

God the suffering Father and Israel the abandoned child: Hosea 11  
and Psalm 80 in intertextual conversation

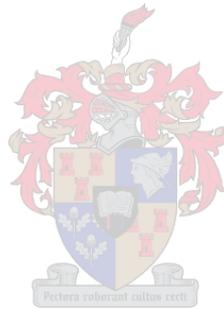
by

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Declaration of originality

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## Abstract

In the Bible many metaphors are used to describe God and the relationship God had with Israel. These metaphors developed through the history of Israel and gained new meanings to suite new contexts. During troubled times the metaphors were also adapted to serve their purpose in these troubled contexts. This often led to metaphors that seem to contradict one another. Psalm 80 and Hosea 11 contain metaphors that seem to contradict one another, the metaphors of a suffering Father and an abandoned son. This study wants to examine these texts to understand better why these contradicting metaphors were both part of Israel's thoughts on God and on the relationship between God and Israel.

Studies on this topic and on these texts have already been done, but this study wants to add to the discussion by bringing these two texts into discussion with each other. Thus, the study presents an intertextual discussion between two texts, which contain metaphors that seem to contradict one another.

The study is an exegetical study of Psalm 80 and Hosea 11 with the intent to bring these texts into discussion with one another in order to gain a deeper understanding of the God-human relationship as given expression in the Bible. Another aim is to see how the conversation between these two metaphors can be understood in present-day contexts.

## Opsomming

In die Bybel word baie metafore gebruik om God en die verhouding wat God met Israel gehad het, te beskryf. Die metafore het ontwikkel gedurende Israel se geskiedenis en het nuwe betekenis gekry om nuwe kontekste te pas. In moeilike tye is die metafore ook aangepas om Israel in sulke moeilike tye te dien. Dit het dikwels gelei tot metafore wat skynbaar teenoor mekaar staan. Psalm 80 en Hosea 11 bevat metafore wat lyk of hul in kontras met mekaar is, naamlik die metafore van 'n lydende Vader en 'n verwerpte seun. Die studie wil hierdie tekste bestudeer om só 'n beter verstaan te kry oor hoekom die kontrasterende metafore beide deel uitmaak van Israel se denke oor God en oor die verhouding tussen God en Israel.

Studies oor hierdie onderwerp is reeds gedoen, maar hierdie studie wil spesifiek die twee tekste met mekaar in gesprek bring. Die studie bied dus 'n intertekstuele gesprek tussen twee tekste aan, waarin skynbaar kontrasterende metafore voorkom.

Die studie is 'n eksegetiese studie van Psalm 80 en Hosea 11, met die doel om die tekste in gesprek te bring met mekaar, om so 'n dieper verstaan van die God-mens verhouding soos uitgedruk in die Bybel, te kry. Verder wil die intertekstuele gesprek ook daartoe bydra hoe die twee tekste in vandag se konteks beter verstaan kan word.

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## 1. Introduction

### 1.1. Background to this study

The Nicene creed places God the Father as its first qualification for God. The rest of God's qualities flow from this qualification and it is within this qualification we as Christians learn to know God, through Jesus' relationship with God, as His Father. The metaphor of God as a Father to His people, starts within the Old Testament, with God's relationship with His chosen people, Israel. This relationship is known by the qualities of love and care, as seen in the texts of Hosea 11 and Jeremiah 3:19. Some of these qualities are also associated to a mother, which can also be found through the Old Testament; for example, in Psalm 22 and Isaiah 49. Thus, a believer has the freedom to decide which God image suits him or her the best; God, the Father, the Mother or simply the Parent. This study works with the Father image and as will be explained later, is due to the social context of the texts. God's authority as the Father places God as the ruler and sustainer of all creation, thus the pantokrator. This idea of God emphasizes the power and might of God over chaos, in the creation of the world (World Council of churches, 1991: 12-14). Thus, there is a certain understanding of God, as a Father, almighty and having authority to order chaos. This understanding of God comes from the Old Testament, but there are still differences in opinion regarding this metaphor. Therefore, the metaphor of Israel as God's son also needs to be examined to gain a broader understanding of the Fatherhood of God. Both these metaphors have something to say about the other. Israel could also be called the daughter of God, as found in some Old Testament texts. This study uses the term son because the father-son relationship was a very important relationship within the household and thus the decision is due to the social context of the texts. Fretheim (1984: 1) opens his book, on the Suffering God, with the words, "It is not enough to say that one believes in God. What is important finally is the kind of God in whom one believes. Or, to use different language: Metaphors matter". It is thus undeniable to state that all our language about God is metaphorical and drawn from the world we live in and what we can perceive in it. These metaphors can be animate or inanimate and always come from our personal human experiences. Here the metaphor of God as a parent, as in Hosea 11, is a suitable example (Fretheim, 1984: 5-6). It is important to remember that metaphors have limits and one must be careful not to exaggerate their meanings. Thus God as a Father, Mother or Parent has certain relational implications, but

does not fully depict God's relationship with Israel (Fretheim, 1984: 8). For example, when one considers the father's authority in the Israelite household, the **אב בית**, there is absolute authority. The father's authority extended over life and death, as seen in Genesis 28:24, the tale of Judah condemning his own daughter to death. However, in the 8<sup>th</sup> century BC, both in Judah and Israel, the authority of the head of the household had lessened and a father could no longer condemn his child to death and many other judgments were left to the elders of the town. As society grew, the feeling of solidarity within the household grew weaker, making the individual more self-sufficient (De Vaux, 1965: 23). De Vaux's thoughts follow the social development of Israel and with this development, metaphors of God moved to thinking and speaking of God in royal metaphors, such as king. But during the exile there was a movement back to the fatherhood or motherhood metaphor, due to the political situation of the time. Gerstenberger (1996: 3), for example, uses Isaiah 63:7–64:11, a communal liturgy of lament, as a starting point to the discussion on God's role in an exilic community. The lament reaches its peak in the exclamation 'You are our Father'. The Fatherhood metaphor is used in a petition for divine care, it was the father's role, as most important relative, to act as redeemer for his sons, who have been taken captive. It was expected of a father to intervene when moral and legal ties came into question and here the divine Father is held to the same expectations. This means that God is made subject to Israel, due to this fatherhood metaphor. This happens rarely in the Old Testament and Hosea 11 is one such an example (Gerstenberger, 1996: 4). The move away from the royal metaphor, to the fatherhood metaphor, is due to the structure of the community, who had no king in the exilic times and thus the community called on the head of the family, where the highest authority lies (Gerstenberger, 1996: 5). It is within this cultural understanding of God as a Father and Israel as the child of God, that we should investigate the metaphors of a suffering Father and an abandoned child and ask ourselves, why do we have these metaphors that seem to contradict one another. To do this, two texts need to be placed alongside each other and brought into discussion with each other. The two texts that are fitting for this is Psalm 80 and Hosea 11. These two texts' audience(s) need to be identified and their context(s) examined for a broader understanding to be gained. The broader understanding would be to show why contradicting metaphors appear and how this played a role in the God-Israel relationship.

The reason these two texts were chosen is due to their powerful relational imagery. The reason behind the choice for the father metaphor, Groenewald (2006: 537) explains, is that in the patriarchal culture of the time men played a dominant role in society. God is therefore also portrayed as an active male God, working in the world and the community. He goes further to state that God is anthropomorphized by referring to God having an arm, right hand etc. The father figure of God is extended by being a loving one and is portrayed in a father-son relationship, with Hosea 11 as an example text (Groenewald, 2006: 358). Exodus is a well-known text for Israel being God's child, with God commanding Moses to call them out of Egypt. The relationship between God and Israel from the Exodus onwards is therefore understood as a father-son relationship. In Psalm 80 Israel is speaking as the son, but all does not seem to be well within this relationship and thus needs to be examined to understand why or what is wrong.

The patriarchal context in Israel is important to consider when one wants to understand the metaphor for God. Fretheim (1984: 10–11) makes a very important statement regarding the use of metaphors, when he states that metaphors lend themselves to a two-way street. This means that a metaphor of God also influences our understanding of how things are or should be. Thus, the metaphor of God as a Father has an influence on the way fathers in Israel and fathers today understand their role as fathers within families and society. The same is of course true when using a motherly metaphor for God. It is thus a theomorphic understanding of the role of a father or mother, fashioned after our understanding of *Imago Dei*, that leads us to our perspective on the role of a father or mother in a household and in society. Furthermore, the metaphor also needs to be qualified, as to ensure that a misconception, with reference to human variations, do not hinder our understanding of the metaphor's intent. For example, a child with an abusive father or mother, will hear the metaphor of God as father or mother, differently than a child with a loving father or mother. Thus, the father or mother metaphor is qualified with love, as in Hosea 11, and is not abusive, as is too commonly found in today's society (Fretheim, 1984: 12).

The metaphor of God as the Father does not mean that God has no female qualities. In third Isaiah (66:13) the ideas of care are associated with a mother's care. In the Ancient Near East, the idea of a god being both the impregnator and the one who gives birth was not unknown. God's care is emphasized in texts such as Hosea 11 and Numbers 11. These

inclusive metaphors are used to speak about the deity of a nation in its complete otherness, which is apart from the realm of mere human experience (Gerstenberger, 1996: 5). In the days of Hosea, Israel and its people were surrounded by Canaanite religious practices and ideas. This came with the Canaanite goddesses, who were very appealing to the rural farmers of Israel. The promises of fertility and produce were more enticing and tangible, than YHWH, the God of Israel (Schungel-Straumann, 2004: 194). Once again, we see that the context of a metaphor plays a role in the understanding of a metaphor. We also see the dangers of using metaphors, within a world where people perceive things differently. Thus, it is important to note that God's care for Israel can also be associated with God as a Mother. It is also suitable to speak of God as a mother, because the relational emphasis is what is important, but in this study the father metaphor will be used. Considering the Canaanite religious practices surrounding Israel the influence or distraction they had on the son also needs to be questioned.

When considering the son, who stands in relationship with the father, as initiated in Exodus, it is important to remember Israel is not physically the son of God, but an intimate relationship does exist (Schmitt, 2004: 70). In Psalm 80, when all does not seem to be well, Israel as God's children, cry out to their Father to come and save them. They are calling to their Father to come and restore them to their previous relationship. Within the discussion of God the Father, Israel as the son needs to have its place. Once again Israel could also be described as daughter, but the choice for son is made due to the social context. These two metaphors together broaden our understanding of how the Israelites understood their relationship with God and God's relationship with them, by bringing their words together with God's word, their metaphors together with God's metaphors and their pain together with God's pain.

Thus, we see that our understanding of God as a Father, should influence our own views on earthly fathers. We also see that the context of the Old Testament played a role in their understanding of the metaphor for God; also, that there are differences in how the metaphor can be understood today. Furthermore, the metaphor of God as mother, also linked to Hosea 11, shows that the metaphor of God as Father/Mother or just Parent, has a wide range of qualities within it. The question is then how the audience understood this metaphor in their troubled times and why the metaphor is used in Hosea 11. While speaking

about God, as a suffering father, we also need to consider the son or daughter. The use of Psalm 80 within this discussion will broaden our understanding of how these two metaphors are used. It is within the relationship between these two metaphors that we gain insight into the relationship of both parties.

## 1.2. Preliminary literature study on the two Old Testament texts

### 1.2.1. Hosea 11

Wolff (1982: xxi) starts his introduction on Hosea by stating that there is little biographical information available, but still his prophetic comments can be dated to a high degree. Hosea was active, at least initially, in the time of Jeroboam II of the northern kingdom Israel. The last chapters can be placed in the years 725–724 BC, after king Hosea Ben Elah, was taken captive, shortly before the siege of Samaria. Thus, Hosea was a northern prophet, in the time before and during the siege. Hosea's oracles were probably kept by his disciples, when they fled to Judah, with the destruction of Samaria. These oracles could then have been edited in the South, before or after the Babylonian exile, to help the exiles understand their current situation (Fontaine, 2004: 40). Within the oracles of Hosea, the people of Israel's turmoil can be seen. This together with Israel's position on the West–East trade route made it susceptible to foreign cults, which are often referred to in the oracles of Hosea (Fontaine, 2004: 45–46).

An important feature of the Hosea and Amos tradition is that the threat posed by the Assyrians is not seen as something to be avoided, like in the Jerusalem cultic tradition, but rather as a cosmic creative action of God. God is reacting to the evil cultic and social conditions in Israel (Schmid, 2012: 91). Hosea speaks of God, as YHWH, who proved Himself in the history of Israel. It is thus the God of Moses, who revealed Himself through the law and liberation, as Israel's God. The language and metaphors used reveal God's anger and moves away from the pious tradition of the time, to bear witness to God's might (Wolff, 1982: xxv). Still we find the idea of God longing to reconcile his relationship, with His rebellious son (Wolff, 1982: xxvii).

The audience of Hosea seem to be exclusively the rich and elite, with the poor playing no role at all. The prophet's vocabulary range also suggests that he was an educated man and himself part of the elite (Landy, 2011: 7). It should be kept in mind when reading Hosea 11,

as Hebrew poetry (Lai, 2004: 28), that Hosea has a cultic accent, where Amos, from about the same time, has a social orientation (Schmid, 2012: 89).

These preliminary remarks will be expanded below, but thus far it indicates a context of conflict, wherein God acts as a Father, rather than a King or warrior. Further examination on the audience is necessary to understand the metaphor and the relation with the son. After this theological consideration will be made.

### 1.2.2. Psalm 80

Psalm 80 is a lament and the writer is portraying himself / Israel as abandoned children. This lament starts with an introductory cry for God's help and refers to the liberating acts of God in the past. The lament follows, before the confession of trust, petition and motifs for the petition. The Psalm ends with a double wish in verses 17–18 and a promise to praise God, if the wish is granted (Westermann, 1981b: 53–54). The petition of Psalm 80 is not just a song on the occasion of military defeat, or some natural disaster, but rather a continuing threat to the community, who seem downcast and oppressed. All the community have left is to place their faith in a messianic leader, to come and save them (Gerstenberger, 2001: 106). Here we find a link with Hosea 11. In both texts we find a community in distress. In both texts we find one of the two parties reaching out to the other and we have to investigate why they differ.

Placing the Psalm in a certain setting is very difficult and a wide variety of suggestions have been given. More interpreters seem to favor a North Israelite origin, before the exile took place. Due to the people's distress we can assume a time when the Assyrian threat was looming. This meant that the people were already expecting or experiencing suffering. Hall (2016: 224) states that when people suffer, their world view needs to be altered to make sense of what is happening. Thus, a meaning-making process needs to take place, to move from the old-world view, to a new one, with the new information they gained. God plays a role in this transformation. The structure of a lament brings back a feeling of order, when the sufferer experiences feelings of chaos. This process moves the lamenter from disorientation to orientation (Hall, 2016: 224).

The lament of Psalm 80 is an outcry of the people, who feel God is absent. They refer to their past with God, showing something of the relationship, they want restored. A better

understanding of this Psalm as a lament of a child, with an absent father, can help us to deal with questions on why God feels absent today. Furthermore, if we assume the date of Psalm 80 correlates with that of Hosea 11, we can gain a broader understanding of the God-Israel relationship, due to these ‘conflicting’ metaphors. We can ask why these ‘conflicting’ metaphors were used and how they add to one another, within their contexts. The audience/s of these metaphors also play an important role in understanding them and needs to be investigated.

### 1.3. Research statement

In this study I’m going to investigate the metaphor of God as a suffering Father, in relation to a lament in which Israel is portrayed as an abandoned child. Although significant studies have already been done in the past on both these aspects, this study wants to contribute by bringing these two images from the Old Testament into intertextual conversation with one another. The question being asked in this study is therefore, “What understanding of God and his people emerge when the metaphor of God as suffering father is brought into intertextual conversation with the image of Israel as abandoned child.”

Many studies have been done on the use of the Bible as part of the healing process and using single texts cannot be seen as unsatisfactory. Laments are well known for being Israel’s way of healing and this study wants to add to this use of lament, by adding God’s words to the discussion.

It is impossible to examine these images throughout the Old Testament in this limited study. I have therefore opted to limit the core of the study to an exegetical investigation of two paradigmatic texts on these images, namely Hosea 11 and Psalm 80. In Hosea 11 the image of God as suffering father is very prominent, while Psalm 80 contains a lament in which the people of Israel is portrayed as an abandoned child. Thus, it will be an exegetical study of Hosea 11 and Psalm 80, with emphasis on the theological influence these chapters had in their contexts of origin and for us today. The hope of this study is to find, within these metaphors, a better understanding of how Israel, in the time leading up to the exile, experienced and dealt theologically with suffering.

The aim of this study is to gain information on why Israel experienced God as absent in their suffering, while at the same time, God is portraying Himself as suffering, due to Israel. This

would then help believers who are going through difficult times today to gain words when feeling that God is absent, and to gain consolation on account of God who is intimately present. The aim is not to give an easy answer but to give words to those who need them.

#### 1.4. Methodology

The exegetical studies of the two texts will include the normal textual analyses (including analysis of the genre and style of the respective texts, of the images and metaphors used in each text, and of the structure and literary context of each text), as well as historical analysis of the growth of these texts in their bigger textual contexts and their time of origin. These textual and historical analyses will assist us to make informed conclusions about how these texts functioned rhetorically in their time, and how they were received by different audiences (historical).

The conversation between the metaphors for God in these texts will be conducted through an intertextual study. The reason why Hosea 11 and Psalm 80 are brought into intertextual conversation is to complement one another. The probable place and time of origin are similar, which means that the audiences could have been probably similar. Their use of similar ideas and the emphasis of God and His history with Israel, already portrays this idea. The metaphor of God as Father seems to be understood in both passages. Both passages also have elements of lament, which means God and the child are in a process of lamenting. Is it in this shared lament, were God reaches out to His children and the children reach to God, that comfort can be found?

In a lament of the people the complaint against God is a dominant element, with emphasis mostly on 'why?' and less frequently on 'how long?' The question on length, how long, shows that the distress or suffering isn't something that just happened, but is something the people have been experiencing for a while. It asks about the absence of God (Westermann, 1981a: 167–177). We might add, that God asks about the continued rejection of Israel.

A lament of the people positions the psalm in a historical context, thus it states what happened leading up to the psalm (Westermann, 1981a: 215). Psalm 80, for example, describes the whole history of God with Israel. The contrast made between the past history of God with His people and the current experience, which is against the expected, creates a contrast showing the distress of the people (Westermann, 1981b: 218). It is through

recalling the past history, that the psalmist wants to influence the current context (Westermann, 1981a: 220). A lament is not just a formal expression of sorrow or unhappiness, but it is an expression to the person, of God, a call to action. Lament has something more to it, than just sorrow, it also contains praise (Hall, 2016: 212). Once again, we find similar thoughts in Hosea 11, from the God of Israel.

It is thus profitable to bring these two texts into intertextual conversation. On intertextual conversation or dialogism, Bakhtin gives a definition that states that words and ideas, by nature, are dialogic. This means that both want to be heard, understood and in some way 'answered', by voices found in other positions (Mitchell, 2005: 298), as Hosea 11 and Psalm 80. With regards to the text Bakhtin states that there is an inseparable organic link between the style and genre. Stylistic markers determine the genre and genre is a social construction, within a specific social context. Thus, the meaning of the texts are found in the way it is produced, interpreted, transmitted and then used (Mitchell, 2005: 300). The similar social and political contexts of Hosea 11 and Psalm 80 necessitate an intertextual conversation, to find further depth in the metaphors of God as suffering Father and Israel as an abandoned child. Within the process of intertextual conversation statements on God, religious or theological, must be brought into dialogue with one another. This means that God can appear at times as just and arbitrary, merciful or severe, but God remains the decisive power. It is due to the variety of experiences with God, that a complex image of the ways God, possibly or actually, work, is produced (Schmid, 2012: 231).

Lotman states that every text has an ideal readership and the readership also has its ideal text. Thus, the reader and the text share an interpretive code. This code can be found in the tradition of shared memory, within the audience. When the audience changes it forces a change in the way the text constructs an ideal readership. The text and the reader shape one another (Mitchell, 2005: 302). Within intertextuality, one text does not only relate to another to confirm it, but also to criticize, develop or alter the text (Jonker, n.d.: 5). Furthermore, as Schmid (2012: 229–230) states, the fact that most people in the Old Testament, till at least the Hellenistic period, could not read, means that the writings of the Old Testament originated to justify the group who wrote them. But it is important to keep in mind that these groups were not necessarily homogenous. Thus, we find internal diversity, within the writings of the Old Testament. This means the audience and the writers of our

two texts need to be discovered, to help us understand the different metaphors that they use, to see how they build on, influence and/ or criticize one another and who is being justified within them.

### 1.5. Contents and structure of study

The study will be structured in the following chapters:

1. Introduction
2. Conceptual clarification: Metaphor, lament and intertextuality

In this chapter an understanding on what metaphor, lament and intertextuality is will be given. Different authors' opinions are used and then a decision is made of which is best suited for this study.

3. Exegesis of Psalm 80

In the exegetical discussion the literary style and notes of Psalm 80 will be discussed. A choice on the probable historical context will also be made, before the theological significance will be discussed.

4. Exegesis of Hosea 11

In the exegetical discussion the literary style and notes of Hosea 11 will be discussed. A choice on the probable historical context will also be made, before the theological significance will be discussed.

5. Intertextual discussion: God as suffering Father and Israel as abandoned child

In the intertextual discussion the theological significance of both texts will be placed alongside each other to try and find a meaning behind why they seem to contradict one another and to show what could be learned from them. This is done by discussing their context, intent and relationship. Some guide lines will then be given to make the study applicable for today.

6. Conclusion

A short conclusion ends the study by giving a summary of the chapters and their findings.

## 2. Conceptual clarification: Metaphor, lament and intertextuality

### 2.1. Metaphors

#### 2.1.1. Introduction to metaphors

Metaphors matter and it is because they matter that a definition of how they will be used within this study, needs to be put in place. Within the last century a lot of work on metaphors have been done, particularly within the field of linguistics. The most prominent scholars in these studies are I. A. Richards, with *The Philosophy of Rhetoric* in 1936, M. Black, with *Models and Metaphors*, in 1962 and G. Lakoff and M. Johnson with *Metaphors we live by*, in 1980. They studied metaphors in the field of linguistics and thus focus on philosophy and science. Within the field of theology, the most prominent scholars are, S. McFague, with *Metaphorical Theology: Models of God in Religious Language*, in 1982 and J. M. Soskice, with *Metaphor and Religious Language*, in 1989. It is not within the scope of this study to rehearse their arguments and to come to new insights. The focus in this study will fall on how their work and the work of other scholars play a role in the understanding of metaphors today. This understanding, regarding metaphors, will be used in the exegetical study, with the insights from Old Testament scholars on how to understand metaphors within the scriptures. The Old Testament scholars will help contextualise the study.

Metaphors have always been part of language and the earliest reference comes from the classical Greek period. The meaning of metaphor is to transfer and thus the Greek word can be broken up into this meaning, μετα- trans, φέρειν – to carry. With time the original meaning took a secondary application within language (Soskice, 1989: 1). According to Aristotle in *Poetics*, a metaphorical term is a term transferred from where it properly belongs. This being said, his classification differs from our present day understanding (Soskice, 1989: 4). Aristotle's understanding used metaphors for comparison, which is today's comparison theory. His interest was in the way metaphors worked in communication and he discussed these topics in his *Rhetoric* and *Poetics*. Both these texts still play a role in the mainline understanding of metaphors today (Ortony, 1993: 3). Aristotle's use of metaphors focused on putting flair to his words. His understanding, as well as most studies on the subject, are from a Western perspective. This must be kept in mind when reading Biblical texts from the Semitic background, before the Hellenization of the Middle East.

### 2.1.2. The use of metaphors

Due to the limited number of texts from the Semitic Near East, it is not possible to gain a full understanding of how metaphors were used and understood by the writers of the ancient texts. This being said, it is also not necessary for someone to have a full understanding of how metaphors came to be and how metaphors work, to be able to use metaphors in their everyday language. Therefore, a modern-day understanding needs to be put in place, before contextualising the metaphors through the exegetical study.

It is important from the start of the discussion to remember Augustine's word, saying that we need to use all the images that are available to us, for us to say something about God (McFague, 1982: 2). The discussion will therefore not be looking at all the arguments leading to the different scholars' conclusions, but rather at how these conclusions can help in interpreting the metaphors used and to give fuller understanding of those metaphors.

With the development of linguistic studies on metaphors, it has become apparent, that metaphors are not only poetic devices, with each individual choosing whether they want to use metaphors or not. Lakoff and Johnson in their studies found that metaphors are part of everyday life. According to them everyone's conceptual system is metaphorical by nature and has an influence in the way people act and think (Lakoff & Johnson, 1980: 3). Therefore, in order to recognise and interpret a metaphor, an awareness of the circumstances wherein it was said is necessary (Black, 1962: 29).

This means that the authors of the biblical texts, also lived within their metaphorical world and thus used metaphors, knowingly or not. The biblical authors could not choose whether they wanted to impose their own culture or not. Rather it should be understood that all experiences are already cultural. Thus, culture is already reflected in and transferred by experiences and an individual cannot choose to impose it (Lakoff & Johnson, 1980: 57). This means that a set of culturally imposed metaphors are already a part of every person's speech and textual word. McFague (1975: 58) adds an important note to this thought, by stating that with regard to the development of metaphors, with language and culture, metaphors are movements, moving with humanity. According to her, humanity would not be where they are today, were it not for metaphors. Metaphors allow the individual to envision the future, as he or she wants it and thus they can work towards reaching that future.

Stern(2008: 270) lists three ways the context of a metaphor plays a role in its understanding. Firstly, the speaker's intention plays an important role to the identification or recognition of the metaphor. Secondly, the intention of a metaphor can only be understood within its context. Thus, the metaphor itself already has a content, due to the context wherein it is said and heard. Thirdly, the context, wherein the sound of the metaphor is heard, plays a role. Take for example the letter 'l' and the noun 'eye'. The context of the metaphor, within a discussion, plays a role in how the sound is understood. This means the metaphors found in the biblical texts and metaphors that are used today, are influenced by a physically felt element and by a cultural element, without the writer or speaker of the metaphor necessarily aware of it.

*Hosea 11*

*1: When Israel was a child, I loved him,  
and out of Egypt I called my son.  
4 I led them with cords of kindness,  
with the bands of love,  
and I became to them as one who eases the yoke  
on their jaws,  
and I bent down to them and fed them.*

*Psalm 80*

*5 You have fed them with the bread of tears  
and given them tears to drink in full measure.  
6 You make us an object of contention for our  
neighbors,  
and our enemies laugh among themselves.*

These two text examples show the metaphorical use of a heard and felt experience, in both Hosea 11 and in Psalm 80.

Thus, most scholars agree, to a high degree, on the way metaphors are used. To use Lakoff and Johnson's (1980: 5) words, "The essence of metaphor is to understanding and experiencing one kind of thing in terms of another." McFague (1982: 15) for example has defined a metaphor as an assertion of the similarity and the difference, between two thoughts. The tension between these two thoughts create a new reality. To put it another way, a metaphor is to see a similarity between two things, knowing less about the one and more about the other, and placing them together to get a better understanding of the lesser known one. According to Greenstein and Preminger (1986: 105) the essence of a metaphor is to use a known thing to describe the unknown. They state that two types of metaphors can be found, namely one with an explicit and clear proposition, the other with a hidden proposition. Soskice (1989: 15) gives her working definition of a metaphor, "metaphor is that figure of speech whereby we speak about one thing in terms which are seen to be suggestive of another". Macky (1990: 49) gives his definition of a metaphor as follows, "Metaphor is that figurative way of speaking (and meaning) in which one reality, the

Subject, is depicted in terms that are more commonly associated with a different reality, the Symbol, which is related to it by Analogy.” Within the understanding of what a metaphor is, an analogy is understood as a reality that has many communalities, but also some differences (Macky, 1990: 50).

Thus, there is a high degree of consistency between scholars on what a metaphor is, with small differences in wording. What is clear from the different scholars’ views, is that a metaphor has two parts, the Subject and the Symbol, in Macky’s words, with an Analogy between them. Lakoff and Johnson use the word experience, to emphasise their lived understanding of metaphors, always with the better-known term helping to describe the lesser known term. The discussions on metaphors in this study will note the movement from known to unknown, but the emphasis will be placed on the analogies, in the two texts, due to the focus on the writers and audiences of the two proposed texts.

Both the audiences and the readers of metaphors have to understand them and development in the studies of metaphors, have given different opinions, on how metaphors can be understood. Black (1962: 46) states that when a metaphor is replaced by a literal phrase, that literal phrase will not have the same power to inform the hearer, as the original metaphor did. The literal phrase might say too much of one thing, with the emphasis misplaced. This leads to a loss of cognitive content and leaves the hearer with less insight, than the metaphor would have (Black, 1962: 46). Thus, metaphors need to be cognitively understood, to make sense. This cognitive understanding also needs a creative side, due to metaphors creating something new, and not just embellishing the old. When using metaphors poetically one realizes that what is being said, through the metaphor can simply not be said in another way (McFague, S., 1975: 49). Regarding metaphors, Johnson(1987: xv) states, “it is one of the chief cognitive structures by which we are able to have coherent, ordered experiences that we can reason about and make sense of.” Thus, these scholars place cognitive function high on the list for understanding metaphors.

Soskice (1989) in her study lists three main theories on how metaphors are used and understood. I’ll name and describe them shortly, as not to exhaust this topic, unnecessarily. Firstly, there is the substitution theory, which is accredited to Aristotle and Quintilian. This theory states that a metaphor says something, that could also have been said literally. Thus saying, He is a rock, can easily be stated as He is steadfast, but with the metaphor the

expression is made more attractive (Soskice, 1989: 24). Second is the emotive theory, which moves the metaphor away from needing a cognitive understanding and proposing it has an affective content. This means that an emotion or feeling towards the metaphor, influences the impact (Soskice, 1989: 26). The example of God the Father is fitting here. The metaphor of a father is heard, emotionally, differently by two people, one having an abusive and the other a loving father. The third theory is the incremental theory. This theory states that a metaphor cannot be adequately expressed in any other way, except by the combination of the parts in the given metaphor (Soskice, 1989: 31). Her list adds, the emotive effect of metaphors, to the scholarly list. Lastly Grandy (2007: 197) adds that in experimental studies it has been found that certain metaphors are understood, just as quickly as literal statements and in certain cases even quicker. This means that within certain conditions people are primed to identify or receive a metaphor and, in these cases, they might be slower to understand a literal statement. This means that the exegetical study, needs to be aware of three different possibilities of understanding metaphors. These understandings will be influenced by the culture of both the writers and the audiences, as noted above. Thus, the exegetical study will have to take care in placing the contexts and wordings of the texts together and to decide if the metaphor is more fitting than a literal statement.

*Hosea 11*

*5 They shall not return to the land of Egypt,  
but Assyria shall be their king,  
because they have refused to return to me.*

*Psalms 80*

*6 You make us an object of contention for our  
neighbors,  
and our enemies laugh among themselves.*

These two examples have a cognitive necessity, for understanding what is meant with Assyria being king and being made an object. There is also an emotional affect with a refusal to return and having enemies laugh at the writers.

2.1.3. Biblical use of metaphors

Metaphors matter. That is why the images used for God, play a crucial role in how God is understood and how God influences the lives of believers (Fretheim, 1984: 1). This opening idea of Fretheim's book shows the importance of metaphors in theology. It is due to God's otherness, that metaphors are necessary, and those metaphors play a role in how God influences His believers. To add to this thought it is important to keep McFague (1982: 3) in mind, stating they who speak about God, are influenced by a wide range of factors, such as

contexts, culture and social setting. Thus, the metaphor has an influence on the believer and the context of a believers has an influence on the metaphor.

