them is given in the words "lest my people forget" (v. 12a). After their subjugation, they should remain as a reminder to "my people" of the power of Yahweh (Dhanaraj 1992:195). It appears as if the poet wants the deity's action against the enemy to have a lasting effect, in that it should play a didactic role for others. Compare the observation of Hossfeld & Zenger (2000:150) in this regard: "Das feindliche Heer soll nicht vernichtet … werden, damit »das Volk« (d.h. Israel) auch auf Zukunft hin erleben kann, daß JHWH der (Rund-) Schild ist, der sie vor Feinden schützt".

The idea of protection is taken up again in that the מגנני of v. 12c echoes the משגבי of v. 10. Yahweh protects the righteous, but punishes the wicked. One should understand the prayer for the destruction of the enemy (v. 12 and v. 14a) in terms of their maliciousness (v. 13). Again, the focus is on the mouth and the lips as the instruments of iniquity (cf. v. 8). In concentrating on the speech of the adversaries, the poet employs a synonymous parallelism in v. 13:

"(For) the sins of their mouth
(and) the word of their lips …
and for the curse and deceit they speak".

This behaviour of the foes (v. 13) is contrasted with the psalmist's protestation of innocence in vv. 4c, 5c: "for no transgression of mine, for no sin of mine … for no iniquity of mine". Note the repetition of חטאת (vv. 4c, 13a).

The root of the enemy's malice and pride is doubly framed in v. 13 (cf. Schaefer 2001:145).

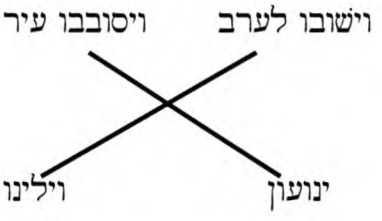
A	B	C	B	A
Sins of their mouths	word of their lips	their pride	cursing	deceit

Whereas v. 13 emphasises the wickedness of the enemy, v. 14 focuses on their destruction. The repetition of כלה ("destroy") in v. 14a, b stresses the poet's desire for the annihilation of the evildoers and murderers. Those who go about in pride will know that the sovereignty of Yahweh, the God of Israel, extends to the ends of the earth. The אלהים משל ביעקב[16] ("God rules in Jacob") of v. 14c, d echoes the אלהי ישראל ("God of Israel") of 6b.

[16] Cf. Pss. 20:2; 75:10; 76:7; 81:2, 5; 94:7; 146:5.

9.3.5 Repetition of the description of the enemies (vv. 15-16)

The repeated imperative כלה of v. 14a, b (direct address to God) echoes the ככלב (metaphorising the enemy as dogs) of vv. 7b and 15b in terms of phonetic wordplay (Doyle 2004:69). The description of the growling dogs in v. 15 is a repetition of vv. 7-8, with a variation in v. 16. The disturbing and destructive nature of the dogs is emphasised, for they roam at night looking for food and prey (Tate 1990:98). Compare the remark of Eichhorn (1972:102) in this regard: "Der Vergleich mit den heulenden Hunden ... dient dazu, die Tätigkeit der Feinde zu charakterisieren: Offenbar in Scharen durchziehen sie mit bestimmter Art von Gesang die Stadt. Sie orientieren sich bei Ihrem 'Singen' nicht wie der Beter ganz an Jahwe, sondern am Verdienst". The expression "if they are not satisfied, they spend the night" in v. 16b, further underlines the perverse character of the psalmist's enemies (Davidson 1998:189). The beginning of v. 16 forms a sound pair with the beginning of v. 8: הנה יביעון (v. 8) // המה ינועון (v. 16) (Raabe 1990:152). With regard to the verbal pairs, vv. 15 and 16 are chiastically structured:



9.3.6 Confidence in God (vv. 17-18)

Despite the threat of the enemies, the supplicant will sing of Yahweh's strength and loving-kindness (v. 17). In contrast to the adversaries who rebel against God, the psalmist will rejoice in the deliverance effectuated by the deity. The poet employs a synonymous parallelism to pronounce the praise he will offer to the deity:

"But I, I will sing of your strength,
and in the morning I will sing of your loving-kindness" (v. 17a, b).

The ואני ("but I") of v. 17a echoes the ואתה ("but you") of v. 9. The time change in the psalm is significant (Schaeffer 2001:146). The dogs range freely in the evening (vv. 7a, 15a), but in the morning Yahweh's חסד ("loving-kindness") will bring relief (v. 17b). The drama of liberation unfolds from one day to the next, evening to morning (cf. Schaefer 2001:146, Janowski 2003:104). The reason why the poet will exult in God is expressed as a synonymous parallelism:

"for you are a fortress to me,
and a refuge on the day of my trouble" (v. 17c, d).

Verse 18 continues the notion of praise. The wordplay of שׁמר (v. 10a)//זמר (v. 18a) indicates how the poet moves from clinging to Yahweh in times of affliction to praising him in the morning (Riede 2000:203). The metaphors of safety in vv. 17 and 18 can be regarded as an important motif in the psalm. The poem starts with the psalmist's plea to be put beyond the reach (שׂגב) of the enemy (v. 2b) and it ends with a reference to the protection provided by Yahweh: מנוס and משׂגב ("fortress, refuge").

9.4 Contextual analysis of the most important divine metaphors

9.4.1 Divine metaphors indicating a positive attitude towards the supplicant

9.4.1.1 שׂגב, משׂגב, מנוס[17] (vv. 2b, 10b, 17c, d 18b)

The supplicant expresses his desire to be out of reach of his enemies through the term שׂגב in v. 2b. Cohen (1980:871) observes that שׂגב is used with reference to a lofty city and high walls (Fig. 5) (cf. Isa. 18:11; 26:5; Prov. 18:1).

Fig. 5: Reconstructed city wall (7th century BCE)[18]

Although the verb has the basic meaning of "to be high", it can also connote the idea of shelter and security (Ringgren 1993:707).

The idea of shelter is elaborated in vv. 10b and 18c, where the psalmist calls Yahweh his fortress (משׂגב). The noun משׂגב derives from the root שׂגב. As a designation for God, משׂגב is employed mainly in the Psalms (cf. Pss. 9:10; 18:3; 46:8; 94:12; 144:2) (Eichhorn 1972:100). It speaks of God being the believer's high tower (2 Sam. 22:3), or his refuge (Ps. 46:8) or defence (Isa. 33:16) (Cohen 1980:871). The allusions are to the fact that in ancient Israel, safety to the one fleeing, or to the one at rest was synonymous with reaching and remaining upon some fortified height which would be inaccessible to beast and enemy alike (cf. Cohen 1980:871, Ringgren 1993:708).

[17] For a discussion on מגן ("shield"), cf. p. 67-68 above.

[18] Image taken from Eddinger (2000:470).

The noun מנוס (v. 17d) is a derivative of the root נוס ("to flee") (cf. Reindl 1986:308, Hill 1997:976). Translated as "refuge", it actually denotes a place of escape for someone being persecuted by enemies (cf. 2 Sam. 22:3; Jer. 16:19; Ps. 142:5). It metaphorically describes the deity as a מנוס for the righteous. Under attack from foes, they can flee to him. As a shelter, the deity protects the psalmist on the day of trouble (Ps. 59:17).

9.4.1.2 עז (vv. 10a, 17a, 18a)

Yahweh is the supplicant's strength (עז) against the strong (men) who plot to take his life (v. 4). The noun עז has the nuances of "power", "might" and "refuge" (Wagner 1989:5). Wakely (1997:372) claims that it can be applied to a wide range of subjects. Material and physical strength can be indicated by עז (Schultz 1980:660). עז is frequently associated with Yahweh (cf. Job 12:16; Pss. 62:12; 89:11; 93:1; 96:6). Strength is as an essential attribute of the deity (Schultz 1980:660). Not only is עז a quality given by Yahweh, he himself is that strength. He exercises strength on behalf of his people against their foes (cf. Exod. 15:13). He is the strong deliverer who provides protection on the battlefield (cf. Ps. 140:8). He is the strength of the righteous in times of trouble (cf. Jer. 16:19); he is their strength and shield when they are attacked by enemies (Ps. 28:7) (Wakely 1997:374). As the עז of his people, God is praised as a strong tower and mighty rock against the foes (Pss. 61:4; 62:8). Compare the remark of Wagner (1989:6) in this regard: "Das Vertrauensmotiv führt zum Bekenntnis zu Jahwe's Größe und Stärke denen man sich anvertrauen kann ...". עז highlights the idea of divine protection, help and support. Given that Yahweh's might (עז) also connotes shelter against the adversaries, the repetition thereof in Psalm 59, together with terms like שׂגב (v. 2b), משׂגב (vv. 10b, 17c, 18b), מנוס (v. 17d) and מגן (v. 12c), emphasises the notion of refuge.

9.4.1.3 Yahweh the God of Hosts (v. 6)

With the adversaries in striking distance ("they run and make ready"; v. 5), the psalmist prays to Yahweh to punish them. The deity is able to deal with them effectively, for he is the God of hosts (יהוה־אלהים צבאות), the God of Israel (v. 6). Although the heading may create the impression that this designation stands in isolation, it is, however, not the case. The appearance thereof alongside military metaphors[19], prompts the question: is יהוה־אלהים צבאות to be understood in warring terms or otherwise? Despite considerable effort to clarify the riddle of the צבאות name, disparity still exists among scholars. Fully aware of previous attempts to solve this somewhat vexing problem,

[19] The metaphors עור ("rise up") (v. 5c), קוץ ("awake") and פקד ("punish") (v. 6c) indicate that Yahweh should fight against the enemy.

the following discussion aims at elucidating why the psalmist calls the deity "Yahweh/God of Hosts"[20].

Micheal (2000:820) claims that the divine name "Yahweh/God of Hosts" is the most frequent compound title for the Israelite deity in the Hebrew Bible (cf. also Zobel 1989:892)[21]. This appellation describes Yahweh as both divine warrior and divine king. During Israel's conflict with the Philistines it (Yahweh/God of Hosts) is paralleled with the "God of the armies", demonstrating a militaristic understanding of the title (Micheal 2000:821). Longmann (1997:733) is of the opinion that the connection between Yahweh and war is underscored by the title יהוה צבאות (cf. 1 Sam. 17:45). That the divine name has military overtones is supported by the fact that it first appears in the stories at the end of the period of the Judges (cf. 1 Sam. 1:3). The name contains the affirmation that God is the true head of Israel's armies (Hartley 1980:750). Ross (1967:79) claims that although this was a time of warfare, it does not follow that צבאות must refer to a warring characteristic of Yahweh. In his view, the expression יהוה־אלהים צבאות refers to the kingship of Yahweh (cf. also Kišš 1975:102).

Mettinger (1987:124-133) traces this designation back to the temple in Jerusalem, emphasising the notion of the deity as the heavenly king sitting on the throne in the temple (Pss. 46:5-8; 48:9; 84:2, 9, 13). In Jerusalem, the deity was depicted as the Enthroned One among the cherubim (cf. Ps. 80.1, 5, 8). Just as the earthly monarchs have a court and a government, Yahweh also had his divine council (cf. Ps. 89:5-7) (Mettinger 1987:133)[22]. Since צבאות linguistically relates to צבא ("army"), Mettinger (1987:134) postulates that it therefore refers to the heavenly host, that is, the divine assembly (cf. also Kišš 1975:101). Based on 1 Sam. 17:45 (David fighting against Goliath), Miller (1973:155) claims that the ancient cultic title יהוה צבאות probably came to refer to both the hosts of heaven and the hosts of Israel. Although Yahweh fights from heaven on behalf of his people, such an intervention does not exclude the active participation of the Israelites. He is portrayed as fighting alongside his people. It would therefore be erroneous to deny any battling prowess of the deity with regard to the צבאות designation, as is the case with Ross (1967). Yahweh is king and in this capacity, acts as a warrior (cf. Ps. 24:7-10). Compare the statement of Mettinger (1987:149) in this regard: "The warring God and the enthroned, regnant God is one and the same God".

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[20] For an exposition on the scholarly debate, cf. Mettinger (1987:154-156).

[21] Of the 284 occurrences, 255 are in the prophetic books (cf. Isa., Jer., Amos, Hag., Zech., Mal.) (Hartley 1980:750, Zobel 1989:878).

[22] On the idea of divine assembly, cf. Miller (1973:66-74).

9.4.1.4 שׂחק, לעג (v. 9)

The psalmist's foes go about cursing and speaking words of deceit. This is all part of their wicked plan to harm him. Their futile attempt to effectuate the downfall of the poet is, however, illustrated by the words "But you, O Yahweh, will laugh (שׂחק) at them, mocking (לעג) all (the) nations" (v. 9). The supplicant knows that the deity of Israel will defeat the enemy.

The root שׂחק conveys the notion of ordinary human happiness (Allen 1997:1228). שׂחק ("laugh") can be employed to refer to positive changes in fortune brought by Yahweh for an individual or the community (Allen 1997:1228). Laughter is the reaction of the righteous when the wicked reap the fruits of their ways (Ps. 52:6; Prov. 1:26). In the Hebrew Bible, laughter also occurs as an expression of mockery and derision. The laughter of Yahweh demonstrates his superiority over his enemies (cf. Pss. 2:4; 37:13) (Bartelmus 1993:739, Krnetzki 1995:572, Schwarz 2003:803). Yahweh's laughing at the foes also signals deliverance for those in distress.

The poet links לעג ("mock") with שׂחק, in terms of the deity's dominance over the enemy. It invariably appears in the Hebrew Bible with hostile, contemptuous overtones (cf. 2 Kgs. 19:21; Isa. 37:22; Neh. 4:1) (Powell 1997:804). The ones mocking are usually the adversaries, who through their derision try to inflict psychological pain on others[23] (Barth 1984: 585). Yahweh, however, confronts those who ridicule. They must face divine judgment for their wicked words. Those guilty of attacking others with their vicious invectives will themselves be subjected to the retribution of Yahweh (Powell 1997:804). Whereas שׂחק ("laugh") includes an element of gladness, לעג ("mock") denotes the disdain shown to someone. One can therefore conclude that לעג equals an emotional affliction.

9.4.1.5 ירד (v. 12)

The poet calls for the destruction of the foes in v. 12. Yahweh should, however, not kill (הרג) the enemy at first, but shake (נוע) and bring them down (ירד). After shaking and bringing them down, he must destroy (כלה) the adversary (v. 14).