In McFague's (1975: 44) earlier book she says that metaphors are risky and open-ended, even though the grammar is straightforward. This danger, and that of Lakoff and Johnson (1980: 10) saying, when focusing on a certain aspect, a different aspect in the same concept remains hidden, should be kept in mind, to remain wary of the limits of metaphors. Fretheim (1984: 8–9) has similar warnings, saying it is a danger to make God too 'human' when using a metaphor. Also, there is danger is having a single or couple of metaphors dominate, ones thought on God, subordinating or blocking out others. Metaphors do not only work on a cognitive level, but on an emotional and on physical level as well. More metaphors are not a guarantee of a balanced theological view, but greater availability can play a positive role in balancing the understanding and perspectives on God. Adding to the warning of having a too 'human' idea of God, Howell's (2013: 22) summary of the metaphorical approach is noteworthy. He says that metaphors are a way of capturing the transcendent qualities of God, without reducing them to simple human functions. Nielsen (2002: 157) makes the very important point, when she states, "If we do not respect this difference between God and us, we leave no room for events which cannot be viewed as either good or evil. Things happen in this world for which nobody can be held responsible. There are limits even to God's "responsibility"." Gerstenberger (1996: 4) makes a contradictory point, bringing the metaphor into its cultural context. He reminds of the father's expected moral and legal ties. When using Father as a metaphor for God, God is made subject to Israel. This happens rarely in the Old Testament, but Hosea 11 is such an example. These dangers need to be kept in mind to respect God's otherness and the cultural influence needs to be kept in mind, when working with ancient texts.

When hearing metaphors in the biblical texts, some of the same contemporary understandings of interpretation need to be used, for today's understanding and to try to discern how the original writers and audiences used and heard them. McFague (1975: 44) reminds of the emotional and cognitive understanding, saying the fatherhood metaphor is emotionally charged and that personal feelings about fatherhood, has an influence on the feelings about God, within this metaphor. Metaphors are also cognitive, asking, what does one learn about God within this metaphor. It is through the conventional wisdom on

fatherhood, that something is learnt about the subject. But not all metaphors have the same weight. In the Hebrew Bible there are different levels of correspondence or to put it another way, metaphors contain different levels or revelatory capacity. This means that there are metaphors that have low capacity, God as lion, moderate capacity, God as rock, or high capacity, God as parent. The low capacity metaphors are mostly used for shock value and are not communal property. The metaphors with a high capacity are communal property, because they have been part of the faith community, for a long period of time. These are mostly from the God human relationship. Further reason high capacity metaphors are important is due to them being a two-way street. As the example of God as a Father does not only say something about whom God is, it also says something about how human fathers should be. Humans being made in the image of God, allows believers to see themselves in theomorphic terms and not just God in anthropomorphic terms. Thus believers learn about God, by looking at humans as well (Fretheim, 1984: 10–11). Nielsen (2002: 152) agrees that everyday language is used, but reminds that metaphors are not necessary when talking about people. When talking about God, on the other hand, it is necessary, because God is totally different and hidden, unknowable to humanity. Therefore, both personal and impersonal metaphors can be used. Personal metaphors are more relevant, because it supposes a relationship. There is mutual responsibility, which is not found in the metaphor of something impersonal, such as a fortress. Macky (1990: 62) makes the distinction between metaphors that give themselves to be a two-way street and those who don't, by referring to defined physical realities, such as a rock. He states these impersonal metaphors are not changed by being brought into combination with God. Thus, the high capacity, relational metaphors alone are considered two-way streets, but both personal and impersonal metaphors tell about God. In the Hebrew Bible, DesCamp and Sweetser (2005: 233) found that relational metaphors are preferred to metaphors with inanimate objects. The human metaphors for God, portray the two-way street of the relationship, where both God and humans choose to love. Soskice's (1989: 85) one meaning of metaphor idea can be added here. She states that a metaphor is constructed with one meaning in mind and the speaker's context is used to discern that meaning. I think this might be applicable to low capacity metaphors, but not the the high capacity or relational metaphors. The exegetical discussions will shed light on this issue.

The relational emphasis plays a role in the literalness of the metaphor. Within a metaphor there is a literalness, even though the metaphor should not be understood literally. The literalness lies within the relationship it portrays (Fretheim, 1984: 7). The thought that the Hebrew language did not have a distinction between literal and metaphorical language, before Hellenization, is faulty. Even though the prophets and psalmists might not have had a well-developed grammatical distinction between the two, it is difficult to think that they did not recognize the language they were using was not literally appropriate for God (Soskice, 1989: 77). Thus, writers had respect of God's otherness, but still used literalness, to help the audience understand the relational implications of metaphors. This leads to 'worldly' speech about God. Fretheim (1984: 9-10) states the way metaphors testify of the God-world relationship. "In addition to revealing God as living and personal, they testify to the intimate relationship between God and world. The continuities between God and world are at the heart of every such metaphor. Images drawn from personal life-home, fields, and shops- are those used to speak of God. This frame of reference serves to anchor the experience of God in human experience, especially the public arena. As a result, talk about God is strikingly "secular," inextricably interrelated to an array of those things which characterize the world, yet without collapsing God and world into one another. The metaphor is continuous with both God's presence in the world and God's self-revelation." These statements mean that the metaphors of this study are real-life metaphors, meaning they were known in the secular world, and that the writers and audiences knew they had limits. In this study the negative side is also important. Metaphoric language, such as the Exodus language, makes a person or place, like Egypt, a symbol or metaphor for a past experience, namely slavery and tyranny (Greenstein & Preminger, 1986: 107). Thus, the audiences knew of past experiences and would have incorporated those memories or stories in their metaphoric understanding. Regarding the influence past experiences have on metaphors, Lakoff and Johnson's work should be kept in mind. Johnson (1987: xiv) in a later study, places emphasis on the bodily experiences in metaphoric and imaginative thought. According to him, in the past, the body played little role in the understanding of reality, due to the idea of an abstract subject being transcendent above the physical. Thus, it was understood, that bodily experience did not play a role in understanding. He states there is a move away from romantic imaginative experiences, towards one where imagination grows from personal bodily experiences and

that experiences contribute to understanding and reason. Later on in his study (1987: 102) he links the historical context, the cultural institutions, the linguistic traditions and bodily interactions to how someone is 'in' the world and understands the world. It is thus, the whole life, of the audience, which determines the understanding. Grandy (2007: 188) builds on this idea, by saying, metaphors have provided evidence that show how certain aspects of real-life experiences are associated with other parts or lived experiences. The reason for these associations are found within perceptions, thought patterns and neurological organization (Grandy, 2007: 188). Thus, a reminder of how the whole life of the audience play an interpretative role.

It is clear that many scholars understand biblical metaphors in similar ways than contemporary metaphors. Metaphors had cognitive and emotive value and the contexts and lived experiences of the audience played a crucial role in their understanding. Metaphors tell of God, who is completely other, in a way that seems literal and thus, influence the audience's views on God and on themselves. Still metaphors do create something new and are not just used to embellish the old (McFague, S., 1975: 49). Biblical metaphors have a goal in mind. Metaphors, Macky (1990: 2) states, are like works of literary art, as they don't have any detachable meaning, which can be conveyed in a different way. Their meanings have no substitute and only when the readers unite the picture of the metaphors, with their own struggles, does the metaphor have its effect. The writers of the Biblical texts were not only interested in appealing to the readers intellect by giving them new ideas or arguments. They were more focused on moving the reader towards the Lord, the nation and their way of life, so connecting the metaphor and their own lives.

*Hosea 11*

*My heart recoils within me;  
my compassion grows warm and tender.  
9 I will not execute my burning anger;  
I will not again destroy Ephraim;  
for I am God and not a man,  
the Holy One in your midst,  
and I will not come in wrath.*

*Psalm 80*

*17 But let your hand be on the man of your right  
hand,  
the son of man whom you have made strong for  
yourself!  
18 Then we shall not turn back from you;  
give us life, and we will call upon your name!*

A call to movement for both Israel and God, can here be seen and the metaphorical picture builds towards this call.

#### 2.1.4. Models

Since neither Hosea 11 nor Psalm 80 contain the metaphors of the study, namely God, the suffering Father and Israel, the abandoned son, but contain metaphors that suggest these ideas, it will be important to put models in place, to give structure to the exegetical discussions. This means that an understanding on how models function, within written work, needs to be put in place. Black (1962) put the topic of models in science forward in his study. This topic has been moved into the field of Theology by both McFague (1982) and Soskice (1989). Other scholars follow a similar thought as models, but with different wording, such as Lakoff and Johnson (1980) with structural metaphors. It is important to remember, that the root of these metaphors start with God's choice to be in relationship with His people. Thus, there is a central point around which these models are built.

In this study a choice between McFague and Soskice's understanding on the function of models, in biblical texts, needs to be made. This choice will then be used in the exegetical study to follow. Firstly a note from Black (1962: 220) stating that a model cannot be perfectly faithful. It is by being unfaithful in certain aspects, that a model has the ability to be a representation of the original. This is especially important note when dealing with a theological concept of God.

McFague (1982: 23) starts her discussion by saying that a metaphor and model are similar, because they keep the tension between 'is' and 'is not'. As metaphors, models also have an emotional appeal, in the way they help to understand the world they function in. "Models are necessary, then, for they give us something to think about when we do not know what to think, a way of talking when we do not know how to talk. But they are also dangerous, for they exclude other ways of thinking and talking, and in so doing they can easily become literalised, that is, identified as the one and only way of understanding a subject" (McFague, 1982: 24). This danger also needs to be kept in mind, when discussing God, the complete other.

When trying to differentiate between a model and a metaphor, McFague (1982: 67) helps by saying a model is a metaphor, but a sustained and a systematic metaphor. Saying a model is a metaphor, that leads to other metaphors. Models then have an analogy with the modeled. These analogies are structural and systematic, showing many connections with the modeled (McFague, 1982: 84). Thus, McFague's understanding is that a model is a

metaphor, but within it, is a structured system of more metaphors, describing the same domain.

McFague (1982: 102) lists the use of models in science. These uses are important and will be applied, with her adjustments for use in Theology. Firstly, the use of models in science provides intelligibility to that which is unintelligible, by simplifying and offering suggestions, which can be used to expand on currently known details. Secondly, a model is not a picture of what it represents, but a network of relationships, focusing on the behaviour of the scientific phenomenon, for example the idea of a wave for atoms and in this study, father for God. As with metaphors, stated above, the unknown is expanded by the relationship structures of the known. Thirdly, models offer widening explanations, across fields, making it not just applicable to one topic, but to reality as a whole. Fourthly, models are 'created' and 'discovered' by people with their own assumptions, meaning that they are partial. If a model is assumed to be true, other complimentary models are still necessary to ensure against the loss of the tension between the 'is' and 'is not' of a metaphor.

In the field of Theology, unlike in science, models cannot be empirically tested and are thus not verifiable, but models do still help explain concepts that would remain empty, without them. This also means that scientific models can focus on quantitative dimensions, while theological models focus on qualitative dimensions. Thus, they play a role in people's feelings and actions in real life (McFague, 1982: 107).

The root-metaphor for theological models is the relationship God chose to have with humans. Theological models provide screens for interpreting this root-metaphor. These models have systematic and comprehensive potential for helping audiences understand the facets of the relationship. One metaphor cannot do this, due to this relationship's intricate implications. Furthermore, the relationships' intricacies need more than concepts alone to interpret, and thus the simplification, of complementary metaphors, is needed. Metaphors' influence on attitude and behaviour helps to express the transformational influence of this relationship. Thus, models give a unique view of the way metaphors and conceptual language participate in understanding or discovering this relationship. In theology many models are used to express the complexities and richness of the divine human relationship (McFague, 1982: 127).

Thus, in McFague the similarity of models and metaphors are apparent, with models also having an emotive influence. The danger of models being literalised keeps one aware of the otherness of the domain, being God's relationship with humans. This danger will be noted in the exegetical study. McFague's notes on models in science, shows the use of models in helping to find, simplify and expand, something unknown, within the network of metaphorical relationships. The influence of models in the whole of a person's life gives insight into how the audiences of models, are transformed, even if these models are partial.

Soskice (1989: 55) starts by noting the difference between metaphor and model. The example used is that of God the father, wherein fatherhood is the model and the metaphor is to speak about God's love for His children. Thus, model and metaphor are closely linked, but not the same. We gain and use a metaphor based on the model put in place.

For metaphors to be irreducible, some scholars state that the metaphor should be able to be reduced, without losing any literal statement. Without this the metaphor loses all cognitive value. When it comes to religious language this changes, due to the topic, being in itself totally other. Thus, a metaphor for God, can only speak about God, in using other metaphors, raising the question if we can say anything about God in our finite language (Soskice, 1989: 96).

Soskice (1989: 101) states that, "A model is defined by its use as a model". Models and metaphors are distinguishable from one another, due to metaphors being a statement of one thing in terms of another, while a model does not need to be linguistic. They are both still closely linked, for there are metaphors of speaking on the basis of models. Still it is important to note that a model, can take the form of a metaphor, when it is linguistically placed in a sentence. These metaphors can be called 'conceptual metaphors'. There are two types of conceptual metaphors. The first is called a homeomorphic model and is where the model's source and subject are the same, for example a model aeroplane. The second is called a paramorphic model and in these the source and subject differ. The aim is to not give direct parallels, but to suggest similarities and give guidelines for thoughts on unfamiliar subjects. The relationship of God as a father to humans fit in this type of metaphor (Soskice, 1989: 102–103).

Religious models do have an emotive or moral impact on the readers, but that does not mean there is no cognitive impact as well. It is only due to the cognitive impact the model has, on the reader, that it plays a role in the emotional or moral. Thus the cognitive is first (Soskice, 1989: 109).

Soskice's focus, being less on the scientific use, starts by stating the difference, between model and metaphor and that a metaphor is based on the models in place. The emphasis in stating the cognitive precedes the emotive shows the wide influence models can have. Due to her understanding paramorphic metaphors having a different source and subject, there is a movement from known to unknown. This brings models and metaphors in close relation with one another. Also, emphasised by saying models, become metaphors, when placed in a sentence.

In the exegetical study McFague's understanding of models will be used. Her understanding can be summarised as follows: A model is a metaphor, giving birth to new metaphors. God is our Father is a metaphor but becomes a fatherhood model when expended upon. When a metaphor becomes communal property, having been thought through and having gained more implications, it becomes a model. Only relational metaphors can become models and thus there is no rock model, of God. Within models both metaphors and concepts participate to expand on the relationship. Metaphors have the ability to compare and will be the core of the exegetical study. Concepts are abstract and thus need something else to conceptualise it. Metaphors are too simple/singular to describe the intricate network within relationships. Concepts are too abstract to give value to the richness within relationships. Thus, when metaphors are expanded by concepts, models are formed, and new metaphors are generated from the new model.

#### 2.1.5. Model of fatherhood and sonship

The Hebrew Bible does not use the terminology of God as father, as often as the New Testament does. Still it is understood as a model of the Israelite understanding of God and their relationship, starting with the covenant. Nicholson (1989) describes the role of the covenant in the history of Israel and through the Hebrew Bible. The covenant plays an important role stating that Israel is God's people, not due to their religion, but based on God's choice. As Nicholson (1989: 216) states in his conclusion, "God's choice of his people and their 'choice' of him, that is, their free decision to be obedient and faithful to him. Thus

understood, 'covenant' is the central expression of the distinctive faith of Israel as 'the people of Yahweh', the children of God by adoption and free decision rather than by nature or necessity." The free choice of the Israelites to be obedient and faithful is important, through the Hebrew Bible, where they do not always follow the way their Father prescribes. Sohn (1991: 68) makes an important statement regarding the adoption of Israel. He states that there was no agreement between the adopter and the adoptee. The adopter was the one who made the choice and the adoptee, was passive, simply being the one, whom the adopter wanted. Israel then had no choice in the matter and were simply told, that they are God's son, also receiving the privileges they are due. Thus, Israel were sons, not by choice, but their obedience was of their own choice.

In the Ancient Near-East the terminology of a deity being the father of the people was not unknown. In other religions of the Ancient Near-East the epithet of 'father' occurs mostly with the creator gods, whereas in the Hebrew Bible it is used in connection with the people, of God (Huffmon, 1995: 327). Spieckermann (2014: 73) following this line says that many of the religions used the term 'father'. For example, the Ugarit religion used the term father for the creator god; for creating creatures, humans and also other gods. According to him the Hebrew Bible's understanding of God, as Father, was not adopted from the sphere of the neighboring religions.

The Hebrew Bible understanding of sonship, also differs from that of the other Ancient Near-East religions. The sons of a god were understood to be other deities, meaning not the people who were also created by that god. Still there are similar ideas found in the Hebrew Bible (Parker, 1995). According to Spieckermann (2014: 74), the tradition of God as father to a royal son, was taken and modified from the Egyptian culture. This was then used to describe God's relation to the Davidic dynasty. Thus, Israel was understood to be the sons of God, but the Davidic king had a different emphasis on the God-Human relationship. Goshen-Gottstein (2001: 475) puts a different emphasis on the relationship between God and Israel, by stating that God was not understood as Father of all creation and all people. God is the Father of Israel, placing emphasis on the choice of God, through election to be Israel's Father. God does not only speak of Israel as his son, but also asks of Israel to call him, their father (Sohn, 1991: 68).

There was a development in the use of the term father in Israel. The developmental change of the use of fatherhood, was due to Israel growing as a society. The growth of the society and the rise of a royal household, changed the base understanding of social authority. The solidarity in the household grew weaker, with authority lying with the king, more than the father of the household, making individuals more self-sufficient (De Vaux, 1965: 23). This social development meant that the dominant metaphors for God became royal metaphors, such a king. There was another developmental change in the time of the exile, where Israel had no king. The metaphors for God moved back to speaking of God as Father.

Gerstenberger (1996: 3), for example, uses Isaiah 63:7–64:11, a communal liturgy of lament, as a starting point to the discussion on God’s role in an exilic community. The lament reaches its peak in the exclamation ‘You are our Father’. Thus, the Fatherhood model is used in a petition for divine care, it was the father’s role, as most important relative, to act as redeemer for his sons, who have been taken captive.

Thus, the models of Fatherhood and sonship were initiated by God’s choice and put in place with the covenant God made with Israel. Israel was then adopted and understood as God’s son, having free choice to obey Him and not having a choice on sonship. In the models there are certain characteristics God, as Father, has. Smail (1981: 34) shows the importance of these characteristics, by stating there was a hesitance to using the term father for God, as to make sure it is not misinterpreted as following in the tradition of other religions. Thus, qualifications were used to ensure there was no such understanding. There was also a hesitation in using physical descriptions of the Father and thus it was used only in a ultimate sense (Huffmon, 1995: 327).

The term father or אב occurs most often as a theophoric element in personal names used for God. Within the use of אב the deity is understood as a gracious protector or provider and is used in more than thirty personal names (Huffmon, 1995: 327). Huffmon adds the following characteristics for God, as Father: authoritative, caring and protecting. The exilic development and the emphasis of election in the time, made God, as Father, to be known as a caring and loyal Father, of love and compassion, more than authority (Karle, 2001: 297). But the postexilic period adds a two-way accusation between God and Israel. This produced

a new understanding of the Father-son relationship, namely prophetic promise (Spieckermann, 2014: 78).

The models of fatherhood and sonship had certain theological implications. The heart of early Israelite theology was the covenant relationship. This relationship can be thought of as friend to benefactor, or as found in Hosea, an orphaned child to the father whom adopted him (Dentan, 1968: 51). The title of Father, came to the writers of the Old Testament, through their ancestors, and is most known by die Abraham narrative, carrying blessings to all nations. God, being the creator, moved from being the father of the ancestors to the Father of Israel and with the life of Jesus, the Father of all mankind. The life of Jesus, leading to the church, also lead the idea of believers being brothers and sisters, in God's family (Grossi, 2014: 21).

The theological implication of the adoption understanding, meant that Israel were promised an inheritance. The privileges that were Israel's as adopted son, was that of the land they were to inherit and secondly the privilege of carrying God's name. In the ten commandments the law against misusing the name of God, is punishable by death. According to the prophets the Israelites did not uphold this law and so misused and even forgot God's name, leading to their rejection as son and their inheritance being given to other nations (Sohn, 1991: 72). This change in theological promise, in the adoption understanding of the father-son relationship, emphasises the choice Israel had whether to be obedient or not. God's fatherhood of Israel is not one by generation, but rather one of free will and election. It is due the covenantal grace of God and the obedience of His people, that God is their Father (Smail, 1981: 35). Thus, the theological promises were able and did change, due to the son's obedience.

To summaries: There were models of fatherhood and sonship and these came from the covenant, put in place by God. It is due to God's choice that these models could be put in place and they have different metaphors within them. These models stayed in place through the development of Israel, but there were changes in their use and implications. In the exegetical study the metaphors of Psalm 80 and Hosea 11 will be studied and interpreted. Their use and implication will then be moved into a discussion on the models of fatherhood and sonship. The theological influence they had on their audiences will be compared, to gain a deeper understanding on the thought of God-son relationship. Due to Psalm 80 and Hosea

11 being laments, the models used can be expanded by using the terms ‘suffering fatherhood and abandoned sonship.’ This means that an understanding of the way laments were used needs to be put in place as well.

## 2.2 Lament

### 2.2.1 Introduction

Laments play an important role in the theology of the Old Testament and with Psalm 80 and Hosea 11 being forms of lament, it is important to understand how laments are used in the Old Testament as a whole. A brief overview of the features of lament, in structure, vocabulary and theology, will be discussed, with the aim of investigating the theology of Psalm 80 and Hosea 11 in the exegetical study that will follow and that will expand on the model of Fatherhood and sonship.

A lot of work has been done on the use and theology of lament in the 20<sup>th</sup> century. Brueggemann (2003: 20-21) lists Gunkel’s *An Introduction to the Psalms, 1998*, and Westermann’s *Praise and Lament in the Psalms, 1981*, as the most influential works on lament in the 20<sup>th</sup> century. He also mentions Westermann’s students, Gerstenberger, *Der bittende Mensch, 1980*, and Albertz, *Personal Piety and Official Religion, 1978*. Lastly, he mentions Miller, *They cried to the Lord, 1994*, as another important contributor. The works of Gunkel and Westermann focus on the Psalms of lament, which covers a wide range of types of lament. The work of Westermann’s students and of Miller move away from using only the Psalms to investigate the use of lament. They also make use of the rest of the Old Testament and the use of laments in other religions. These and other scholars’ work will be used in this discussion, with special use of Fretheim’s (1984) discussion on divine lament.

In the theology of the Old Testament, laments were used in contexts of deliverance. This deliverance started in Egypt, where Israel and God’s relationship was established. Thus, it is important to know that a lament is in its essence a cry for deliverance (Westermann, 1974: 21). But this was not the ‘common Israelite theology’. It was rather a step away from the ‘common theology’ to a protest against the lived experience of the Israelites. It also played an important role in critiquing the ‘common theology’ (Klopper, 2008: 128). Thus, the context of the lament is important to discern who the speaker, addressee and afflicted were. Thus, the question on speaker, addressee and afflicted in Psalm 80 and Hosea 11 need

to be clarified. Are these similar in both texts or are there differences, which influence the theology behind the laments?

### 2.2.2 Laments in the Ancient Near East

Laments or forms of lament were not unique to Israel and were found throughout the Ancient near East. The different nations' religions had certain similarities and lament was one of them. Even cultures very different from the cultures of the Ancient near East had forms of lament. The Greeks had their own way of lamenting, with the best know form being classical Greek tragedy. In the play a chorus would speak out the words of the people with anger and vengeful comments, on what was happening in the play. These displays were social issues and the play created a space to give words to feelings. In the public sphere women would lament by harming themselves by beating their chests, pulling hair from their heads and lacerating their own bodies. This led to lamenting being forbidden in public, due to an inflamed populace (Klopper, 2008: 127). Thus, the Greeks had laments, which were communal, and which were individual, making clear statements and having a very clear effect on the population.

Though differing in form, the laments of the Ancient near East also had communal and individual laments. In these, communal lament, also known as city laments, were more common, with the Sumerian lament over the destruction of Ur being the most well-known. These laments, similar to those found in Lamentations and the Psalms, speak about real historical events or disasters. They tend to be vague and use allusions to speak about the absence of divine presence or the collapse of cultic processes. These laments frequently ask, 'how long', seeking a response from the deity. In later communal laments a call to restore or return to the city was also found (Miller, 1994: 24). Ferris (1992: 35), says these city laments, or classic-city laments as he calls it, follow the structure of the 'Lament over Ur'. It starts with a detailed complaint, followed by the lament proper, then the intercession of a patron and ends with the appeal for restoration. Within the content of Psalm 80 some of these elements can be seen, but what historical event is being referenced and is this the same event as Hosea 11's?

In the detailed complaint of the city laments, there is a clear accusation against the gods, of the nation, for abandoning them and for causing the distress the city is in (Ferris, 1992: 35). A difference found in Israelite religion is that congregational laments can move from the

individual to the nation calling for repentance. This is not found in Mesopotamian texts, where the deity is said to be angry with the people of the nation and intends to punish them (Miller, 1994: 25). Ferris (1992: 53–59) lists the following as the thematic elements found in Mesopotamian communal laments, namely: Methodology, anger of the gods, the deity's decision to act, the action of the deity, the identification and action of the political enemy, remonstrations, the protestation of innocence, an appeal, and praise. Many of these elements are also seen in Israelite laments, but differences do also occur.

Regarding individual lament Miller (1994) in his chapter on Israel's neighbours and prayer, states many similarities between the prayers of Israel and her neighbours. In the section on Prayers of Lament and Petition, he also finds similarities. Miller (1994: 15) says, "Like the biblical psalms, the suffering or miseries of these prayers fall generally into three categories: (1) physical and mental or emotional distress, (2) external or social adversity, and (3) divine disapproval." In Mesopotamian prayers it is common to have a vow and expression of praise and thanksgiving as a conclusion to the prayer. This is done to persuade the deity to a positive response. In these concluding words the prayer proclaims the goodness of the deity to others, but also calls on them to proclaim the goodness of this deity (Miller, 1994: 19).

It is clear that forms of lament were well known and used in the ancient world. These laments were used in times of distress, especially for cities. There are common structural and thematic elements in these laments and they have a certain amount of similarity to those found in Israelite texts.

### 2.2.3 Israelite lament

As already stated there are certain similarities between the laments of other Ancient Near Eastern nations and those found in Israel. But seeing that there are still differences, it is important to investigate the Israelite use of laments, to see where and how Psalm 80 and Hosea 11 can be placed and were used. As stated earlier a lament starts from a position of being in relationship with God. It is in the covenant relationship, between God and Israel, that lament is important. Brueggemann (1986: 60) claims there would be a loss if laments were taken away. He says it would make one half of the relationship voiceless. The only voice Israel would have had, was to praise and celebrate, making Israel a 'yes-man', never sharing a discouraging word. That is why, in laments, God is addressed directly. This address is mostly found in the beginning of the lament and it is either the name or an epithet for

God. The prayer is addressing God who is above the predicament and thus can be expanded upon by terms such as, Holy One, Most High or Lord. The address also places God in relationship, with the one who prays, by stating 'my God' or in communal laments 'our God'. Variations do appear, but with the emphasis falling on God and the relationship of trust that is in place (Miller, P. D., 1994: 58-60).

Laments most probably had an oral origin, before moving to a literary piece (Ferris, 1992: 11). This means that there were stages in the development of laments. Changes in the historical setting of Israel had an influence on the weight of the three elements of laments. The God element in laments changed over time. In the earlier period of Israel, the complaint was a dominant part of the lament. Then there is a movement to a balanced lament, where the elements hold equal weight. The later period, with the influence of the Deuteronomic school, silenced the complaint against God, ensuring the 'guilty' party is Israel for their disobedience and giving God right to judge them severely (Westermann, 1981c: 171). Thus, the time wherein the lament is placed plays an important role, due to the changes in the development of Israelite theology and the movement from oral to literary forms. With this in mind the weight of the complaint in Psalm 80 and Hosea 11 would help identify the context, which in turn would help identifying the speaker and audiences.

The large number of laments throughout the Old Testament shows that the Jewish community could not simply stay silent. The community had to break free from silence and had to speak to voice frustration and lust for vengeance. This voice speaks with great daring, using imperatives to God to hear, listen, save, and rescue (Brueggemann, W., 2003: 37). Israel would not remain voiceless, a mere 'yes-man'. Klopper (2008: 125) defines a lament as, "a vehicle for expressing the raw emotions that arise from pain so intensely that it cannot be articulated in words. Just as pain and suffering are intrinsic to human existence, so also the expressing of pain is deeply human." Lamenting is thus dangerous, because it challenges the status quo. It is a call for justice, that pushes boundaries and reminds God that the people are not happy. Furthermore a lament, once spoken, cannot be recalled (Klopper, 2008: 126). Another loss Brueggemann (1986: 62) lists if lament should fall away, is the loss of a call for justice. The speaker is unhappy or distressed about the state of affairs in society and believes something must change. The speaker believes it is God's obligation to intervene and make things right, to let justice be served. In a later work Brueggemann

(2003: 49) adds that within a lament there is an interaction, between the voice of the people and the One, who made them promises. Thus, there is a need for a context in a community, where the voice of the people who have felt and lived the experiences of suffering and need can be voiced. Westermann (1981c: 170) calls laments as a whole, a call to God. He uses the structure of laments in the Psalms, to display this call. The structure, according to him, moves from the lament, towards a turning to God, which is a confession of trust. The petition follows, and the lament ends with a vow of praise. In an earlier work Westermann (1974: 26) emphasises the importance of the petition, stating that if a lament was stopped in the middle, it would have no meaning. The aim of a lament is to appeal to God to remove the suffering, thus a petition is needed. The lament moves through the structure by moving beyond the present crisis, to a place of trust that anticipates intervention or by stating the change has already taken place. This is seen and emphasised by the praise of a lament (Westermann, 1974: 27). Thus, the voice of the people calls out to God, in their affliction, in their context, not to end with the complaint, but to show their trust in God, by giving a petition and praise.

#### 2.2.4 Lament of the individual

Individual laments have a structure it tends to follow; starting with an address and an introductory cry for help, then comes the lament, with three subjects, God, I and the foes. The lament is followed by a confession of trust. Then comes the petition, followed by the assurance of being heard, the double wish and vow of praise, ending with a praise of God (Westermann, 1961: 64). Miller's (1994: 80) description of an individual lament follows in the same thought. There are small variations, but the relationship with God and the wish and vow of praise play an important role.

Westermann (1974: 22-23) notes two types of laments. The one is a lament of affliction and the second is a lament of the dead. The lament of the dead is one used when mourning the dead and it is a lament that looks backwards, to times past. The lament of affliction is where the speaker laments his own lived experience, asking that he be saved from his suffering and this lament looks forwards, for it is the only way there is to go. The lament of the dead is secular, but the lament of the afflicted speaks to God. Westermann (1974: 31) continues and sums up the theological significance of an individual's lament, "The theological significance of the personal lament lies first of all in the fact that it gives voice to suffering.