ירד is employed in a literal sense to describe motion (cf. Mayer 1982:894, Merril 1997:534). ירד indicates a downward movement from a place of prominence to one of lesser importance, i.e. from a temple or palace to a private house (2 Sam. 11:9) (Hartley 1980:401) (cf. also Num. 14:45; Judg. 9:36; 1 Sam. 25:20). To come down is to leave one's place of prestige (Isa. 47:1; Jer. 48:18). The verb often describes a military manoeuvre to encounter the enemy in battle (Hartley 1980:401). In the defeat of battle, soldiers, cities, and walls all come down and whoever comes down, is thus

[23] Cf. Jer. 20:8; Pss. 22:8; 35:16; 44:14; 80:7; Job. 9:23.

conquered (cf. Deut. 20:20; 28:52; Jer. 51:40; Hos. 7:12). ירד is also used in connection with the dead (cf. Mayer 1982:898). Since Sheol is considered to be beneath the earth, whoever dies descends (ירד) into the darkness of Sheol, from which there is no return (cf. Gen. 37:35; Num. 16:30, 33; Job 7:9; 17:16).

ירד is often utilised in theophany descriptions of Yahweh "coming down", to manifest his presence and power (Merril 1997:534). He comes down to save and to judge (cf. Gen. 11:5; 18:20; Exod. 3:8) (Mayer 1982:900). The deity is also depicted as bringing the enemy down. Yahweh will "bring down" the Babylonians, the people of Tyre and Edom, and "bring down" all the nations to the Valley of Jehoshaphat (cf. Isa. 43:14; Jer. 49:16; 51:40; Ezek. 26:20; Joel 4:2).

9.4.1.6 נוע (v. 12)

The root נוע describes the repetitive back-and-forth movement of a number of different subjects. Such movement is variously termed as shaking, trembling, staggering, waving, and roaming (Ringgren 1986: 315, Van Pelt & Kaiser 1997:62, Gerhards 2000:61). In regard to the context of judgment, נוע , as shaking, is used to describe the force of judgement, whether concretely (Amos 9:9) or metaphorically (Nah. 3:12) (Van Pelt & Kaiser 1997:63). נוע, "shaking", also depicts the physical response to the presence of Yahweh (cf. Exod. 20:18; Isa. 19:11; Dan. 10:10) (Ringgren 1986:316; Van Pelt & Kaiser 1997:63). The psalmist invokes the deity to shake the adversaries and make them wander about. Yahweh's action against the foes will also be a demonstration of his strength (עז; v. 10).

9.4.1.7 כלה (v. 14)

Whereas in v. 12 the supplicant called on Yahweh not to kill the enemy, he now desires their complete destruction[24]. The repetition of כלה underscores the passion with which poet utters the request. The verb כלה has the basic idea of "bringing a process to completion" (cf. Oswalt 1980:439, Helfmeyer 1984:167). That which is brought to an end can either be positive or negative (Domeris & Van Dam 1997:641). It includes not just the end of a process, but also the path leading up to that point (Domeris & Van Dam 1997:641).

כלה indicates that something is finished, not existing any more (Oswalt 1980:439). The verb also denotes the idea of being consumed, in particular with reference to Yahweh. The deity will consume and destroy the terrible ones, the scorners (Isa. 29:20), the wicked (Ps. 37:20) and all his enemies (Ps. 18:38) (cf. Oswalt 1980:439). Yahweh commanded Israel to exterminate the Canaanites (Deut. 7:22), Amalekites (1 Sam. 15:18), Syrians (2 Kgs. 13:17) and the Assyrians

[24] Cf. the words "that they be no more" (v. 14b).

(Isa. 10:18). Yahweh could also turn his anger against the Israelites because of idolatry (Josh. 24:20), desecration of the sanctuary (Ezek. 5:12) or other transgressions (cf. Isa. 1:10-31) (Domeris & Van Dam 1997:642). Although at times Yahweh wanted to bring an end (כלה) to the existence of his people, he will destroy them (cf. Exod. 32:10; Num. 16:21; Jer. 30:11). This is all because of his חסד[25] towards Israel.

9.4.2 Conceptual world underlying some of the divine metaphors

In vv. 2-3, the embattled psalmist cries to Yahweh to intervene and deliver (נצל) him from the enemy. The employment of the roots שגב ("set beyond") and ישע ("to save") (vv. 2b and 3b respectively) intensifies the call for help. When נצל, שגב and ישע are viewed in relation to מנוס ("refuge"), מגן ("shield"), משגב ("fortress") and עז ("strength"), the utilisation of the image-schema of motion becomes apparent. As was discussed in Chapter 7, such an image-schema

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[25] חסד, mentioned in vv. 11 and 18 of Psalm 59, operates within a familial setting, between friends, and in other relationships such as those between kings and subjects (Baer & Gordon 1997:212). It is used within the personal (intimate) and socio-political (secondary) spheres. In personal relationships the aspect of help, as part of the character of חסד, is emphasised. The help of another is essential, for the person in need cannot perform the action; the help itself is vital; the needy person's situation will take a drastic turn for the worse if the help is not received. The circumstances dictate that one person is capable of providing the needed assistance. The decision of the one in a position to help is made unilaterally and there are no legal ramifications for failure to offer support (Sakenfeld 1992:378). The central features of critical situational need, unique opportunity to assist, and freedom of decision are common to חסד in both intimate and secondary relationships. The critical need of one of the parties, not the role, serves as the criterion for identifying the recipient of חסד (Sakenfeld 1992:378). On the divine level, חסד involves the same strong relational aspect that was noted on the human plane. The חסד of God towards humans forms part of a prior commitment on his part and entails elements of reciprocity and mutuality (Baer & Gordon 1997:213). On the basis of its characteristics, divine חסד differs from that of humans. It has a salvific quality, for it saves people from disaster or oppression. This notion is closely related to the plea in the psalms that Yahweh should deliver the righteous by his חסד. Petitions for general divine protection so that trouble can be avoided are related to the plea for deliverance (Gen. 39:21; Ps. 40:12) (Sakenfeld 1992:380). When someone is saved by Yahweh, it means "dass einer in den Bereich Gottes, das heisst aber weithin in den Bereich seines *häsäd* hineingezogen wird" (Stoebe 1952:253). חסד stresses the certainty of the deity's unfailing willingness to deliver, help and to comfort (cf. Sakenfeld 1978:224, Stuart 1988:614). As a hedge against the power of death, divine חסד sustains life (Baer & Gordon 1997:213). The individual depends on Yahweh's loyalty and readiness to intervene in life-threatening situations (Ps. 119:88, 149, 159). The חסד that keeps death at bay is seen as abundant, filling the earth, extending beyond the heavens, persistent, even everlasting. It serves a pedagogical function as it is reminisced, recounted, and meditated upon (Baer & Gordon 1997:216-217). חסד is Yahweh's trustworthiness manifested as protection and deliverance. It is the providential exercise of his power on behalf of those standing in a covenant relationship with him (Sakenfeld 1978:230-231).

comprises the elements of (1) an initial point, (2) movement and (3) an end point. In the opening verses, the poet mentions those he wants to be delivered from, namely "my enemies" (איבי), "those that rise against me" (מתקוממי), "evildoers" (פעלי און) and "murderers" (אנשי דמים)[26]. The supplicant calls on Yahweh to rescue (ישע, נצל) him from these people (INITIAL POINT), for their only objective is to do him harm. Since they are closing in on the plaintiff, it is of the utmost importance that the deity intervenes and saves him from (מן) them and puts him beyond their reach (שגב) (MOVEMENT). The realisation that only God can provide protection leads to the poet's affirmation that the deity is his "strength" (עז), "shield" (מגן), "fortress" (משגב) and "refuge" (מנוס) on the day of trouble. The psalmist's employment of these nouns as metaphors for Yahweh indicates a desire to be in the presence of the deity, for only here can the plaintiff experience security and relief from the enemy's persecution. As עז, משגב, מגן and מנוס, Yahweh is a shelter, a place of safety for the poet and this is exactly what he desires and where he wants to be, that is, close to the deity (END POINT).

It is argued that the epithet "Yahweh God of Hosts" (v. 6), forms part of the conceptualisation of Yahweh as king, with the emphasis on his role as warrior[27]. One has to take expressions like "rise up" (v. 5), "awake", and "punish" (v. 6)[28] into consideration in order to appreciate this notion. Underlying the צבאות description and the military metaphors (עורה "rise up", קיצה "awake", לפקד "to punish") is the conceptual metaphor ACTION IS UP, INACTION IS DOWN. Merciless God should engage in battle with the enemy ("rise up to meet") and punish them. Only when the deity "rises up", and "awakes" can the destruction of the foes be effectuated. An intervention on Yahweh's part signals decisive action and involvement. In the cognitive world of the poet, an intervention on his behalf indicates that the deity is "up" (ACTION IS UP). If Yahweh, however, refuses to awake and fails to punish the nations, they will be rampant, which in turn will suggest that he is inactive, that is, "down" (INACTION IS DOWN). God will also do justice to the appellation "Yahweh God of Hosts" by becoming active. The deity's involvement is of the utmost importance, for only then can he prevent the enemy from executing their evil plans.

The words שחק and לעג (v. 9) are indicative of Yahweh's dominance in the context of Psalm 59. To laugh at the enemy and to mock them clearly demonstrates the deity's ascendancy. The laughter of God also counters the treachery of the enemy. It is argued that the conceptual metaphor DOMINANCE IS UP; WEAKNESS IS DOWN underlies the employment of שחק and לעג with

[26] Cf. also עזים ("strong (men)"; v. 4b), בגדי און ("treacherous evildoers"; v. 6d), שׂררי ("my adversaries"; v. 11b).

[27] For a discussion on the representation of Yahweh as warrior and king, cf. p. 131-133 and p. 156-157 respectively.

[28] Cf. also "shake them", "bring them down" (v. 12) and "destroy" (v. 14).

regard to Yahweh. The deity rules over the enemy by mocking them, and therefore he is in the dominant position. The foes try to show their superiority by growling like dogs and uttering evil words. Through their actions, they try to expose God as weak and unable to intervene. The psalmist, however, knows that Yahweh reigns supreme and thus portrays the deity as the one mocking the foolishness of the adversaries. The laughter of the deity will silence the enemies, render them powerless to accomplish their plans and subsequently put them down (WEAKNESS IS DOWN). He illustrates his supremacy (DOMINANCE IS UP) by reducing them to an object of mockery.

The metaphors employed in vv. 12-14 (ירד, נוע, כלה) point toward the conceptual metaphor CONTROL IS UP; LACK OF CONTROL IS DOWN. CONTROL IS UP has an upward orientation and a positive evaluation, while LACK OF CONTROL IS DOWN has a downward orientation, with a subsequent negative evaluation. Verses 12-14 are to be viewed in relation to vv. 2, 4, 5. In the latter, the enemy is depicted as "rising up", "lying in ambush", "plotting against the supplicant", "running" and "making ready" to strike. Together with vv. 7-8 and vv. 15-16, the behaviour of the adversaries clearly indicates that they are in control (CONTROL IS UP). They act as if Yahweh "has no control" over what is happening (LACK OF CONTROL IS DOWN). This is unbearable for the psalmist and therefore he appeals to Yahweh to bring about a change in the situation. To accomplish this, the deity should at first not kill (הרג), but shake (נוע) and bring the foes down (ירד) (v. 12). Finally he should destroy (כלה) them (v. 14). Yahweh will take away their control by exterminating the enemy (LACK OF CONTROL IS DOWN). The deity then regains the control and demonstrates that, in spite of the going about of the antagonists, he still commands from above. Yahweh's actions (הרג, נוע, ירד, כלה) illustrate that he is in control of the situation from the psalmist's point of view (CONTROL IS UP), and not the enemy. The deity's rule, in turn, enables the plaintiff to look down on his adversaries (v. 11b).

CHAPTER 10

PSALM 74

10.1 Translation with textual-critical notes

1a a *Maskil* of Asaph

1b Why, God did you reject forever,

1c does your anger[1] smoulder against the sheep of your pasture?

2a Remember your assembly you acquired of old;

2b the tribe of your inheritance, which you redeemed;

2c Mount Zion, where[2] you have dwelt.

3a Lift up your steps[3],

3b to the endless ruin,

3c all the damage in the sanctuary, done by the enemy.

4a Your adversaries have roared in the midst of your meeting-place,

4b They set up their own signs as signs.

5a They cut down like someone bringing the foliage,

5b into a thicket of trees, with their axes[4].

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[1] Literally "your nose", an idiomatic expression for anger (cf. Dahood 1968:198, North 1989:440, Tate 1990:241). In contexts of anger, אף ("nose") is related to descriptions of the nose, face, or mouth (Gruber 1980:511). For "smouldering" as an expression of anger, cf. 2 Sam. 22:9 and Isa. 65:5.

[2] The demonstrative pronoun זה, translated as "this" with a near object and as "that" with a remote object (cf. Joüon & Muraoka 1996:115), serves here as a relative pronoun, indicating where the deity dwells (cf. Dahood 1968:200, Van Uchelen 1977:247, Tate 1990:241, Joüon & Muraoka 1996:537).

[3] The LXX implies the Hebrew כפיך "your palms/hands", and Syriac has the equivalent of פעליך "your deeds/works". Instead of "your feet", Dahood (1968:201) translates "your people". Such an emendation is, however, unnecessary and therefore the MT can be retained (cf. Seybold 1996:285, Hossfeld & Zenger 2000:424, Kraus 2003:675). Through הרימה פעמיך ("Lift up your steps") Yahweh is invoked to walk through the debris at the site of the destroyed sanctuary and see what the enemy has done (Firmage *et al.* 1993:428). הרימה פעמיך is thus a call for divine action.

[4] The MT seems to be corrupt and although several solutions are offered, it remains problematic. Whereas most scholars attempted a translation (cf. Kissane 1954, Dahood 1968, Rogerson & McKay 1977, Van Uchelen 1977, Tate 1990, Seybold 1996, Emmendörffer 1998), Buttenwieser (1969:607) omits v. 5a, with Spieckermann (1989:123) deleting the whole of v. 5. In trying to make sense out of this unintelligible verse, יודע ("he shall be known") and כמביא למעלה ("like someone bringing upwards") are emendated to יגדעו ("they hew/cut down") and כמביא לו עלה ("like someone bringing the foliage") respectively (as proposed in the BHS) (cf. also Ridderbos 1958:3, Kraus 2003:676-677). Tate (1990:242) claims that the mental image is that of axe wielders going up into a thicket of trees to bring them down in tangled masses, thereby illustrating the destruction of the temple (cf. also Briggs & Briggs 1906:153, Rogerson & McKay 1977:127, Emmendörffer 1998:79).

6a and then[5] all its carved work[6],

6b they smashed with axes and pikes.

7a They set your sanctuary on fire,

7b they utterly[7] desecrated the dwelling place of your name.

8a They said in their hearts: "Let us destroy[8] it altogether,

8b and burn[9] every meeting-place of God in the land".

9a We did not see our signs,

9b there is no prophet,

9c and no one with us who knows how long.

10a How long, O God, will the adversary deride?

10b Will the enemy blaspheme your name forever?

11a Why do you draw back your hand?

11b (Why) is your right hand hidden[10] in your bosom?

12a But you[11] O God are my king from long ago,

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[5] With *Qere* read ועתה ("and then"), reflecting a temporal sequence "so now", or "so then" (cf. Kissane 1954:10, Tate 1990:242, Seybold 1996:285, Weber 2003:24). ועתה indicates the time of the action to which the verb refers: now. In most cases where ועתה is used and not עתה, it is an adverb of time. When ועתה fulfils an adverbial function, it usually indicates a contrast between "then" and "now" (Van der Merwe *et al.* 1999:308-309). The LXX has the equivalent of כתתו ("they cut down") (cf. also Buttenwieser 1969:607, Dahood 1968:202, Van der Ploeg 1973:445, Rogerson & McKay 1977:125).

[6] Although the LXX indicates פתחיה ("its entrances"), the meaning of פתוח "carving" seems to fit the context better (cf. 1 Kgs. 6:29; Ezek. 8:10; 28:11)

[7] Literally "to the ground/earth" (לארץ).

[8] The MT has the noun נינם "their offspring" (cf. Dahood 1968:198, Van Uchelen 1977:247, Seybold 1996:285). Tate (1990:243) suggests, however, that נינם should be read as a simple imperfect (plus 3rd person masculine plural suffix) from ינה "to oppress" (cf. also Van der Ploeg 1973:445, Hossfeld & Zenger 2000:424, Weber 2003:24, Kraus 2003:677). Kissane (1954:13) remarks that such a translation does not give the required sense. The LXX and Syriac have the equivalent of נדמם (דמה; "to destroy"), but since the reference is to the temple, the singular suffix as proposed by the BHS seems to be preferable.

[9] The MT renders שׂרפו "they burned". Colon 8b should also be taken as part of the foe's speech and therefore the suggestion of the BHS to emend it to ונשׂרף ("let us burn") makes better sense (cf. Kraus 2003:677).

[10] With *Qere* read חיקך "your bosom", instead of the MT חוקך "your decree/statue", which has little support among commentators. מקרב is emendated to בקרב, and with the BHS, this translation reads the *qal* passive participle כלאה of כלא ("withhold/conceal") instead of the imperative כלה ("complete") (cf. also Van der Ploeg 1973:445, Spieckermann 1989:124, Seybold 1996:286, Emmendörffer 1998:78, Hossfeld & Zenger 2000:424). The "drawing back" and "hiding" of the hand imply a passiveness on the part of the deity (cf. Andre 1977:913). Yahweh displays a negative disposition towards his people.

12b working salvation in the middle of the land.
13a You, yourself broke up the sea by your strength,
13b smashed the heads of the sea monsters on the waters.
14a You, yourself crushed the heads of the Leviathan (into pieces),
14b giving him as food to the sharks of the sea[12].
15a You, yourself cleft open fountain and stream,
15b you, yourself dried up perennial rivers.
16a For yours is the day, even the night belongs to you,
16b you, yourself established the luminary and the sun.
17a You, yourself set all the boundaries of the earth,
17b summer and winter, you formed them.
18a Remember this: the enemy has taunted (you), Yahweh,
18b a foolish people have blasphemed your name.
19a Give not the wild beast the soul that praises[13] You,
19b forget not the life of your poor (ones) forever.
20a Consider your covenant[14]:
20b For the dark places of the land are full,
20c (they are) domains of violence[15].
21a Let not the oppressed return ashamed,
21b let the poor and the needy praise your name.
22a Arise, o God, defend your cause,
22b remember how you are ridiculed by the fool[16] all day long.

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[11] The BHS proposes the reading: "but you (ואתה) o God".

[12] The meaning of לעם לציים "for a people, for desert ones/animals" is uncertain. Spieckermann (1989:125) and Van Uchelen (1977:248) are of the opinion that ציים should be translated as "ships" and not "desert animals" (cf. Dan. 11:30). Although צי can also mean "ship", Tate (1990:244) observes that in Num. 24:24 the plural is צים and not ציים. Following the BHS, the above translation reads לעמלצי ים ("to the sharks of the sea") for לעם לציים. For a similar reading cf. Buttenwieser (1969:607), Van der Ploeg (1973:445), Rogerson & McKay (1977:126), Kraus (2003:677) and Weber (2003:24).

[13] Literally: "Give not to the wild beast the soul of your turtle-dove" (cf. also Tate 1990:241, Goulder 1996:72, Seybold 1996:286, Emmendörffer 1998:78, Hossfeld & Zenger 2000:425). Following the LXX and Syriac, תורך ("your turtle-dove") is emendated to תודך ("the one that praises you") (cf. Briggs & Briggs 1906:151, Rogerson & McKay 1977:126, Kraus 2003:676), thereby contrasting it with v. 18 – those who praise Yahweh and those who dishonour him (cf. Kissane 1954:16).

[14] With LXX and Syriac read "your covenant".

[15] נאות can mean either "pastures"/meadows", or "habitations"/"domains" (cf. Tate 1990:244, Emmendörffer 1998:78). Kraus (2003:676) follows the BHS and replaces נאות with אנחה ("groaning"). For a similar translation as the one above, cf. Tate (1990:244).

23a Forget not the voice of your adversaries,
23b the roar of those who rise up against you, going up continually.

10.2 Literary genre

Scholarly opinion is undivided as far as the literary genre of Psalm 74 is concerned. The psalm is identified as a communal lament, focusing on the destruction of the temple (cf. Dahood 1968:199, Van der Ploeg 1973:446, Rogerson & McKay 1977:126, Spieckermann 1989:126, Hartenstein 1997:229, Nasuti 1998:66, Hossfeld & Zenger 2000:423, Kraus 2003:67, Weber 2003:26). It is a prayer voiced by the people because of the great suffering they have experienced (Tate 1990:246).

With regard to the date and the *Sitz im Leben* of Psalm 74, a fair amount of disagreement exists among commentators. Seybold (1996:287), Hartenstein (1997:229), Emmendörffer (1998:77) and Hossfeld & Zenger (2000:423) are of the opinion that it should be located in the exilic period, when the Israelites lamented the destruction of the temple by the Babylonians (cf. also Rogerson & McKay 1977:126, Gelston 1984:83, Davidson 1998:237). Although dating the psalm in the late exilic period, Broyles (1989:50) also acknowledges that one may never be certain of a precise location, since in the transmission of the psalms reapplications often occurred. Weber (2003:26) associates the psalm with the collapse of the Northern Kingdom (722 BCE). Buttenwieser (1969:610), however, holds the exilic notion as untenable. The general content of Psalm 74 leaves no room for an exilic origin. In his view, the psalm was written under the immediate impression of the fatal blow dealt to Judea by the armies of Orophernes in 334 BCE (cf. Buttenwieser 1969:612). Despite the criticism of Buttenwieser, the reference to the destruction of the temple suggests an exilic, even post-exilic date. Against any attempt to date the psalm, Willesen (1952:19) argues that it has no relation to any historical occurrence. He detaches the psalm from any historical context and proposes that it was composed as a ritual lament used in a cultic drama of the supposed New Year Festival (Willesen 1952:19). Broyles (1989:150) criticises Willesen for not establishing sufficient grounds for limiting Psalm 74 to a purely cultic setting. In his investigation into the *Sitz im Leben* of Psalm 74, Young (1979:227) arrives at the conclusion that the historical and cultic context were exilic, "around the time of Second Isaiah – though with a much different outlook". When the psalm as a whole is taken into account, a probable date and *Sitz im Leben* may be among the Israelites left behind after 587 BCE (cf. also Tate 1990:247). The diverse opinions clearly illustrate that determining the historical and cultic setting of Psalm 74 is an impossible task. In this regard Kraus (2003:679) offers a word of caution when he claims that "... der unsichere Textzustand läßt es nicht zu, daß ein endgültiges Urteil abgegeben werden kann".

[16] Literally: "remember your taunting from a fool".

10.3 Analysis of the poetic and stylistic elements

Structurally, Psalm 74 can be divided into the following strophes: (i) Lament and prayer for help (vv. 1-3), (ii) Description of the deeds of the enemy (vv. 4-8), (iii) Protest against God (vv. 9-11), (iv) Praise of God's work in creation (vv. 12-17) and (v) Prayer and appeal to God to intercede (vv. 18-23)[17].

10.3.1 Lament and prayer for help (vv. 1-3)

Psalm 74 opens with the typical question (למה)[18] probing into the anomaly of Yahweh's anger smouldering (עשן) against his own people (Israel) (cf. Broyles 1989:152). The current suffering is a manifestation of God's rejection of and rage towards the Israelites. Verse 1 can be regarded as a cry of anguish, rather than a plea for an explanation (Rogerson & McKay 1977:127, Seybold (1996:287). Through למה, the community tries to get behind the reason(s) for the prevalent affliction. Compare the remark of Seybold (1996:287) in this regard: "Sie sucht einsichtige Gründe für eine undurchsichtige Situation. Sie setzt voraus, daß es solche gibt, und erwartet ihre Mitteilung als Antwort auf dieses Gebet". As a question put to God, v. 1 incorporates both elements of anguish and explanation. To the community the misery that has befallen them seems endless (cf. לנצח)[19]. The notion of the deity turning away from his people is expressed as a synonymous parallelism in v. 1:

> "Why, God did you reject forever,
> does your anger smoulder against the sheep of your pasture?"

The wordplay זנח//נצח (v. 1b) also adds to the agony of the continuous rejection as experienced by the Israelites. By way of contrast[20], v. 2 reminds (זכר) God that the people suffering rejection are the same as those he once redeemed and took as his possession. Expressions like "sheep of your pasture", "your assembly" and "tribe of your inheritance", accentuate the notion of Yahweh's ownership of Israel. The reminder that the purchase of his people happened "of old" (קדם) counters the thought of a never-ending rejection (לנצח). The antiquity of the relationship implies that it should have enduring value (Broyles 1989:152). The call to the deity to זכר (remember) is not an appeal to look back nostalgically, but a cry to Yahweh to act, to show that his commitment

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[17] Cf. also Van der Ploeg (1974), Tate (1990), Human (1993), Davidson (1998) and Emmendörffer (1998). Strophe I-III can be seen as the first movement, Strophe IV as the second and Strophe V as the third and final one.

[18] On למה ("why"), cf. p. 152.

[19] Cf. also Hartenstein (1997:230).

[20] Note how the questioning "why" (למה) of v. 1 is followed by the imperative "remember" (זכר).

to his people, which characterised the past, is still true in the crisis-laden present (Davidson 1998:237). The past acts of the deity are likewise pronounced as a synonymous parallelism in v. 2:

> "Remember your assembly you acquired of old;
> the tribe of your inheritance, which you redeemed …;"

Besides the synonymous parallelism, v. 2 also reveals a chiastic structure:

Verses 1 and 2 form an antithesis, the former complaining about God rejecting his people, and the latter recalling the election of Israel (cf. Van der Ploeg 1974:208, Human 1993:206). The idea of the elected people living in desolation is strengthened by v. 3, whereby Yahweh is called upon to visit his holy abode on earth (the temple) and see how the enemy defiled everything. The endless ruin corresponds to the endless rejection by the deity. In this sense, נצח[21] forms an inclusion between vv. 1-3. The withdrawal of the deity (v. 1) manifests itself in the destruction of the temple (v. 3). The adversaries totally wrecked the sanctuary. The final colon (v. 3b) thematically links the first and second strophes by juxtaposing the foes and the plaintiffs and announcing the subject of the next section (cf. Sharrock 1983:214).

10.3.2 Description of the deeds of the enemy (vv. 4-8)

Verses 4-8 are a graphic description of how the temple was ruined. In the place where there should be praise for Yahweh, only the roar of the foes can be heard (cf. Rogerson & McKay 1977:127, Hartenstein 1997:236). They desecrated the dwelling place of God by putting up their own signs[22] (v. 4). Goulder (1996:65) states that these symbols "are intended as manifest signs of Israel's humiliation, and are felt to be so with all the resentment of the powerless". The smashing of the carved works, defiling and burning of the sanctuary (vv. 6-7), depict the total religious profanation and physical destruction of the holy place (Tate 1990:248).

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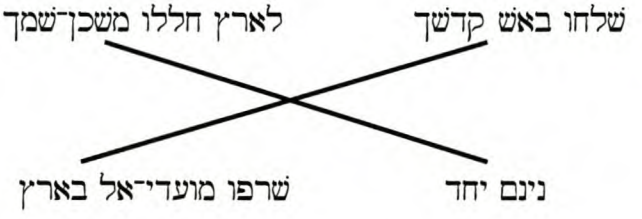
[21] The fourfold repetition of נצח (vv. 1, 3, 10, 19) highlights the temporal emphasis in this psalm (cf. Cole 2000:33). Cf. also קדם (v. 2), מקדם (v. 12), כל־היום (v. 22) and תמיד (v. 23).

[22] The alliteration between אתות and אותתם is noteworthy.

This idea is expressed as a synonymous parallelism in v. 7:

"They set your sanctuary on fire,
they utterly desecrated the dwelling place of your name".