The lament is the language of suffering; in it suffering is given the dignity of language: It will not stay silent!” Individual laments speak of God’s absence in spatial terms and these terms are addressed by pleading for God to turn back, come near etc. Together with these words, often there is the understanding of God hiding His face and the result of the enemies taunting the lamenter (Burnett, 2013: 37). Individual laments are set within a relationship and a context of suffering. God is pleaded back, but the element of God is given little weight, in comparison with communal laments. One might assume that a fear to accuse God alone is present, moving the complaint to a petition of trust (Westermann, 1981c: 183–184).

Thus, individual laments were set in a context of affliction and their structure moves from a plea for help to a vow and praise. It is mostly assumed that laments were cultic events, being preformed at the temple, but Miller (1994: 49) states these individual laments were not only events at the temple but were also found outside the sanctuary. People who were sick and unable to reach the sanctuary, could have prayers for healing and help, where they were. Laments, having an oral origin, are flexible, but are still presented within a set structure. They probably were used in many different places, before being set as the literary form of the biblical laments.

#### 2.2.5 Communal laments

Ferris (1992: 10) uses the following as his definition of what communal lament is, “A communal lament is a composition whose verbal content indicates that it was composed to be used by and/or on behalf of a community to express both complaint or, and sorrow and grief over some perceived calamity, physical or cultural, which had befallen or was about to befall them and to appeal to God for deliverance.” He gives the same definition of an individual lament, with the change of community to individual. Thus, it can be noted that lament, both individual and communal, had one focus, with God being the addressee.

Westermann (1961: 52) gives the following structure to a lament of the people: address, with an introductory petition, followed by the lament and the confession of trust, before moving to a petition, or in some cases, like Psalm 80, a double wish and ending with a vow or praise. Within a communal lament the people play a role in praising God. This is done by referring to God’s saving acts in the past. The petition of trust shows the relationship, between the people or the community and God. The vow of praise is not as common in the communal laments as in the individual laments. This could be due to the individual’s own

choice in making a vow. Psalm 80 is an example of a communal lament, with a vow of praise (Westermann, 1961: 55-59) and the reference to the past saving acts can be clearly seen.

Ferris (1992: 91–93) follows a different model: Invocation, hymn of praise, expression of confidence and trust, lament, appeal and motivation for response, protestation of innocence, expression of confidence and hope and a vow of praise. Still he notes the importance of remembering the flexibility of the structures of laments. For example, Psalm 80 only contains an invocation, a lament proper and an appeal and motivation for deliverance.

#### 2.2.6 Divine lament

Westermann (1974: 37–38) ends his article by noting the lament of God. The placement of this type of laments in the beginning of both Isaiah and Jeremiah shows the compassion of God, is still at the core of His actions, even if these actions are to intervene against His people. This is emphasised in the prophetic books, where God gives His judgement over His people. The laments found in Hosea is a fitting example, where God is in conflict with the judgment that needs to be given. To quote Westermann on this, “The lament of God is not a general statement about God; it is rather only one of those rare and extreme possibilities for speaking of God. As such, it finds its ground in the situation itself. The incomprehensible idea that God destroys his own has its corollary in that which is equally incomprehensible, viz., that the God of wrath is also the God who mourns. The meaning of such talk about a God who laments or mourns lies not in its saying something about God himself but about his relationship to his people. It enables those who are afflicted to hold on to an incomprehensible God, one who judges and also mourns.” The biblical passages of divine lament emphasise the importance of the human – God relationship, with God being the one who wants the relationship restored. Henschel (1962: 284–285) also follows this line, by connecting divine wrath with divine lament. Human suffering, he says, personally affects God, due to the relationship in place. Human grief to injustice is a poor analogy for God’s grief to injustice. Fretheim (2004: 374) makes the connection with anger and tears, saying God would be distant if it were not for the mention of divine tears. The tears, in anger, is an indication of the relationship which could be lost. As God is harsh in His judgment, just so God is harsh with Himself. It will be important to keep divine anger and divine lament in

mind, in the exegetical study to follow, to see if God can be described as angry in Hosea 11 and how this anger influences the model of Fatherhood.

Fretheim (1984) in his study on the suffering of God, in the Old Testament gives great insight into divine lament. He states the difference between human lament and divine lament is that divine lament does not lament sickness or any physical pain. In divine lament the human's cry, is taken up by God and becomes God's cry. There are three reasons behind God's lament. Either God laments, because His people have rejected Him, or He laments with His people who are experiencing suffering, or God is suffering on behalf of His people (Fretheim, 1984: 108). Westermann (1974: 30) states that on hearing the lament, God already accepted the protests, meaning He is already affected by it.

Divine lament, according to Fretheim (1984: 108), gains prominence only with the fall of the Northern kingdom. Thus, there could be a connection between the suffering of God's people in the North and God's anger due to this suffering. Fretheim (1984: 110) adds that in divine laments God is accused by His people and even though He is innocent of the charge, there is a broken relationship that needs to be mended. In individual laments the speaker is concerned with his own wellbeing. This differs from divine lament, where God's focus remains on the relationship. The importance of how accusation and lament have an influence on one another is also noted. He states the combination of accusation and lament describes God's wrath in a very basic way. Thus, lament is part of the wrath of God and this wrath can sprout from the suffering of His people and/or from their rejection of Him.

Referring to divine lament texts, Fretheim (1984: 113–114) notes the memory of God; "In these texts we confront the memory of God, wherein the past of God stands in disjunction with the present of God. It is this collision of past and present in God which occasions suffering. God remembers how good things used to be, and sees how that has now all changed." He continues by reminding that God's memory is total and thus makes the pain of the change more severe. This is important due to the role of relationships in lament. As stated earlier, the person or people who lament often refer to the past, to give reason and weight to their plea for restoration.

The remembrance of the past does not end in the lament but continues forward with the future orientation of divine questions, as found in the divine laments like Jeremiah and

Hosea, where the painfulness of God's rejection by His people is shown. The memory of the past, together with a decision of Israel's future, is seen as a struggle for God. These questions display God as yet undecided on how to act and gives His people time for repentance (Fretheim, 1984: 122–123). Thus, in individual, communal and divine laments, there is a call for return, for restoration. Undecidedness whether to repent, return or to judge hangs in the air, while trust in action is constant.

#### 2.2.7 Lament and model

In the texts of Psalm 80 and Hosea 11 the models of Fatherhood and sonship are found. These texts are also laments and thus can extend the models, to the suffering Fatherhood and the abandoned sonship. The lament type and theology will be used in the exegetical study to gain a better understanding of the metaphors, which will in turn help construct the models and give insight into the Father-son relationship. With the big role lament played in Israelite religion, the terms "suffering" and "abandoned" are crucially important for this study. I would continue to say that due to the richness of the metaphors that build the models in Psalm 80 and Hosea 11, which could also build a picture of God as mother and Israel as daughter, that this study's focus lies more strongly on the terms "suffering" and "abandoned" than on father and son. Thus, the 'gender' of the models are less important than the adjective used to describe them.

It will be important for the exegetical study, to place the two texts in the time and place of origin. This will help discern the reasons for the lament and the experienced and lived afflictions of those who lament. This will also help to see the human-God relationship, now broken, but hoping to be mended. The questions of 'why' and 'how long', together with the trust of action to be taken, will help to gain insight into what a restored relationship should look like. Memory plays an important role in the rebuilding of a broken relationship, with Israel pleading to God to save them again and God hoping Israel will turn back to Him. The plea, the praise and the trust of the vow are all theologically loaded and will give depth/insight into the Fatherhood and sonship models of the two texts.

#### 2.2.8 Conclusion

To conclude, many scholars identify Psalm 80 as a communal lament, including H. Gunkel, S. Mowinckel, C. Westermann, and P. W. Ferris. Ferris (1992: 105) uses the inscription, למנצ, 'to the choirmaster', to place it in a historical setting and to show it is a communal lament.

The inscription means it was probably used for public worship. The addition of מְזוֹר indicates a publicly sung song or chant of worship. Westermann (1981c: 173) places Psalm 80 among the laments of the people and states that in these laments the elements do not appear in a fixed order and can appear more than once. The God element is also a dominant element in these laments. Westermann (1981c: 177) gives a visual description of the God element and the accompanying 'why' or 'how long' question. He states, "The experience is utterly unnerving and incomprehensible. The question 'Why' is like the feeble groping of one who has lost the way in the dark. It has the sense of finding one's own way, it assumes that what has been suffered has its origin in God's alienation." This idea of alienation or abandonment fits well into the model of abandoned sonship for Israel. In the exegetical study the theology of communal laments, together with the metaphors that expand on the model will be used to gain insight into the theological understanding Israel had of God, the Father.

As noted earlier Hosea 11 falls into the category of divine lament. This means that the fatherhood model can be expanded by a term in lament, thus the suffering fatherhood model. Divine lament is its own type of lament, but still has similarities to individual lament, due to having one speaker. Thus, in the exegetical study the theology of divine and individual lament, together with the metaphors that expand on the model will be used to gain insight into the theological understanding the prophet of God had for Israel, as the sons of God.

These two laments use strongly-worded metaphors to build vulnerable models. If the contexts of the two texts are similar and the historical events hinted at are the same, then they need to talk to each other. Thus, an intertextual discussion needs to take place between the psalmist and the prophet.

## 2.3 Intertextuality

### 2.3.1 Introduction: From dialogue to intertextuality

The study of intertextuality has gained prominence in the last century mainly due to the work of two scholars, M. Bakhtin and J. Kristeva. Bakhtin was first to introduce this topic under the title dialogism, followed by Kristeva who introduced the term intertextuality. In this study their understanding of the workings of dialogue or intertextuality between texts

will be discussed, with help of other scholars' work. This will be followed by a section on how intertextuality plays a role in Biblical studies, to give a basis from which the exegetical study will depart.

It is important to note that many scholars have done work on this topic. Bax (2013: 12) notes the works of Bakhtin, Kristeva, Halliday and Hasan, as the most prominent early writers on intertextuality. He adds de Beaugrande, Dressler and Fairclough as other influential writers on the subject. Due to the prominent role of Bakhtin and Kristeva their work will be our main focus.

Bakhtin (1984: 88), a Russian scholar, introduced the notion of dialogue, by stating that an idea is not only present in an individual consciousness, but is present as a dialogic communion between different consciousnesses. This makes the idea a live event which is played out in a dialogical meeting between more than one consciousness. The idea is then, as a word, something that wants to be heard, it wants to be understood and also 'answered' by other consciousnesses in other positions. Thus, dialogism states that more than one consciousness or person is responsible for an idea or an understanding. Holquist (1986: xviii) who wrote the introduction to *Speech, Genres & Other Late Essays*, of Bakhtin, states that Bakhtin's understanding of dialogue is mostly misunderstood, but that Bakhtin is to blame, due to him concentrating on it as a topic, in detail, only a few times. In speech, for example, dialogue implies that there are three participants active: Firstly, the subject, who forms the utterance; secondly the object, who receives the utterance; and thirdly, the so-called superaddressee, which is the image the subject believes the object will receive. It is the third participant that reveals the abstract nature of dialogue. Newsom (1996: 293–294) refers to 'dialogic truth' in Bakhtin's work. Firstly, dialogic truth requires a plurality of consciousnesses and it is thus applicable in a dialogue or conversation. Secondly, all parties in a conversation add their own personal characteristics to the conversation. Thirdly, within a conversation the different utterances are not pulled towards a single system and this means it needs more than one consciousness. The last aspect of dialogic truth is that it will always remain open, for the final word, has not yet been spoken. Thus, the subject, object and superaddressee are important, but also the dialogic truth within the conversation, which has many influences. To help find the truth in dialogue or a conversation, there are three aspects Bakhtin (1986: 60) lists that reflect the conditions and goals of utterances or a

conversation. He says, “All three of these aspects – thematic content, style, and compositional structure – are inseparably linked to the *whole* of the utterance and are equally determined by the specific nature of the particular sphere of communication.” The nature of an utterance is important due to its lived experience. If the nature is not taken into proper account, it weakens the link between the utterance and the lived experience, out of which it flows (Bakhtin, 1986: 63). When the nature of the utterance is not known or not taken into account, a misunderstanding can occur, which means the utterance did not achieve its goal. Thus, one needs to find the conversation partner to the psalms and prophetic sayings to better understand the content, style and structure to help find the goal or truth behind it.

Style is related to the utterance and to the genre of the utterance, due to its origin being from one individual. The style therefore reflects the speaker’s individuality. The most helpful genre in this regard is the artistic genre, where the style of the individual is directly visible in the utterance itself (Bakhtin, 1986: 63). Being aware of the style and thus the genre, helps the listener to understand how to hear the utterance. For example, is it a factual discussion on a war, or a poetic expression of the suffering after war? Historical events or changes have an influence on the style and thus also on genre. This means the historical contexts, must be kept in mind, when studying an utterance (Bakhtin, 1986: 65). If there were no genres to speech, to fit the context and aim, communication would be very difficult (Bakhtin, 1986: 78).

Bakhtin (1986: 93) gives this visual expression of the dialogism: “Each individual utterance is a link in the chain of speech communion. It has clear-cut boundaries that are determined by the change of speech subjects (speaker), but within these boundaries the utterance, reflects the speech process, others’ utterances, and, above all, preceding links in the chain.”

Together with this, it is important to note, that no current speaker utters a new topic for the chain. Thus, every utterance is in some form a response to what has been uttered already, joining the larger conversation (Bakhtin, 1986: 94). Utterances in past historical contexts, influence utterances in the present context. It is therefore necessary to keep both in mind: to study the large pool of conversation, into which each utterance moves into the larger chain, like a link or a fiber moving into the existing fabric, while none of the other links have reached their final stage yet.

The audience or addressee, as Bakhtin says, has an influence on the utterance as well, due to the speaker's intent on them. Thus, the composition and style is influenced by the audience or by how the speaker imagines his/her audience to be (Bakhtin, 1986: 95). The speaker's attempt to imagine the audience's understanding is the third participant Holquist referred to. The speaker's attempt to guide the audience to the 'right understanding' has an influence on his/ her chosen content and style and thus influences the third participant.

Dialogue and text differ on how they attempt to convey truth. As stated above, dialogic truth has many aspects. Monologic truths have different aspects, due to the different way it attempts to convey truth. Monologic truth is easier to grasp, according to Newsom (1996: 292). She states there are three features that are important. The first feature is called 'separate thought' and it states that the truth behind a statement is not dependent on the one who wrote it. When it is repeated by others, it remains just as true. The second feature, which differs from dialogic truth, is that the texts are pulled towards a system and wants to be in a way systematized. The third feature, which also differs, from dialogic truth is that it only needs one consciousness. To add to this understanding of monologic truth, Olson's (1998: 174) summary states monologic truth is abstracted from the day to day lives of people and instead forms part of a larger system. "Monological truth claims are always in some way a falsification of the truly complex and ultimately unexplainable dialogical character of human discourse and reality." Moyise (2008: 418) gives a similar visual description of how texts should be understood. He states, "No text is an island and contrary to structuralist theory, it cannot be understood in isolation. It can only be understood as part of a web or matrix of other texts, themselves only to be understood in the light of other texts. Each new text disturbs the fabric of existing texts as it jostles for a place in the canon of literature. Intertextuality suggests that the meaning of a text is not fixed but open to revision as new texts come along and reposition it."

A text, according to Bakhtin (1986: 105-106), has two poles. The one is situated in language, as it is necessary for all texts to be in language, to be a text. The second pole is found within the text itself, but only visible in relation with other texts, in a dialogical way. The second pole cannot be disconnected from the author and has to be read within a language. It's meaning is found within pure context, but natural aspects have an influence and play a role in the boundaries wherein its meaning is revealed. This means the second pole is the

author's lived context, within the larger conversation, using his or her own style to share a texts, with intent of sharing its meaning. The author's lived context is not in isolation and is culturally influenced.

Bakhtin (1986: 7) makes an important statement, when he says culture can only be revealed through the eyes of the *other*. It is only when another culture is put alongside it, that it can be seen more fully. This idea is also visible in his notes from 1970-1971, where Bakhtin (1986: 145–146) speaks about contextual meaning. Contextual meaning can have an infinite amount of possibilities but can only be actualised when placed alongside the *other's* meaning. Each additional *other* reveals more aspects of the starting contextual meaning. Thus, there is no first meaning, nor a last one. There is only links between other meanings as in a chain, which continues infinitely. Thus, both poles are filled with *others* giving many possible meanings to a text. It is therefore, due to dialogical contexts, that a word's meaning can never settle or die. A word from the past can be recalled and re-used in a new way (Bakhtin, 1986: 170). The question of whether Psalm 80 and Hosea 11's writers and audiences differ, as others next to each other, therefore needs to be answered.

Thus, dialogism or dialogue between utterances is very abstract, due to its many consciousnesses in the larger pool of conversation. The intended meaning of an utterance or text differs from subject to object, even if it is being led by style, content and structure. The presence of *others* places the subject and object in different lived contexts, making a single meaning of an utterance or text impossible. The superaddressee, which cannot be grasped by the object, has the only indented meaning, leaving the object to consider different possibilities. The question that needs to be answer is whether Psalm 80 and Hosea 11 should be read as utterances or texts. Should the 'truth' behind them be seen in multiple consciousness or a single one, and can the 'truth' change when put into someone else's words. For this reason it is necessary to find the authors of the texts or utterances and their context(s). Only then can the receivers be found and the attempted superaddrese be discussed.

Kristeva moves Bakhtin's dialogue of utterance, to dialogue of texts. Roudiez (1980: 15) writing the introduction of the translation of Kristeva's *Desire in Language*, explains the term intertextuality. It is a translation of the French term *intertextualité*, which Kristeva introduced into the linguistic field. He states that although the term was successful, it has

since been used and abused in both Europe and America. This is due to a misunderstanding on the meaning of the term. The term, according to Roudiez, does not have to do with one writer having an influence on another, but rather the role of the components of a textual system. Thus, it is when a system of signs moves into another system of signs, together with a new articulation in sound and meaning.

Kristeva (1980: 36–37) states that contemporary semiotics have moved away from discourse to a process of several semiotic practices. These practices are considered translinguistic, meaning across or broader than language itself and thus a word's meaning is 'made' outside pure linguistics. In this idea, the text is that which is translinguistic and which redistributes language to other kinds of important utterances. Thus, the text is better understood as a logical category, not purely linguistic and secondly it is intertextual being intersected by several other utterances or texts. This means the semiotics of a text is influenced by more than just language and also other texts and spoken utterances, as well. The subject's context is therefore important as the system, wherein the utterance or text is said or wrote. This utterance or text moves into the system of signs, wherein it is changed, before the object, in his or her own system, takes it up as the meaning of the original. Texts, after gaining meaning, need to be placed in the broader general texts or culture, of which they are part and which is also part of them. To understand how this text moves to become general text or culture, it needs to be studied intertextually, taking social and historical contexts into account. This understanding is what makes texts into ideologies, building on the system of the subject and object.

For a reader to identify the status of a word, the reader must first identify the use of that word in the sentence, wherein he/she reads it. Then the reader needs to identify how that word is used within the larger literary world, thus how it is used in other sentences. This can be seen as two axes that play a role in a text's use or meaning. The horizontal axis is between the writer or subject and the addressee or object. The second axis is between the text and the context wherein it is used (Kristeva, 1980: 66). This notes the importance of extralinguistic elements for the meaning of a text or work. But poetic language or text differs from scientific, by not having or needing a unit of 'truth'. This means the vertical axis of text and context, does not exist, but instead there is an infinite amount of possible contexts, wherein poetic texts function (Kristeva, 1980: 69). This makes the study of poetic

texts, such as Psalms and prophetic oracles more complex. Still, the desire of these texts to carry a certain message as 'truth' means their contexts do in fact play a role. Thus, intertextuality is more than just influence between authors. It is rather an influence, back and forth, between a text and the system of texts, the contexts, both social and historical, and the desire or genre of the text.

### 2.3.2 Other scholars' developments

In the last few decades many scholars have written on intertextuality, building on the research of Bakhtin and Kristeva. These scholars tend to focus on certain aspects of their work, which will help us form a base to guide the intertextual study which will follow our exegesis.

Mitchell (2005: 301) notes the work of Lotman, who as an author was relatively unknown, till his publication of *The Universe of the Mind* in 1990. Lotman's use of life and art in his work makes him more of a theorist of poetry, differing from Bakhtin whose focus was mostly on the novel. In her discussion on Lotman's work Mitchell (2005: 302) emphasises Lotman's understanding of how the text and the audience interact upon one another. There is thus an ideal audience for the text and for the audience there is an ideal text. This links them by an 'interpretive code', making their interaction one of dialogue. The presence of a shared memory between both text/speaker and audience lets them stand in dialogue with each other. This shared memory, which can also be called a cultural memory, comes from a tradition of texts. When the audience changes, due to changes in context, a change is necessary in the text as well. Thus, the text shapes the audience, just as the audience shapes the text. This fits with Bakhtin's larger pool of conversation, but seems to reinterpret the superaddressee of Bakhtin's three participants. The change of style with the changing of historical contexts fits with the idea of text and audience having an influence on one another. The audience reads or hears a text differently in a different context, changing the meaning.

Riffaterre (1994: 781) notes the importance of sign systems to carry meaning to the reader of the texts. If there were no sign systems, intertextuality would just be references, guiding the reader to a fixed meaning. This means that intertextuality has a structured network of texts or sign systems to gain meaning from. A summary of Riffaterre's understanding of intertextuality is that firstly intertextuality, having a limited amount of sign systems,

excludes irrelevant data. Secondly, due to intertextuality, the text moves beyond the limits of the text itself. This connects one text with other texts. Thirdly, the texts are decontextualised by intertextuality, to shift the focus to its literariness. Lastly the idea of intertextuality being a closed circuit between text and intertext, means a limited amount of signs are available for meaning making (Riffaterre, 1994: 786–787). Riffaterre’s use of the system of signs follows that of Kristeva, but his emphasis on the limited possibilities is not something found in Kristeva. This point might be useful, to ensure the possible meanings available do not stretch to the absurd.

Alkier (2009: 3) starts his chapter on intertextuality with, “Texts are relational objects composed by signs. No text is produced and received in isolation from other texts. The concept of intertextuality therefore involves the task of investigating the relationship that a text can have with other texts.” This follows the lines of both Bakhtin’s pool of conversation and Kristeva’s system of signs. Alkier favours Kristeva and the historical overview on intertextuality, in his study.

Leithart (2009: 115–116) in his chapter on intertextuality, *‘The Text is a Joke’*, describes the importance of background information, when hearing a joke. It is by having information of things not said in the joke, that allows one to understand the joke. The same is true of Biblical texts, which do not give all the information, but relies on the audience to already have the necessary information. He adds that if the reader’s mind is a ‘tabula rasa’, then the reader’s understanding of the texts will also be as empty as the reader’s mind. Thus, every reader or hearer of texts already has a system of signs in place and the newly read or heard text moves into the system, to find a meaning.

A *text*, Aichele (2009: 140-141), states is anything that signifies something, thus it can be writing, sound, smell etc. and he continues to agree with postmodernists by giving everything the possibility to be a text or to signify something. This means that a *text* cannot be totally depleted of possibilities. The reader of a text moves it through filters such as culture, past experiences and pre-understandings. This hides the ‘original’ text from the reader, leaving only the work. This again means that texts, without a reader, have no meaning, but can only gain meaning when taken up by a reader. Still, this does not mean the reader can bend any meaning out of a text. Texts have the ability to frustrate and upset, because it has an influence on the reader as well. Thus, the meaning is neither in the text

nor in the reader, but is found in between them. Intertextuality is not constructed by the reader, but rather the reader is created by intertextuality, with the meaning of a single text being between the text being read and every other text that had been read and remembered. Aichele (2009: 142) continues to say there are no original texts, because by reading a text one is only seeing the 'work' and not the text. Due to this reason, intertextuality also ensures there are no second readings of a text, but only first readings. The reader is changed by the first reading and thus reads the text anew, with a different intertextual web. Applicable to the present study, Aichele (2009: 142) makes an important point: "The intertextual context of every text is always *here* and *now*. In other words, reading is always anachronistic. The reading of any text, even the most ancient ones, is always a contemporary reading. This is not to say that readers today cannot have some sense of ways in which ancient readers understood the text, but our awareness of such ancient readings is itself always conditioned by our present contexts, interests, and commitments. This is also true of our understanding of historical conditions under which the text was produced. Therefore, the privileging of an ancient reading as the text's proper meaning is nothing more than the privileging of the contemporary intertext through which that ancient reading is understood. Ancient readings always stand at an inherent disadvantage to the contemporary readings through which they are inevitably filters." Thus, Aichele does not limit the possibility of meanings, as Riffaterre did, but he does limit the range of possibilities, by using filters. The idea of not being able to read or hear a text a second time is noteworthy, but when the text is a Psalm sang in a religious event, multiple times in the same historical context, it has to be questioned how many times the meaning could change. This together with his reference to an anachronistic reading of ancient texts, shows the complications in researching the biblical texts and reminds the researcher to stay aware of his or her own biases.

Bax (2013) in his extensive study on intertextuality notes the works of Bakhtin, Kristeva, Halliday and Hasan, as the most prominent early writers on intertextuality. He adds de Beaugrande, Dressler and Fairclough as other influential writers on the subject. He continues to note, what he calls a recent shift, towards placing texts in contexts. Thus, not regarding texts as isolated entities, but in a broad context of different texts, where there is a

network and these texts influence one another (Bax, 2013: 14). This shift is well known, due to both Bakhtin and Kristeva's work and helps broaden the possibilities of meaning.

A study in intertextual analysis includes the following elements, according to Bax (2013: 32-33), firstly the element of traces, where the analysis needs to identify traces of other genres and texts. Secondly, the element of context, where an analysis of the cultural and social context needs to be done. Thirdly, the element of function, in identifying why certain textual choices were made. The difference between a linguistic analysis and an intertextual analysis, is that a linguistic analysis places focus on linguistic elements, in a particular text, while an intertextual analysis places focus on the relation of other texts, with the text at hand. Lastly due to intertextual analysis being an interpretive analysis, there is the issue of bias, strengths and weaknesses of the interpreter. Bax's use of elements is helpful to ensure that the smaller allusions are not forgotten. This together with his note on the interpreter's role, shows that a fixed procedure should be kept in place to ensure that important allusions are not missed. This will also be applicable to Aichele's note on reading anachronistically.

Thus, there are many correspondences between scholars regarding intertextuality. The present study makes it clear that social and historical contexts play a role; that the style or genre leads towards a desired meaning, but that the meaning remains outside the subject and object and needs to be found in the larger pool of the conversation or system of signs. The filters of the object or reader helps to limit the possibilities, but still ensure enough space as not to deplete the possibilities. The present-day reader of ancient texts needs to keep to a fixed approach, to ensure that the contextual difference is not forgotten.

### 2.3.3 Biblical studies on intertextuality

Intertextuality in Biblical studies has placed most emphasis on the influence of the Old Testament in the New Testament. Moyise (2008: 419) notes the example of the Pauline epistles, where many echoes of the Old Testament can be found. His references of Hays, *Echoes of Scripture in the Letters of Paul* in 1989 is but one example (Moyise, S., 2008: 419). Still Schmid (2012: 1) states there are many points of contact within the Old Testament. He starts his book with the following description of a literary history, "A literary history is an attempt to present and interpret literary works not simply in themselves but in their various contexts, linkages, and historical developments." Thus, the literary history aims at connecting the points of contact within the Old Testament. Such a study on literary history

should not follow a canonical order, but rather the history of Israel, to place theological concepts in their historical contexts. Thus, the study must start with an investigation into the historical context/settings of the texts, before comparing theological concepts. Still the theological concepts present in the texts should not be watered-down to only that period, but should keep the development of the theological concepts, through the history of Israel, in mind as well. But it should not be forgotten that the Old Testament was written over a longer time period, which means the writers and editors of the Old Testament texts, had a large pool of texts to allude to. Still, this pool is smaller than one would find in the New Testament Hellenistic world, where there is a greater number of variations between the audiences of the different letters and gospels. The Old Testament audience would be more homogenous being Israelites, but still not identical. Thus, the number of historical events and images in the cultural memory was more limited, but the varied social and historical contexts played a determinative role in the interpretation of these events and images. Whether the audience were scribes, priests or temple worshippers, for example, impacted on the interpretation of these events and images.

Hepner (2001: 3) places the start of intensive scholarly study on inner-biblical intertextuality, with the work of Robert's *Les attachés littéraires bibliques de Prov.*, 1934. This was followed by the work of Sandmel, *The Haggadah Within Scripture*, 1961, and Seeligmann, *Voraussetzung der Midraschexegeese*, 1953, which gave a theoretical basis for intertextuality.

Schmid (2012: 4) in his extensive review of research on a literary history, states that the study of a literary history started as early as 1679, with Baruch Spinoza's work *Tractatus theologico-politicus*. More contemporary studies followed, but the emphasis had mainly been placed on the biblical evidence available. This was mostly due to the work of Julius Wellhausen and his work on biblical criticism. The work of the Near Eastern scholar Ernst H. Meier appeared in 1856 but did not receive adequate attention. His approach worked with the idea of a Hebrew 'national' literature, placed within three epochs in different times in the history of Israel. Julius Fürst also attempted to write a literary history of the Old Testament, but his historical placement of texts followed the documentary hypothesis, leaving his work too much on the maximalist side. David Cassel's work on the other hand, moved away from placing texts in a chronological order and placed emphasis on genre. In

his work there is also mention of other ancient cultures, but they were seen as being influenced by the Hebrew texts and not the other way around. Julius Wellhausen did not place the title of literary history on any of his works, but due to his historical criticism of the biblical texts, his works did contain elements of literary history. Eduard Reuss' work shaped the study of literary history for several decades at the end of the nineteenth to the beginning of the twentieth century. He placed the literary works of the Hebrew Bible into four epochs and showed how poetic literature formed the beginning of Israelite literature. Gerrit Wildeboer's work in 1893 asserted that the Hebrew bible is from the post-exilic age and was transmitted by editors who made alterations to fit their current historical and theological contexts. Herman Gunkel is inextricably linked to the study of a literary history. His work emphasised the oral stages in Israelite dialogue, before they were written into a literature of Israel. His approach was focused on the formative elements of texts and used genre criticism to place the texts in a historical context, then coined as the 'Sitz im Leben'. For the English audience the work of Harlan Creelman was published in 1917 but was only a modest comparative study. Johannes Hempel's work is taken by Schmid as the most developed study of literary history in the twentieth century. He emphasised the interweaving of cultural histories in the Old Testament, as being part of a broader ancient Near East. Schmid states the work of Adolphe Lods was very influential and before its time, not receiving a proper hearing in his own France. Lods' work attempts to reveal an intertextuality in the Old Testament, with reference to the J and E sources and other Near Eastern parallels. The discipline of literary history was very silent between the 1950s and the 1980s and only saw some light after the second world war, when new introductions to the Old Testament were published. The work of Gerard von Rad, though not a literary history, did have some resemblances to this discipline. In 1989 an attempt was made by Georg Fohrer to write a literary history, but his study was limited to only placing a chronological order on the literature of the Old Testament. Otto Kaiser published an article on the literary history of the Old Testament, not long after Fohrer's work, in the *Theologische Realenzyklopädie*, but he also reverted to ordering his discussion according to the canon of the Old Testament. Schmid thus concludes his summary of the history of scholarship (Schmid, 2012: 4–12), by stating that proper research has yet to be done.

Jonker in two of his articles, 2011 and 2013, identifies two differing points of departure among biblical scholars on the issue of inner-biblical exegesis. He refers to Fishbane's publication, *Biblical Interpretation in Ancient Israel* (1985), as an important shift in the study of inner-biblical exegesis. Fishbane's leading question is, when did the Jewish exegetical tradition start? And which literary and historical factors played a role in its origin? Fishbane concludes by stating there is a post-biblical Jewish interpretative tradition, which has its roots in the Hebrew Bible and thus not appearing only under the later influence of the Greco-Roman culture. Thus, according to Fishbane there are traditions of interpretation already visible in the Bible itself. A second point of departure has gained interest among scholars such as Schmid. This second point of departure emphasises the role of theological motives when reading, adapting and endorsing the contemporary texts of the time took place in the past (Jonker, 2013: 276). Schmid (2012: 12) therefore asks, "What is the material relationship of contemporary texts and writings in their historical contexts? Do they refer to one another? What positions developed from which literary-historical precursors?" Jonker (2013: 276) says that this point of departure is not primarily interested in the earliest origins of the later Jewish interpretative traditions, but is rather making diachronic distinctions between the different stages of development of the Biblical texts in order to establish what motives (theological or otherwise) of earlier traditions played a role in the further development of the tradition. Thus, there was a shift in focus from the 'original writer' to the redactors, who reinterpreted earlier texts, in their contemporary contexts, in order to develop new texts or expand on existing texts.

It is clear through Schmid's extensive study that a slow process led to the present understanding of how the Bible was edited to its present form. Text criticism played an important role to lead the way in this regard, helping scholars understanding the intricate interweaving of theological and cultural concepts. This helps to emphasise Schmid's point on contact points within the Bible, which leads to the important question on when and why certain themes appeared in certain books. Schmid (2012: 13) does make the important note when working with the Bible as religious document, that when working with the Bible as literature, scholars are not degrading the sacred status of the Bible, but rather locating the sacred in the texts themselves.

We should now focus on the possible ways of detecting intertextuality in the Old Testament. Hepner (2001: 4-5) works with the idea of verbal resonances. He distinguishes between the 'derash', applied meaning and the 'peshat', the plain meaning. The peshat according to Halivni (1991) was introduced by medieval exegetes, but not used in the Talmudic period. Halvini states its meaning is 'context', as found in Tannitic, Amoriac and Stammaic literature. Thus, the verbal resonances can help place the text in a place and date, by being linked with other texts or languages. Verbal resonances can be placed in five categories. The first of these are identical roots, where the two-word share three consonants, but not necessarily a common root (Hepner, 2001: 5). The second of these categories are words, that have two consonants in common (Hepner, 2001: 9). The third category is the resonance of anagrams and show that not all resonances are oral (Hepner, 2001: 11). The fourth category is when a resonance is missing, but the audience expects one. The absence of a resonance in poetry, gives it special meaning (Hepner, 2001: 15). The last category Hepner (2001: 19) lists is the numeric, meaning the number of times a certain word is used, can also link texts. Hepner (2001: 23) ends his article with a discussion on the importance of resonance. He says that verbal resonances create analogies between texts, both narrative and poetic, which enhances the semantic complexity of those words. He continues by noting the work of Clayton and Rothstein, *Figures in the Corpus: Theories of Influence and Intertextuality*, 1991, on intertextuality. They claim the intertextuality does not need authors of the texts to know one another. Intertextuality here depends on the texts being part of a larger system, together with the audience's matrix of associations. Cultural and ideological contexts are important here, due to its role of building a collective literary canon (Hepner, 2001: 25). Schmid (2012) follows a similar procedure throughout his study, by linking words and the roots of words, from different texts, with similar historical contexts, to find theological themes. In his study there is a creative tension between his emphasis on historical context and verbal resonance, which displays the high level of intertextuality and intelligent editorial work. Jonker (2011: 131) building on the work of Schmid, emphasises the importance of the second point of departure in the study of inner-biblical exegesis, as discussed above. Historical layers of texts are not just coincidental and of interest to literary historians, but are rather reflections of different stages of interpretative activity. These layers were purposefully used, to build on the current theological understandings of the time, within a broader changing context, in order to address the theological needs of those changing

contexts. This point of departure in inner-biblical interpretation led Schmid to list four new insights: The first is that a study of inner-biblical reception should supplement the current literary criticism. The second is to re-evaluate the secondary sections of Old Testament texts, which were downgraded to the theological level of mere additions. Thirdly, the younger texts, from the Persian and Hellenistic periods, carry within them some traditions and theological distinctions of earlier Israelite beliefs. The fourth is that a redactional-historical perspective regarding the growth of the Old Testament effects a synthesis of sub-disciplines such as the Introduction, History and Theology of the Old Testament (Jonker, 2013: 278). In Fishbane's 1985 article he lists four types of inner-biblical exegetical strategies which could also be considered here: The first strategy is to find the workings of scribes making corrections and comments on already existing literature. These comments would be small, to build links to help readers gain a better understanding of the movement in the texts. The second strategy is to locate legal exegesis, which was used to justify the surviving Sinai traditions in the post-exilic contexts. The third strategy is to locate aggadic exegesis, mostly in prophetic literature, which did not only work as the bridging of gaps, but also to own these changes for the sake of a new historical and theological context. The last strategy Fishbane refers to is mantological exegesis, which locates changes by noting the adding of dreams and visions within the texts, as explanation of why certain prophetic oracles have yet to come true (Jonker, 2011: 133–134).

In this study, the verbal resonances between the texts, with similar words and patterns being visible, will help to detect intertextuality. Secondly the movement away from simply trying to identify layers in the texts, towards finding evidence of re-interpretation in a new context, could potentially shed light on any changes in understanding regarding of the human-God relationship which occurred over time. Thus, it could give insight into possible reasons, or theological motives, behind the redactors' work. The Old Testament books of 1 and 2 Chronicles are, for example, excellent examples of inner-biblical exegesis. Chronicles, being written in the Persian period, had the historical texts of Samuel to Kings and also Pentateuchal material, available to use and reinterpret according to its own set of theological motives, and with the needs of the changed situation in mind (Jonker, 2011: 136).

Schmid (2012: 38) notes that not all of the Old Testament texts have had an oral origin. He continues to say, “Even though we again cannot arrive at any sure conclusions, we can say with probability that over long stretches the Old Testament literature was written by scribes for scribes – whether these worked at the temple or the palace. In other words, the audience was essentially identical with the authors themselves. This seems especially likely because of the extreme degree of intertextuality in the Old Testament literature, which was evidently addressed to a particularly well-educated group of recipients.” This is an interesting statement for this study, where the writer and audience of Psalm 80 and Hosea 11 seem to have different opinions. This will be investigated in the exegetical study that will follow, with emphasis on who the audiences were and if they had similar ideas regarding their own lived experience. Leithart (2009: 117) notes the limits of intertextuality, stating there are differences in how people gain information. Thus, it is the information not given in the texts, but known by the writers and audiences, which could lead to these differences. Here the importance of looking at the possible superaddressee comes to mind. This means contexts, extra-biblical literature and the probable ‘orthodox’ theology of the day, should be kept in mind, during the exegetical study. However, the religious history of the Israelites can only be found in the texts, as small glimpses or hints. For a better understanding of the religious life of the ancient Israelites, scholars therefore have to study archeological evidence as well (Schmid, 2012: 15). When Schmid (2012: 229–230) writes on how texts became Scripture, he notes that as the texts were mostly read by the people who wrote it, they were mostly written to legitimize those groups as well. These groups did differ, even if they worked in similar locations, leading to internal diversity within Scripture. This once again emphasises the importance of context and audience.

#### 2.3.4 Intertextuality between laments and models

It is clear that intertextuality is more than just listing texts with similar themes. The most important aspect for this study will be the historical and social contexts of the texts, and to try and locate the audience and the influence these texts had on them. Furthermore, resonances between the texts in question, can help identify themes, that will lead to shared theological concepts. This can be moved back into the historical and social contexts, to answer the question on why these conflicting models appear hand in hand. To do this, the system of signs present in Biblical texts and extrabiblical texts as well, need to be taken up.

Knowing that both Psalm 80 and Hosea 11 are forms of lament and that they are both filled with metaphors building on two models, namely fatherhood and sonship, means that it is highly likely that intertextuality is present. The exegetical study will shed light on the social and historical contexts, which are important elements for finding any contact points within texts. When this is done, the theology of laments extended by die models can be placed alongside one another to identify the possible intended audiences and intended superaddressees. This should shed more insight on the theological intentions behind the texts and the reasons behind the conflicting models. This in turn will help present-day readers to gain better insight into the human-God relationship, especially in times of suffering or rejection.

#### 2.4 Conclusion

It is clear that metaphors, laments and an intertextual study will be the focal points in the exegetical study to follow. This will help identify the writers and the audiences, within a single social and historical context. This single social and historical context will help establish the analogy used for comparing terms that appear in both Psalm 80 and Hosea 11, or terms that only appear in one of the two texts. These terms form part of metaphors, that need to be ordered and thus placed in models, because they are simply too rich to just be compared on surface level. McFague's approach to models will be used, due to its structured approach of using metaphors and concepts to build on one another. Relational metaphors, being a two-way street can also be used to conceptualise the relationship, giving birth to new metaphors and understandings, within the models of fatherhood and sonship.

These metaphors appear in a text, which forms part of a wider literary style, namely lament. Lament was an important part of Israelite theology and followed certain patterns, differing between individual and communal use. The pattern or structure of a lament shows the importance of the relationship at hand, ending with expressions of hope and praise. This is very important, due to the liberating character of laments, striving to rebuild the relationship that seems broken and lost. Israel calls to God for action and God calls the Israelites to repentance. It is due to this relational emphasis that lament can extend the models in place, by adding suffering to a relationship of fatherhood and abandonment to a relationship of sonship.

These conflicting models need to be placed side by side to shed light on why they would appear in a similar social and historical context. Questions on why they differ and on who they are addressing need to be answered, for the theological depth of the time to be revealed. What could be revealed is a possible superaddressee and with that, new insights into the human-God, the Father-son relationship, for times when it feels God is absent, in a world filled with pain and rejection.

### 3 Psalm 80

#### 3.1 MT and own translation

80<sup>1</sup> לַמְנַצֵּחַ אֶל־שֹׁשַׁנִּים עֲדוּת לְאַסָּף מִזְמוֹר:

<sup>1</sup>To the choirmaster set to lilies, a testimony to Asaph, a Psalm (regarding Assyria<sup>1</sup>)

<sup>2</sup>רַעַה יִשְׂרָאֵל | הַאֲזִינָה נְהַג כְּצֹאן יוֹסֵף יֹשֵׁב הַכְּרוּבִים הוֹפִיעָה:

<sup>2</sup>Shepherd of Israel listen! You who led Joseph like a flock. You who are between the cherubim, shine!

<sup>3</sup>לִפְנֵי אֶפְרַיִם | וּבְנֵימָן וּמְנַשֶּׁה עוֹרְרָה אֶת־גְּבוּרָתְךָ וּלְכֶה לִישַׁעַתָּה לָנוּ:

<sup>3</sup>Before Ephraim and Benjamin and Manasseh, stir up your strength and come save us!

<sup>4</sup>אֱלֹהִים הִשִּׁיבֵנו וְהֵאָר פְּנֵיךָ וְנוֹשַׁעָה:

<sup>4</sup>God<sup>2</sup> restore us! and shine before us! so that we will be saved.

<sup>5</sup>יְהוָה אֱלֹהִים צְבָאוֹת עַד־מַתִּי עֲשֵׂנָת בְּתַפְלַת עַמְּךָ:

<sup>5</sup>Lord, God of hosts, how long will You be angry against Your people's prayers<sup>3</sup>

<sup>6</sup>הֵאָכַלְתָּם לֶחֶם דָּמְעָה וְתִשְׁקְמוּ בְדַמְעוֹת שְׁלִישׁ:

<sup>6</sup>You fed us bread of tears and will give us tears in full measure to drink<sup>4</sup>

<sup>7</sup>תְּשִׁימֵנוּ מִדּוֹן לְשִׁכְנֵינוּ וְאֵיבֵינוּ יִלְעָגוּ־לָמוּ:

<sup>7</sup>You made us a strife against our neighbors and our enemy mocks us<sup>5</sup>

<sup>8</sup>אֱלֹהִים צְבָאוֹת הִשִּׁיבֵנו וְהֵאָר פְּנֵיךָ וְנוֹשַׁעָה:

<sup>8</sup>God<sup>6</sup> of hosts, restore us! and shine before us! so that we will be saved

<sup>9</sup>גִּפְּזָן מִמִּצְרַיִם תִּסְיַע תִּגְרֹשׁ גּוֹיִם וְתִטְעֶנָּה:

<sup>9</sup>A vine out of Egypt You brought<sup>7</sup>, You drove away other nations and you planted her<sup>8</sup>

<sup>10</sup>פְּנִיתָ לְפָנֶיהָ וְתִשְׂרֹשׁ שְׂרָשֶׁיהָ וְתַמְלֵא־אָרְץ:

<sup>1</sup> LXX adds 'υπερ του ασσυριου' to place the Psalm in a context

<sup>2</sup> Syriac and Aramaic ut (as) verse 20 - אֱלֹהִים צְבָאוֹת – The addition is not taken, due to the psalmist's growing expression of God in each refrain.

<sup>3</sup> MS – עבדך meaning work of. LXX uses του δουλου σου meaning Your slaves – pray kept in this translation

<sup>4</sup> LXX has 1 pl suffix on both verbs – here chosen to fit with preceding and following verses

<sup>5</sup> LXX and Syriac end with 1 pl suffix – here chosen to fit with preceding and following verses

<sup>6</sup> LXX has κυριε – not taken due to development of perception on God

<sup>7</sup> MT word order followed for emphasis

<sup>8</sup> 1 sg fem suffix translated in to add emphasis to Israel as the child

<sup>10</sup> You prepared (ground) before her and she took deep root and filled the earth

<sup>11</sup> כָּסּוּ הָרִים צֶלֶה וְעִנְפֶיהָ אֲרִזֵי-אֵל:

<sup>11</sup> The mountains are covered by her shade and the mighty cedars with her branches

<sup>12</sup> תִּשְׁלַח קִצְיֶיהָ עֲדָיִם וְאֶל-נָהָר יִזְנְקוּתֶיהָ:

<sup>12</sup> She extended her branches over the sea and her shoots to the rivier

<sup>13</sup> לָמָּה פָּרַצְתָּ גְדְרֶיהָ וְאֶרְוֶהָ כָּל-עֲבָרֵי דָרֶךְ:

<sup>13</sup> Why have you broken down her hedges and let all those who passed by pluck her?

<sup>14</sup> יִכְרַסְמֶנָּה חֲזִיר מֵיעַר וְזִיו שָׂדֵי יִרְעֶנָּה :

<sup>14</sup> The boar of the forest will devour her and (even) insects<sup>9</sup> will graze on her

<sup>15</sup> אֱלֹהִים צְבָאוֹת שׁוֹבֵנָא הִבֵּט מִשָּׁמַיִם וְרָאָה וּפָקֵד גְּפוֹן זֹאת:

<sup>15</sup> God of hosts return<sup>10</sup> now! Look from the heavens and see and attend to this vine

<sup>16</sup> וְכִנְיָהּ אֲשֶׁר-נִטְעָה יְמִינֶךָ וְעַל-בֶּן אִמְצָתָה לְךָ:

<sup>16</sup> And the root, which your right hand planted and for the son<sup>11</sup> you strengthened for Yourself

<sup>17</sup> שָׂרְפָהּ בָּאֵשׁ כְּסוּחָהּ מִגְּעַרְתּוֹ פָּנֶיךָ יֵאָבְדוּ:

<sup>17</sup> She is burning in fire, she is being cut down, from the rebuke before Your face, they will perish

<sup>18</sup> תִּהְיֶיךָ עַל-אִישׁ יְמִינֶךָ עַל-בֶּן-אָדָם אִמְצָת לְךָ:

<sup>18</sup> Let your hand be on the man of your right hand, over the son of man who You strengthened for Yourself

<sup>19</sup> וְלֹא-נִסּוּג מִמֶּךָ תִּחְיֶנוּ וּבִשְׁמֶךָ נִקְרָא:

<sup>19</sup> Then we shall not turn away from You, revive us and on Your name, we will call

<sup>20</sup> יְהוָה אֱלֹהִים צְבָאוֹת הַשִּׁיבֵנוּ הָאֵל פָּנֶיךָ וְנוֹשְׁעָה:

<sup>9</sup> See notes verses 9-15a

<sup>10</sup> See notes verses 9-15a

<sup>11</sup> LXX adds αθρωπου to fit verse 18- not used in translation, see notes verses 15b-19

<sup>20</sup> Lord, God of hosts, restore us! and shine before us! so that we will be saved<sup>12</sup>

## 3.2 Notes

### 3.2.1 Structure

Psalm 80 has been given two structures by scholars over the last century, the first follows the refrains and the second uses the themes in the text. The first description was given by Briggs and Briggs (1906: 202) who used the refrain to break the psalm into five parts of three verses each. They add an extra refrain after verse 11 and uses verse 15 as a refrain as well (this will be discussed later). Gerstenberger (2001: 103) follows a similar structure, without the extra refrain. The invocation and initial plea follow the subscription till the first refrain in verse 4. The complaint follows till the second refrain in verse 8. Then, verse 15 is used as a refrain to end the entreaty petition for God's return. The psalm ends with the final petition and the last refrain. Hossfeld and Zenger (2005: 309) state that the first and second structures are overlying one another. They say the triple refrain is used to give shape to the psalm, with the repetitions placed significantly for this purpose. Each of these scholars uses the refrains to structure the psalm, but each uses one less refrain.

The second structure can be seen in Westermann's (1981: 53-54) use of Psalm 80 as an example to show the different parts of a communal lament. He used a table with Psalms 74, 79 and 80 as examples. This table does not contain all the verses of Psalm 80, but still gives an idea of the flow and the structure of this Psalm. The introductory cry for help is verse 2a, with reference to God's saving deeds of the past in verse 2b. The lament proper regarding the enemies is verse 7b, with the "we" of the lament being verse 7a and ends with "you", referring to God, in verse 6. Thus, his structure of the lament does not follow the verses from beginning to end. The confession of trust is the opening of the parable of the vine in verse 9. This petition is followed by petitions for God to hear and to save. The petition to hear is found in verse 15b and the petition to save is found in verse 15c. Westermann continues and places the motif of Psalm 80 in verse 16a, where God's right hand planted the vine. The Psalm ends with a double wish in verses 18 and 19 and a vow to praise God in

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<sup>12</sup>*Biblia Hebraica Stuttgartensia* : With Westminster Hebrew Morphology. 1996, c1925; morphology c1991 (electronic ed.) (Ps 80:1-20). Stuttgart; Glenside PA: German Bible Society; Westminster Seminary.

verse 19b. The structure of Psalm 80, according to Westermann is similar to those found in Psalms 74 and 79, with most of the same elements. The only element of this lament that is missing is the petition for God to punish the enemies. Tate (1990: 308) acknowledges the refrain structure and keeps to it with the invocation and petition from verses 2 to 4 and the lamentation from verses 5 to 8. After this he differs from the other descriptions when the parable of the vine from verses 9 to 12 is used to show God's saving acts of the past, while the present condition of the vine is described in verses 13 to 17a. The Psalm ends with a petition and a vow from verses 17b to 20. The structure of the Psalm according to Gaebelein and Polcyn (1991: 524) is as follows: Prayer for Deliverance in verses 2 to 4. The Lord's present anger in verses 5 to 8. The Lord's past mercy in verses 9 to 15a. The prayer for Deliverance in verses 15b to 20. Gaebelein and Polcyn see a A B B' A' structure and the refrain does play a role in it. Hossfeld and Zenger (2005: 309–310) who noted two structures overlying one another gives the second structure, starting with the appeal to God and pleading for God to rescue in verses 2 and 3. This is followed by the lament from verses 5 to 14 which makes use of contrasts for emphasis. The petition for God's aid and the vow of praise is the final part from verses 15 to 19.

This study does not follow the refrains for an outline of the structure, but does note that verse 15 plays an important role in the Psalm's structure. Thus, Gaebelein and Polcyn's structure will be used for its division based on the metaphors.

### 3.2.2 Superscription

In the LXX translation, the superscription ends with 'ὑπερ τοῦ ἀσσυρίου'. This is not found in the other textual versions and was probably used as an attempt to place the Psalm in a specific context.

### 3.2.3 Verses 2 – 3

The opening prayer for deliverance uses a well-known metaphor for God, calling on the Shepherd of Israel. This metaphor is continued by referring to Joseph being led like a flock. The metaphor is changed when God is placed between the cherubim and the idea of light is brought into God's possible actions.

### 3.2.4 Refrain

In the discussion of the structure of the Psalm the uncertainty of scholars regarding the refrain was already indicated. As noted in Briggs and Briggs' structure an extra refrain is put after verse 11, and verse 15 is extended to a full refrain, to have a refrain at the end of each strophe. Briggs and Briggs (1906: 204) claim the difference in the refrain came from copyist errors. According to them the refrain was originally identical, but the copyist made an error by moving Lord from the fourth verse to the fifth verse. Then the copyist conflated the first two refrains together to make the last refrain of verse 20. The Elohist group is charged with changing the original Lord of the refrain to God and thus they conclude to say that it is the warlike Lord of hosts, the God of the Davidic dynasty, who is called upon to interpose in the war against the enemies of the Lord's people.

Briggs and Briggs go to great length to justify their imposed structure by using the refrains. Most scholars disagree with adding an extra refrain after verse 11, but the use of verse 15 as a refrain seems more appropriate. Dahood (1986: 255) for example states that verses 4, 8, 15 and 20 are the Psalm's refrain. Rofé (2011: 308–309) also uses verse 15 as a refrain, in order to end the third stanza and to ensure that there is an even rhythm and a uniform length to the stanzas. But doing this, the opening of verse 17 seems out of place for him and to remedy this Rofé changes *בְּאֵשׁ כְּסוּחָהּ שָׂרְפָה בְּאֵשׁ כְּסוּחָהּ* to *שָׂרְפָה בְּאֵשׁ כְּסוּחָהּ*, making the enemies of Israel the object of the line, which gives extra emphasis to the rebuke of God's face in the second part of the verse.

Gerstenberger (2001: 103-104) on the other hand states that adding another refrain after verse 11 is not necessary. He continues to say that taking verse 15 and using it as a refrain is also not stylistically or thematically appropriate, due to differences in contents, imagery and vocabulary with the refrains of verses 4, 8 and 20. Furthermore, the first-person plural of the refrain fits well into a congregational worship setting, which verses 15 and 16 do not.

If verses 4, 8 and 20 are used as the refrain, the next question is whether it was part of the original or not. Hossfeld and Zenger (2005: 311) state there are five reasons why the refrain could be the work of an editor. Firstly, the refrain is similar to Jerusalem temple theology. Secondly, the refrain implores God to act within the community, while it is also stated that God should look down from heaven; thus, there is a separation between God and

community. Thirdly, the difference between verse 15 and the refrain would be easier to understand if it were written by different people. Fourthly, the refrain does not share the perspective of an enemy threat, which is emphasised in the rest of the Psalm. Lastly, the Psalm would also flow naturally without the refrain and thus ends with verse 19.

The chosen structure of Gaebelin and Polcyn entails that verse 15 be understood as part of the refrain. The theological significance of the refrain will be discussed below.

### 3.2.5 Verses 5 – 7

The LXX version of verse 5 changes **בְּתַפְלֵת עַמֶּךָ** to **του δούλου σου**, changing the meaning from prayers of your people, to your slaves. The MT version is followed in verse 5.

In verse 6 the LXX version differs from the MT by using the first-person plural suffix for both verbs. The LXX is followed in this translation.

Verse 7 ends differently in both the LXX and the Syriac versions moving from the MT third person plural to the first-person plural. The LXX and Syriac translations are followed in this translation.

### 3.2.6 Verses 9 – 15a

There are differences in the translation in verse 10 regarding the subject of the verb **וַתִּשְׂרֹשׁ**. Dahood (1986: 258), agreeing with the LXX, keeps God the subject of this verb. God then remains the subject for the last verb. The LXX translation is not used. The verb's third person feminine ending is also translated to give emphasis to the vine metaphor.

Whitekettle (2005: 251) notes the different attempted translations of **וַיִּזְיַע שָׂדֵי**. He lists beast of the field, field animals, swarms of insects and small creatures. Considering those who pluck her in verse 13 and the wild boar that devours her in verse 14, all that would be left of the vine would be foliage, to be grazed upon. The animals in Israel's textual record that graze are beetles, caterpillars, cattle, deer, donkeys, gazelles, leafhoppers, locusts, mites, rabbits, sheep/goats and snails (Whitekettle, 2005: 258). The term 'to graze' is normally applied to larger animals, such as sheep and cattle, but in biology it is not unknown to refer to things such as beetles, locusts and snails as grazing. The reason this is significant is that the movement from pluck to devour to graze of foliage shows the complete destruction of

the grapevine, thus fruit, roots and till the last bit of foliage (Whitekettle, 2005: 263). For this reason, the translation of insects is used to convey complete destruction.

שׁוּב of verse 15a is translated as return, indicating movement. Tate (1990: 307) states the verb could simply mean to turn, due to the idea that in the Psalm God has turned His back on Israel. Tate's translation would not carry the idea and the feeling of God moving away from Israel.

### 3.2.7 Verses 15b – 19

The opening word of verse 16, which is translated with root or shoot, occurs only here in the Old Testament and there is uncertainty on the exact meaning. The LXX understood the word as an imperative to restore. In this context it seems to be a noun, referring back to what God planted in verse 10 (Tate, 1990: 307).

Scholars differ on the doubling of verses 16b and 18b. Westermann (1989: 25) for example omits verse 16b and keeps verse 18b, stating 16b as the doublet. Tate (1990: 307) states that the repetition of verse 16b and 18b is an editorial choice, wherein the editor used verse 16b to reinterpret the kingship language, applying it to the vine being Israel. The LXX makes an addition to verse 16, to agree with verse 18 – son of man – and this gives the Psalm a messianic connotation. The Targum also follows the messianic line (Hossfeld & Zenger, 2005: 318). Rofé (2011: 301-302) states the doublet of verse 16 in verse 18 is not only a doubling of the second part of the verse but that the first part of these verses share common letters as well. According to Rofé the scribe of verse 16 supplied נטעה to follow the metaphor of the vine in the preceding verses together with verse 17. The scribe of verse 18 followed the wording of Ezekiel 2:22, 25:37 and 37:1,3 where the wording of 'Let your hand be upon the son of man' also appears. Neither of these two texts are according to him the primary readings. Rofé continues his article to discuss ways by which scholars can discern between doublets and possible ways of finding primary readings. He then states that the similarity of Psalm 89:41-42 is due to the psalmist of Psalm 89 using Psalm 80. If this is correct then it can be assumed that the psalmist of Psalm 89 used a primary text of Psalm 80. Thus, the common elements are the verbs 'establish' and 'strengthen' and the use of hand of the Lord. A correction for him then is to change the verbs of verse 16 into imperatives and changing וּבְנָה into an irregular pi'el imperative. This will then follow on the

three preceding imperatives of verse 15b (Rofé, 2011: 306–307). For my own translation the MT is followed and under “Theology” the terms will be discussed to investigate possible interpretations.

Verse 17b is ambiguous regarding who ‘they’ are. It could be either Israel or Israel’s enemies. If “they” refers to Israel, then the presence of God in wrath is what destroys the vineyard. If “they” refers to the enemies of Israel, the end of verse 17 is a petition for God to move His wrath against the enemies of Israel (Tate, 1990: 307-308).

### 3.3 Historical time and context

Placing Psalm 80 in a certain time and place has brought up a variety of different opinions. The LXX makes the note ‘ὕπερ τοῦ ἀσσυρίου’, “regarding the Assyrians” in the subscription to indicate a Northern origin, probably before the destruction of Israel in 722 B.C.E. Many scholars follow this assumption due to the tribes named in the opening verses of the psalm. This might be true of the original psalm, but it is probable that an editor made some adjustments in the post-exilic time. Briggs and Briggs (1906: 201) ascribe the editorial work to a group in the Maccabean period, who added the prayer of imprecation on the enemies in verse 17 and the Messianic petition in verse 18. Seeing the son of man reference as a messianic reference does indicate a post-exilic time of origin and this understanding of the reference has been taken up as early as the LXX, making a change to verse 16 to fit 18. Augustine in his *Answer to the Jews*, interprets the son of man in verse 18 to also be a messianic reference (Wesselschmidt, 2014: 141). This is probably due to the allegorical understanding of the Old Testament in the Hellenistic and early Christian era.

The subscription that ascribes the psalm to the Asaph group has also been used to place it in a certain setting. Jasper (1967: 54) linked this reference to a cultic group of prophets in Jerusalem. This group’s name is gained from the seer Asaph who is mentioned in 2 Chronicles 29. Some of the psalms ascribed to this group are post-exilic, but some could also be ascribed to cultic prophets in Israel in the time of the monarchy. Rendsburg (1990: 73) argues for a Northern origin of the Asaph Psalms. He notes the repeated appearance of Joseph and Ephraim, together with Benjamin and Manasseh in Psalm 80. Furthermore, in Psalm 83 victories over Israel’s enemies of the North are mentioned. He continues to argue linguistically for the Northern origin of Asaph Psalms. When he moves to Psalm 80, verse 16

כְּנָה which is very similar to the Syriac כְּנָה, is used to indicate a shared vocabulary with Aramaic. The same argument is used for verse 17 בְּסֶחַ (Rendsburg, 1990: 79). Thus, it can be noted that the Asaph group has been placed in both the North and the South.

A characteristic of the Asaph psalms is that the majority of these psalms make reference to the narrative traditions of Israel (Houston, 1995: 97). The psalms accredited to Asaph also have a community character, while those accredited to David tend to have an individual character. The Asaph psalms contain community laments and thanksgivings and those who do not fall into these categories are still focused on the community. This makes the presence of God's saving acts in the past an expectation while three of the four Asaph community laments do not refer to God's acts of salvation. Thus, the Asaph psalms do have some variations. A theme that is present in all of them is the theme of conflict and divine judgment. The enemies of Israel are mostly those who should be judged but in three of these psalms it is the nation of Israel herself. This leads to the assumption that these psalms were primarily used in major national gatherings and probably in times of crisis (Houston, 1995: 100-101). Both the North and the South can make references to times of crisis, but the use of Israel's narrative traditions and God's saving acts of the past does hint to a probable post-exilic time. Making Israel the nation who is being judged also hints at a Southern origin, where the North has already fallen and the South is trying to make sense of this dramatic incident. Gaebelien and Polcyn (1991: 523) give two possible origins. The Psalm, a community lament, may be associated with the impending destruction of Samaria between 732 and 722 B.C.E. Samaria had not yet fallen and the tribes have thus not yet been taken into exile. The second possibility is that the Psalm is from a Judean writer, who is familiar with the events of the Northern Kingdom, maybe through the word of a remnant of the Northern tribes. If the second possibility is true, the psalmist prays that the Lord prevents the same from happening to the Southern Kingdom.