The description of the temple's destruction magnifies the offence against Yahweh (Schaefer 2001:182). The adversaries want to destroy everyone and everything related to the temple (cf. ארץ; vv. 7, 8). That the sanctuary is regarded as a sacred space where the deity dwells is clear from the repetition of קדשׁ (vv. 3-7) and מועד (vv. 4, 8) (cf. also משכן/שכן; vv. 2, 7). מועד also frames vv. 4-8. A closer look at vv. 7 and 8 reveals a chiastic structure. "They set the sanctuary on fire" (v. 7) corresponds with "burning of every meeting-place of God in the land" (v. 8), and "They utterly desecrated the dwelling-place of your name" (v. 7) equals the words of the enemy "... let us destroy it altogether" (v. 8):



The citation of destructive acts in vv. 4-8 is more than an indictment of the violent invaders; it is intended to incite Yahweh to avenge action, for it is his sanctuary and assemblies that have been wrecked (cf. Sharrock 1983:215-216).

10.3.3 Protest against God (vv. 9-11)

Verses 9-11 describe the psychological consequence of the recalling of the past events as bearing on the present situation (Van der Ploeg 1974:208). In contrast with the foes, who put up their signs (אותתם; v. 4), the community complains that their signs (אותתינו; v. 9) are nowhere to be seen. Along with the absence of their signs, no prophet is in sight. In the case of v. 9 the "Orientierungslosigkeit steigert sich zur Hoffnungslosigkeit" (Seybold 1996:289). The people lost their place of worship, with no one to communicate Yahweh's message to them. The continuous scoffing of the enemy compels the community to utter the questions "How long?" (עד־מתי) and "Why?" (למה) (vv. 10, 11). עד־מה joins vv. 9-10, with עד־מתי and למה linking vv. 10-11. This style of questioning re-echoes the mood of vv. 1-3, where the emphasis was on God's care for his people, but now the reputation and honour of the deity are at stake (cf. Rogerson & McKay 1977:128). By deriding (חרף) and blaspheming (נאץ) his name (v. 10), the enemy challenges the authority of God. In this way v. 10 links up with the שאגו צרריך of v. 4 ("your adversaries have

roared ...") and the לארץ חללו משכן־שמך ("They utterly desecrated the dwelling-place of your name") of v. 7. אויב and צר hark back to the אויב and צרריך of vv. 3-4.

The question pertaining to the duration of the enemy's mockery is pronounced as a synonymous parallelism in v. 10:

"How long, O God, will the adversary deride?
Will the enemy blaspheme your name forever?"

In the minds of the people, the going about of the adversaries resulted from the deity withdrawing his support. His hand is drawn back and his right hand is hidden in his bosom, clearly indicating that Yahweh is inactive. The community tries to gauge the deity's demeanour with a probing question, introduced by למה.

The supplicants voice their inner struggle as a synonymous parallelism in v. 11:

"Why do you draw back your hand?,
(Why) is your right hand hidden in your bosom?"

With regard to the noun "hand" and the verbs "draw back" and "hidden", v. 11 also forms a chiasm:

The occurrence of nouns with a second person masculine singular pronominal suffix ך- (cf. vv. 1, 2, 3, 4, 7, 10, 11) is characteristic of the first movement (vv. 1-11). The interrogative particle למה also frames vv. 1-11. This section closes with the question concerning God's behaviour. Encompassing the immediate distress of a ruined sanctuary are the ultimate questions regarding the deity's hostile disposition and restrained conduct (Broyles 1989:153).

10.3.4 Praise of God's work in creation (vv. 12-17)

Verses 12-17 are a hymnic celebration of Yahweh's cosmic activities. As the king from long ago, he subjugated the forces of chaos. Through the מקדם ("from long ago") of v. 12, the poet takes up the קדם of v. 2 and so highlights the character of the relationship between Yahweh and the people. The sevenfold אתה indicates God as the subject of the actions (vv. 13-17). The deity's defeat of the

chaos monsters in the past is appealed to, as a reason to deliver his people in the present just when the powers of chaos seem to have triumphed (cf. Day 1985:22, Emmendörffer 1998:93). In an earlier period, Yahweh broke up the sea, crushed and smashed the heads of the sea monsters (vv. 13-14). The poet expresses the notion as of synonymous parallelisms in vv. 13 and 14:

> "You, yourself broke up the sea by your strength,
> crushed the heads of the sea monsters on the waters.
> You, yourself smashed the heads of the Leviathan (into pieces) …"

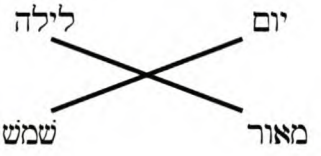
Verses 13-14 are a vivid description of the battle between Yahweh and the sea. פרר ("break"), שׁבר ("crush") and רצץ ("smash") add to this cosmic drama. The reference to the heads (ראשׁי) of the sea monsters and the Leviathan illustrates the extent of the annihilation. ראשׁי also links up with vv. 13 and 14. Noteworthy is the ר-alliteration and the sound pair פרר// שׁבר. The tone and form of תתננו ("you give him") allude to תנינים ("sea monsters") and לויתן ("Leviathan") (cf. Weber 2003:28). Verse 15 describes how Yahweh imposed his power on the "mighty world of waters dark and deep" (Goulder 1996:72). He cleft open (בקע) fountain and stream, and dried up (יבשׁ) perennial rivers. The contrast between בקע and יבשׁ is noteworthy.

10.3.4.1 Excursus: Myth and History

Psalm 74:12-17 can be regarded as an interplay between myth and history. The poet alludes to Yahweh's combat with the mythological enemies (vv. 13-14). The deity was victorious and thus prevented the forces of chaos from wreaking havoc (cf. Westermann 1999:229, Kraus 2003:168). Yahweh demonstrated his superiority by establishing and sustaining a particular order in creation (vv. 15-17). In the current historical context, a foreign ruler oppresses the Israelites. The sanctuary lies in ruins and there is no prophet to bring them a message of hope in the troubled circumstances (vv. 3-9). On top of that, the enemy blaspheme God's name (v. 10). It thus appears as if the forces of chaos (adversaries) have gained the upper hand. The poet, however, is convinced that Yahweh can intervene on behalf of his people and deliver them from their foes. The psalmist uses the primeval battle as a basis for an appeal to the deity to intercede. Just as God once subjugated his cosmic enemies, so should he now destroy the enemies of his people. The poet "soll Jahwe an sein früheres heilvolles Handeln erinnern, ihm den Kontrast zwischen Einst und Jetzt vor Augen führen und ihn so zum Eingreifen in der gegenwärtigen Not bewegen. Er fordert Jahwe auf, sein 'von Urzeit an' durch eben jene Taten unumstößlich erwiesenes König-sein … zur Geltung und zur Auswirkung zu bringen" (Peterson 1999:149). The reference to myth bears witness to the desire for a manifestation of Yahweh's kingship, for he is the king from long ago (v. 12). The portrayal of an historical event in language reminiscent of traditional myth envisaged it as the punctual realisation of an ideal situation (Gäster 1962:484). Only when Yahweh acts as he once did, can the forces of chaos (the enemies of Israel) be defeated. History is thus interpreted in mythical categories (cf. Müller 2002:1691). The supplicant understands an external, historical emergency by means of the categories of myth and so receives confidence in divine assistance (Gottlieb 1980:74). The mythological picture reappears in the psalm as poetic symbols of the continuous conflict

between God and earth's destructive forces as embodied in the enemies (Rogerson & McKay 1977:129). Given that in the Hebrew Bible both myth and history describe the acts of Yahweh, the psalmist's reference to the cosmic encounter comes as no surprise.

In vv. 16-17, the poet depicts Yahweh as the one ordaining the regular passage of day and night and the cycle of the seasons. He established the harmonious movements of the celestial creatures and fixed the contours of the earth (cf. Rogerson & McKay 1977:129). Through these descriptions, the psalmist embraces the diversity created by the deity (cf. Schaefer 2001:183). The reference to day and night, summer and winter, highlights the antitheses. In regard to the link between יום (day) and לילה (night), מאור (luminary) and שׁמשׁ (sun), v. 16 is structured as a chiasm:



The sun gives light at daytime, with the luminary (moon and stars) shining at night. The syntax of v. 17 is also chiastic[23]:

The cycle of day and night, summer and winter, becomes a symbol of Yahweh's presence all over the earth (ארץ) (cf. Hartenstein 1997:243). The word ארץ forms an inclusion between vv. 12 and 17, thus framing the hymn to deity[24]. The repetition indicates the relationship between centre and periphery. The same God who set the boundaries of the earth is also the one who brings deliverance in the middle of the land (cf. Fokkelman 2000:200).

10.3.5 Prayer and appeal to God to intercede (vv. 18-23)

In a prayer for deliverance (vv. 18-23), the community calls on Yahweh to intervene in a situation where the existence of his people is at stake. The imperative זכר (remember), with which the concluding prayer begins echoes v. 2 and anticipates the זכר of v. 22. This time around, the taunting of the foes is brought to the deity's attention.

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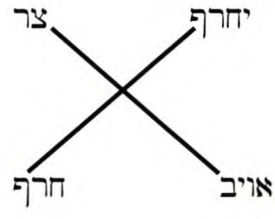
[23] הצבת (you set), כל־ובולות ארץ (all the boundaries of the earth), קיץ (summer), חרף (winter), יצרתם (you formed them).

[24] Cf. also the alliteration between ארץ and יצר.

This idea is expressed as a synonymous parallelism in v. 18:

"Remember this: the enemy has taunted (you), Yahweh,
a foolish people have blasphemed your name".

With regard to the contemptible behaviour of the enemy, v. 10 and v. 18 reveal a double chiasm (vv. 10a and 18a; 10b and 18b):



Another argument in favour of Yahweh's intervention is put forward in v. 19. His people are defenceless and poor and therefore they need his help. The wordplay לחיתּ//חיתּ underscores the danger faced by the community: the wild beasts are on the lookout for those belonging to God. The command to look at the covenant (v. 20) stresses the fact that the Israelites, in a sense, had the right to ask the deity for help (cf. Van der Ploeg 1974:209). In the words "oppressed, poor and needy", (v. 21) echoes v. 19b. The poet also contrasts it (v. 21) with v. 18: The poor and the oppressed (people of God), praise his name (שׁמך), while foolish people (enemies of God) blaspheme his name (שׁמך) (cf. also the repetition of שׁמך in vv. 7, 10). The wordplay יהללו//חללו also creates a contrast. While the foes desecrate (חללו) the meeting-place of Yahweh's name (v. 7), the suffering community will praise (יהללו) his name (v. 21). The call for intervention is made explicit in v. 22: "Arise, o God, defend your cause ..." (cf. the wordplay ריבך//ריבה). The חרפתך ("you are ridiculed") and זכר ("remember") link up with the חרף ("taunt") and זכר of v. 18, thereby forming an inclusion between the two verses (cf. also נבל).

The poet almost attempts to add more substance to his argument for a divine intervention with the synonymous parallelism in v. 23:

> "Forget not the voice of your adversaries,
> the roar of those who rise up against you, going up continually".

The arrogance of the enemy and their rising up are reason enough for Yahweh to end their clamour and save his people (cf. the wordplay קומה//קמיך; vv. 22, 23). The poet also contrasts קומה with קמיך (v. 23). Whereas Yahweh arises (קומה) to save the oppressed, the adversaries rise up (קמיך) against him. The tug of war (vv. 18-23) is also evident in the opposition between God's foes and the afflicted people:

> The enemy – a foolish people – wild beast –
> the soul that praises you –
> your poor (ones) – the oppressed – the poor the needy –
> the fool – your adversaries – those who rise up against you.

The heavyweight enemies surround the poor and the afflicted (Schaefer 2001:184). Employing identical suffixed plural nouns along with *shin-aleph* initials, the poet creates a striking correspondence around the psalm (cf. Cole 2000:34):

שׁאגו צרריך – v. 4
צרריך שׁאון – v. 23

צרריך שׁאון//שׁאגו צרריך, also form an inclusion between vv. 4 and 23. זכר and אל־תשׁכח (vv. 22-23), together with זכר and אל־תשׁכח (vv. 18-19) add to the unity of the last strophe. The alternation between אל jussives, verbs and imperatives contributes to the cohesion (cf. Human 1993:208):

A אל + jussive (אל־תשׁכח, אל־תתן; v. 19)
B Imperative (הבט; v. 20)
C אל + infinitive absolute (אל־ישׁב; v. 21)
B Imperative (זכר, ריבה, קומה; v. 22)
A אל + jussive (אל־תשׁכח; v.23)

10.4 Contextual analysis of the most important divine metaphors

10.4.1 Divine metaphors indicating a positive attitude towards the supplicant

10.4.1.1 זכר (vv. 2, 18, 22)[25]

Confronted with suffering and a deity who apparently keeps himself aloof from them, the people have no other choice than to remind Yahweh of the past, of a time when he established a relationship with Israel. He is invited to remember (זכר) his salfivic acts (קנה, גאל) of an earlier period (v. 2). God should also remember the present taunting of the enemy (vv. 18, 22). The community invokes the deity to act on their behalf by bringing this to his attention.

The root זכר denotes the inward mental acts such as "remembering" or "paying attention to"[26] (Bowling 1980:241). זכר embraces reflection, especially on what is in the past; something that may lead to regret, relief, or appreciation and commitment (Allen 1997:1101). The verb can refer to a consoling reflection (cf. Deut. 7:18; Isa. 47:7; Jer. 51:50; Ps. 137:6). זכר also connotes the memories of relief or nostalgia resulting from changes of life situations (cf. Jer. 11:19; Ezek. 21:37; Job 11:16). In times of trouble, people reminisce about the good that once was (cf. Num. 11:5; Ps. 77:4, 6). In their anguish, the supplicants of Psalm 74 recall the past and therefore request the deity to remember (זכר) how he liberated their ancestors. The current situation necessitates the actualisation of the salvific deeds of an earlier period. Compare the observation of Schottroff (1964:115) in this regard: "Die Erinnerung erfaßt ... was an der Vergangenheit für die Gegenwart aktuell ist ... ". זכר thus links the past with the present. זכר is more than just a mental process, it results in action (Bowling 1980:241). Recollecting Yahweh's acts of the past, gives hope in the midst of suffering (Ps. 143:5).