Some scholars venture so far as to place the psalm in the time of a specific king. Weiser (1962: 547) states, "The psalm is a community lament which presumably was recited at the joint celebration of the cult at the central shrine of the confederacy of the tribes." He connects these tribes to the Northern Kingdom before the time of its downfall, in the time of king Hosea who was the last king of northern Israel. The possibility of destruction has

reminded the tribes of their common responsibility, born out of the acts of God in their past, to have joint cultic celebrations even after the severing of the tribes. Ancient traditions are recalled, with the calling on the God of the Ark, the one enthroned upon the cherubim (Weiser, 1962: 548). Goulder (1996: 144) also makes the specific connection between the son of man as king Hosea. Hossfeld and Zenger (2005: 312) place the editorial work in the second half of the seventh century in the time of king Josiah. Josiah attempted to restore Israel, the Northern kingdom, to its former sovereignty and also to claim the Jerusalem Temple as a central space for the YHWH religion. Two reasons are given for this thought. Firstly, the reference to humans as God's right hand can be connected to the Davidic line, which is found in the Jerusalem theology. Secondly, the triple plea of the refrain makes it possible for the Psalm to be used in a different liturgical setting, without interfering with the original text (Hossfeld & Zenger, 2005: 312). Placing the psalm in the time of a specific king is difficult, but the idea of it originating in the North in a time of crisis, with the editorial work trying to promote the Jerusalem theology does make a strong argument.

The mentioning of the different tribes has also been used to emphasise a Northern origin. Hossfeld and Zenger (2005: 311) places the original psalm in the Northern kingdom due to the references to the tribes and they are to be understood as the core of Israel. The possible date then lies between 732 and 722 B.C.E. with the initial integration into the Assyrian province and the later annexation of the core of Israel by Sargon (Hossfeld & Zenger, 2005: 311). Dahood (1986: 255) agrees with a Northern origin for the Psalm and adds that the lament comes from the last days of the Northern kingdom, before being destroyed in 721 B.C.E. If the psalm originated in the divided monarchy the reference to Benjamin, which was then seen as a Southern tribe would be strange. Another problematic element is the movement from the imagery of the vine, which is also seen in Hosea and Jeremiah, to the imagery of Israel being God's vineyard, which is an image from Isaiah (Nasuti, 1983: 98–99).

Thus far it seems clear that the psalm originated in a cultic context. If it comes from the North before the fall of Israel the possibility of destruction has reminded the tribes of their common responsibility, born out of the acts of God in their past, to have joint cultic celebrations even after the severing of the tribes. Ancient traditions are recalled, with the calling on the God of the Ark, the one enthroned upon the cherubim (Weiser, 1962: 548). This idea is supported with the communal nature of the psalm and the refrain which the

people of the community could sing, while the priest would sing the other strophes (Tate, 1990: 309). The poetic skill seen in the Psalm suggests it was written by a group of theologically educated cultic leaders (Hossfeld & Zenger, 2005: 311). If it was used in a cultic setting, it could have developed over a period of time, probably at a yearly commemoration of past defeats. This yearly commemoration would then make use of the different voices, the hymnic attributions and the poetic parable to help the flow and remembrance of the psalm (Gerstenberger, 2001: 106). The question of “how long?” does indicate that the crisis persisted over a long period of time, probably after the community started to feel like their prayers were ineffective (Broyles, 1989: 161). If the psalm did originate in a strong cultic setting, then it would have originated in the capitals of either the Northern or the Southern kingdoms.

Some scholars place the origin of the psalm outside the capitals of the Northern and Southern kingdoms. If a strong cultic context was to be true then it would be thought that the psalm originated in either Samaria before its fall or in Jerusalem in the time of temple theology. Briggs and Briggs (1906: 201) who ascribe the editorial work to a group in the Maccabean period, continue to state that the Psalm was written in Babylon, after the destruction of Jerusalem (Briggs & Briggs, 1906: 203). If the psalm did originate in the exilic context then this could be true, but the strong cultic emphasis does seem out of place in a context where the temple was destroyed. Another geographical marker is found in verse 12 by connecting the sea to the Mediterranean and the river to the Euphrates (Dahood, 1986: 259), but these are far apart and does not help in the question about place of origin, but is used to symbolise David’s empire. If the psalm had an exilic or post-exilic time of origin with both Samaria and Jerusalem destroyed it is true that an original place of origin is outside Jerusalem probably longing back to a United Kingdom. Brueggemann and Bellinger (2015: 348–349) in a short discussion on Psalm 80 refer to Jerusalem as the place of devastation, connecting the verse 2 reference to being between the cherubim, as a reference to the temple in Jerusalem. They also mention the cherubim as a definite allusion to the Ark of the Covenant. In the rest of their discussion they solely speak of Israel. Thus, the connection between the Ark and speaking of Israel together with the devastation of Jerusalem hint towards a memory for the United Kingdom of the past. Tate (1990: 309) notes the LXX’s addition in the subscription, as an attempt to contextualise the Psalm in the time period of

745 B.C.E. with the Assyrian conquests towards the Northern Kingdom. The mention of Israel, Joseph and the tribes of Ephraim, Benjamin and Manasseh indicates the psalm's concern with the Northern Kingdom's destruction. Tate does keep the question open on who is praying. It could be a prayer from the distressed people of the Northern Kingdom, it could be a prayer from someone in the Southern Kingdom, a prayer for the whole nation to be restored or it could be a post exilic prayer for the nation's restoration. Tate continues to discuss some other scholarly opinions and ends the discussion by stating it remains an open question, but he suspects the psalm comes from a post-exilic scribe and was used in that period as a prayer of lamentation (Tate, 1990: 313). Tate is correct in keeping the discussion open for different interpretations, due to its wide variety of possibilities.

From this discussion it is clear that the psalm played an important role within the cultic setting of a lamenting community. The refrain would then be an important part of communication between the people and God, with the priest leading them in a lament before God. I place the psalm's origin in the Northern Kingdom before its fall. Thus, a cultic setting in Samaria, with the Assyrian threat looming. The community turn to God in hopes of salvation and restoration. The study will also keep editorial work in mind, but due to the difficulty in dissecting what part is original and what part is not, the psalm as a whole will be read as the original.

### 3.4 Theology

The psalm's context of conflict and lament regarding impending destruction brings with it the idea of a military God. The traditions found in the psalm, regarding God's saving acts of the past, are firmly rooted in Israel's salvation history and thus the psalm has an understanding of God as Lord of hosts who is active in warfare. The call to return and to renew the covenant relationship is the focus of the psalm, bringing with it the story of Egypt and the promised land. In the current context the community is facing a trial of faith, feeling that they are separated from God, who is angry with them and therefore He keeps silent. This silent anger of God had its influence on their life of prayer. This makes the problem of knowing that the way they reach out to God is also the reason they are estranged from Him. God appears not as the helper, but rather as the adversary, with the community experiencing anger when they were expecting comfort (Weiser, 1962: 548). The community still pray to the angry God, trusting that God will do what no human can. This act of faith

emphasises the paradox of faith, where the God who chastises, is also the God who heals. Weiser (1962: 549) states that the symbol of the vine has its origin in Canaanite religion. The use here, he says, connects the two realms of nature and history, to express together God's goal to save again. It is thus not a sad recollection of what happened in the past, but rather a new meeting between God and his people reminding them of their salvation as they participate in the cult. The past and present are mingled together, as God's presence then and now comes into question. The call for God to look down, places emphasis on the feeling of distance between God and his people. Their petition is addressed both to the one who delivers and the one who afflicts. It is thus in God's character where both these antitheses are found in unity, with his people not being aware of the educational purpose within their suffering (Weiser, 1962: 550). Weiser's broad summary of the theology of this psalm is a good basis from where to start and to delve deeper into its theological insights. His summary shows the lamenting character of the psalm, with the people praying and feeling that they are in a trial of faith. The idea of God being responsible for their current situation is a crucial part of their worldview and the fact that they call God to return emphasises the trust they have in a mighty Lord of hosts, who can restore them. It is thus the paradox of calling on the father who rejected the son, to return and take the son up in His arms and to fight for the son He once cast aside. One could also call Israel the daughter in this Psalm. As can be seen in the translation many of the metaphors come in the female gender. The choice for son in this study is due to the social contexts, wherein a father has the role of redeeming his sons, as stated earlier. The only action available for the son is to remind himself of how God acted in the past, by reciting past stories in current metaphors, mixing metaphor and lament, using an intertextual dialogue with the past in the present conflict.

#### 3.4.1 Verses 1-3

Basson (2005: 209) explains the shepherd metaphor of God as a relational one. In the ancient context shepherds were responsible for the physical wellbeing of their own sheep or the master's sheep. When threats such as thieves and predatory animals were present the shepherd would have to place himself in harm's way to ensure the sheep's safety. This is what the God-Israel relationship should be. This title for God Tate (1990: 313) calls, "one of the great titles for Yahweh" and says the shepherd metaphor is one known in the Old Testament, but does not appear in this form often. The term Shepherd only appears here

and in Psalm 23. The Shepherd of Israel only appears here in the Old Testament and the shepherd metaphor appears in the blessing of Jacob for Ephraim and Manasseh in Genesis 48:15. This means the metaphor or rather the idea of a shepherd was well known but not used often.

In verses 2-3 there is a balance between recalling God's acts of the past, in the form of praise, and imploring God to act now, in the form of imperatives. These reveal parts of God's 'nature': Firstly, as has been stated, the shepherd metaphor is well known in the ancient Near-East, especially in connection with deities and kings. But this is also the reason why God is not often called on the title of shepherd in the Hebrew Bible. In this passage there are appeals to the shepherd's professional duties of feeding and protecting. There are appeals to the characteristics of the 'good' shepherd as well, who shares his life with the sheep, being intimately involved with them. Secondly, the emphasis on leading Josef reaches back to the exodus narrative, when Israel took control of the land. The connection that is made between God leading Israel and God being enthroned between the cherubim is connecting God to the King who rules from the heavens. In the Northern Kingdom this could then be applied to a warlike god-king, within the connection of the exodus and the occupation of the land. The imperatives in verses 2-3 call on God to come from heaven and use His military might, to bring salvation (Hossfeld & Zenger, 2005: 312–313). Thus, the shepherd metaphor had a caring quality with the feeding of the sheep, together with protection. The good shepherd would be feeding and protecting the sheep, while being in an intimate relationship and maybe even knowing the sheep by name. But it does not end there. There is also the warlike side of the shepherd's role to go into battle to protect the sheep. God's acts of salvation in Egypt is the example they long back to. They long back to having God present between the cherubim ready to take up arms and bring salvation. Thus, the Psalm opens by describing the good shepherd model who the psalmist longs back to. This model has two faces; one soft and caring and the other hard and ready to take up arms. The imagery of being between the cherubim, Tate (1990: 313) states, has three meanings: "(1) the mobility of Yahweh, who comes to his people in times of need and manifests his power in deeds of deliverance; (2) the divine warrior who rides his throne chariot across the heavens and through the storm to save; (3) the one whose great wings provide relief and protection for those who are under them." Together with this the four imperatives of the

introductory verses parallel the Exodus story very well. When God calls Moses in Exodus 3:7-8, God uses the words, seen, heard, concerned and come to lead. Thus, the writer is here referring back to a strong traditional basis of faith, hoping for God to appear in his theophanic glory, as He did in Israel's past. He is the warrior who also cares for and the shepherd who takes up arms. This is the metaphor Israel calls upon, in remembrance and in expectation. They use the stories of old and mix them together with the historical narrative of the ark to call upon their God, the one who can save and should care for them. As a child, this would be the two most important concerns when abandoned: who will feed me and who will protect me? God is placed in the position to do both. Remembering the influence of a strong father figure helps a son feel safe. The metaphor expands the model of the abandoned son by reminding the congregation of the fond memories Israel had of the past. The son must look back into the past to gain confidence. Intertextuality is used to find comfort now, thanks to the Father's acts of the past. The son remembers the good shepherd and the loving father, while now experiencing the wicked shepherd and the abandoning father. The model of the abandoned son clings to fond memories that now seem lost, unsure whether they will return, but necessary for him to feel safe.

#### 3.4.2 Refrain

The refrain repeating in verses 4, 8 and 20 has received a lot of attention in attempts to place the psalm. What is most prominent under these is the cultic use of the psalm, with the refrain being the chant of the people, while the priest leads them through the lament. The refrain is where the people pray for restoration and for God to restore the covenant mercies they heard of in the past. The people have broken the covenant and for this reason God has become angry with them. In the refrain God is called to deliver His people and to bless them (Gaebelein & Polcyn, 1991: 524–525), rather than to act out His justified wrath.

Brown (2002: 86) emphasises the sanctuary setting from where the solar imagery of light is used to show God's presence. This presence is connected to the deliverance of Israel. The metaphor of light or in Psalm 80, to shine, is used in many different ways in Psalms. Light can guide the psalmist's path, it can expose hidden sins, it can be used to ensure victory and also to convey the idea of agricultural bounty. Furthermore light is connected with the joy of the righteous and allows humans to see, which indicates life, where darkness only leads to

death (Brown, 2002: 198). The refrain on Psalm 80 is a proclamation of faith, stating that if God does indeed choose, victory will be ensured.

The refrain in verse 4 is possibly from the Jerusalem temple cult and refers to the well-known Aaronic blessing from Numbers 6. An amulet found in a tomb in Jerusalem dating from the seventh or sixth century B.C.E. attests its popularity. The connection made is that shining is a proof of God's favour and it communicates the saving acts of God who shines and it is visible in the initial imperative for God to 'restore us'; a movement back to the fullness of life which they once had, and away from the distress they are currently experiencing. This movement is both national and religious. Firstly, calling God to liberate the fallen Northern Kingdom and secondly, to a restoration of the relationship that once was (Hossfeld & Zenger, 2005: 314). Hossfeld and Zenger, who set the original psalm in the North, show the importance of the idea of God shining on someone, with the reference to the Keteph Hinnom amulet. Returning to God's favour and with that, also being restored to the place where one belongs, a promised place in the covenant is very important when a relationship needs to be mended. This can be linked to a son seeking to regain the favour of his Father after disobedience, knowing this favour means liberation and restoration.

From above its clear shining has a restorative impact, by restoring Israel to the covenant, but also a military impact, by ensuring victory. In this text it seems clear that the shining has a direct connection to liberation, with the hope of an Exodus like intervention of God. This would mean that due to God's seeing His people suffer and God remembering that He loves His people, that He would once again intervene and save them. Thus, love leads to shining and shining is a blessing of liberation, which is enacted by God's military force, destroying those who oppressed His people. Thus, the military god-king found in the opening verse, being enthroned between the cherubim is being called to war, to make His destructive might shine on the enemies of His people.

### 3.4.3 Verses 5-7

The question of verse 5, asking how long, has been interpreted in different ways. It's important to note the question is not 'why are we being punished?', but how long will it still continue. Israel is not questioning the decision to punish, but rather the length, wondering how long will God's anger be set against them and when will God turn back to give them proper food to eat and water to drink, as in the Exodus narrative. Asking how long also

rejects any notion of God being incapable of saving His people, with the idea of God standing against the deities of other nations (Hossfeld & Zenger, 2005: 314). Thus, the question is not if God can save, but rather how long, for it is necessary that God's anger lessens and the smoke of His wrath needs to disperse for the light to shine and for the restoration to happen.

In verses 6-7 the lament intensifies with accusations against God, for acting contradictory to His supposed nature of a good shepherd. Instead of leading the flock to green pastures He gives them tears, instead of living water; they are left to drink tears in full measure. This is not the acts of a good shepherd, but rather a wicked shepherd, who leads his flock to suffer and to be persecuted by their enemies (Hossfeld & Zenger, 2005: 315). Israel's experience has moved from past to present, from the good shepherd to the wicked one. Israel is expressing its vulnerableness, not being able to care for itself and being forced to eat and drink tears. The use of the Hiphil in verse 6 makes God the subject of the verb who forces Israel to consume their tears as bread, heightening God's responsibility for Israel's present distress, which is visible throughout the Psalm. In Psalms 42 and 102 the same idea of consuming one's tears is present, but in these two psalms it is the people who are the subject and thus personally responsible for eating tears. The communal suggestion of these psalms is a high frequency of weeping, with weeping being as much of a habit as eating. The felt distress connected with weeping in these psalms is the experience of abandonment and isolation from God. The use of this motive is to indicate the felt distress and the need for a relationship or renewed attachment (Bosworth, 2013: 43). This picture illustrates the consequences of a son being abandoned. The son is not being fed anything of sustenance and not growing strong, nor is the child able to defend for himself. The rejecting father is the guilty party. He is responsible for all the weeping day after day. Westermann (1989: 30) reminds that verses 6 and 7 do not speak explicitly about suffering, but rather about the effects suffering had on the community. In the context of the Old Testament suffering was suffering in the community and had with it an element of disgrace. Even those with whom Israel was on neutral ground would see their suffering, and their strife would leave scars just as those inflicted by the enemy; a harsh reminder that rejection is not something only two parties share in, but that rejection is a very visible reality and this makes the vulnerable one even more so, exposing the son to those who enjoy his hardship. The model is expanded

once more by the abandoned son being left malnourished and being left to weep day in and day out. It might also be said that the son grows bolder in his words, intensifying the lament with accusations, remembering the good shepherd while experiencing the wicked one.

God's actions in this Psalm do not seem unjust, but the duration and intensity of this oppression does ask the question how long and it leaves the people with feelings of abandonment or wondering if God has chosen to reverse what He started in Egypt. The lament in verses 5, 6 and 7 each touch on a certain sphere of a person's life. Prayers in verse 5 indicate the religious life, while the food reference in verse 6 indicates personal life and then the reference to neighbours and enemies in verse 7 connects to the social sphere (Broyles, 1989: 162-163). Israel is experiencing their current distress in all possible forms, it is all they are experiencing and they are praying for light to be restored to their lives. They move once again to chant the refrain in verse 8, adding **עֲבָדֹת**, of hosts, maybe to emphasize the military necessity of God's intervention, maybe to remind themselves of how small they are, or maybe to state their confidence in God's power over those of the enemy. The chant may be louder now, as they grow desperate for the intervention. It might be soft due to exhaustion and malnourishment. But the chant does not end.

#### 3.4.4 Verses 9-15a

After the second refrain the psalm moves to the parable of the vine. For Westermann (1989: 34) it is important to note the two metaphors of shepherd and vine grower both come from the natural environment that they know so well. It is expected of God to act in these ways and thus the writer is speaking a reality for the community. These metaphors were part of Israel's understanding of life and thus they were present when things were not as they would want them to be. When Israel enters into times of crisis they step into an intertextual dialogue with the past, recalling those metaphors that are part of their present reality and was founded in God's saving activity.

The movement from shepherd to vine grower keeps the same idea of a contradictory God, who is not dealing with them as a royal leader should. The metaphor is firstly used to remind God of the past, where His saving care led Israel out of Egypt into the promised land, where they could grow strong and become a mighty nation. But in verse 13 there is a change and the writer asks why. This why is not seeking a fixed answer or a report, but

simply expresses the feeling of incomprehensibility. The present context is described and it seems clear that God is to blame. The vine grower is being reminded of how the vine was planted and grew under His care and the writer wants to use this to motivate the vine grower back to His divine identity, His saving identity. It is in remembering the past that the necessary passion and power for the present triumph can be summoned (Hossfeld & Zenger, 2005: 315). The model is expanded by stating the son was once strong, thanks to the father's care. But now the son is malnourished, due to the father's rejection. As a malnourished son can still ask how long, so a disregarded and physically afflicted one can ask why; an expression of confusion, not understanding nor being able to see any light in the present.

This vine imagery is well known as a symbol for God's people. Jacob uses this term in his blessing of Joseph and in Isaiah this imagery is also beautifully used. God's active care lets the size of the vine grow from the Mediterranean to the Euphrates river, signifying the stretch of David's kingdom (Tate, 1990: 314–315). The writer emphasises God's active part in this flourishing time in Israel's history by using God as the subject of three verbs in verse 9. **וְגִפְנוֹ מִמִּצְרַיִם**, a vine from Egypt, is placed at the start of the verse for emphasis, but the three following verbs are all in the second person singular form to clearly show it is none other than the vine grower at work, none other than God Himself who is playing an active role in the history of Israel. He is the one who brings the vine, who drives away the enemies and who plants the vine. This blessing of the past has turned to a curse when the vine grower is the subject of the first verb in verse 13, **פָּרְצָתָּ**, as the one who broke down her hedges.

Israel as the vine does not only feel like she is being plucked at, or devoured by force, but fed on even by the tiniest insects. As Whitekettle (2005) states the insects graze on the foliage, meaning that all forms of destruction took place. The roots planted by God were being fed on, ground and roots are pulled apart and the fruit of its branches are all plucked off. The lamenter's strength at this point is not enough for a full refrain, but only for the pleading imperative followed by a short interjection, **שׁוּב־נָא**, return now! The model of the abandoned son is expanded by the metaphor of a destroyed vine. The son is not only left weeping and malnourished, but he is also hurt and beaten. The protection of the Father is

gone, leaving him vulnerable to all who pass by. How the mighty have fallen, now totally disgraced and left exposed and vulnerable.

#### 3.4.5 Verses 15b-20

The big question for the last section is who this son or son of man is. Are they both the same or different persons? Is the one Israel and the next one the king, or is it firstly the king and then the messiah? In the translation and notes this issue was already discussed. Augustine in his *Answer to the Jews*, interprets the son of man in verse 18 to be a messianic reference (Wesselschmidt, 2014: 141). The translator of the LXX also understood verse 18 to be a messianic reference and made verse 16 the same, to agree with 18. Tate (1990: 315) states verse 16b's reference to the son is probably to Israel and the term could have been placed there by a redactor to bring the kingship language of verse 18 into the discussion of the vine, connecting this metaphor with the preceding verses. Hill (1973: 266) connects the reference to the the Davidic kingship and the establishment of the son-father relationship found in 2 Samuel. The strengthening is then to be understood as God's help and faithfulness, which allows the king to do the task God has set for him. This continues the idea of using kingship language and making the reference to a king specifically and not to a messiah. Hossfeld and Zenger (2005: 316) connects the verse 18 reference to "man of your right hand" and "the son of man" to king Josiah. The verb "to strengthen" they also connect to the strengthening of the king. They continue to say that the son of man reference does not have a specific connotation in royal theology, but here in the psalm it is implied or suggested. Westermann (1989: 33) states the reference to "man of your right hand" is a reference to Israel and not to a king. Lastly Gaebelein and Polcyn (1991: 527) see a Davidic Messianic connotation in verse 18, stating that Israel's hope is grounded in this messianic figure and through this figure God's redemptive purposes will continue, regardless of what might befall Samaria or Jerusalem. Thus, all three possibilities have been put forward by scholars.

A choice needs to be made regarding the context within which the text originated. If the psalm did originate in the North, before the fall of Samaria, then the question is whether the son could simply be a king in the line of David and then not the messianic figure found in Daniel and other post-exilic texts. If this is not possible, with the text originating in the North before the fall of Samaria, then the son reference must be to Israel, with whom God has

been actively involved in the past. In this study the terms son and son of man are understood as referring to Israel, taking into account the metaphors of the shepherd and the vine grower. In both these metaphors the active involvement of God is one where Israel is being brought up and led on the way forward, like a father would his own son. The image gained from this is an abandoned son saying to the abandoning father that the father once made him strong and that now their relationship needs to be restored.

In verse 17 the writer moves from God to the neighbouring nations, who also played a role to bring about the present crisis. The imagery of fire correlates with the destruction of the cities and the burning of the courtsides. The call is thus to motivate God to a warlike response and *נָעַרָה* 'rebuke' which is usually the term associated with God's battle against the chaos powers, to protect and to keep order in the world (Hossfeld & Zenger, 2005: 316). Thus, this call is to reverse the present context, to clear away the insects, to slaughter the boar and to not let those who pluck at her pass by. The fire and the cutting axes need to be put to use against those who currently use them and the mere presenting of God's face, His presence, would be enough to ensure this. The abandoned son still believes in his Father's strength. This did not change and the Father only needs to return for the son to be saved once again. The abandoned son's hope persists.

The last petition in verse 19 is only applicable if God does indeed shine favourably upon them. If God does not, then there is no future nation to be loyal to God and thus no one to call on His name (Tate, 1990: 316). Hossfeld and Zenger (2005: 316) give a note on the aspects of Israel's self-concept in verse 19, which are interwoven in this verse. They say "(1) Israel knows that its life is the gift of its God; the shepherd imagery emphasizes this in the psalm. For that very reason Israel struggles in this psalm for the (renewed) care of its God. (2) Life, for Israel, is above all life in the dimensions of freedom and well-being; the vine imagery in the psalm emphasizes this aspect. (3) Israel sees it as its "life task" to give witness to YHWH's Godhead in the world of the nations; the vow of praise emphasizes this aspect: "that we may call upon your *name*." Tate is certainly correct that if God does not intercede then there would be no nation to call upon His name; no son for the father to look towards and to see if he is broken or well and no son to attend to restore to wellbeing and to carry on the father's name. Hossfeld and Zenger might be over-extending the idea of Israel's self-understanding, but it is good that they connect the shepherd and vine metaphors with the

concept of 'us', saying it is the flock and the vine that need to be restored, and the flock and the vine who call upon God's name. The model of the abandoned son is expanded by reminding the congregation that they still trust in their Father. They still believe that the Father's return is possible and then they will be saved and their enemies will perish. The son uses the past to remind the Father of how He made the son strong and this is also why the Father should return, because the relationship is not completely lost.

The last refrain ends the psalm, with a last addition of the Lord's name יהוה. This might be in connection with the end of verse 19 or just a poetic addition to the growing emphasis on the one called upon. The importance of this last refrain is its fullness. The full title of God is used, maybe to show God's importance to Israel, maybe to hold up as a warning to the other nations, or maybe as the last reminder that the father who abandoned is not just another father, but the Lord, God of hosts.

### 3.5 Summary

Psalm 80 is a communal lament which uses God's saving acts of the past to bring comfort to Israel in times of crisis. The context has reminded Israel that they need to repent and to remember how their relationship with God had once been. They have sinned and God has rightfully punishing them, but for too long and too harshly. The son is feeling the Father's wrath too intensely and thus calls on the Father to return, to take the son up in His arms again and to restore their relationship.

The model of abandoned son has been expanded by the metaphors of the shepherd, who once cared for his flock and was good to them, and by the vine grower who planted the vine and helped it to grow. But after the son sinned he was left weeping day after day. The lack of proper food leaves the son malnourished and this makes him weak. He is left weak and vulnerable to his enemies and even those who seem on neutral grounds with him, find his humiliation funny. The son is separated from the father who might not return. The son is begging the father to return for the mere presence of the Father is enough. The Father's contradictory actions must return to the salvific actions like in the past. The Father is the subject of the son's suffering and disgrace. Every aspect of the son's life is in ruins for his prayers are not heard, his needs are not catered for and his relationships are shown to be shallow and worthless in times of crisis. There is still trust in the words of the son knowing

the mere presence of the Father would be enough to save him, but his call might be growing weak. He needs the Father to strengthen him once again like in the days of old, for the people are weak and broken, laying vulnerable while waiting for His return. When He returns, the people will be saved, they will be able to call on His name and praise Him and serve Him and they shall never turn astray again. Their Father and Lord, God of Hosts, must return and must shine for them to be restored.

For Israel this intertextual memory helps them remain true to God, not to turn away to other gods. They have been reminded of how God had once cared for them and they promise to stay on course if God would bring them back to their place at His side. Then His name will be on their lips and other nations will see the power of the Lord, God of hosts, whose face shines on those He loves and they are then saved. This is a powerful lament, reminding that in times of suffering today hope remains and that God may always be called upon. It presents a strongly worded model for those who feel weak, vulnerable and left behind. The intertextual discussion keeps hope alive.

## 4. Hosea 11

### 4.1. MT and own translation

11 <sup>1</sup> כִּי נָעַר יִשְׂרָאֵל וְאֶהְבֵּהוּ וּמִמִּצְרַיִם קָרָאתִי לְבְנִי:

<sup>1</sup> When Israel was a child, I loved him and out of Egypt I called my son<sup>13</sup>

<sup>2</sup> וְקָרְאוּ לָהֶם בְּן הַלֵּכוֹ מִפְּנֵיהֶם לְבַעֲלֵים יִזְבְּחוּ וְלִפְסֵלִים יִקְטְרוּן:

<sup>2</sup> They were called<sup>14</sup>, (but) they went away from them<sup>15</sup> (who called). To the Baals they sacrificed and to idols they made burned offerings.

<sup>3</sup> וְאֲנֹכִי תִרְגַּלְתִּי לְאִפְרַיִם קָחֵם עַל-זְרוּעֹתַי וְלֹא יָדְעוּ כִּי רַפָּאתִים:

<sup>3</sup> But I taught Ephraim to walk, I<sup>16</sup> took them up their arms, but they did not realise<sup>17</sup> that I healed them.

<sup>4</sup> בְּחַבְלֵי אָדָם אֲמַשְׁכֶּם בַּעֲבֹתוֹת אֶהְבֶּה וְאֶהְיֶה לָהֶם כַּמְרִימֵי עַל עַל לְחִיָּהֶם וְאֵט אֶלְיוֹ אוֹכִיל:

<sup>4</sup> With humanly cords I drew them, with ropes of love. I was to them like those who lift the yoke from their jaws<sup>18</sup> and I bent down to him to feed (him).

<sup>5</sup> לֹא יָשׁוּב אֶל-אֶרֶץ מִצְרַיִם וְאַשּׁוּר הוּא מַלְכוֹ כִּי מֵאַנּוּ לָשׁוּב:

<sup>5</sup> He will not return to the land of Egypt, but Assyria, he will be his king<sup>19</sup>, for they refused to return.

<sup>6</sup> וְחֶלֶה חָרַב בְּעָרָיו וְכִלְתָּה בְּדָוִו וְאָכְלָה מִמַּעֲצוֹתֵיהֶם:

<sup>6</sup> And the sword will be let loose<sup>20</sup> in their cities and consume their false prophets and devour their schemes.

<sup>7</sup> וְעַמִּי תְלוּאִים לְמִשׁוּבָתִי וְאֶל-עַל יִקְרָאֵהוּ יַחַד לֹא יִרְוּמָם:

<sup>7</sup> For My people remain determined to turn away from me and<sup>21</sup> they call on high. They will not be exalted by him.

<sup>8</sup> אֵיךְ אֶתְנַחֵךְ אֶפְרַיִם אֲמַנְגִּיד יִשְׂרָאֵל אֵיךְ אֶתְנַחֵךְ כְּאֲדָמָה אֲשִׁימֶךָ כַּצַּבָּאִים נְהַפְדֶּךָ עָלַי לְבִי יַחַד נִכְמְרוּ נַחוּמִי:

<sup>13</sup> LXX translates 'τὰ τέκνα αὐτοῦ' my children – MT text followed in this translation

<sup>14</sup> LXX, καθὼς μετεκάλεσα and Syriac texts, reading 'דקראי' as 'קראו', 'when I had called them'.

<sup>15</sup> LXX translates 'εκ προσωπου μου αυτοι' -see notes

<sup>16</sup> LXX translates 'ανελαβον αυτον' changing the third person verb to singular.

<sup>17</sup> See Notes – Wolff and Stuart translation

<sup>18</sup> See notes

<sup>19</sup> See notes

<sup>20</sup> See notes

<sup>21</sup> See notes

<sup>8</sup> How can I give you up Ephraim, hand you over Israel? How can I give you up, like Admah, cause you to be like Zoboim? My heart turns in against me, my compassion burns all together intensely.

לֹא אֶעֱשֶׂה חֲרוֹן אַפִּי לֹא אָשׁוּב לְשַׁחַת אֶפְרַיִם כִּי אֵל אֲנִי וְלֹא אִישׁ בְּקִרְבִּי קְדוֹשׁ וְלֹא אָבוֹא בְּעִיר:

<sup>9</sup> I will not execute my fierce anger, I will not again destroy Ephraim, for I am God and not a man, the Holy one in your midst, I will not come in wrath.