זכר often has God as subject, especially in prayers (cf. Judg. 16:28; 1 Sam. 1:11; Neh. 6:14; 13:29). Bowling (1980:241) is of the opinion that the challenge to the deity to remember, suggests "paying attention to". An appeal to remember also features in the laments. Here זכר focuses on the distress of the individual and the community, on Yahweh's past actions, care, mercy, promises and his covenant with the Israelites (cf. Jer. 14:21; Pss. 25:6-7; 88:6; 89:51-52; Job 14:13; Lam. 5:1-20). In addition to the laments, narratives also record Yahweh's favourable response to crises. In hymns he is praised for his active remembering, whether motivated by the covenant (cf. Gen. (9:15; Exod. 2:24; 6:5; Lev. 26:44; Jer. 14:19-21) or compassion (Pss. 78:39; 103:14; 136:23) (cf. Allen 1997:1103). זכר denotes an active involvement on the part of the deity in the circumstances

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[25] For a comprehensive discussion on זכר in the Hebrew Bible, cf. Schottroff (1964).

[26] The meaning "to invoke" is the causative form (*hiphil*) of the verb and occasionally refers to memory (cf. Exod. 20:24; 2 Sam. 18:18; 1 Kgs. 17:18; Isa. 26:13; 1 Chron. 16:4). The *Niphal* provides the passive for both the *qal* and the *hiphil*. It expresses the idea of "being remembered" (cf. Isa. 23:16; Job 24:20) (Bowling 1980:242).

of the afflicted (cf. Schottroff 1964:201). To remember signifies blessing and salvation. Compare the remark of Brown (2002:185) in this regard: "Divine remembrance ensures life; forgetfulness entails death". Reminiscing about the past on the part of the deity thus involves a turn towards the supplicants, an act in accordance with the convenant (cf. Eising 1977:591).

10.4.1.2 קנה (v. 2)

Schmidt (1976:653) and Cohen (1980:803) claim that קנה is the usual word for "buying" something (cf. also Lipiński 1993:64, Cornelius & Van Leeuwen 1997:940). In addition to the notion of buying in general, קנה is also employed with reference to Yahweh, describing how he acquired the Israelites as his people (cf. Exod. 15:1, 16; Isa. 11:11; Ps. 78:54). The liberation from oppression serves as a manifestation of this acquiring. Through קנה Yahweh made the Israelites his possession and established a covenant relationship with them. Being "purchased" by the deity did not imply that Israel could act with impunity. An unrepentant Israel could be brought back to Egypt to be sold as slaves, with no one to purchase her (cf. Deut. 28:68). Even though no one will "pay" for the release of the Israelites from bondage, Yahweh himself will ultimately liberate them from exile (cf. Isa. 11:11).

10.4.1.3 גאל (v. 2)

Reminding Yahweh of how he once redeemed (גאל) their ancestors, a rejected community longs for a repeat of these salvific acts. Together with קנה, גאל emphasises how the relationship between the deity and the people serves as the basis for an appeal against their seemingly endless rejection. In the ancestral days Yahweh gave the Israelites their identity by acquiring (קנה) them. Since they were his possession he also redeemed (גאל) them. The lamenting community now invokes the deity to put an end to their suffering, for they belong to him. גאל can therefore be regarded as the logical consequence of קנה. The root גאל is at home in the family milieu where it refers to a kinsman redeeming his kin from difficulty or danger. It is employed with reference to the right of repurchase and restoration that was exercised by a close relative (cf. Stamm 1971:385, Harris 1980:144). גאל is also used with reference to the avenging of blood (cf. Num. 35:12; 19-27; Deut. 19:6, 12; Josh. 20:3, 5, 9). In the case of a murdered relative, the kinsman should take revenge by killing the murderer. The next of kin becomes the avenger of blood. So the clan's equilibrium and wholeness, disrupted by the murder, is restored (Hubbard 1997:791). With reference to the usage of גאל in the context of the family law, Jepsen (1957:159) remarks that it means "das, was eine Sippe an Leben, Freiheit und Besitz verloren hat, wiederherstellen. Soweit der einzelne Sippenangehörige das nicht selbst tun kann, tritt der nächste Verwandte als *go'el* verantwortlich für ihn ein". A kinsman acted within the social system as the protector and defender of the interests of the kinship group (cf. Mullen 1995:706).

Descriptions of Yahweh as the redeemer of his people are linked with the notion of kinship. In such instances, גאל appears adjacent to expressions of salvation[27]. God is depicted as the one standing up for his people and vindicating them. He protects the powerless against their mighty foes (cf. Prov. 23:10; Jer. 50:34). He contends for those unable to defend themselves (cf. Pss. 19:15; 78:35; 119:154; Lam. 3:58) (Jepsen 1957:160, Stamm 1976:389). God takes responsibility for the Israelites, for he "bought" (קנה) them. גאל is also used to refer to Yahweh's liberation of the Israelites from Egypt (cf. Exod. 15:13; Pss. 77:6). The notion of deliverance is a dominant theme for the prophet Isaiah. The deity is portrayed as the one who redeems Israel (cf. Isa. 41:14; 43:14; 48:17; 54:5, 8; 60:16; 63:16). This is a sign that God will again liberate the exilic community from oppression. Yahweh, who once redeemed (גאל) their ancestors from slavery, will restore the plaintiffs to their former position (Jepsen 1957:160).

10.4.1.4 רום (v. 3)

The complaint at the beginning of Psalm 74 illustrates that the people conceive of the deity as being indifferent to their affliction. The foes defile the temple and go about boasting and mocking the God of Israel. In an effort to move the deity to action, the community appeals to him to lift up (הרימה) his steps and take a closer look at the proceedings. A move in the direction of the ruined sanctuary will indicate a willingness on Yahweh's part to put an end to the misery of his people. With regard to רום, Bowling (1980:838) is of the opinion that it refers to "be high", or can signify the movement of rising up (cf. Deut. 9:2; Isa. 2:14, Job 22:12; Ps. 61:3; Ezek. 6:13) (cf. also Stähli 1976:754). רום is employed with reference to God being high in the Hebrew Bible, representing his superiority over the enemy (cf. 2 Sam. 22:47; Ps. 113:4). Compare the remark of Firmage *et al.* (1993:427): "Auf Gott bezogen bezeichnet es ihn als den Erhabenen, Mächtigen und Großen, der über die Völker herrscht". In Psalm 74 the community calls on Yahweh to lift up his steps, that is, take the necessary action that is required of him. He has to demonstrate his intention to change the situation of his people. רום thus designates a divine intervention. The lifting up of the steps will ultimately be a confirmation of the supremacy of God over the adversaries.

The call to arise (קום) and defend (ריב) his cause against the wicked (v. 22) is linked with the appeal to Yahweh to lift up his steps (v. 2). The community clearly desires the deity to act on their behalf. The fact that the foes are still rampant is due to Yahweh's withdrawing (שוב) and hiding (כלא) his hand (v. 11), the hand that is supposed to save the Israelites from their dreadful circumstances.

[27] Cf. ישע (Ps. 72:13, 14; 106:10), נצל (Exod. 6:6) and עזר (Isa. 41:14).

10.4.1.5 פרר (v. 13)

The reference to the cosmic battle between God and the forces of chaos is regarded as positive, for the poet attempts to invoke the deity to defeat the foes of his people as he once did with the primeval monsters. The Israelites praise Yahweh for his victory over the waters (vv. 13-14). The cosmic powers are his enemies and therefore God had to destroy them. The poet vividly describes how Yahweh dealt with them: He broke up (פרר) the sea, crushed (שׁבר) and smashed (רצץ) the head of the sea monsters and the Leviathan.

The first of these verbs, פרר, most often denotes a removal or withdrawal from and may be glossed as "break" or "cut off" (Williams 1997:696). So will any Israelite, who intentionally breaks Yahweh's commandment, be cut off (cf. Num. 15:31). Yahweh accuses both Judah and Israel of breaking the covenant he made with their ancestors and as a result he will bring disaster on them in accordance with the covenant curses (cf. Lev. 26:15; Deut. 31:16, 20; Jer. 11:10; Ezek. 44:7) (cf. Hamilton 1980:738; Williams 1997:697). As punishment, Yahweh will "break" them. פרר also conveys the sense of an exhibition of power[28] in Psalm 74:13a. Kloos (1986:80) posits that פרר, when used with strength, refers "to a 'destruction', with the connotation of 'breaking to pieces'". Yahweh's breaking of the sea thus serves as a demonstration of his might and superiority over the forces of chaos.

10.4.1.6 שׁבר (v. 13)

The verb שׁבר ("break, break in pieces") occurs most often with God and humans as the subjects thereof in the Hebrew Bible, and is employed to describe a judgemental and punitive activity (Hamilton 1980:901). Objects of שׁבר can be the body parts of people and animals, battle equipment, etc. (Knipping 1993:1029). Yahweh's punishing actions are often directed at the enemies of Israel: the king of Babylon (Jer. 28:2), the Pharaoh (Ezek. 30:21), Damascus (Amos 1:5), Elam (Jer. 49:35), Moab (Jer. 48:4) and the Assyrians (Isa. 14:25).

Yahweh's smashing or breaking of the non-covenant peoples implies an improvement of Israel's dreadful situation (cf. Knipping 1993:1031-1032). When the deity "breaks" Israel, it indicates a dramatic deterioration of her circumstances. There are, however, several instances where שׁבר denotes the deliverance of the Israelites from oppression, especially with reference to the "breaking of the yoke" (cf. Isa. 14:5; Jer. 30:8; Nah. 1:13) (Hamilton 1997:38). Yahweh is requested to act in the same way in Psalm 74.

[28] Cf. בעזך ("by your strength") and פוררת ("you smashed").

10.4.1.7 רצץ (v. 14)

The verb רצץ describes the breaking or crushing of objects, like bowls, wheels, reeds and altars in its most basic and literal sense (cf. Judg. 9:53; 2 Kgs. 18:21; 23:12; Isa. 36:6; 42:3) (Ringgren 1989:663, Van Dam & Swart 1997:1192). Yahweh subjugated ("crushed") Israel through other nations, as a means of chastisement. In Psalm 74 Yahweh, however, should reverse the situation: He must crush the foes of his people as he once did with the mythological enemies.

10.4.2 Divine metaphors indicating a negative attitude towards the supplicants

10.4.2.1 עשן+אף (v. 1)[29]

The people are confronted with a deity who once saved their ancestors (cf. Ps. 74:1), but then became remote and unaware of their affliction. Almost bordering on reproach, the question of the community, "Why, God did you reject forever, does your anger smoulder (עשן) against the sheep of your pasture?" (v. 1) is an attempt to come to terms with this inexplicable behaviour of God. North (1989:439) and Niehaus (1997:556) claim that the term עשן and its derivatives appear in theophanic portrayals, non-theophanic descriptions and figurative expressions. The root is used of Yahweh as he descends upon Mount Sinai, subsequently causing it to smoke (cf. Exod. 19:18; 2 Sam. 22:9; Pss. 18:9; 104:32) (Allen 1980:705). The strong breathing of anger is perceived as the emission of fumes, smoke or vapour (Gruber 1980:511). עשן may be used with reference to the anger (אף) of Yahweh, as is the case in Psalm 74:1. His wrath also smokes against the persistent idolaters (Deut. 29:20). God's anger rages against his own people (cf. Ps. 80:5). The supplicants perceive the current situation as the consequence of the smouldering of the divine anger (אף). The smouldering (עשן) anger thus serves as a metaphor for the destructive disposition of the deity towards the Israelites. עשן thus becomes an ominous figure of the utter devastation caused by God (cf. also Isa. 9:17; 34:10; Nah. 2:14) (Allen 1980:705). This is in contrast with the past acts of Yahweh when he acquired (קנה) and redeemed (גאל) the Israelites (v. 2).

10.4.3 Conceptual world underlying some of the divine metaphors

In Psalm 74 Yahweh is accused of rejecting and forgetting his people. He also allowed the enemy to destroy the holiest of places, the temple. The present situation signifies the divine hostility. With reference to the past and present actions of the deity, the poet employs the conceptual metaphor ATTENTIVENESS IS UP; INATTENTIVENESS IS DOWN. Yahweh has rejected (זנח) and forgotten (שכח) his people and his anger smoulders (עשן) against them (vv. 1, 19). The Israelites are suffering because of the deity's behaviour towards them. Their affliction manifests itself in the enemy's desecration of the temple. The continuation of the current situation is an indication of Yahweh not paying attention to what is happening (INATTENTIVENESS IS DOWN). Challenging

[29] זנח ("reject") and שכח ("forget") was discussed in Chapter 8.

the deity to change their circumstances, the community calls on him to remember (זכר) how he made them his own (קנה, גאל) (v. 2). The call to Yahweh to remember his past actions and not to forget his people (v. 19) is an attempt to get the deity's attention; one that will ultimately put an end to the present calamity. Just as he once acquired (קנה) and redeemed (גאל) the Israelites, Yahweh should now rescue his people; thus demonstrating his attentiveness to their situation (ATTENTIVENESS IS UP).

Yahweh has to take drastic measures as far as his own disposition is concerned, for only then will the enemy retreat and the people be delivered. The poet cognitively employs yet another conceptual metaphor ACTION IS UP; INACTION IS DOWN (cf. רום, קום, ריב, שׁוב and כלא) in an attempt to persuade the deity to act. This can be illustrated as follows:

ACTION IS UP	INACTION IS DOWN
רום (lift up) קום (arise)	שׁוב (draw back) כלא (hide)

The psalmist tries to counter the indifference of the deity by calling him to lift up his steps (רום) and to arise (קום). Actions like these will demonstrate to the supplicants that Yahweh is ready to become involve and save them from their enemies (ACTION IS UP). The community however complains that God draws back (שׁוב) his hand (יד), and hides (כלא) his right hand (ימין) in his bosom (INACTION IS DOWN). The hand of the deity is supposed to be the instrument of salvation, but since it is drawn back, the Israelites are facing destruction and oppression at the hand of the foes. It is important to keep in mind that, in Psalm 74, the drawing back of the hand indicates that Yahweh has become inactive. Under the current circumstances, the people can only see a foe that seems to be in control of everything (ACTION IS UP). He defiles and destroys the holy places, and blasphemes Yahweh's name. The deity can, however, turn the situation around by punishing their enemies and subsequently weakening them (INACTION IS DOWN).

The people praise God for his victory of the monsters of the sea (vv. 13-14). He triumphs over his cosmic foes as the royal warrior (v. 12). He achieves victory over watery chaos through the exercise of his royal power (Brown 2002:109). The deity has demonstrated his complete control over the primeval forces. The vivid description of the battle between Yahweh and the sea monsters indicates the utilisation of an up-down image-schema. Since images-schemas arise from recurring experiences and interactions with the physical world, it can be argued that the employment of this up-down schema is linked with the community's experience of being struck down and oppressed by the enemy (cf. v. 21). The community apply this experience to Yahweh's conflict with the

primeval monsters. Long ago the deity displayed his supremacy over his foes by breaking, smashing and crushing them (פרר, שׁבר, רצץ). Owing to his victory, Yahweh is thus viewed as being "up" and his cosmic enemies as "down".

The reference to the cosmic encounter reveals its true meaning against the background of humiliation and suffering caused by the foes. It serves to heighten the danger of Israel's enemies and God's role in dealing with them. The poet puts adversaries on the same level as the chaos monsters in Psalm 74, however varied. The enemies rebel against Yahweh and are responsible for the chaos in the land through their desecration of the temple and destruction of the holy place (cf. vv. 3-8, 20). Given that Yahweh is apparently doing nothing, the foes have the power and subsequently are viewed as being "up". If the deity deals with the enemy of his people in the same way as he once did with the cosmic powers, they will also be broken up (פרר), smashed (שׁבר) and crushed (רצץ); thus being "down". Yahweh's engagement in battle with these forces illustrates his solidarity with the Israelites, for their enemies are also his enemies. The poet links the reference to the deity's cosmic victory with the communal distress. The community implores God to reclaim the role of royal warrior, armed with thunderous pronouncements, to vindicate the community and vanquish the enemy (cf. Brown 2002:117-118). Victory over the foes will demonstrate to all that Yahweh is "up" and the adversaries "down": YAHWEH IS UP; THE FORCES OF CHAOS (ADVERSARIES) ARE DOWN.

CHAPTER 11

PSALM 80

11.1 Translation with textual-critical notes

1a For the leader, according to the lilies, a testimony; an Asaphite psalm.

2a O Shepherd of Israel, give ear,

2b the one who leads Joseph like a flock,

2c O the one enthroned (on) the Cherubim, shine forth.

3a Before Efraim and Benjamin and Manasseh,

3b Rouse thy mighty power,

3c and come for our salvation[1].

4a O God, restore us,

4b Let your face shine, so that we be saved.

5a Yahweh, God of hosts,

5b how long will you rage[2],

5c at the prayers of your people?

6a You made us[3] eat bread of tears,

6b and made us drink tears in full measure[4].

7a You made us the scorn[5] of our neighbours,

7b and our enemies mock us

8a O God of hosts, restore us,

8b let your face shine, so that we be saved.

9a You brought[6] a vine out of Egypt,

9b you drove out the nations, but planted it.

10a You made room before it,

10b and it took deep root,

10c and filled the land.

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[1] Cf. Briggs & Briggs (1906:202), Rogerson & McKay (1977:155), Van Uchelen (1977:301) and Tate (1990:304).

[2] Literally, "will you smoke" (עשנת). This is a conceptual metaphor for "raging", i.e. showing displeasure and refusing to grant a request (cf. Kissane 1954:50, Tate 1990:306).

[3] With the LXX read the 1st person plural suffix (cf. also v. 6b).

[4] שלישׁ indicates a measure which is probably one-third of a larger quantity (cf. Isa. 40:12).

[5] Literally, "you make us a strife to our neighbours". With Kissane (1954:48), Buttenwieser (1969:232), Westermann (1984:26), Tromp (1989:145) and Davidson (1998:265) read מנוד ("an object of head-shaking"; thus "scorn") instead of מדון ("a strife") (cf. also the parallelism of מנוד with לעג "mock" in v. 7b).

[6] נטע means "to pull up" or "to move". The vine (Israel) was moved from Egypt and planted in a new place (cf. Tate 1990:307).

11a The mountains were covered by its shadow,

11b and the mighty cedars[7] by its boughs.

12a It sent forth its branches to the sea,

12b and its shoots to the river.

13a Why have you broken its walls,

13b so that all the vagrants[8] along the way pluck it?

14a Wild boars[9] ravage it,

14b and field animals[10] feed on it.

15a O God of hosts, please turn (to us) again,

15b look down from heaven, and see;

15c and inspect[11] this vine.

16a This garden[12] which your right hand has planted,

16b and at the son that you made strong for yourself[13].

17a They burned it with fire, like waste[14],

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[7] Literally, "the cedars of god". The combination of אל and ארזי is indicative of the superlative. For a similar translation, cf. Tromp (1989:145), Tate (1990:304) and Davidson (1998:265).

[8] Translating עברי ("passers-by") as "vagrants", with negative overtones, may be more appropriate in the present context (cf. Tate 1990:304).

[9] Literally, "the boars from the forest" (cf. also the LXX). Tate (1990:307), Hieke (1997:27), Hossfeld & Zenger (2000:454) and Kraus (2003:719) postulate that the ע in יער ("forest") is elevated (*littera suspensa*) because it was assumed to be the middle letter of the Psalter. Westermann (1984:27) is, however, of the opinion that the meaning of this suspension is uncertain.

[10] The exact meaning of זיז is unknown. This translation follows Tate (1990:304), Hieke (1997:44), Hossfeld & Zenger (2000:453) and Kraus (2003:718).

[11] Literally, "to visit". פקד implies a visit, an investigation for action, either for a gracious or punitive reason (Tate 1990:307). Yahweh is called upon to come and see the current circumstances of the vine (Israel) and to do something about it.

[12] וכנה is a *hapax legomenon*. Kissane (1954:48), Westermann (1984:27) and Kraus (2003:718) emendate וכנה to וגנה ("and the garden"). Van Uchelen (1977:302) and Tromp (1989:146) translate כנה with "stock". In the context the reference is to what Yahweh planted (the nursery stock; v. 10) for his vineyard (cf. Tate 1990:307). For כנה the LXX has the equivalent of וכוננה ("and restore that which") (cf. also Buttenwieser 1969:233, Goulder 1996:143, Hossfeld & Zenger 2000:453). Following the BHS, this translation emendates וכנה to וגנה. Given that the meaning of כנה is uncertain, it is preferable to read וגנה, instead of כנה: "stock".

[13] Duhm (1922:313), Buttenwieser (1969:233) and Westermann (1984:27) omit this colon as an editorial repetition of v. 18b. Others (Tromp 1989:146, Tate 1990:304, Goulder 1996:143, Hossfeld & Zenger 2000:453) retain the MT, as does the LXX. This line can be regarded as a reinterpretation of the kingship language in v. 18 as applied to the vine, that is, Israel (cf. Tate 1990:307).

[14] Verse 17a has two passive participles שׂרפה ("it is burned") and כסוחה ("it is hacked down"). The connection with v. 17b is, however, problematic, for no subject is mentioned. The word order of שׂרפה and

17b and at the rebuke of your face they perish.
18a Let your hand be upon the man of your right hand,
18b upon the son of man you made strong for yourself.
19a For we will not turn away from you,
19b keep us alive and we will call upon your name.
20a O Yahweh God of hosts, restore us,
20b let your face shine, so that we be saved.

11.2 Literary genre

There is general agreement among scholars that Psalm 80 is a communal lament (cf. Eissfeldt 1953:68, Van Uchelen 1977:302, Westermann 1984:28, Schelling 1985:217, Tate 1990:308, Tisdale 1993:396, Goulder 1996:145, Hieke 1997:40, Davidson 1998:264). In this lament, the people of Israel pray for a divine advent for salvation (cf. Briggs & Briggs 1906:201). The community bemoans the national disaster and requests the favour of the deity (cf. Schaefer 2001:196). Tate (1990:309) is of the opinion that Psalm 80 was offered at a time of calamity, perhaps as a litany with the people repeating the refrain after the priest has offered each portion of the prayer. Compare also the statement of Kraus (2003:720) in this regard: "Gebetslieder des Volkes sind zu Zeiten besonderen Notstandes an heiliger Stätte angestimmt worden. Vorsänger (Priester) erhoben für die versammelte Gemeinde die Klage und Bitte, in die dann die Gemeinschaft immer wieder mit lauten Bittrufen ... einfiel". The assembly, united in worship, supplies all the voices necessary to recite this psalm (Gerstenberger 2001:106).

The dating of Psalm 80 has been the subject of extensive debate among commentators. Eissfeldt (1953:78) dates the psalm in the period of Hosea ben Elah's revolt against the Assyrians and his eventual capture by them, thus between 727 and 724 BCE (cf. also Kissane 1954:47, Goulder 1996:137, Hieke 1997:40, Hossfeld & Zenger 2000:457, Weber 2001:127). This is supported by the LXX's addition of "concerning the Assyrians"[15], which represents a scribal attempt at contextualisation of the psalm (cf. Tate 1990:309). Contra to the conjecture of Briggs and Briggs (1906:203) that the psalm was written in Babylonia, Buttenwieser (1969:237) holds that it was written not in Babylonia, but in Judah by one who had remained in the conquered country. Davidson (1998:263) dates the psalm in the northern liturgical circles prior to the downfall of the

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כסוחה also causes a problem, for one would expect first the cutting down of the vine and then the burning thereof, and not the other way around. Kissane (1954:49) proposes two active participles שׂרפיה ("they that burned it") and כסחיה ("they that destroyed it"). Westermann (1984:27) emendates שְׂרָפָה and כְּסוּחָה to שְׂרָפֶהָ ("they burned it") and כְּסָחוּהָ ("they cut it") respectively. With Hieke (1997:31), this translation vocalises שְׂרָפָה as שְׂרָפֶהָ ("they burned it") and reads כסוחה as סוחה ("waste"; with preposition כ "like") (cf. also Hossfeld & Zenger 2000:453).

[15] Cf. the BHS (v. 1).

kingdom of Israel. Tate (1990:313) postulates that the poem stems from a post-Exilic interpretation and that it was used as a prayer of lamentation during this period. Whereas most scholars prefer a later date, Heinemann (1950:301) is of the opinion that the psalm belongs to an earlier period, preceding the division of the kingdom, before the rise of Judah to prominence. Despite the attempts to date Psalm 80, the proposed historical settings are speculative. The so-called clues are rather fragmented to provide a basis for an exact contextualisation of the poem. Although one is tempted to locate the psalm in the exilic period, the writer agrees with Gerstenberger (2001:106) that "no single historical setting can be decisive for understanding Psalm 80" (cf. also Westermann 1984:29, Schelling 1985:227).

11.3 Analysis of the poetic and stylistic elements

As far as the structure of Psalm 80 is concerned, it can be divided in the following strophes: (i) Prayer for help (vv. 2-4), (ii) Lament (vv. 5-8), (iii) Recitation of Yahweh's saving acts (vv. 9-12), (iv) Lament and prayer for restoration (vv. 13-16) and (v) Appeal for judgment and deliverance (vv. 17-20).

11.3.1 Prayer for help (vv. 2-4)

Psalm 80 begins with the portrayal of God as the shepherd who leads the flock of Joseph (v. 2). Such a depiction stresses the caring closeness of Yahweh to his people (cf. Davidson 1998:264). He leads, nurtures, protects and has empathy with the community (cf. Hossfeld & Zenger 2000:459). In a state of disorientation, the people implore the shepherd of Israel to deliver them. In vv. 2-3 the poet employs four imperatives to emphasise the need for help: האזינה ("give ear"), הופיעה ("shine forth"), עוררה ("rouse") and לכה ("come"). The request for the radiant divine face magnifies the sense of urgency imposed by the imperatives (cf. Schaefer 2001:196). The exigencies of the situation demand that Yahweh take action. The petitions in vv. 2-3 should be viewed against the background of the present calamity that resulted from the "absence" of the deity. Realising that only God can put an end to their suffering, the people call on him to rise and rescue them. The wordplay עוררה//רעה (vv. 2-3) is striking: the shepherd should rise to save his flock. These requests prepare the way for the first occurrence of the refrain[16] in v. 4: "O God, restore us / Let your face shine, that we be saved". The supplicants express their desire for material and physical restoration with two imperatives (השיבנו, האר) (cf. Tate 1990:314). The performance they induce Yahweh to carry out is noticeable in the refrain urging him to make his face shine, the effect of which will be the transformation of the Israelites: "that we be saved" (ישע; vv. 3, 4) (cf. Tromp 1989:149). The idea of a "full restitution" into a state of wholeness and wholesomeness is behind all complaints and petitions (Gerstenberger 2001:104). In returning

[16] Together the refrains (vv. 4, 8, 20) request the deity to rehabilitate his congregation by letting his face shine over them (cf. Gerstenberger 2001:104).

favour to the community, the deity should also punish the enemy. As a plea for restoration, the refrain in v. 4 concludes the first strophe.

11.3.2 Lament (vv. 5-8)

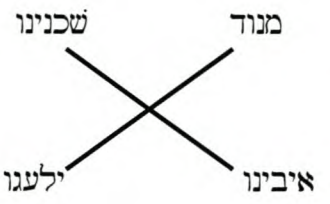
In vv. 5-8, the people lament their dreadful situation before the One who is supposed to deliver, that is, the God of hosts (יהוה אלהים צבאות). These verses touch upon each sphere of the community's life: religious (v. 5), personal (v. 6) and social (v. 7) (Broyles 1989:163). The foes, however, are mocking them and the deity has turned a deaf ear (cf. v. 2), raging (עשן) at their prayers. The contrast is striking: whereas the adversaries jeer, the people of Yahweh bewail. The question of remonstrance, "how long" (עד־מתי; v. 5), suggests that the endurance of the plaintiffs is nearly exhausted and yet God has not answered them (cf. Kissane 1954:50, Tate 1990:314). The עמך ("your people") of v. 5 links up with the "O Shepherd of Israel", and "the one who leads Joseph like a flock" of v. 2. The Israelites try to identify themselves as the possession of Yahweh. The lack of the desired response to the people's prayers indicates that the deity's disposition is not favourably inclined towards them (cf. Broyles 1989:161). God is held responsible for the continual suffering (vv. 6-7). He, as it were, has become the bad shepherd that no longer cares for his flock. The supplicants accuse the deity of making them eat and drink tears (v. 6). The use of such imagery underscores the anguish the community has to endure. Compare the statement of Westermann (1984:30): "... so tief ist das Volk in sein Leid hinuntergestoßen, daß das Essen und Trinken nicht mehr Erholung, Erfrischung im Rhythmus des normalen Tagesverlauf ist, sondern nur noch Bestandteil unablässiger Qual". The supplicants thus try to voice the humiliation and ridicule they have suffered. The extent of the pain is captured by the word שליש, with the twice-mentioned tears (דמעה) characterising the mood of the psalm (cf. Cole 2000:91). The agony of the people is expressed as a synonymous parallelism in v. 6:

> "You made us eat bread of tears,
> and made us drink tears in full measure."