אֲחֲרַי יְהוָה יִלְכוּ בְּאֶרֶץ יִשְׂרָאֵל כִּי יִשָּׁאג כִּי־הוּא יִשְׂאָג וַיִּחְרְדוּ בָנִים מִיָּם:

<sup>10</sup> They will go after YHWH, He will roar like a lion, for when He will roar, the children will come trembling from the sea.

וַיִּחְרְדוּ כַצְפוּר מִמִּצְרַיִם וְכִיוֹנָה מֵאֶרֶץ אַשּׁוּר וְהוֹשִׁבְתִּים עַל־בְּתֵיהֶם נְאֻם־יְהוָה: ס<sup>22</sup>

<sup>11</sup> They will come trembling like a bird from Egypt and like a dove from the land of Assyria. I will settle them in their houses, says the Lord.

## 4.2. Notes

### 4.2.1. Structure

Scholars have proposed a few options for the overall structure of Hosea 11. Wolff gives an extensive argument on the structure by connecting it to the legal process, which fits well with Hosea's knowledge on laws found in Deuteronomy. Wolff (1982: 193-195) starts by stating that chapter 11 is a unit, that is, separated from chapters 10 and 12. He argues that there are no catchwords to connect chapter 11 with chapter 10 and the prominence of direct address to Israel in chapter 10 differs from the few references found in chapter 11. Chapter 12 opens by naming a new subject, which differs from the subjects found in the historical retrospective unit of chapter 11. The unity of chapter 11 is further emphasised by the use of personal pronouns, in both singular and plural, for Israel, Ephraim and my people. The chapter is in the form of a historical-theological accusation and is thus a legal complaint of a father against his stubborn son. The theme in verses 1-7 is clearly Israel's rejection of God's love. Still God's reaction is not stated as judgement, with verses 5-6 rather being a description of the consequences for the son's behavior and the new actions decided upon by the father. This can be seen by the change in tenses between verses 1-4 and verses 5-6.

<sup>22</sup> *Biblia Hebraica Stuttgartensia : With Westminster Hebrew Morphology*. 1996, c1925; morphology c1991 (electronic ed.) (Ho 11:1-11). Stuttgart; Glenside PA: German Bible Society; Westminster Seminary.

Verse 8 moves for the first time in this unit to a direct address from the Father. Still, verses 8-11 remain part of the unit, due to the use of the first person which is also used in the metaphor of verses 1-7. The content of verses 8-11 would also not make sense if disconnected from the historical-theological accusation of the opening verses. God's confession of love is also necessary to understand the reason why He chose not to destroy Israel. The use of direct speech can thus be understood as the court addressing the defendant to reach a settlement. The emotions in this impassioned speech is visible in the use and repetition of **דָּאֵיךְ**, 'how'. **דָּאֵיךְ** usually belongs to lamentation, but can also be used to introduce a self-accusation. Furthermore, when the first-person imperfect follows **דָּאֵיךְ** it becomes a self-caution, which is not the beginning of the speech, but rather a change within it, expressing an antithesis to what was expected. In this case the addressee is not a defendant in a legal dispute awaiting a settlement, but rather witnesses the accuser's inner struggles leading instead to a declaration of amnesty. The form of legal dispute and a supposed settlement is the reason why verses 1-9 should be read as a rhetorical unit. Verse 10 seems out of place in this unit due to its move of speaking about God in the third person. This change can be understood as a commentary on verse 11, giving the reason for Israel's **תִּרְדָּד**, 'trembling'. It might have been inserted by the traditionists who use the metaphors of lion and roar, which are well-known in Amos. Verse 11 remains part of the unit even though Israel is addressed in the third person and not the first person as in verse 8. This is due to the change of God's expected judgement to God's promise of salvation. Verse 11 should not be seen as an insertion like verse 10. The references to Egypt and Assyria fit the vocabulary typically found in Hosea. The unity of chapter 11 is lastly shown by the encircling of the unit with God's actions and with God being the subject in verses 1 and 11b. Emerson (1984: 45), writing on the Judean perspective of Hosea, also places verse 10 outside the origin of Hosea's oracles and puts it in Jerusalem as part of the temple cult. According to him the verse was inserted to make the passage of God's salvation more applicable to the Southern context.

Andersen and Freedman (1980: 575-576) divide chapter 11 into two parts, with the first from verses 1-4 and the second from verses 5-11. There are links between the two parts, with both referencing Israel and Ephraim and with God being spoken of in the first and third

person. The second part has a deliberate inclusion of Egypt and Assyria in verses 5 and 11 to frame the part. The first part has verse 1 starting the discourse and verse 4b ending it. The use of third person plurals in verse 2 is similar to their use in verses 3b and 4. Chapter 11 is also a unit on its own apart from chapters 10 and 12. This is seen in the concluding statement in verse 11b, the Oracle of YHWH and the change to the patriarchal tradition.

Stuart (1987: 175) follows Wolff in saying this passage is a historical-theological accusation and that it determines the structure. He continues to give an alternative structure by dividing the chapter as follows into three blocks: The first block refers to the past in verses 1-4. The second refers to the present and to the immediate future in verses 5-7. The third points to the eschatological future in verses 8-11. He continues to state the entire passage is divine speech. In chapter 5 God also refers to Himself in the third person. This means that verse 10 is not an insertion as Wolff and Emmerson stated (1987: 176).

Limburg (1988: 39) also divides chapter 11 into timeframe blocks, but into four blocks: The first is from verses 1-4, the past: out of Egypt, where the first-person singular is prominent. The second is from verses 5-7, the immediate future: Back to Egypt, where the third-person plural is prominent. The third is from verse 8-9, the present: The loving Parent, where first-person singular is prominent again. The fourth is from verses 10-11, the distant future: Home from Egypt.

All these structures have their merits, with Wolff taking the legal rights of the father into account and with Limburg and Stuart focusing on the timeframe. Andersen and Freedman's structure does not place enough emphasis on the legal motif and the movement between time frames. Limburg's suggestion of four blocks is a better structuring of the chapter as a whole. In this study both Wolff and Limburg's structures will be kept in mind, but the legal aspect Wolff describes fits well with the metaphor at hand and the use of legal arguments found throughout Hosea. The law on rebellious children found in Deuteronomy 21:18-21 does seem to be in mind. The time of Deuteronomy's conception is outside the scope of this study, but it will be assumed that these laws were known at the time, with God taking up the role of a suffering parent and Israel is the stubborn and rebellious child.

#### 4.2.2. Verses 1-2

There is little scholarly debate regarding the first verse of Hosea 11. Only two possible questions arise from the text. The first is whether נַעַר, ‘child’, refers to a youth, child or an infant. This translation follows child, with the understanding that the child is still young. The second question is the LXX change of לְבִנִּי, ‘to my son’, to τὰ τέκνα αὐτοῦ, ‘my children’. The translator might have changed to the plural to indicate it is not a reference to the king. This translation follows the MT.

In verse 2a Stuart (1987: 174) uses the LXX, καθὼς μετεκάλεσσα and Syriac texts, reading קָרָאוּ as דִּקְרָאִי, ‘when I had called them’. In 2a he states that מִפְּנֵיהֶם should be divided into מִפְּנֵי ‘from me’ and הֵם ‘they’. This is also following the LXX, ‘ἐκ προσώπου μου αὐτοὶ’ and Syriac that changes the suffix from 3<sup>rd</sup> person masculine plural to 1<sup>st</sup> person singular followed by the 3<sup>rd</sup> person masculine plural. Andersen and Freedman (1980: 578) translate the same way.

#### 4.2.3. Verse 3-4

Andersen and Freedman (1980: 579) translate תִּרְגְּלֹתִי, in verse 3a with ‘to guide’ and suggest its rendering with ‘taught to walk’ often found in translations is wrong. They state YHWH has acted beneficially for Ephraim and thus guided them, as He did in the wilderness journey. Wolff (1982: 199) chooses to translate with ‘taught’. In this translation ‘taught’ is chosen to emphasize the love and growing relationship between father and son. This could also be understood as a motherly affection as Fretheim and other scholars state.

Verse 3a’s MT text is problematic and the LXX translates quite loosely or from a simplified Hebrew text. Andersen and Freedman (1980: 579-580) translate קָחָם as ‘took’, which adds to the beneficial acts of YHWH and keeps away from the infant metaphor some scholars connect to this verse. They understand the bonds of verse 4a to be the subject of ‘took’ in verse 3a and makes it an extension of the Exodus theme. The verb in 4a מָשַׁךְ is also problematic due to its wide semantic potential and they translate it as ‘drawn’. Wolff (1982: 190) translates this part of verse 3a as ‘and I who took them in my arms’.

At the end of verse 3 Andersen and Freedman (1980: 581) translate יָדַעְתִּי with ‘acknowledge’, which is a stronger word than ‘knew’. This is a theological decision stating the nation is not ignorant, but they are purposefully rejecting what they have learned of YHWH’s healing in the past. Wolff (1982: 190) and Stuart’s (1987: 174) translations display Israel as ignorant.

Wolff (1982: 199-200) understands verse 4 from the period where Israel moves into the wilderness and to the conquest of the land. The image is of a child being led towards an end goal, being nurtured all the way. Wolff continues the image of verse 3a, where Israel is taken up and he translates verse 4b with ‘I was like one who lifts a small child to his cheek’, as a gentle father or mother would. These verbs of taking up, bringing to the cheek, bending down to feed, all follow the theme of YHWH’s care through the wilderness into the promised land. Some translations choose to keep to the father-son metaphor as Wolff does in his translation. Most scholars and translations choose to change the metaphor from the father-son to a farmer-draft animal metaphor. Andersen and Freedman (1980: 581) find the difference in number strange. The plural seems out of place with both infant and yoke metaphors, with God being the one who is active. This could be understood as referring to people from the community, who act in love towards their animals or children, giving the metaphor a tangible feel. Stuart (1987: 175) states it is not advisable to change verse 4’s עָלָה to עָוַל changing the meaning from ‘yoke’ to ‘infant’. Verse 4’s reference to a ‘yoke’ could be to the servitude Israel experienced in Egypt, but the rest of the verse does not help in identifying the motif. The parallelism here indicates two actions of YHWH. The first is to remove the ropes from Ephraim’s arms and the second is to harness the cords of love on their jaws. What is meant by cords of love is unsure (Andersen & Freedman, 1980: 581–582).

Andersen and Freedman’s (1980: 582) translation of שָׁמַע as ‘heeded’ in verse 4b is due to their extension of the Exodus theme, where Israel called and God heard. Now Ephraim calls and YHWH ‘heeds’. The Hebrew is problematic due to there being no object for the verb. They assume the object is ear, as in ‘my ear’, because most occurrences of שָׁמַע in the Hebrew Bible has ear as its object. The continuation of heeding is to listen, with the metaphor of YHWH listening to the prayers of Ephraim. The Syriac and LXX has variations, but both are

unsatisfactory according to Andersen and Freedman. This translation does not follow Andersen and Freedman's translation.

#### 4.2.4. Verses 5-7

The difference between scholars and translators' translations of verse 5a is whether there is a negative present or not. Many translations add the negative<sup>23</sup>, while many scholars state the negative is an incorrect translation. Harper (1905: 366), for example, already translated without the negative. He translates, 'He must return to the land of Egypt' and according to him Hosea saw both Egypt and Assyria as possible places of exile. It is for him not an indication that the people of Israel wanted to flee to Egypt in an attempt to remain free from Assyrian domination. Andersen and Freedman (1980: 583) agree with Harper's translation and state the only way to include the negative is by reading אֵלַי, 'not', as לֹא, 'to him' and to connect it to verse 4. Stuart (1987: 179) also follows this translation and connects it with Israel's realisation of the harsh reality to follow. Lastly, Wolff (1982: 200) also translates without the negative, but in his translation it is Israel's choice to return, 'He returns to the land of Egypt, but Assyria is (and remains) his king.' Landy (2011: 139) on the other hand says that it should be translated with the negative. He notes most scholars do not use the negative and he relates their decision to the LXX text. His claim is that contradictions are pervasive in Hosea, with alternative futures being placed next to one another. In Glenny's (2013: 155) commentary of Hosea in the Codex Vaticanus it says that the translators of the texts into Greek, saw a link between 11:5 and 9:3 and thus translated without the negative. This translation uses the negative, due to a contrast being made between the past, Egypt, and the future, Assyria. Under Theology the implications will be discussed further.

There is a wide variety of translation possibilities for הִלַּח in verse 6a, according to Andersen and Freedman (1980: 585). The LXX and Vulgate translations read 'to be weak'. Andersen and Freedman describe the meaning of this verb as being in extreme pain, like a woman at childbirth. Their translation is 'damage', relating it to swords and the city in the military scene. The next verb כִּלְתָהּ, 'finish off' as translated by them, is in the feminine form making

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<sup>23</sup> American Standard Version, Douay-Rheims Catholic Bible, English Standard Version, King James Version, New International Version etc.

‘sword’ its subject. בַּדָּוִי is then translated as ‘strong men’ or could also be rendered as ‘warriors’ to continue the military scene. This is not the normal dictionary form. The reason behind this choice is due to the military scene, but they do not elaborate on their choice. Stuart and Wolff give alternative translations for Andersen and Freedman’s strong men. There are a variety of translation possibilities. Swanson (1997) gives ‘false prophets’ as a possible translation. This agrees with Stuart’s translation. Baker (2002: 118) gives ‘empty or idle talk’ as translations and gives the example of its meaning as false prophets in Isaiah 44: 25. Stuart’s translation of false prophets is used in this study. It is understood as being in relation with מוֹעֲצָה, ‘schemers’ whose talk and promises are empty. The context of the people of Israel being led astray is also fitting for the translation of ‘false prophets’.

The translation of verse 7b’s אֵל-עַל יִקְרָאֵהוּ is also difficult. If the preposition אֶל makes עַל a noun, then יִקְרָאֵהוּ, ‘to call’ must call on עַל. With יִקְרָאֵהוּ already having a direct object, עַל has to be the god who is being called on. If this reference connects with verse 2 it is a rival god being called, but if it is connected to verse 1, where Israel is named YHWH’s child, a translation of ‘They call him Most High’ is acceptable. The translation given by Andersen and Freedman understands the ‘most high’ as referring to a rival god, who does not exalt Israel (Andersen & Freedman, 1980: 586–587). Wolff (1982: 200) and Stuart (1987: 180) translate the same way as Andersen and Freedman. This is a theological choice, which this study follows. In the context the rival god is possibly Baal, but it remains uncertain.

#### 4.2.5. Verses 8-9

In verse 8b נַחֲמוּנִי, ‘emotions’ only occurs in three Hebrew Bible passages and is an emotion of both compassion and pity. The desire of this emotion is to bring consolation (Andersen & Freedman, 1980: 589).

Andersen and Freedman (1980: 589-590) translate verse 9a as ‘I will certainly’. Their decision is not based on grammar, as they state it cannot be made by grammar but rather by theological content and the meaning of verse 9b. The question that arises is whether in 9b YHWH is reminding Himself that as a god He is devoid of sentiment, or whether as a god He can act beyond the law, following His own emotions. Stuart (1987: 181) and Wolff (1982: 201) translate with the negative. This study follows the use of the negative.

In verse 9 Wolff (1982: 202) translates אָשׁוּב, as ‘again’ but not as an indication of an action done by God, but rather as the restoration of previous conditions. Stuart (1987: 182) disagrees with Wolff on his interpretation of verse 9’s use of ‘again’ stating Wolff did not take the eschatological context into account. Stuart states that historically it would not make sense if this was before the 722B.C.E. destruction. It is after the destruction that healing can begin and those who survived can be sure that such a destruction will not come again. This hope is part of the covenant for the next generation. Both scholars use the word ‘again’ in their translations as this study does.

#### 4.2.6. Verse 10-11

As stated in the structure, Wolff (1982) and Emerson (1984) place verse 10 outside the original oracle as an addition. This was either a traditionalist attempt to comment on verse 11 or a Judean editor bringing the Jerusalem temple theology into this oracle.

Stuart (1987: 175) states that חָרַד should not be understood as ‘trembling’, but rather as an indication of speed. He translates with ‘will hurry’. Andersen and Freedman and Wolff use ‘trembling’ as this translation also does.

### 4.3. Historical time and context

There is a high level of consensus among scholars regarding the time and place of Hosea’s activity. Wolff (1982: xxi- xxii) starts his introduction on Hosea by stating that there is little biographical information available, but still Hosea’s prophetic comments can be dated to a high degree of accuracy. Within the book of Hosea there are no references to Hosea’s age or the specific year of his calling, but a date can be assumed due to the references made in the book. The possibility to date Hosea to at least a fixed decade is extraordinary. Normally prophetic texts, as well as poetic and wisdom texts, are difficult to place in a certain period. It seems that Hosea’s activity started in the time before the death of king Jeroboam II between 747-746 B.C.E. This can also be deduced from the reference in chapter 1:4 to the blood of Jezreel threatening the Jehu dynasty. The next time period that can be seen in the prophet’s words is after the Syro-Ephraimite war, together with the subjugation of a large part of Israel’s territory by Tiglath-pilser III in 733 B.C.E. Hosea would be able to remember the troubled times wherein many palace revolts took place, when there was uncertainty about Egypt and Assyria and king Hosea Ben Elah had to pay tribute to the Assyrians after

submitting to them. The third period found in the later sayings of Hosea in chapters 9-12 fit between the period of Shalmaneser V's accession in 727 B.C.E. to the years preceding the siege of Samaria in 725-724 B.C.E. Thus, making the total activity of the prophet approximately thirty years. Furthermore, Wolff is adamant that the texts also originated in the Northern Kingdom, due to the many references to cities and locations in the Ephraim and Benjamin regions. Samaria is mostly referenced, with Jerusalem never being mentioned. Judah is only mentioned in reference to the twelve tribes. Thus, in the Northern kingdom Hosea worked as an independent prophet using the language of legal disputes or speaking as a watchman. This would mean that his work was done in public gatherings or in cultic places and was probably written down by a disciple.

There remains some uncertainty on when the prophet's work ended and whether he lived to see Samaria fall. Mays (1978: 3-5) states that chapters 13 and 14 hint at the consequences of king Hosea's revolt against paying tribute and Shalmaneser's capture of Palestine and king Hosea. The actual fall of Samaria is not depicted in the prophet's words. Fontaine (2004: 40) agrees with Mays' view, placing the last chapters between 725–724 B.C.E., after king Hosea had been taken captive, shortly before the siege of Samaria. He continues to state that Hosea was active during the time of the siege. Hosea's disciples were the ones who took the oracles to the Southern kingdom and there they were edited before or after the Babylonian exile. Collins (2004: 296) states the book's description of the turbulent times is leading up to the destruction of the city, but the prophet's death is uncertain. It occurred probably just before or during the onslaught (Collins, 2004: 296). Garrett (1997: 22) judges the length of Hosea's work to be around fifty years, from the time of Jeroboam II till early in the time of Hezekiah. This would mean that Hosea was alive to see the fall of Samaria. Regarding chapter 11 Stuart (1987: 177) links the references to Egypt with the years 727-723 B.C.E. when king Hosea cut the tribute to Shalmaneser and turned to the Egyptians for help.

Some uncertainty remains among scholars on whether Hosea's work references the Syro-Ephraimite war. Harper (1905: cxl) who places Hosea in the Northern kingdom and starting his work in 743 B.C.E., states that Hosea is silent on the topic of the Syro-Ephraimite war, meaning he was not active at that time. Andersen and Freedman (1980: 33–35) ask whether chapter 5 references the Syro-Ephraimite war. In chapter 5 it is Judah who attacks Benjamin,

but in reality, it was the other way around. Thus, they place this attack in the days of Uzziah, who was an aggressive king and who conquered Philistia, while subjugating Edom. In this time Judah was a strong nation, but in the Syrio-Ephraimite war Judah is almost helpless and begs assistance from other nations. Garrett (1997: 23) agrees with this argument and refers to Isaiah 7 which puts Judah on the defensive side, seeking allies.

The text of Hosea has some hints of editorial work. Scholars differ about the extent and which parts are additions. Collins (2004: 296) agrees with Wolff on the date of Hosea's activity, but refers to the superscription that lists Uzziah, Jotham, Ahaz and Hezekiah who are from Judah. This means that the editor of Hosea's work had a Judean perspective. After the destruction of Samaria, the works of both Amos and Hosea were taken to the South and edited there to stand as a warning for the Southern Kingdom. In Hosea a brief reference to following the ways of the Lord hints at a scribal editor who finalised the text. The reference was then inserted into the text and made applicable to both kingdoms and individuals (Collins, 2004: 304). Emmerson's (1984) book on the Judean perspective in Hosea starts by referring to the Southern editing and finalisation of the text. He mentions the superscription's references to the Judean rulers and states these references indicate that traditionists were responsible for the editorial work. Wolff already mentioned the traditionists' influence in verse 10, but this study does not agree with that specific verse being an insertion. Most scholars agree with some form of Southern editing and as Emmerson states the entire Old Testament corpus went through the Southern kingdom in some period before its finalisation (Emmerson, 1984: 1–2).

The audience of Hosea seems to be exclusively the rich and elite, with the poor playing no role at all. The prophet's vocabulary range also suggests that he was an educated man and himself part of the elite (Landy, 2011: 7). Furthermore, Hosea's audience was not the majority of Israel's population, but rather the minority who still believed the Mosaic covenant to be important. Israel's international contacts and economic and military power made it a cosmopolitan kingdom, which had a negative effect on its religious attitude. The population of the Northern kingdom would know the law and some specifics, like the law against idolatry, but overall have little knowledge about the extent of the law (Stuart, 1987: 10). The books of 2 Kings, Amos and Hosea refer to the sins against God in this time, with the emphasis falling on idolatry, apostasy, sexual promiscuity and human sacrifice. The

priest of Bethel, Amaziah, named in Amos, might also be the 'the priest' of chapter 4 in Hosea (Andersen & Freedman, 1980: 38). This time of prosperity was a time in which Israel could enjoy its economy and agricultural work. This was exhibited in lavish cultic worship events, where there were feasting, drinking and sexual acts. A nationalistic pride developed and a cult for the 'calf of Samaria' was established (Macintosh, 1997: lxxxiv). Gaebelein (1985: 162) reminds of the oppression of orphans and widows in the time of prosperity and according to him the work of Amos had little effect on the people and Hosea was called next to attempt a change. For Fretheim (2013: 11) the problem with Israel's idolatry is not only in choosing between YHWH and Baal, but rather in their form of worship, when they worshiped YHWH in a 'Baalistic' way. Thus, there is an internal struggle regarding the nature of worshipping YHWH.

Regarding Hosea himself, there is little known about his personal life. It might be possible that Hosea's call and family life dates from an earlier time than the end of Jeroboam's reign, but this is only a conjecture (Andersen & Freedman, 1980: 37). Garrett (1997: 22) also states that due to his long period of activity, Hosea was already called at a young age. Still, Hosea was well educated in the Torah, which suggests a high level of intelligence. Andersen and Freedman (1980: 69–70) refer to the continuity and reappearing themes in the book of Hosea and states it gives the impression of a highly sophisticated work, which could support the idea of Hosea being educated in a wisdom school. Garrett judges the length of Hosea's work to be around fifty years, from Jeroboam II till early in the time of Hezekiah.

The ability to date Hosea to a high degree is important for a better understanding of the metaphors and the model that is used in the text. There is a clear indication of destruction looming and the prophet is very aware of the consequences to come. Hosea's audience was probably the elite group in Samaria and thus would be aware of the looming threat. They might be seeking alternative answers to this problem and by doing this, they miss God's words and promise of His presence. It is uncertain how wide Hosea's message was spread and whether it was of comfort for the common people.

## 4.4. Theology

### 4.4.1. Verses 1-2

Hosea 11 is an emotionally filled chapter in which God shares His pain, caused by His rebellious child. In Fretheim's *The Suffering of God* he makes extensive use of the prophet Hosea and with regard to Hosea 11 he states that the long-suffering parent image used here would fit the role of a mother more than a father in the social context of Israel. He continues to list the images that Hosea 11 uses, "growing in relationship; holding them by the hand when they took their first steps; gathering them up in the arms when they were sick or tired or anxiously caring for their daily needs. But now other images are interwoven with these: the anguish over rejection; the yearning for a restoration of relationship; the repeated efforts made to get them to see the light and return home; the heartache that is felt all the more deeply as they seem to stray farther, and yet the reluctance to give them up; the inner turmoil as decisions are contemplated". A mere human would give up, but God cannot, for God's love is eternal and this is shown in verse 8 where God's salvific purpose stays unclouded (Fretheim, 1984: 120). Right at the onset of his chapter the model of a suffering parent is being built up and it starts with a call, a call to Israel whom God loved. The motherly imagery in these verses are powerful, but due to this chapter being understood as a historical-theological accusation and thus a legal complaint of a father against his stubborn son, the father model is kept. Still within the model of a suffering Father, love remains visible from the onset, from the first call.

The statement of love in the opening verse already indicates the election theme, which reaches back to the Exodus narrative. Israel is called God's child and the model of a suffering father is built on the foundation of this love. The language of Israel being a child of YHWH is first found in Exodus 4:22. It is echoed in Deuteronomy and in the prophet Amos. The statement 'from Egypt' in verse 1b is referencing the climactic part of the adoption process. Andersen and Freedman (1980: 576) use 'quasi-political' as a description of this relationship and connects it to the relationship seen within a vassal setup. This might be true, but the family metaphors found throughout Hosea indicate a two-way relationship not always found in a vassal setup. Vang (2011: 183) states that God's call from Egypt was a call into service. God called Israel and gave them instructions and commands, that are not harsh and constraining, but rather shows his love. This love is seen in Hosea 11 as the disciplining of a

child. This is a better description of the relationship, with God not using His authority to force Israel, but rather using His love to lead them. Vang's description fits with Limburg's understanding of how Hosea as the prophet would have heard these words from God. He (1988: 40) finds the reason behind the parent metaphor of God as coming from Hosea's personal life experience. If his two sons and daughter were born in the beginning of his work, they would be beyond their teen-age years when the prophet was a single parent. This would mean that parenting made a certain impression on him as he recalls teaching them to walk and also their rebellious phase. This two-way relationship shows that Israel is not only receiving instructions from God, but also joining in the process. Fretheim (1984: 55) states that God's choice to let Israel share in the decision making process says something about how the prophets saw and understood God and also something about the relationship God and Israel had. God is the type of God who opens Himself up to His people and this is a risk He takes, for their good. The risk God takes makes Himself vulnerable and it is due to this vulnerability that God can remain hopeful that the rebellious nation will repent. This type of relationship is not found in a vassal setup, nor a setup where a father uses his authority to control his son. This relationship based on love sets the tone for the whole chapter, where the suffering father makes himself vulnerable, because he gives his son a choice. Thus, the model of a suffering father allows for a two-way relationship, knowing the risks involved.

Wolff (1982: 197) describes the opening of verse 1 powerfully when he says "The first event in the life of young Israel worthy of report is that Yahweh loves him. With this metaphor Hosea was the first to use the word 'love' (אהב) as an interpretation of the election of God's people. In so doing, he has unsurpassably elucidated what Amos before him wanted to say with the word 'to know' (ידע), a less vivid word for 'election.'" God's love does not end with the deliverance out of Egypt; he continues to call Israel as His son and He lays the foundation for an intimate relationship. In the third millennium similar thoughts were already found in Egyptian wisdom, where the king would be seen as the son of the god and with the god teaching the king. It is unlikely however that Hosea borrowed from the Egyptian wisdom tradition. In the current context, the Canaanite mythology would be what he is struggling with. In this mythology the father and mother deities are well known and Hosea in chapter 2:4 makes clear that the 'sons' of Canaanite faith are not YHWH's children,

they are illegitimate. When Hosea is speaking about Israel he is speaking about them as the legitimate sons of YHWH (Wolff, 1982: 198). This metaphor is well attested in the Hebrew Bible, with both kings and the nation of Israel being called God's sons. Hosea adds emphasis to this metaphor by stating it is due to God's love that Israel is and remains important to God.

The change of person for the verbs in verse 2 indicates a change of subject. The subject becomes 'them' who call and this call has the opposite effect of YHWH's call. YHWH's call leads Israel into a covenant relationship, the call of 'them' leads Israel to sacrifice to the Baals. The verse 2b reference of Israel moving from YHWH's face is a cultic reference, where seeking YHWH's face indicates participation in the cultic activities and leaving the presence of YHWH is to abandon worship. This probably leads to the person seeking the face of other gods (Andersen & Freedman, 1980: 578). For Stuart (1987: 174) the LXX and Syriac readings are more appropriate. These readings keep God as the subject, thus 'when I had called'. This makes Israel's rebellion twofold. Firstly, they did not listen to God's call, thus a sin of omission, and secondly, they turned to the Baals instead, thus a sin of commission. Even though this study follows the MT with 'they called', the understanding of Israel not listening and choosing remains true. This was not the first time Israel had heard calls from both God and 'them' and Israel had once again made a choice that put more strain on the relationship. This was not new in the father-son relationship.

#### 4.4.2. Verses 3-4

In verse 3 God's intimate relationship with His people is further emphasised. The name changes from Israel to Ephraim, maybe to indicate a shift in the timeline or to use Ephraim's place of birth, Egypt, as a way of saying Israel was born and led from Egypt. This might be stretching the use of Ephraim a bit far, but the metaphor of adopting an infant does fit. Still, the shift in the timeline is helpful as a new nation needs to learn how to live just as an infant needs to learn how to walk. An intimate picture of a father teaching his child to walk gives emphasis to Wolff's (1982: 199) statement that Israel's choice for apostasy seems incomprehensible when verse 3 emphasises the love YHWH showed them, by teaching them to walk. The father-son metaphor that continues in verse 3 fits with verse 1. This means the verbs all refer to the deliverance from Egypt. Thus, the metaphors continue to develop as the son grows, and the image here is not one of a suffering father, but a joyful one. The

emphasis on 'I' in verse 3a marks YHWH as the prominent character and creates a distinction between YHWH and the Baals (Andersen & Freedman, 1980: 578). God remembers the joyful days of Israel's infancy and is proclaiming why he is innocent in the rearing of Ephraim. He was loving and compassionate and even when Israel did turn aside at a young age it was forgiven, but now Israel is not a youth and still chose to turn away, causing the pain their Father felt (Stuart, 1987: 178). The legal motif is visible here with God making the distinction between Himself and the other gods. Israel as a sinful and rebellious nation leads to God's suffering, due to God's willingness to have an intimate relationship with them. It is due to this willingness that God continues to suffer and it is due to this willingness that Israel can live (Fretheim, 1984: 143). The suffering of the model is heightened by referencing the joyful Father He once was. Due to the joyful relationship that was once in place, the present broken relationship is more severe and painful. Israel's stumbling in the past might have been less painful, for they were still young. But now the son should know better. Still Israel is allowed to live, for God has allowed them into a relationship with him.

Wolff (1982: 199-200) makes verse 4 the period where Israel moves into the wilderness and to the conquest of the land. The image is of a child being led towards an end goal, being nurtured all the way. Wolff continues the image of verse 3a, where Israel is taken up and he translates verse 4b with 'I was like one who lifts a small child to his cheek', as a gentle father or mother would. These verbs of taking up, bringing to the cheek, bending down to feed, all follow the theme of YHWH's care through the wilderness into the promised land. This study chose a different translation, but the image does beautifully fit the theme till this point. But the translation of this study, 'to lift the yoke', brings with it a new side to the nurturing metaphors already seen. Stuart (1987: 179) states that verse 4 changes the sonship metaphor into a metaphor of the owner caring for his animal and relieving the discomfort by lifting the yoke. There is still love in this metaphor, as the owner spends time with the animal and feeds it. This connects back to the Exodus narrative with the yoke being a sign of the oppression of the servitude of Israel in Egypt. The wilderness narrative is reflected in God's care and feeding of the animal. This shows God's divine grace and self-giving love. The change in the metaphor shows a love that many would not think necessary. The idea of an owner taking such intimate care of a draft animal shows something specific of the owner.