The affliction of the community also manifests itself in the derision of the enemy (v. 7). The foes delight in the misery of the Israelites. This idea is pronounced as a synonymous parallelism in v. 7:

> "You made us the scorn of our neighbours,
> and our enemies mock us."

Apart from the synonymous parallelism, v. 7 also forms a chiasm:



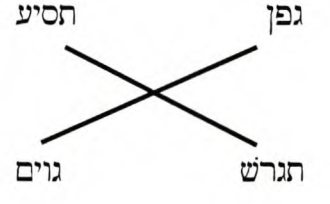
The refrain of v. 4 is repeated in v. 8, though varied: "O God of hosts, restore us, Let your face shine, and we shall be saved". Despite the present trouble, the community still articulates the hope of deliverance.

11.3.3 Recital of Yahweh's saving acts (vv. 9-12)

In the depths of despair, the community remembers the great divine deeds of the past (vv. 9-12). The past salvation is used as the basis for the present appeal for liberation (cf. Westermann 1984:31, Cole 2000:92). The poet employs the vine imagery[17] to describe how Yahweh delivered his people from Egypt and made them settle in Canaan. The vine (Israel) was brought out (נסע) of hostile territory and planted (נטע) in an area where it could grow and bear fruit (vv. 9, 10). There is also a contrast in v. 9: Whereas Yahweh planted Israel, he drove out the nations. The poet expresses this idea as an antithetical parallelism in v. 9:

> "You brought a vine out of Egypt,
> you drove out the nations, but planted it."

The antithetical character of v. 9 is also evident in its chiastic structure, especially with regard to the nouns and the verbs:



In v. 9 wordplay נסע//נטע emphasises the salvific activity of the deity. After bringing the vine (Israel) from Egypt, Yahweh cultivated it and allowed it to multiply (v. 10). Also striking is the wordplay פנית//לפניה (v. 10a) and the repetition of the root שרש (v. 10b). God removed all obstacles to its (the vine's) progress. The image of the owner of the vineyard preparing the ground by removing

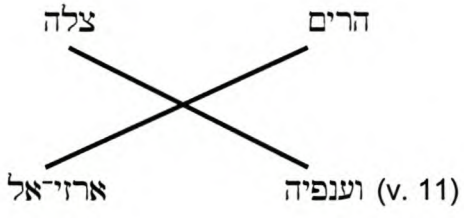
[17] For other instances of the same imagery, cf. Gen. 49:22; Isa. 5:1-7; Jer. 2:21; 12:10; Ezek. 15:1-8; 19:10-14; Hos. 10:1.

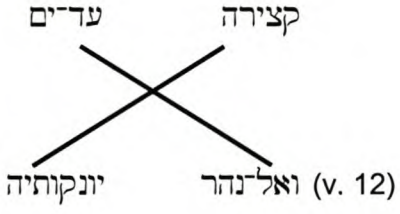
stones and weeds is apparent in v. 10a: "You made room before it …" (cf. Kissane 1954:50). The verbs in vv. 9-10 highlight the deity's causative action in the establishment of the vineyard (cf. Dahood 1968:258). Verses 11-12 describe the splendour Yahweh bestowed on it.
Pronounced as synonymous parallelisms, these verses depict how the vine flourished. It covered the hillsides and its branches and shoots reached as far as the sea and the river.

"The mountains were covered by its shadow,
and the mighty cedars by its boughs." (v. 11)

"It sent forth its branches to the sea,
and its shoots to the river." (v. 12)

Apart from the synonymous parallelisms, vv. 11 and 12 are also chiastically structured:





The three synonyms for branches (ענף, קצר, יונקות; vv. 11-12) illustrate the rapid growth of the vine, for it received the care and attention of the deity (cf. Schaefer 2001:198).

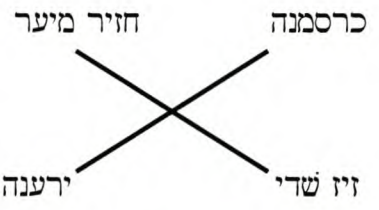
11.3.4 Lament and prayer for restoration (vv. 13-16)

The glorious account of Yahweh's past acts in vv. 9-12 suddenly changes in vv. 13-16, where the annihilation of the flourishing vine is described. A dark catastrophe overshadows the great success of an earlier period (cf. Tate 1990:315). The למה of v. 13 resumes the lament of vv. 5-8 (cf. עד־מתי). Yahweh is depicted as the cause of his people's misery (cf. v. 13a). They suffer indignation because of him. This is in stark contrast with the past acts of the deity. Just as God caused the vine to take root and fill the land, he has now crushed the walls, which protected it (cf. Tate 1990:315). The broken hedges allow the enemy to pluck the vine (Israel) and further destroy it (vv. 13-14). A contrast is also drawn by the cognates of רעה (vv. 1, 14): Yahweh is the shepherd of

his people (v. 1), and the wild animals are feeding on the vine (Israel; v. 14) (cf. Schaefer 2001:198). The destruction of the Israelites by their foes is expressed as a synonymous parallelism in v. 14:

"Wild boars ravage it,
and field animals feed on it."

Apart from the synonymous parallelism, v. 14 also exhibits a chiasm:



The devastation described in vv. 13-14 indicates that Yahweh has rejected his people. Faced with this terrible situation, they can only cry to the deity: "O God of hosts, please turn (to us) again, look down from heaven, and see ...; (v. 15a, b). God should show an awareness (ראה, הבט, שׁוב) of the condition of the supplicants and change it for the better. The intensity of the plea is evident in the words פקד ("inspect") and כנה ("restore") (vv. 15-16). Restoration and change are only possible if the deity changes his attitude (cf. Davidson 1998:266).

11.3.5 Appeal for judgement and deliverance (vv. 17-20)

The foes wreaked havoc in the vineyard, burning it down (v. 17a). This description illustrates their brutality and contempt. Verse 17b is therefore a request that God should punish the enemies. The poet articulates the deliverance as a result of the shining of Yahweh' face (פניך), and the destruction of the adversaries at the rebuke of his face (פניך) (cf. Broyles 1989:164). In an intercession, the supplicants invoke Yahweh to reaffirm his loyalty to the king (cf. v. 16). This prayer is pronounced as a synonymous parallelism in v. 18:

"Let your hand be upon the man of your right hand,
upon the son of man you made strong for yourself."

The reference to the nearness of the deity's hand (יד) augments the idea of safety and security (cf. Schelling 1985:123). Verse 19 is a vow of fidelity. The people will not turn away from Yahweh, but instead they will call his name, that is, praise him. The deity should therefore keep them alive.

As far as the notion of loyalty is concerned, v. 19 is pronounced as a synonymous parallelism:

"For we will not turn away from you,
keep us alive and we will call upon your name."

Verse 19 also reveals a chiastic structure, with ולא־נסוג ("for we will not turn") corresponding to נקרא ("we will call") and ממך ("from you") equalling בשמך ("upon your name"):

The psalm ends with the refrain: "O God of hosts, restore us,/ Let your face shine, and we shall be saved" (cf. v. 8). The deity should rescue the lamenting community and resume his role as shepherd. Verses 19 and 20 express the hope of the Israelites (cf. Hossfeld & Zenger 2000:465). The inclusion between v. 4 and v. 20 adds to the structural unity of the poem.

11.4 Contextual analysis of the most important divine metaphors

11.4.1 Divine metaphors indicating a positive attitude towards the supplicant

11.4.1.1 Yahweh as shepherd[18]

In Psalm 80:2 the relationship between Yahweh and his people is described in terms of the shepherd metaphor (רעה). The deity is addressed as "O Shepherd of Israel …". Since the image of the shepherd is an apt metaphor for God, the following remarks are in order. In ancient Israel, shepherds were responsible for the physical survival and welfare of their own or their master's flocks (Garber 1988:463). The ancient shepherds often had to risk their lives to save the sheep from thieves and predatory animals (cf. Vancil 1992:1187, Samuel 1996:134, Hunziker-Rodewald 2001:40). They also had to provide shelter, medication and provision for lameness and weariness (cf. Garber 1988:463-464). Shepherds were the leaders, protectors and companions of sheep (cf. Wallis 1993:568).

[18] Although the sheep metaphor appears in Psalm 74, the reference is to Israel as sheep. Since Yahweh is portrayed as the shepherd in Psalm 80, the metaphor is discussed here in detail.

The following cylinder seal depicts a shepherd driving his sheep[19]:

Walking behind the flock would likely have enabled the shepherd to have a good view of his surroundings, thus allowing him to detect any danger and to protect his sheep. It should, however, be noted that shepherds also lead the sheep. With regard to animals, נהל has the meaning "to lead" or "to drive". In the light of these brief observations, one can argue that the metaphorical usage of רעה is understandable, since shepherds were expected to show caution and patient care towards their flock (cf. Jonker 1997:1138).

The shepherd metaphor implies nurturing and leadership and denotes guidance and power (Samuel 1996:134). As the shepherd of his people, Yahweh's claim on Israel is a claim of rulership over them (Brown 2002:151). The deity's "shepherdship" is one of compassion that constitutes Israel's existence (Brown 2002:152). The shepherd imagery also adds a certain intimacy to the relationship between God and his people. Such a depiction underscores the deity's ownership of the flock (Israel) (cf. Botterweck 1960:352). Yahweh is portrayed as a personal God who should be concerned with the afflicted. The expression "O Shepherd of Israel, give ear, the one who leads the flock of Joseph" (v. 2), therefore reminds Yahweh of his shepherd-like responsibility towards the Israelites. He should lead and care for his people. Compare the statement of Willmes (1983:310) in this regard: "Jahwes Hirtenamt umfaßt also zwei große Aufgabenbereiche: die Führung des Volkes und die Sorge für das Volk und damit für jeden einzelnen".

11.4.1.2 האזינה, נבט, ראה (vv. 1, 15)

The continuous suffering of the people indicates the rejection by the deity. Faced with destruction, a distressed community calls upon God to show an awareness of their troubled situation. In trying to put an end to the indifference of the deity, the supplicants invoke Yahweh to "give ear" (האזינה; v. 1), "look down (נבט) from heaven", "see" (ראה) and "inspect" (פקד) the damaged vine (Israel) (v. 15). These appeals underscore the earnestness of the desire for divine responsiveness. The deity should lend an ear (האזינה) to the cry of the people and not rage at their prayers (v. 5). Hearing is, however, not enough; Yahweh must also look down (נבט) and see (ראה), that is, become acquainted with the plight of the Israelites. The intensity with which the deity should focus on the

[19] Image taken from Ryken *et al.* (1998:783).

present calamity is emphasised by employment of נבט and ראה. Ringgren (1986:140) is of the opinion that the psalmist uses נבט to draw the attention of Yahweh (cf. also Isa. 63:15; Ps. 13:4; Lam. 1:11; 2:20). נבט thus stresses divine comprehension (Naudé 1997:9). The utilisation of ראה is aimed at the mental awareness of the deity (Naudé 1997:1008). The people desire Yahweh to note and realise the gravity of the situation and deliver them from it. They also pray that the deity heal their "wounds". The deity's looking down from heaven and seeing, at least from the perspective of the supplicants of Psalm 80, are therefore both salvific and restorative. The requests for divine attentiveness accentuate the community's conviction that Yahweh does not stay indifferent forever, but will intervene and change their lament into praise. The 'senses' of the deity "ensures God's active perception and, in particular, attention to situations of suffering and persecution" (Brown 2002:172).

11.4.1.3 פקד (v. 15)

The invitation to the deity to inspect (פקד) the ruins follows the appeal to Yahweh's awareness. The one accused of causing the vine to be destroyed is summoned to take a closer look at the damage (cf. vv. 10-12). The inspection should serve as a manifestation of the divine attentiveness. The desire for a positive response from Yahweh is expressed through פקד. פקד can convey the idea of divine visitation or investigation (cf. Ps. 17:3) with the purpose of punishment or acquittal. Apart from this, it also describes the restorative awareness with which God turns towards his people in their distress, as is the case in Psalm 80 (Schottroff 1976:476). Such a salvific attentiveness should result in the restitution of former glory (cf. Jer. 29:10-11; Zeph. 2:7; Sach. 10:3). פקד expresses Yahweh's care for those in distress. It is this care and consideration the supplicants appeal to in Psalm 80:15. The divine inspection and subsequent favour also serve as a reaffirmation of the relationship between God and his people.

11.4.1.4 שׁוב, יפע, עור, אור (vv. 2-4, 8, 20)

Forsaken by Yahweh, humiliated and scorned by the foes (cf. vv. 6, 7), the plaintiffs implore the deity to restore (שׁוב) them (cf. vv. 4, 8, 20). He is summoned to shine forth (יפע; v. 2), rouse his might (עור; v. 3)[20] and let his face shine (אור)[21], for then will his people be saved (vv. 4, 8, 20). Yahweh demonstrates his willingness to associate himself with the Israelites by shining forth and letting his face shine on them. In this sense, יפע underscores the personal nature of the relationship between God and Israel (cf. Selman 1997:497). יפע connotes the presence that entails help and support for those in distress. The shining of Yahweh is thus a powerful salvific appearance. יפע also expresses the people's experience of this divine manifestation (cf. Barth

[20] For a discussion on עור, cf. p. 64-65 above.