The animal might come out of a history of servitude, but this is not all the animal knows or should know. If Ephraim remembers that God healed them, then the animal should remember that its owner bent down and fed it. This might be an unexpected love, but the owner loves his animals as a father loves his son.

#### 4.4.3. Verses 5-7

The big question in verse 5 is whether the negative should be present or not. Many Bible translations do have the negative present and this gives the idea God's mind is already made up. But this makes the placement of the verse awkward due to verse 6 where destruction seems inevitable. If the negative is present, as it is in this study, then it must mean that God is still unsure and this stays within the legal motif with the judge awaiting the judgement to come. The evidence is overwhelming. The rebellious son has gone astray and exile seems the only fitting punishment. Harper (1905: 366) states, the possible places for exile are Egypt and Assyria. The son does not want to flee from the father to the place of his origin, but rather the father could send him there. There he might realise the good father he has. Or maybe when his own ruler is taken captive and a new ruler is placed over him, he will come to realise that God is a good father who rules in love. God chooses not to use Egypt as the destination for their exile. He rather chooses to have a new ruler be placed over them. This new ruler could make them realise how good God had been for them. The Father has decided, by not taking Israel back to their past oppressors, but by letting them go under a new king. Andersen and Freedman (1980: 584–585) describe Israel's refusal to return as their ultimate sin. The son has been forgiven many times when there was repentance, but they seem to refuse repentance this last time. They refuse maybe because they feel God's expectations are too high or that they just believe a different god will be more beneficial. They would rather be illegitimate children to a 'father' who gives empty promises, than being the true sons of the Father who led them out of oppression and gave them a commandment to love only Him, as their God. God suffers due to His knowledge of what is necessary and they are ignorant. They believe they can stand alone or that their trust should be in people. Stuart (1987: 179) states that it seems that God's love has reached its limits and the harsh reality is dawning on them. The oppression of the past will soon be their present and the freedom to enjoy and benefit from their own land will be taken away. This rearing sounds harsh, but the father stays within His legal rights. If they do

not return to Egypt, as this study translates, their repentance might come after experiencing life under a new ruler. God's love might be seen in keeping them from Egypt's oppression. This rearing might be lighter. It remains unsure at this point, which would be better, but the Father seems to have made His choice.

Stuart (1987: 180) describes verse 6 well and visually, "The Israelites will become subject to Assyria by being conquered in a bloody war. The three lines of the triplet make three statements. First, warfare (the "sword," חרב) will occur in the various cities. In times of war, people gathered from the countryside into the cities which were surrounded by high, thick walls topped with fortified battle stations. For Yahweh to announce through Hosea that the battle would reach to the inside of the cities was a way of saying that the Assyrians would breach the Israelite fortifications, enter the cities, and kill their inhabitants. The "sword" (חרב) is identified most often as the means of destruction for covenant infidelity. Note that the enemy's sword, as it inflicts punishment on the rebels, becomes in effect Yahweh's sword" The second line singles out the one who led Israel astray. The false prophets who have played their role to bring Israel's faith to the pagan gods and to place their trust in human hands, will be consumed, finished off. The third line is synonymous with the second, with the schemers also playing their part in Israel's apostasy. Maybe they benefited from this, but now both the false prophets and schemers will be eaten up, their greed leads to their end. This is a powerful description of what awaits Israel, with God being the one who allows it.

In their time of need who does Israel call upon? They do not call upon their Father, who brought them up in love. They do not call upon the one who took them up by their arms, but rather call upon one who will not and cannot take them up. Verse 7 emphasises Israel's stubbornness while they keep choosing apostasy. God's love for them is still visible with the twofold use of the first-person suffix. The use of 'my people' and 'apostasy from me' shows the relationship is still in place. Israel does not return God's love and Hosea continues with the image of verse 3a by stating he (Baal) will not pick them up, as YHWH did. The historical-theological accusation ends here with this passionate lament (Wolff, 1982: 200). The image of a son running past his own father to another man, seeking help, just to see that this man is but a shadow cast by a tree or a rock. The father stands and watches in pain as he remains

rejected while his son runs around looking for alternatives. The suffering father laments the son's choice but does not take away the son's free will. The father remains standing where he said he will be, always waiting. This allows the son to be hurt, not because the Father wants to hurt the son, but because the Father gives the son his free will. The legal motif justifies the Father's choice and maybe after this the son will realise who the good father is.

#### 4.4.4. Verses 8-9

Andersen and Freedman (1980: 587–588) describe verse 8: “In verse 8 we glimpse the agony in the mind of God as he searches for some way of evading the response to which he has committed himself in the covenant curses (Leviticus 26, Deuteronomy 28).” In this late stage YHWH reveals that He is still undecided, even though many judgements have already been made and it seemed like His mind had been made up. Two possible effects are made by His reluctance to act on His wrath. Firstly, the idea of YHWH acting vindictively is removed and secondly if the judgements are to be released it will be due to Israel's sin going to the utmost where there is no hope of renewal. There is both compassion and pity in God's words. The verb **נִכְמַרְוּ**, only occurs in three Hebrew Bible passages and it desires consolation (Andersen & Freedman, 1980: 589). Andersen and Freedman describe the picture of a father having pity on a son who is looking for salvation in someone that is not able to provide it. This pity together with the compassion based in God's love leaves Him with a severe uncertainty on how to act next. Wolff (1982: 201) in keeping with the legal motif states verse 8 is where YHWH enters into self-caution, which saves Israel from complete destruction. Even though Israel is rebellious, they are not totally lost and YHWH will attempt to bring them back through His disciplinary measures once again, even if it might be in vain. What Hosea is saying here is that it is not Israel that will be overturned, but rather it is YHWH's own heart. YHWH being the Holy One, places Himself in Israel's place aiming the wrath against Himself. The judge being without words proclaims the full judgement will not fall on Israel. Wolff is correct in stating the wrath will fall on the Father, because his suffering will continue. His compassion keeps hope alive and again He will attempt to bring his son back, with the hope that His son will use his freedom in the decision-making process by choosing their true Father. As Fretheim (1984: 143–144) states, God does not change his mind regarding his salvific purpose, but chooses instead an intermediate response, in which exile is allowed but not full destruction. God's anger is felt,

but not fully, and restoration and a return home remain possible. This fits Stuart's (1987: 181) understanding when he says restoration according to verse 8 is only due after the punishment has been dealt with. Thus, it is when Israel returns to God in the exile that He will return them to their place. The father remains with open arms, ready to take the son up again. Love has not faded and the compassion burning inside proclaims a lament, which states hope is alive. The legal route is full destruction; the fatherly route states, you will always be welcomed back. The punishment will not last forever. The movement of this passage follows the Mosaic covenant pattern of moving from destruction to blessing and restoration. The emphasis is on God's love that brings His children back from exile making a full circle of his good works. This makes verse 8-11 a development in the legal proceedings and not simply a contradiction to what is expected (Stuart, 1987: 176). God acts justly. God acts in covenant love.

Andersen and Freedman (1980: 589-590) translate verse 9a as 'I will certainly'. Their decision is not based on grammar, as they state it cannot be made by grammar but rather by theological content and the meaning of verse 9b. The question that arises is whether in 9b YHWH is reminding Himself that as a god He is devoid of sentiment or whether as a god He can act beyond the law, following His own emotions. Deuteronomy 1:17 prohibits treating poor and rich differently based on what they have and if God does choose to treat Ephraim favourably He would be acting like a human, making God into a liar like Israel is. Stating that He is the Holy One affirms His reason for sticking to just judgement. Hosea differs from Moses, Amos and from how Isaiah will act, by praying for the judgement to be postponed. This is due to Hosea's theology stating divine compassion is in the healing process after the judgement has been dealt, rather than deflecting the wrath of YHWH. Schmid (2012: 91) agrees with this understanding and states it is an important feature of the Hosea and Amos traditions that the threat posed by the Assyrians is not seen as something to be avoided, like in the Jerusalem cultic tradition, but rather as a cosmic creative action of God. God reacts to the evil cultic and social conditions in Israel (Schmid, 2012: 91) in a way that allows reconciliation after judgement. Wolff (1982: 195) who translates with the negative in verse 9 says this is not a discussion. God alone speaks and when Israel is addressed directly in verses 8 and 9 there is a feeling of excitement. Just as this direct address is abrupt, so too the change in God's attitude is abrupt. The prophet Hosea is

awaiting YHWH's word. He stands rooted in election theology, shares the suffering of Israel and wonders whether a word of mercy will be given. Is God here the active agent choosing to punish, but not completely; or is God here the active agent choosing to allow punishment, but not completely. The judgement is just and the punishment looms, but it will not fall completely. The suffering father has to make a decision. His voice might be soft as He struggles to come to a decision or His voice might be loud enough for the son to hear. All He allows Himself is to give voice to His struggles, His suffering through the prophet.

Wolff (1982: 202) continues to state that Israel probably saw their years of prosperity as a judgement of God: the judgement that blessed them and condemned the other nations. But now Israel's prosperity is being taken away. There is uncertainty on what is meant with 'again' in verse 9. It might be the nullification of the previous blessings, which now turns to a curse. Then and now, in the times of prosperity and in these difficult times, God's love stays true. Stuart (1987: 182) does not agree with Wolff's attempt at explaining the 'again' and according to him this reference is an eschatological one. It would not make sense if Hosea is speaking of restoration before 722 B.C.E. It is after the destruction that healing can begin and those who survived can be sure that such a destruction will not come again. This hope is part of the covenant for the next generation.

Verse 9b proclaims God is still the Holy One. Israel is reminded that God is not a man, but the Holy One. In the whole of Hosea this is the only place where God is described as Holy. Only, here where the tone is not of judgement, but rather of a saving will which YHWH exercised when He called Israel out of Egypt (Wolff, 1982: 202). What does this reference mean for Israel? Is it, as Andersen and Freedman said, God's reason for not changing His decisions and acting like a man? Or is it, as Stuart (1987: 182) states, that God is above human standards and does not act on arbitrary emotional outbursts in vindication and wrath? Is there a negative in verse 9a? Fretheim (1984: 70) reminds of the intimate relationship God wants with His son. He says Hosea does not picture God as a transcendent figure, out of touch with humanity. The holiness of God is used and this word is normally connected with God's transcendence, but here it is 'in your midst'. Thus, transcendence and presence do not cancel each other out, but rather as the Holy One, God remains present. This says something about the type of God Israel has, that God is not only transcendent by some revelatory categories, but that God is present as the Holy One. God is present in all His

Godliness and this makes Him transcendent. God does not come in wrath, because the Father is already present. His Holiness makes Him ever present in what may come. He will not leave his son's side but will remain as more than a man. He will remain as a suffering father, waiting to be seen. The suffering father model is one of permanent presence. The father is present in the son's life and he has to answer the question, will I use my status, my power as father, to take away my son's free will.

#### 4.4.5. Verses 10-11

The last two verses state that hope is still possible. God is described as a lion who roars and this roar announces the return at hand. This roar cannot be ignored and all people hear the lion's call. They hear restoration is coming (Stuart, 1987: 182). For Andersen and Freedman (1980: 591) verse 10 shifts to an eschatological scene where the judgement has been proclaimed and destruction and exile have taken place. Whereas in verse 2 they depart from God, here it is reversed and they return to God. Thus, the punishment has been dealt with and the relationships are restored. If this is the same group of covenant people or the next generation is not sure, but the statement is clear, that God's call means restoration.

This verse ends a discourse by God and it ends with hope. This hope is similar to the hope found in psalms of lament, where trust is expressed in the final lines. Israel is assured that they will return, they must wait patiently. God will not forget them. The suffering Father has not given up, but waits for the right time to recall his son.

#### 4.5. Summary

Hosea 11 is a God lament, in which God is lamenting his rebellious son. In the father-son relationship there have been times of joy and the father remembers those times perfectly. The past and the present are different for God than for humans. God can perfectly recall the past, which makes the present context a lot more severe. When God remembers the past perfectly and sees the now perfectly, the hurt resulting from the contrast of the two is more than humans can imagine (Fretheim, 1984: 114). Just as the father remembers the adoption and the early years of teaching his son. So, the father remembers all the times the son has turned away and all the times he has chosen to forgive. The suffering Father remains waiting, ever present. This intertextual movement from the past to the present is necessary

for Hosea to give words to God's experience of rejection. The people have to be reminded of the past so the present can be understood. God's emotions are not random, but justified.

The model of a suffering father has been expanded by the metaphor of adoption out of Egypt and teaching to walk. This adoption allows Israel into the father-son relationship and allows Israel to take part in the decision-making process. God shares His knowledge, hoping that Israel would learn from their experiences in this relationship. The image of an owner caring for his draft animal expands the model by adding an unexpected love, easing the pain, most will not think of. The suffering father sees the pain that is to come, but cannot take away his son's free will. The Father takes the risk to allow free will and to be vulnerable, even if it means Israel might run past Him to another. The image of a Father standing with open arms to welcome His son back, just to see the son running past Him breaks the Father's heart. The model of a suffering Father is one with open arms, but with a broken heart and vulnerable. He is left with the choice, but sees the swords coming, wondering should He allow this and to what extent? The suffering Father says He will be present during the pain, as the Holy One. But as the Holy One he asks if he has to act, how he has to act, when he has to act. The father makes the conclusion that his wrath will not come to destroy completely, but that one day he will roar out like a lion calling his son back. God's divine presence shows that restoration will always be possible. Nothing can keep the son from the restoration, but the son's own choice. The son must make a choice for either the empty promises from false gods and prophets or for God's loving guidance as He teaches them to walk. The model of a suffering Father is one of intense presence in the lives of those whom He loves, while He keeps an unclouded mind. The contexts might change, the son's choices might change, but God's salvific purpose will never change. He will roar to call them back. There will be a generation that returns and as God is present in their rearing, He will be present every day and ready to welcome them home.

Hosea uses intertextual references to give weight to the experiences God felt through the life of Israel. These experiences which are remembered perfectly by God steadies His hand, holding back full destruction. God's love did not fade and one day Israel will remember it. God's love is shown by the movement in His mind between the past, the present and the future. The son's love did not stay from the past to the present, but hopefully love will

return in the future. A lament ends with hope. God's lament ends with hope, a model for today stating everything is not lost. God's arms are always open.

## 5. Intertextuality between the models of the suffering Father and the abandoned son

### 5.1. Introduction

In the previous chapters two models were found in the exegetical studies of Psalm 80 and Hosea 11. These models seem to contradict one another, especially when placed next to each other in the same time and place, namely in the years around 722 B.C.E. before or during the Assyrian siege of Samaria. Thus, the question on why these contradicting models are present at the same time and place, needs to be asked. The answer cannot be found in studying these texts separately from one another, but rather by joining them in a discussion. Thus, the question of whether these texts can stand in an intertextual discussion needs to be discussed. These two chapters do not have verbal resonances, which Schmid states is a way of detecting intertextuality. Furthermore, there are few similarities in terms that occur. The Psalm uses the term אֱלֹהִים when speaking about God, while Hosea uses אֱל when God refers to Himself. But the Psalm's description of God sketches an image of a God elevated above the world and also a God that is an active warrior called down to strike, while Hosea sketches an image of a personal God, in personal contact with the world and His people. Thus, there is difficulty in terms of wording to connect these two passages.

The second point of departure, which Jonker describes, is that of the historical layers in the text. This is where these two passages do share something in common. Both texts share a similar historical context and both texts share a theme referring to the same historical narrative, the Exodus from Egypt. Thus, there is a contextual and theological connection between these texts. Referring back to the work of Bakhtin, there is a shared genre between these texts, that of lament and both texts seem to have originated as utterances, before moving to texts. We may ask whether a dialogical truth or a monological truth needs to be found. If these texts are discussed as dialogue then different truths might be found between the different consciousnesses. If these chapters are discussed as texts, they could only have one truth and the author's intent would be important. Thus, my opinion is that Psalm 80 and Hosea 11 can be brought into intertextual dialogue, but not as texts with verbal or vocabular similarities and not with the idea of one author using the other. The intertextual dialogue would be due to the shared context and shared genre, with similar theme, but

contradicting images. Here it is important to remember the *other* Bakhtin spoke of. It is by placing these two *others* next to one another, that more information is gained from them. This would mean that if the audience(s) knew both texts, they would learn more about the one, due to the other. But we cannot say whether this is true or not and thus, will be reading these texts from our perspective, wherein we do indeed know both. When placing these two texts in their shared context and looking at how the shared cultural memory of the Exodus is used, we should ask, what does the one teach about the other, or stated differently, if the two texts' memory is different to one another, why? What does the shared context, with a different understanding of a shared memory teach about the models that are formed. Thus, memory plays an important role, because it would not be possible to use the Exodus event, if it was not part of the common shared memory of the time. The theology of lament is a theology of deliverance from Egypt and all God's actions since then are remembered through the lense of Egypt.

The next element that needs to be kept in mind is how these models intended to have an influence on one another. What is the influence the son wants to have on the Father and what influence does the Father want to have on the son? Can a connection be found between these influences or are they too far apart to be brought into discussion? This is important, because when the intent of these texts is better understood, then the models will also be better understood. When a better understanding of the intent behind the models is placed within a context in which the intent is deemed necessary a discussion between these models will be able to find the 'gaps' that make these models appear contradicting. These gaps will reveal why the son is fully justified in feeling abandoned and the Father is fully justified to see Himself as suffering, at the same time. To say it the other way around, the son is fully justified to feel the Father abandoned him and the Father is fully justified to feel that the son has rejected Him, in their present context. Both these truths teach us something about the relationship between Father and son, between God and humanity.

These models are found within the Father-son relationship. This relationship is the key to understanding the adjectives of suffering and of abandonnement present in the models. Thus, the last element in this discussion should be between the relationship that the Father

and son have in their present context and the relationship the Father and the son would want to have with each other in the future.

The context of both these texts and the contexts of the metaphors they use, will be related to their intent, in order to make sense of them in the present. Only when this is done, can a possible relationship between these models be articulated. This established relationship will have the potential to guide believers today through their own laments and feelings of abandonment and suffering. Thus, these models never are, and never will be, finalised because they are still read anew today and the future relationship is what we can learn from them today.

Before the discussion can begin, the models found in the exegetical studies need to be articulated. Firstly, the model of the abandoned son from Psalm 80: The abandoned son was once a loved son, who was raised well and grew strong. The father-son relationship was once strong, with the father helping the son grow stronger, protecting the son and being ever present as the son grew up. But now things have changed. The son has transgressed the law and the son knows he deserves punishment, but the punishment has persisted too long and the son fears the Father will not return in time, before his destruction. The son's prayers go unanswered, as he lies weeping, his tears coming more often than food, his body malnourished and his bruises visible to everyone. The son is embarrassed hearing the laughs of those who were once neutral and were now knowing there is nothing left for anyone to take. Every aspect of his life seems to be in ruins: religious, personal and social, all seem to be broken beyond repair. But still the son knows the relationship is not completely lost and the memories of how things once were keeps him going, makes him bold enough to keep pleading. There is still the belief in the Father's military might, with the son pleading for the Father to return to shine, for this will protect him and bring him back to the relationship he and his Father once had. The son keeps hoping, keeps pleading for the Father to hear and to return.

Secondly, the model of the suffering Father from Hosea 11: The suffering Father was once the loved and joyful Father. There was a time when the Father-son relationship was an intimate one, with the Father carrying, healing and feeding his son. As the son grew, the son started moving away, with the Father having to forgive, time and again. The Father kept calling His son, but rivals were present and the son did not realize that the rivals he chose

were mere shadows, unable to pick him up. The Father kept calling the son in love and this love is the reason why the Father did not force His authority onto the son, but gave freewill to him. Without freewill, their relationship would not have been a two-way street and the son would not have shared in the decision making. The Father's love is one that makes Himself vulnerable, sharing in the decision-making process even though He knows rejection is painful. The relationship has not been completely severed, but the Father is standing still awaiting His son's return, with open arms the Father waits for the son to stop running around Him. The Father is filled with compassion and pity, because He knows what is coming. His mind is unclouded for His salvific purpose does not change; thus there is still hope. The Father is angry about what is happening, but no anger can exceed His love. He remains ever present, waiting, hoping. Till one day when His call will be heard anew, like the roar of a lion rolling over the countryside.

### 5.2. Context, memory and imagination

In the exegetical studies it was found that Psalm 80 and Hosea 11 had a shared historical and social context. It was found that both texts had a Northern Kingdom origin, in the time before, during or just after the siege of Assyria. Thus, around the years 722 B.C.E., with the kingdom in turmoil, the leadership of the kingdom under threat, with the last king of Israel, king Hosea, being taken captive and Shalmaneser's capture of Palestine. A context of fear and religious panic could be imagined, with different groups of people wanting to hear that God or their gods are still there. Psalm 80, coming from a cultic context, would chant or sing at the temple, joining the community together. Hosea was active in public places, but also in the presence of the elite and the royal house. Thus, there was a gap between these audiences and there is no certainty on whether the people knew both these texts at that time.

The next context – and maybe the more important one – is the context of the metaphors that form the models. Both these texts rely strongly on the Exodus event for their metaphors and for their arguments. The importance of this event is evident throughout the Old Testament, with multiple texts imploring the Israelites to remember those days. Deuteronomy, which Hosea hints at multiple times, has the well-known command in Deuteronomy 6: 12, *"Then take care lest you forget the Lord, who brought you out of the land of Egypt, out of the house of slavery."* The importance of remembering the event,

especially in the cultic context, is very clear. Thus, Israel would tell these stories from generation to generation, sharing what they heard and how they interpret it. Eaton (1993: 182–185) emphasises the importance for the worshipping community to memorise the history of God with Israel, by saying the main events that are memorized are God’s deeds in Exodus, the conquest of the promised land and the establishment of the covenant at Sinai. The reason for reciting and handing down these memories were to keep the original experiences present. Those who remember, experiences it themselves. This is clear in the texts where old stories are recited in worship contexts to bring those memories into the present. An important suggestion Eaton puts forward is that with the re-enacting of the texts the present community has the opportunity to learn from the stories and to make the correct decisions the ancestors did not make. Thus, there is an element of critique within remembering, to be a continual work of formation, with the texts never being exhausted. God on the other hand would also remember those days, but more clearly than Israel. As Fretheim (1984: 113) has stated, God has a perfect memory. God remembers exactly how the Israelites were in bondage and how He acted beneficially for them, by saving them through His mighty deeds. He remembers the time in the wilderness, the occupation of the land and all the troubled times in between. Thus, God is sharing this perfect memory with Hosea, who again proclaims it to his audience. Israel’s memory and God’s memory are of crucial importance here. Brueggemann (1997: 177) emphasises this as follows, “When Israel began telling of its subsequent history, about what happened in other times and places and circumstances, Israel characteristically retold all of its experiences through the powerful, definitional lens of the Exodus memory. That is, Yahweh did not enact these powerful, transformative, liberating verbs only once at the outset of Israel’s life in the world. Rather Yahweh repeatedly, characteristically, and reliably enacted like transformations in like circumstances throughout Israel’s normative memory.” The Exodus memory is of crucial importance as it connects the present community with the past. This is how they relive the past, with God’s actions till the present day, being a continuation of the Exodus event. This being said, it must still be difficult for the present community to find a way of relating to the past community. To make the Exodus relatable, memory operates through imagination.

De Gruchy (2013) wrote the book *Led into Mystery* after the death of his son. In the book he reflects on how he dealt with this sudden trauma and the healing process that followed. He

states that memories are an important part of dealing with the grief and moving towards healing. He calls this process the 'owning of grief' and says this is done differently by each individual (De Gruchy, 2013: 9–10). The memory of God's acts in the past, through the lense of the Exodus event, helped Israel deal with the grief that they experienced and lived through. Here in these texts, once again, they must start owning their grief, by remembering. De Gruchy (2013: 25) continues to state how he understood imagination in a way to help him own his own grief. He states, "From the earliest times, human beings have imaginatively expressed their self-conscious awareness of mystery in the reality around them through symbolic forms. These have evolved with their creators over the centuries as circumstances have changed, and as new insights have been garnered through experience and experiment. They might have begun as scratches on a rock but, laden with significance, they have led to the creation of great works of art. Or they began as tales told around a fire, and have since mutated into fables, legends, and myths that bring delight and suggest meaning." These imaginative expressions are found within the human story, but each individual also has their own story. Every person has a lived experience which is shaped by the individual's perception of reality and expressed in the way one person thinks, acts and how they experience the world around them. This experience is influenced by many different things, such as culture, religion, location, by the choices made regarding exercise and study etc. These lived experiences influence the way one thinks about mystery or how one imagines. Imagination also needs somewhere to feed from and here memories play a crucial role. Within the brain each person has a treasury of memories to reach back into the past and to use again everyday. This allows them to move further than what they see, to question if there is more and to anticipate the future. Memory is important, for without memory someone cannot fully live in the present. To be fully present a person needs past experiences and images to help understand and contemplate what is happening in the present. This is where imagination is needed, to bring it all together. A memory is retrieved through imagination and then it is stimulated by the personally shaped lived experiences. But these are not always correct or 'true' as imagination can change while seeking truth. Imagination is a human's ability to envision multiple outcomes for their own choices. By doing this the individual is freed from the present to imagine the past and wonder about the future. Without imagination it would not be possible to anticipate danger, to think about things such as life and death or to deal with depression. No one would be able to picture

themselves in other's shoes, meaning no one would be able to 'experience' the suffering of others or be able to help them. Lastly, without imagination faith would not be possible (De Gruchy, 2013: 25–28). The psalmist's imagination put the community's lived experience into words. He then moves it into a cultic setting, where the community could share the expression of these memories as a way to start owning their grief, their experience. The truth for this consciousness might be that God, still a mighty warrior, has moved away from them. Leaving them to call Him back, and while they await His return, they attempt to own their grief.

Ricoeur (1995: 144–145) describes imagination as “the power of giving form to human experience” or from his previous work, *The Rule of Metaphor*, imagination is “the power of redescribing, reality”. Thus, imagination is for him fiction, because it is a way of redescribing, or stated otherwise, a rule-governed way of inventing the past. When it comes to the reading of the biblical texts, he states the act of reading is a creative operation, wherein the reader decontextualizes the meaning and then recontextualizes it for today's context. It is between these two poles where fiction is produced through imagination. Thus, the Israelite's imagination moved those memories from the past to the present in a way they could understand in their days. This might be seen as fictional, but it is true for it is their shared memory, their history and their reality. Thus, there is an intertextual discussion taking place between the past memories and the present context to bring forth an imaginative model for the community to relate to. This model is what guides them in their thoughts about the future. These models of the past carry hope in the present and allow them to envision a future. If the Psalmist could not envision a future in which they are still allowed to call on God's name, the grief might be too great and their end too near. If Hosea did not believe Israel had a future, there would be no need for God to wait with open arms or make ready His roar, to call them home.

De Gruchy (2013: 30–31) continues to list four types of imagination that need to be kept in mind. “Historical imagination describes the way in which historians re-construct the past in relation to the present, reading texts, including biblical texts, with fresh eyes and from different perspectives, as in feminist readings of Scripture. Theological imagination describes the way in which we construct ‘images of God’ in relationship to ourselves and the world in dialogue with the biblical text, the history of tradition, and the contemporary

contexts. Prophetic imagination describes the activity of prophets of social justice, their capacity to generate, evoke, and articulate alternative images of reality that counter what hegemonic power and knowledge have declared to be impossible. Likewise, poetic imagination is not just important for expressing personal experience, but also critical for the well-being of society, and is closely aligned to the theological exploration of mystery. There are mysteries, wrote Karl Barth, that can be grasped ‘only by divinatory imagination’ and can ‘find expression only in the freer observation and speech of poetry’. Such poetry is an expression of faith struggling with experience before reason tries to analyse it.” These four types of imagination are all present in the texts and they are all necessary for the audience to own their grief, to imagine the future and to generate words to express their emotions. The Psalmist and Hosea are both the historians, the theologians, the prophets and the poets, but differing from each other. This intertextuality brings it all together, from the past, to the present and into the future. The past tells a story, but it hangs in the air as the superaddressee, waiting to be grasped by imagination. But the subjects differ, the objects differ and thus the meanings differ.

Brueggemann’s (1997: 78-80) description on intertextuality creates a vivid picture of the intent for the audience’s shared memory. He says that intertextuality in the Old Testament can be spotted as mere hints or nuances, but within the texts there is a deeper and very imaginative world created by texts standing in dialogue with each other and which are brought together by the writers and the audiences through imagination. The world created by this internal discourse has its own field of imagery and grammar wherein the reality and the experiences of those involved are shared. All of Israel’s history and its memory is kept alive and present in the textual discourse. Israel’s use of intertextuality is also a way of keeping ‘clean’ from the outside’s temptations and changes. It can thus also be seen as a political act in trying to keep the identity of Israel and not to move over to the current public reality in which identity is lost. The most important character in this identity and that which cannot be given up is the active God, YHWH, of Israel. This picture shaped by intertextuality and imagination is meant to keep Israel pure from other nations and deities. In the present context of the texts, other nations were very prominent and other deities were proclaimed as true gods. The psalmist is indeed bringing Israel together, but also in discussion with the texts, their chants remind God that they remain His. The son is telling the stories, claiming

that he wants only the Father and no other god, hoping the Father hears him and acts as the stories of old promise. The Father being willing to forgive, wants a son pure of apostasy and willing to run into His arms once again.

Thus, what was found in the exegetical study is Israel, being in a context where destruction is looming and oppression seems to be the only possible future, calls out to God as a son would call out to a Father. This call is filled with memories, reworked through their imagination, of the past liberation from oppression, the Exodus event. Strikingly enough, Hosea 11 also uses these memories, clothed by imagination, to call out to Israel as a Father would call out to his son. It is clear that Israel's present context necessitated this model, to bring hope to its people and to lead them back to their God. In the same way Hosea, within the same context, had to use a model to show God's presence and persisting care for His people. A question could be asked on why Hosea used a model, clothed by imagination, when God has a perfect memory of those days and events. A possible answer is that He wanted to relate Himself to them. It is doubtful whether Israel would have been able to relate to cold facts. A factual retelling that God did this act, on this day, in this place, would not have been able to relate to Israel's memory, which had been reworked through imagination. Thus, Hosea knew how to relate and both Hosea and the psalmist used models well known at the time. But they were appealing to different groups of people, with different needs. This is clearly visible when comparing the four types of imagination. In the historical imagination the psalmist re-constructs the Exodus event as a display of God's might, through acts of war. God removed those who oppressed His people and rebuked anyone who stood in His way. Hosea on the other hand re-constructs the Exodus event as a display of God's love, through acts of care. God taught Israel how to be a free nation, walking on their own, while He fed and healed them. Thus, the theological imagination had God, a mighty warrior, on the one side and God, a loving Father on the other. This leads to differences in the prophetic imagination; for the psalmist it is God who is not acting justly and the present image of God being a rejecting father must change to God being the mighty warrior. For Hosea it is the people who are not acting justly and the present image of the son rejecting the father must change to the son who realizes who the good Father is. Israel's context and their punishment, which persists for too long, seems unjust. The prophetic voice of the people needs to call out for change, voicing their grief, owning their rightful

place as the Father's loved son. The son's rebellious acts make punishment the just action to take, but the Father does not want this justice to cause destruction. The prophetic voice of the Father expresses wrath, but more so, it expresses love. Poetic imagination gives words for these emotions, giving hope to the psalmist's audience and allowing God to promise a return, one day. Laments embody hope and the poetic imagination puts it into words. These words embody the acts of God's deliverance from Egypt, they cloth the memories of God's acts through Israel's life and they express the raw emotions of the psalmist and of God, unfiltered by reason.