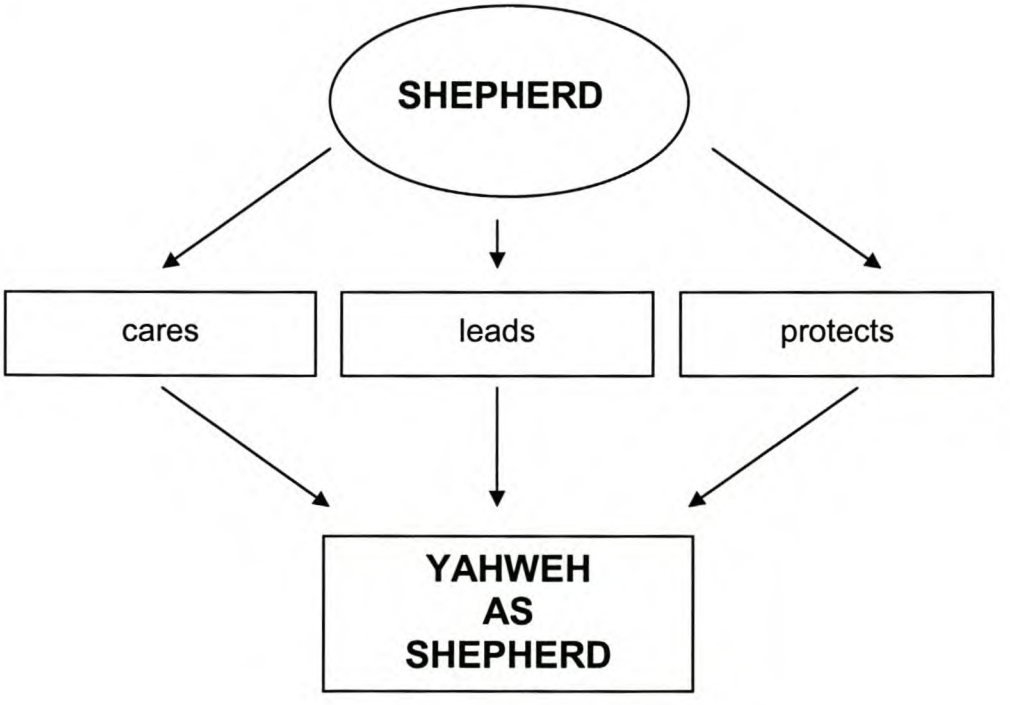
[21] For a discussion on אור, cf. p. 111 above.

1982:795). The notion of divine nearness and deliverance is elaborated by אור. In Psalm 80 the employment of יפע and אור is to be understood against the background of the defeat at the hands of the enemy. Yahweh withdrew his face and subsequently his divine presence from the community. Abandoned by the deity, the Israelites are defenceless against their foes. The enemy can only be defeated if Yahweh lets his face shine on the people. In warrior-like fashion, he must stir up (עור) his power and liberate them. They cry to him because he is girded with strength, capable of destroying the hostile forces. The deity saves, revives and restores (שׁוב) those in distress through his mighty power (cf. Wakely 1997:806).

11.4.2 Conceptual world underlying some of the divine metaphors

Psalm 80 begins with the portrayal of Yahweh as shepherd (v. 2). It has become clear from the aforementioned discussion why the shepherd imagery could be applied to the deity. The writer argues that the cultural model of shepherding, as it existed in ancient Israel, played an important role in such a depiction of the deity. It also underlies the extensive and complex stock of shepherd and flock metaphors. Apart from Yahweh, human leaders in Israel were often regarded as shepherds of the people, though at times implicitly so. In order to comprehend the cognitive function of this model, one has to keep in mind that, as already indicated, a cultural model organises experiences, creates expectations, motivates actions and provides a framework for individuals and groups alike to remember, describe and reconstruct events. The lamenting community cognitively organises and remembers their own experience of being led, nurtured and supported by Yahweh, which subsequently allows for the representation of the deity as the shepherd of Israel.

The utilisation of this cultural model can be illustrated as follows:



It is important to notice that, in Psalm 80, the poet does not project all the aspects of shepherding unto Yahweh. Only the features of leadership (guidance), care, support and protection are regarded as appropriate for such a representation.

The psalmist links the cultural model of shepherding with the notion of metaphor coherency. One of the tenets of the cognitive view of metaphor is that concepts can be coherent when they "go" together. The metaphor YAHWEH IS THE SHEPHERD OF ISRAEL is, for example, not congruous with the metaphor YAHWEH IS THE HUSBAND OF ISRAEL. Related to the idea of metaphorical entailment or instantiation is to the notion of coherency, which plays a role in the way a metaphorical concept is structured. When applied to the shepherd metaphor the following metaphorical entailments emerge:

A SHEPHERD LEADS, GUARDS AND CARES FOR HIS FLOCK
YAHWEH IS THE SHEPHERD OF HIS PEOPLE
Therefore: YAHWEH SHOULD LEAD, PROTECT AND CARE FOR ISRAEL

The requests האזינה ("give ear"), נבט ("look down"), ראה ("see"), פקד ("inspect") (vv. 1, 15) emerge from the depths of an incomprehensible affliction. The people are trying to find a way to cope with the cognitive dissonance that resulted from the destruction. The shepherd of Israel allowed his flock to be "slaughtered". The community now calls on the deity to demonstrate his commitment towards them. These pleas also convey the idea that Yahweh is indifferent and unmoved by the agony of the community. The poet of Psalm 80 attempts to bring the devastation under the deity's attention, by utilising the conceptual metaphor ATTENTIVENESS IS UP; INATTENTIVENESS IS DOWN, with attentiveness having an upward, thus positive orientation and inattentiveness equalling a downward, that is, a negative evaluation. The divine acts of "lending an ear" (האזינה), "looking down" (נבט), "seeing" (ראה) and "inspecting" (פקד) indicate the responsiveness of Yahweh. His devoted attention to the complaints of the supplicants points to ATTENTIVENESS IS UP, whereby the deity is also regarded as being "up". He is thus aware of what is happening. If God refuses to hear, see and inspect, he will demonstrate his unresponsiveness and unawareness of the proceedings. Such a withdrawal illustrates the lack of attention on the part of the deity. The question "how long will you rage, at the prayers of your people?" (v. 5), together with the references to the destruction of the vine, indicates Yahweh's apathy towards the cry of the community. In the cognitive world of the supplicants, the deity's behaviour is a clear indication of someone being inattentive and therefore belongs to the category INATTENTIVENESS IS DOWN.

The actions (שׁוב, יפע, עור, אור; vv. 2-4, 8, 20) which the deity is summoned to take, bear witness to the poet's cognitive employment of the conceptual metaphor RECONSTRUCTION IS UP;

DESTRUCTION IS DOWN. Psalm 80 pictures the adversaries as scorners, mockers (v. 7) and destroyers (vv. 14, 17). Yahweh hides his face from his people, and therefore the adversaries could demolish the vine (Israel). The lamenting community now views the deity as the oppressor, for he allows the enemy to run riot. Of particular interest is the question "Why have you broken its walls ...?" (v. 13), referring to Yahweh's crushing of the Israelites. The poet uses פרץ to describe this inexplicable divine act. It suffices to note that פרץ is often associated with destructive action (cf. Hamilton 1980:737, Van Dam 1997:692). The rejection by Yahweh, manifested in the conduct of the adversaries and the broken wall, fits the category DESTRUCTION IS DOWN. In the cognitive world of the people, Yahweh is responsible for the existing damage and therefore his behaviour is interpreted as being "down".

Amid the devastation and the exasperation at the seeming aloofness of the deity, the community still responds in hope. The plaintiffs call on God to rebuild the broken wall and restore the damaged vine to its former beauty. He should shine forth (יפע), stir up his might (עור) and let his face shine (אור) upon his people. God thus has to reveal himself to the supplicants. The employment of יפע, עור and אור indicates the desire for Yahweh to change his perceived indifference into deliverance aimed at the restoration (שוב) of the Israelites. The mighty appearance of the deity illustrates a change of attitude and the readiness to effectuate the reconstruction of the ruins. Given the connection between deliverance and revival in Psalm 80, one can speak of salvation as restoration. Yahweh simultaneously rescues and transforms his people. The poet's link of liberation and renewal therefore suggests the cognitive utilisation of the category RECONSTRUCTION IS UP. The one accused of causing and allowing destruction, now rebuilds Israel and restores the glory that once was.

CONCLUSION

This investigation hypothesised that the textual information in the Biblical Hebrew psalms of lamentation is more than literary information as such; it is also a cognitive and cultural representation of the psalmist's world. The aim was to analyse the divine images in a selection of psalms of lamentation from a cognitive anthropological perspective, accentuating the way in which the psalmist cognitively organises and utilises the cultural information and the embodied experiences. The research was done as follows:

Chapter 1 highlighted both the contributions and limitations of the most significant approaches to the psalms of lamentation in the twentieth century. A survey of these methods made it clear why it became necessary to offer a cognitive perspective on the divine portrayals found in these psalms. Chapter 2 elucidated the link between culture, language and cognition and provided a general outlook on culture. The investigation also illustrated that language and cognition play an important role in the transmission and understanding of cultural knowledge. How people model their world and what they experience have an impact on their view of reality. Chapter 3 discussed metaphor as a literary and cognitive phenomenon, with special emphasis on the cognitive theory of metaphor. The role of metaphor in the structuring of speech and the conceptual world also became evident in the analysis of the individual psalms. From Chapter 4 to 11 each of the selected psalms of lamentation was analysed from a cognitive and literary perspective.

This study applied the theoretical assumptions of cognitive anthropology to explicate the divine images in the psalms of lamentation. The exposition of these depictions illustrated that the poet cognitively utilises the cultural information in such a way that it gives rise to new and recurring divine portrayals. The investigation also focused on the link between the psalmist's cultural experiences, the cognitive construing of reality and the metaphorical representations. The poet employs different conceptual metaphors, image-schemas, propositional schemas and cultural models in the depiction of the deity.

Of all the conceptual metaphors (structural, ontological, orientational), orientational metaphors of UP-DOWN featured almost throughout the study. The frequent requests for divine intervention made it clear why the UP-DOWN orientation was so prevalent in the selected psalms. In these psalms of lamentation, the recurring motif of Yahweh "arising" or "waking up" is found. It should, however, be added that the occurrence of the aforementioned orientation does not imply an absence of other orientational metaphors in the psalms of lamentation in general. The discussion on the cultural models of war and justice demonstrated how these models provided the poet with a framework to describe and reconstruct certain events, and speak about deity. The image-schemas

of CENTRE-PERIPHERY and MOTION illustrated how the embodied daily experience allows for certain divine representations.

This examination revealed that the images of Yahweh in the psalms of lamentation arise from the psalmist's cultural situation and the cognitive perception of reality. The various divine portrayals (e.g. rock, refuge, fortress, warrior, shepherd, shield, king, judge), found in the psalms of lamentation, bear witness to this. It also became clear that in the individual laments the suffering is, for the most part, ascribed to the wickedness of the enemy (cf. Pss. 7, 17, 59), whereas in the communal laments the deity is accused of causing the affliction (cf. Pss. 44, 74).

The writer argues that, given the aforementioned conclusions, the formulated hypothesis proved to be sound. Since this study focused on divine representations in only one section of the psalmic literature, it would be meaningful to conduct an in-depth study of other literary genres occurring in the Psalms, for example, hymns and to apply the theoretical principles of the field of cognitive anthropology in a similar manner to that corpus. The writer is of the opinion that many of the recurrent portrayals of the antagonists, especially those cast in animal imagery and enemy metaphors could also be studied from a cognitive anthropological perspective. Apart from the Psalms, a cognitive approach to the prophetic literature would yield interesting results. An area of investigation could be the way in which the prophets utilise different images to portray Yahweh and to describe the relationship between the deity and the Israelites.

Now that certain suggestions for further research have been made, this study concludes that a cognitive examination of the divine images in the psalms of lamentation was indeed an innovative and worthy enterprise.

ABBREVIATIONS

AB	Anchor Bible
ABD	Anchor Bible Dictionary
AE	American Ethnologist
AR	Antioch Review
ARA	Annual Review of Anthropology
ARS	Annual Review of Sociology
AUSS	Andrews University Seminar Studies
BEB	Baker Encyclopedia of the Bible
BL	Bibel Lexikon
BN	Biblische Notizen
BT	Bible Translator
CBL	Calwer Bibel Lexikon
CBQ	Catholic Biblical Quarterly
CL	Cognitive Linguistics
DBI	Dictionary of Biblical Imagery
DDDB	Dictionary of Deities and Demons in the Bible
EDB	Eerdmans Dictionary of the Bible
EeT	Église et Theologie
ESCA	Encyclopedia of Social and Cultural Anthropology
EvTh	Evangelische Theologie
FTS	Freiburger Theologische Studien
HBT	Horizons in Biblical Theology
HUCA	Hebrew Union College Annual
IDB	Interpreter's Dictionary of the Bible
IJAL	International Journal of American Linguistics
ISBE	International Standard Bible Encyclopedia
JBL	Journal of Biblical Literature
JNES	Journal of Near Eastern Studies
JNSL	Journal of Northwest Semitic Languages
JP	Journal of Philosophy
JPP	Journal of Phenomenological Psychology
JQR	Jewish Quarterly Review
JSOT	Journal for the Study of the Old Testament
JSS	Journal of Semitic Studies
NBL	Neues Bibel Lexikon
NIDOTTE	New International Dictionary of Old Testament Theology and Exegesis

OTE	Old Testament Essays
PL	Paper in Linguistics
PP	Philosophical Psychology
RGG	Religion in Geschichte und Gegenwart
SSE	The Social Science Encyclopedia
SJOT	Scandinavian Journal of the Old Testament
SLJT	Saint Luke's Journal of Theology
SSE	Social Science Encyclopedia
THAT	Theologisches Handwörterbuch zum Alten Testament
TRE	Theologische Realenzyklopädie
TS	Theological Studies
TWAT	Theologisches Wörterbuch zum Alten Testament
TWOT	Theological Wordbook of the Old Testament
TZ	Theologische Zeitschrift
UF	Ugarit-Forschungen
VF	Verkündigung und Forschung
VT	Vetus Testamentum
VTS	Vetus Testamentum Supplement
WBC	World Biblical Commentary
ZAW	Zeitschrift für die alttestamentliche Wissenschaft
ZPEB	Zondervan Pictorial Encyclopedia of the Bible
ZTK	Zeitschrift für Theologie und Kirche

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