These models would be of no use if they were not from a context of meaning, from a treasured memory. These models would be of no use if they were not told and sang in a context where hope seems lost and separation is the lived experience. But these models were of use in their context and they were necessary in their lived experience. Thus, they were filled with intent.

### 5.3. Intent, suffering and change

Psalm 80 and Hosea 11 were not simply written with no intent. These texts and the models found within them have a specific intent and that intent wants a specific reaction from both the reader and the writer. Thus, Psalm 80 had an intent for the psalmist and those who sang the Psalm, but also the psalmist had an intent to influence God in some way. The question that arises from this, however, is whether God can change and how this change would be visible. There are many texts from Israel's narrative tradition, especially in the Pentateuch, where it seems clear that God was influenced by those who have a relationship with Him. The Sodom and Gomorra narrative comes to mind, where Abraham convinces God to postpone His judgment. Psalm 80 wants to have a similar effect, but how does it attempt this? The intent of Hosea 11 should be questioned as well. Why is God showing this model of Himself to His people and how would this influence them, in their actions and in their understanding of God, as a good Father?

The first way these texts attempt to influence is by showing suffering. By displaying suffering as part of the lived experience, the subjects of these texts want to have an influence on the reader or the One to whom it is addressed. It is clear that people can suffer, but can God suffer? Opinions regarding this question has changed over the last century, with a

movement towards God being vulnerable. Steen (1990: 69) describes the change in thought regarding the suffering of God as a surprise. The first reason for this change, he describes, is a biblical-theological movement that exchanged the static concept of God for a personal and loving one. The argument supporting this is found in the different anthropomorphisms and the human emotions of God found throughout the Bible (Steen, 1990: 71–72). The next argument he describes is the new metaphysical ideas of Process thought. In Process thought God is an event, which is always in close connection with the world as it progresses, making Him passible. The last argument Steen uses is to ask about the question that proceeds from human suffering. This is the theodicy question, which is fixed on God's response to suffering more than the origin of divine suffering. For him the philosophical tendencies of today are what led to the last two arguments, with personal experiences leading the way for God's response to suffering (Steen, 1990: 74–76). Thus, the change of thought comes from both Biblical and Systematical theology, with the reason behind this being the presence of suffering found in the world.

Fiddes (1988: 3–4) in his book, *The Creative suffering of God*, tells the often quoted story of when two men and one young boy were hung in a Nazi concentration camp. A voice from the group of spectators asked, *Where is God?* and the survivor of the concentration camp and writer of the book *Night*, Elie Wiesel, says to himself; *Here He is, hanging here on the gallows*. This strong statement, proclaiming God is with those who suffer, displays a shift in thought regarding the change of opinions regarding God and suffering. A well-known reason for the rejection of God in the world is the suffering clearly visible throughout human history. How could an almighty loving God not act? This question fuels protest atheism. Scholars such as Moltmann, Fiddes and Fretheim have taken part in this debate and their arguments will inform this study's understanding, to help reflect on the intent of Psalm 80 and Hosea 11. In the time when the texts were written atheism was not a possibility for the psalmist. Thus, the arguments of protest atheism might have been for the psalmist arguments for protest apostasy. If this is true, then the movement away from God would seem like the 'informed' choice, as protest atheism states.

Moltmann in *'The Crucified God'* writes on the theology of the Cross and Atheism and states that God, being infinite, is above and superior to the world, but also still sustains the world. Thus, the finite can only be because of the infinite. He continues to say that atheism does

not necessarily doubt the existence of God, but rather they doubt if the world they experience is from, in and sustained by a divine being. The reason for this is due to the evil and suffering in the world. If the world was a perfect reflection of God, there would be no question of His existence, but now the unjust world reveals rather a blind God or even the devil as a reality. This makes the experienced world hell. Protest atheism stands against God for this reality does not reflect an infinite and just God. Ivan Karamazov in Dostoevsky's novel emphasises this by stating he returns his ticket, for the price of suffering is too high. The price he is speaking of is that of forgiveness and he is referring to a mother having to forgive a man, who let his dogs tear apart her son. This classical form of protest atheism states the existence of God is not the main question, but rather righteousness is the true question. It is the world God has made that is rejected and not God. Therefore, protest atheism is only possible due to the presence of theism and it stands against theism as a metaphysical rebellion. Might the suffering son be seen as too malnourished and weak to forgive? The Father's price was too high, the ticket was returned or rather replaced with the ticket of another god. The Bible and not Greek tragedy is the origin of this rebellion, because in the Bible a personal and present God is found. The God of the Old Testament started the process that led to this rebellion. God's presence in this world, which he set in motion, is that which now becomes the important question. If God's infinite nature places Him above and out of touch with this world, then He remains poor, unable to choose whether to accept suffering or not, being unable to choose freedom. Furthermore, if God remains out of touch He cannot love and as Aristotle claimed, 'God can only be loved'. This thought is continued by Moltmann by stating God, being unable to love, is an incomplete being, not being able to feel powerless and helpless, not being able to cry tears for He has none. He moves away from Aristotle's premise to say this infinite and omnipotent being cannot be loved, but only feared. God then is poor, not being able to love and man is rich being able to suffer. This moves to the conclusion that the only excuse for suffering in the world is that God does simply not exist, and theodicy becomes atheism. But if this is true, why would Jesus cry out on the cross to a non-existent God. An infinite and omnipotent God could not have abandoned Him there on the cross. Thus, the suffering of Christ is the answer to the questions of death, evil and theodicy. "A God who sits enthroned in heaven in a glory that no one can share is unacceptable" and if man's grief did not affect Him, then man's grief has not found justice. For justice to be done God has to share in the suffering of the Son, making

suffering and God not contradictions, but makes suffering part of God's being and this shows God's love. Rebellion is within God, for God suffers (Moltmann, 2015: 318–333). In the same thought the question could be asked on why the psalmist would call out to a God who does not exist. The suffering that was part of their lived experience did not lead the psalmist to atheism, but rather to a call for justice. Israel called on God to act justly, not because they were innocent, but because they suffered long enough. The world was not unjust, but God seems to have judged too severely. Hosea states that God also calls out to the son and if the son hears Him there would be no reason for apostasy and for seeking other answers to the question on their lived experience.

Hosea, who is sharing God's inner thoughts, reveals why God is not acting unjustly but rather compassionately. God's compassion is shown through His willingness to suffer with. His willingness to suffer with, Fiddes argues, is seen in His covenant love, *דֶּסֶדֶס* during the people of Israel's rejection, for the love remains even when Israel chooses to reject. The words of the Old Testament do not simply state that God suffers, but the words describe the effects the rejected love of God had. The words describe a unique pain, which lies between love and wrath, known as God's pathos (Fiddes, 1988: 20). Moltmann speaks on God's pathos and connects this with the covenant in the Old Testament. He states, the pathos of God is that which allows God to be affected by the world, by human actions and by the suffering found throughout history. God chose this by creating the world and stepping into a covenant relationship. God's history is not coincidental, but rather intentional. His people's history is His history. This pathos is fully expressed in God's relationship with His people, making the idea of an apathic God alien to them. The prophets did not look into the future looking for a predestined plan. They saw in the present God's pathos. God's pathos is visible due to Israel's disobedience or stated another way, His suffering is visible due to Israel's disobedience. This is not God's will, but His freedom. Man's actions lead to God's suffering and the prophets proclaim this to be the evidence for God's interest, His suffering. The covenant is the evidence of God's pathos. God chose to open Himself up to injury. His wrath is not a human emotion but a divine expression of pathos. His wrath is an expression of love injured by disobedience. Love is the source of God's wrath. If God did not love, there would be no wrath, only indifference. Indifference to both justice and injustice. Indifference on whether there is a covenant or not. God is not indifferent but interested and his wrath

shows this interest to stay in a relationship. There is no balancing act between wrath and love. Wrath does not last, but love remains. Human repentance is taken up in love. God does not inflict wrath but suffers due to it. “He suffers in his passion for his people.” Man’s participation with God is reflected in his prayers and his ability to hope. Man is sympathetic in dialogue with the presence of another. God’s spirit fills man and allows him to feel sympathy with God and even feel sympathy for God. “He does not enter into a mystical union but into a sympathetic union with God. He is angry with God’s wrath. He suffers with God’s suffering. He loves with God’s love. He hopes with God’s hope.” With the covenant, God humbled Himself to dwell with those of humble spirit. God is above but sees those who are lowly. “God already renounces his honour in the beginning at creation. Like a servant, he carries the torch before Israel into the wilderness. Like a servant he bears Israel and its sins on his back.” God’s lament over Israel displays his whole existence in relationship with Israel as a suffering one. He suffers with and goes with Israel into the exile. Israel’s redemption is God’s redemption. Israel’s movement out of Egypt is God’s movement out of Egypt borne on the lips of His people, His name lifted high. God giving Himself to Israel, allowing Himself to suffer is Israel’s ransom. He is there in their suffering (Moltmann, 2015: 404–410). Where is God now? He is there hanging on the gallows, being ever present in the midst of His people. Thus, God’s suffering is due to His pathos and covenant love, visible on the cross and also visible throughout the Old Testament. God will be there in the city where the sword shall cause destruction and God will be there with the vine as it is destroyed. God’s pathos insures that He will one day roar and that Israel will experience His coming down from heaven. Israel needs to hold on to the memory of the covenant, for it is their origin, the start of their loving relationship with God. God’s love will ensure His presence for His covenant was established with the exodus event. Both Israel and Hosea claim this event as their own lived experience, but Israel still need to realise that God is suffering too.

Thus far it is clear that God does indeed suffer, just as Israel is suffering. The reason for this suffering is due to God’s love, which Fretheim (1984: 108–109) sums up into three reasons for God’s suffering. Firstly, He suffers because of people’s rejection. Secondly, God suffers with people who are suffering. Thirdly, God suffers for people. Divine laments, as Hosea 11, display these reasons and came to prominence in the time around the fall of the Northern Kingdom. The laments and some of the texts from the North were later used in the South in

the time around Jerusalem's fall. Furthermore, most of these texts come from the prophetic literature and due to the special relationship between God and the prophets, they often embodied the word of God in such a way, that their suffering can also be seen as God's suffering.

The first reason for God's suffering, according to Fretheim, is due to the broken relationship. In many of the Psalms of lament the psalmist accuse their enemies and claims innocence. In laments against God it is God who is accused for acting unjustly, even though God is innocent of the charge. The difference between these two laments is that the psalmist has no relationship with his enemies, but a close-knit relationship with God. In divine laments the focus falls on the broken relationship between God and His people. To express this, the prophets often use language of grieving. The grief of God can be expressed in many ways, from anger and compassion to the restraint of anger and to workings of death and life. It is interesting to note in the case of Isaiah 63 that the grieving of God is connected with holiness. It is the Holy God who grieves and Hosea proclaims God's holiness as an expression of His presence, in the midst of His people. His grief is not only for Israel's rebellion but has been present from the first days of creation (Fretheim, 1984: 109–112). As has been noted already, God's memory is perfect and this means God remembers exactly how good things were in the past in contradiction with the present. This makes God's suffering more severe. Through the prophets God shares these memories of the good times with His people. Fretheim's second reason behind God's suffering is due to God's suffering *with*. The root of this suffering can be seen in the Exodus narrative, where God is aware of His people's suffering in Egypt. The verbs used to convey God's reaction are striking; God hears, God remembers, God sees and God knows. This is a comprising description of how God is present in their suffering. Within the Exodus text God is not standing afar looking in, but is rather present and busy working for Israel's salvation (Fretheim, 1984: 127–128). His present workings in their salvation through Israel's history is seen in His willingness to teach a stumbling child, to heal that child and to feed that child. The third reason for God's suffering is stated by Fretheim as God's suffering *for*. This is a very difficult topic, with no clear doctrine for atonement in the Old Testament, only hints of atonement. It is clear that throughout the Old Testament Israel continuously needs forgiveness and the sacrificial system is set in place, is a fixed way through which God forgives. But there are also passages

where sacrifice is not necessary. The animals that were sacrificed were filled with life given by God, making God the one who gives Himself for forgiveness (Fretheim, 1984: 138–139). This suffering is ‘allowed’ by God due to the relationship that exists with Israel. They continue to live, because God continues to suffer. God’s saving will remains constant, because it is rooted in God’s love (Fretheim, 1984: 143).

Thus, it is clear that there is an understanding in the present and in the Old Testament that God does indeed suffer, just as people suffer. Hosea 11 and other divine laments portray this, with models of God and human emotions connected to God. This suffering is connected with God’s pathos and the covenant love of God. In both Psalm 80 and Hosea 11 the love of God can be seen in the references to the Exodus event. God planted and cared for the vine He planted and God taught Ephraim how to walk. This love is clearly visible in the texts and the rebellion and rejection of Israel is also visible, making wrath part of the equation. This wrath is not in contrast with God’s love. Hosea 11’s uncertainty of how God should act shows something of the movement created between love and wrath, while Psalm 80 shows both, but the psalmist seems unsure whether the movement back from wrath will take place. Love was what started the Psalm in the Exodus event and the planting in the promised land, but wrath has taken over. Thus, the psalmist by describing his own suffering is intending to influence God back from wrath to love, visible in God’s actions. In Hosea 11 God is already moving between love and wrath, but Israel does not seem to acknowledge. God is intending to influence Israel back to the relationship by displaying this to them. Both texts intend a change, but can and does God change, for it does not seem to have yet happened in the Psalm? Can Israel change for God’s open arms are left empty?

In his chapter, *The God who suffers change*, Fiddes discusses the idea of how God is affected by suffering. He starts by stating that suffering is both internal, a feeling and external, an impact. This means that suffering causes change. There is a feeling and a constraint brought about by any experience of suffering. This human understanding of suffering, in connection to God, needs both for it to make sense. The problem found especially in theism is that the idea of change carries with it the understanding of moving towards perfection or away from it, with both cases having a ‘not yet perfect’ side. This means for a theist like Aquinas God cannot experience suffering or even change Himself to experience it. But process theology states that due to love, suffering is possible. This is also Fiddes’ understanding as well, that

when an individual loves, he or she takes the other person into account and is so changed by it. Thus, God is changed by the world, just as He changes the world through love. This means that God also needs to be able to be in some way 'surprised' by the world, otherwise everything that can change has already changed. Thus, God does not have control over suffering as some state. H. P. Owens for example puts forward the idea of an imaginative response to suffering, where God imagines what the sufferer is experiencing. H. Küng does state that God can change, but that He chooses to change Himself to fit the needs and conditions of the present world. Both these ideas weaken the suffering God experiences and makes it less than human suffering. For them God is in control of suffering and for Fiddes this is not suffering. True suffering changes God, but it can only change God to be more truly Himself, for if not, then God would not be God after He changed. Thus, the world plays a crucial role for God to be God. God chose to create and to be in relationship with what He created. Here it is important to note that self-existent and self-sufficient are not the same. God is self-existent in being able to freely choose what He wants to be. Karl Barth emphasises God's self-existence in His freedom to love and to choose with what He wants to be in relationship with. This choice means that God is not completely self-sufficient, because the creation is given the ability, through a relationship, to participate in God, being God. This does not disallow God any free choices, but as Barth states God's choice for creation and God's choice to suffer with creation is a constant in God's choice for Himself, out of His love for the creation. But can God choose not to love? For the psalmist's words seem frightful that this might already be the case. For Moltmann God's desire to be in a relationship with creation is the key to God's love, to suffering and to change. For Fiddes God's desire to be in relationship with creation is the furthest extent of our knowledge of God. God chooses to be in need of the world. God's will and God's desire are one (Fiddes, 1988: 46–76). Thus, for God to be able to suffer, God is also able to change. This change is not controllable by God, but God did allow it, when He stepped into a relationship with His creation, for this stepping into a relationship is equal to embracing the creation with covenant love. By God's pathos He allowed change and this change is both internal and external. Internally, it can be understood through God's uncertainty in Hosea 11: 8 and externally through His roar like a lion, when the right time has come. The psalmist is hoping for an externally visible change, with God acting in the world to bring their salvation. This external change implies an internal one, with God's heart breaking for His suffering people,

leading Him to action. Psalm 80 has the intent to change God, while Hosea 11 says God has already changed, awaiting a response. All this is visible through the lense of the Exodus event, where it all started. Both the psalmist and Hosea, through their words describe changes that have already taken place since the Exodus event. The psalmist knows change is possible and that is why Israel's present suffering is expressed in such a strong model, the abandoned son. But they do not yet fully perceive that God has already changed. Thus, God needs to make them aware of this.

The next question is whether this change of God has an influence in the world, thus whether God's change can influence change in others. To simplify: Does God cause change? Swenson (2005: 53-54) starts her subsection on 'Pain as Deserved Punishment' by stating that one of the most persistent interpretations of pain is that it is in some form, a punishment. She lists languages which also reflect this idea, starting with Greek's *ποινή*, leading to Latin's *poena* and to Old French's *pyne* all meaning penalty. Seeing pain as a punishment is one of the most problematic generalisations of the topic. It is well known in religion to say, God is punishing me for my sins. This is due to God's characteristics of being just, involved in human life and powerful. This understanding of suffering, as a punishment for sin, is well known throughout the Old Testament. The prophets of the 8<sup>th</sup> to the 6<sup>th</sup> century listed specific sins which were behind the punishment that was looming. This list includes social injustice, foreign politics and syncretistic worship, with all these provoking the wrath of God. The fall of the Northern and the Southern kingdoms were seen, perhaps only retrospectively, as punishment, making the punishment a collective retribution (Luyten, 1990: 4-6). The work of Irenaeus in the second-century fits this idea of punishment and adds to it the idea of improving. Swenson (2005: 55) described the idea of pain as personal improvement, as a blessing in disguise. With this idea God is made the teacher who uses pain to instruct and improve. C.S. Lewis's response to evil in the world is a synthesis of Augustine and Irenaeus's responses, who see evil and suffering connected to punishment and improvement. Humans made the first hideous action of sinning and by doing this they abused the gift of freedom. Their inclination turning from God to themselves causing pain and suffering as they go. The way back to God is also a painful one, where self-surrender is necessary. God uses that which humans come across to 'chisel' them back to the forms they were made to be. This understanding of Lewis is portrayed in Narnia, where Aslan strikes

with his claws at a fleeing girl's back, leaving tears in her skin. The girl who was struck had run away from home and left an innocent servant to suffer the unjust punishment she would have received for running away. Aslan states his strikes and the tears in her skin are like those the servant received on her back and the girl needed to feel how it felt (Burson & Walls, 1998: 205–206). Thus, Lewis thought that suffering was a punishment from God and used to improve. It has already been stated that some of the texts within the Old Testament also had this understanding. Gerstenberger and Schrage (1977) disagree with this opinion. For them God's influence in suffering should not be understood as a direct calculable event, but was rather seen in retrospect. When in distress it was felt that God's protection and his blessings were ineffective, with the why-question left unanswered. God's absence and his silence lead to suffering and the reason behind God's silence was of great concern. In many Old Testament tales, it can be seen that the guilty party needed to be established. But the writers of the texts, who already knew what happened, used these texts to guide the Israelite's to prayer and lament, and these were filled with the question, 'why?'. These utterances found within public places of worship carried the feeling and experience of immediate contact with suffering (Gerstenberger & Schrage, 1977: 70–72). With these questions on why and who is the guilty party, Gerstenberger and Schrage (1977: 70–74) state that 'sin' was not necessarily the cause of suffering. God's choice to let troubled times come over Israel was a topic filled with uncertainty, especially with God letting troubled times come, for no understandable reason. The ancient near East has various examples of texts that express this understanding of suffering. The Lamentation over the Destruction of Sumer and Ur and some areas within the Babylonian Theodicy portray an absurd suffering. This is also found in Israel and God is reproached for letting this absurdness happen (Luyten, 1990: 12–14). Thus, scholars differ on this point and some see God as responsible and others see God as simply present, allowing it to happen. Psalm 80 leans towards the understanding of punishment, while Hosea 11 leans towards the idea of God allowing it to happen, which was seen in retrospect as a form of punishment. But is this retrospective understanding of God equal to the view that God punishes?

Fiddes does not attempt to write a theodicy, but notes it is important to reflect on the suffering of people when in discussion on the suffering of God. Firstly, it is important to remember that a suffering God brings a type of consolation to the person who is suffering.

The understanding that God in some way shares the individual's feelings in the times of suffering is not the most theological, but it can and does bring some level of consolation. For this to be true then it should be agreed on that God is victorious over suffering, because He does not get overwhelmed and disintegrated by the suffering of people and that God suffers universally and not more in one place and one time than another. Secondly, a suffering God cannot be the cause of His own suffering and thus, also not the cause for human suffering. Cause is here understood as a direct cause and effect sequence. This stands in contrast to the protest atheist opinion of a cruel God and the theology of God's omnipotence where God is in complete control and moving people like chess pieces. Thus, God limits Himself to give freedom to all creation. Thirdly, this self-limitation leads to the discussion of free-will and suffering. Humanity's free-will led to most of the suffering ever experienced. But there is suffering that is not directly connected to free-will and for this it could be said that God created the environment wherein man can live freely and this environment should be seen as a self-evolving structure. Thus, natural evil happens due to the developments in this structure which God put in process (Fiddes, 1988: 31–37). Fiddes' understanding is that suffering should not be seen as a punishment, even retrospectively. The person who suffers can learn from his or her suffering, looking back at it, but they must also be aware of God's presence with them during their suffering. Thus, God should not only be looked for afterwards, but during the suffering. God consoles those who suffer and thus is not the reason for that suffering. Hosea 11 fits well with this understanding of God standing and waiting for Israel to return. They have free-will. God does not deny them freedom, but this also means God does not intervene by simply taking suffering away. He intervenes by standing with open arms for those who realise He is there with them, bringing consolation. The son needs to realise the Father is waiting with open arms. Is this the only intent Hosea 11 had or is there more influence in the suffering God?

What power does a suffering God have? Is power measured in force and aggressive strength or is power found in the ability to influence and win people's minds? There is a movement in thought here, away from the powerful dominating God to the suffering compassionate God. Dependence falls towards the side of compassionate love, as an absolute love, which is received from God. This love has the power to change people's mind and attitudes, making it the most powerful thing there is. This suffering love of God enables people to cope with

their own suffering and to address the suffering of others in this world. Another approach to see God's suffering as indeed powerful is to place it within a story. Suffering on its own is paralyzing and it has no meaning, but when placed next to meaningful suffering, hope is found. This relieves the numbness of suffering and allows the individual to rightful protest and to healthy acceptance. This does not mean the one who suffers goes looking for the meaning behind suffering, because this would suggest that God is responsible for 'sending' suffering. This reshapes God into the dominant God. Thus, the one who suffers does not look for meaning behind suffering, but rather a meaning for suffering, when placed alongside the one who suffers with humanity. Jesus' cry of abandonment on the cross for example gives meaning to suffering, because in the crucifixion God was present in a unique way, identifying Himself with the person dying and this let the suffering of Jesus enter into God's very being. This did not destroy God but allowed Him to share in it. A different approach put forward by Moltmann sees God as an event of suffering, always being present in the event of the cross and thus being present in all humanities' suffering through the ages. This allows those who suffered and still suffer to share in the glorification of God. Fiddes follows this approach in which God makes room for those who suffer within Himself. In this room made for humanity, God's feelings and the feelings of the one who suffers are connected. Take for example a child who realises his actions are hurting his mother emotionally. This brings with it feelings of both judgment and transformation. The feeling of guilt is inwardly judged by himself and leads to awareness and sorrow. When a child is unhappy and a parent acknowledges it, the child can build on the acknowledgement. Thus, judgment and transformation are interwoven in the process of hearing and accepting the feelings of others. In this way the feelings of those who suffer and God's feelings have an effect on each other. When forgiveness is brought into the process of feelings having an effect on others, Fiddes finds that Trinitarianism makes a good argument. Forgiveness has a price of suffering and this has an effect on the other. But it should not be taken too lightly, as it is merely the business of God. Rather it should be understood as having a costly effect on the relationship. Within this, if the other comes to realise the costly experience it moves him or her to sorrow and response, leading again to judgement and transformation. If the offended wants to completely forgive, he or she cannot simply forget but rather has to face up to it, mending the relationship. The offender, feeling remorse must accept this process and the suffering it caused, joining the one who was offended on the painful road. Both

parties have to be active in this process (Fiddes, 1988: 144–163). Thus, there is more to God’s suffering than merely saying He consoles. His suffering is also a reality to influence people’s hearts and to bring people to Him. Hosea 11 is filled with this intent. God reminds the people of His suffering and He reminds of the forgiveness of the past, while proclaiming He will forgive again. When Israel stumbled as a child He consoled, but now as an older Israel is stumbling into the wrong direction, God is not only there to console but also there to move their hearts back to Him, to put their trust in Him again and to remember He will forever be in their presence, the Holy One in their midst. When Israel remembers this or when Israel comes to realise what Hosea 11 is sharing with them, they might move into a state of personal judgement and transformation, which has the influence Hosea wants. If it does not happen soon, they will be swept away into exile and there they might move into this state of personal judgment and transformation. Even in the exile it will not be too late, for God will still be able to roar and call them home. But Israel needs to work through this process of personal judgment and transformation. With Psalm 80 accusing God, the psalmist might want God to move into the state of personal judgement and transformation. According to the psalmist God does not keep to His promises and thus He needs to be forgiven and He will be, once Israel has been restored.

Thus, there is clear intent within the texts of Psalm 80 and Hosea 11, which start by acknowledging suffering. If it was not for the acknowledgement of suffering both parties would not have been able to share and to grow. If Israel did not know of God’s suffering, they would not have been able to realise that they need to walk the road of personal judgement and transformation. When an individual is ignorant of their trespasses, how can they be expected to address it? The psalmist of Psalm 80 might be unsure whether God knows of their troubled times, for it seems like he is trying to make God aware of their suffering. A more likely explanation is that the psalmist knows that God is not ignorant of their suffering, but that God needs to hear again their understanding of why they are suffering, due to God’s actions. The intent to change in both texts start by revealing pain, vulnerability and suffering. Only after revealing that suffering, can the present lived experience motivate change. The reason for this change is the reason for the ability to suffer and it is love. God’s pathos, His covenant love is that which allows change in His very being, by bringing those who suffer into Himself, sharing in their suffering. He is there hanging on

the gallows, not only to console but to share and to motivate a change of heart and a change of mind, back from the world, into His arms. If the psalmist knew God was not the cause, but the fellow sufferer, would he have portrayed their present lived experience as a punishment, or would he have put the vine grower hung up next to the vine, to be hurt and bruised with the vine? The psalmist needs to move towards forgiveness, but this is a costly act. Does the abandoned son have more to give, to be able to forgive? It seems that God first needs to intercede for the son to be able to forgive. The son will forgive when his strength returns and his enemies are vanquished. Then they will call on the Father's name. God is willing to forgive and begs the son back into His arms. He does not force. Forgiveness cannot be forced. Love cannot be forced. For this to happen a relationship needs to be put in place. The relationship like the one at and directly after the Exodus event needs to be restored. But due to Israel's freewill they continue from the Exodus event stumbling astray from what God wants for them.

Thus, there are clear intents within the texts and these intents did not seem to come across to each other. Why would Hosea 11 intend one thing, while the psalmist intends another? Did they simply miss each other, speaking in totally different spheres or did certain spheres require something different? If it is accepted that these texts just simply missed each other, there is a danger of simply concluding that one is simply wrong and if one must be wrong it would have to be the psalmist, for God can certainly not be wrong. If it is accepted that certain spheres require certain messages, then both texts can be correct and both models can have value. If this is true both texts can stand alone, but even more so both texts can stand together to give a broader understanding of the relationship God had with Israel and God has with believers today. The challenge is that these texts describe the extreme ends of suffering, from total abandonment and rejection to destruction and separation. Thus, the relationship between God and Israel, God and the church today, needs to be spoken about to find meanings for today.

#### 5.4. Relationship, as it was, is and should be

The Exodus event was a creation event for a nation. A father-son relationship was created and that relationship was one of joy and love, making the son stronger as the Father led the way. As has been stated above, the Exodus event was of crucial importance for Israel and for God's relationship with the world. The importance of this event is visible through both

texts and as a lense through which Israel saw all God's action in their past. It is important for Israel to remember the relationship as it was, for they keep yearning to return. Much has already been said of the relationship of the past and how it informed the formation of the models that were necessary in Israel's present. The necessity of imaginatively remembering the past in the present when dreaming about the future will be kept in mind as the discussion moves from past, to present to future.

In Israel's present context they are in a time of crisis. As both exegetical studies indicate, the texts come from the Northern kingdom in the time just before or during the siege of Samaria. In this time of crisis, the Israelites needed answers on where God is and why God is allowing this to happen. In some way they needed God to appear in a theophany as in the days of their origin. They needed to be saved, but they felt separated from God. Throughout the history of Israel there were times when they felt that God was absent and this was experienced at different levels of intensification. For some this was not understood, especially retrospectively, as God's choice of action, but rather their own. When the people sinned, it was experienced that God hid His face. This could be connected to the freewill God gave the Israelites, in which He does not force His presence on His people and they can push God away, which diminishes the felt intensification of God's presence. Israel's choice to push away and to be disobedient brings with it the question of how wrath plays a role in the presence of God. It is seen in both Jeremiah and Isaiah that God's wrath is visible in a movement away from Israel and this space can then be filled by Israel's enemies (Fretheim, 1984: 65–66). If the audience of Psalm 80 had a similar experience, then it makes sense for them to call God down from heaven to refill that space, to clear away the insects, to slaughter the boar and to stop those who pluck her fruits from passing by. God's refilling of the space will push away their enemies and save them, but they do not feel God descending into their presence. This is connected to the conclusion that God is punishing them, for their sins in the past.

The audience of Hosea might be of similar thought, but Hosea assures them this is not what God is doing. Hosea reminds them that God has always been present and always will be present, but that Israel's own choices and own apostasy is what led to their current felt experience. It should not be seen as God punishing, but rather as God consoling, allowing Himself to suffer with, so that they can live. They might not be able to see this broader

picture and only in the Southern kingdom the word of Hosea truly made sense, but Hosea is imploring them to hold on to what God had called them to do. To return to Him and to stay true to Him, for when they do this, they might be able to realise they are not alone, they are not separated from God, but that He remains ever present as the Holy One in their midst.

The difference between what the Psalmist and Hosea is calling for can be explained by referencing a song from the music group Red<sup>24</sup>. In 2017 Red released a new album 'Gone' and in this album they did a cover, with slight alternations of the 2016 song 'Unstoppable' sung by Sia. In Red's version the opening verse goes,

*'I'll smile, I know what it takes to fool this town,  
I'll do it 'til the sun goes down, And all through the night time,  
Oh, yeah, I'll tell you what you want to hear,  
I'll turn my head and shed a tear,  
It's never the right time.'*

This might be the choice God had to make when the psalmist called on God to intervene. Could God have chosen not to show His suffering, as heard in Hosea or was His choice for Israel, His choice of establishing the covenant the only possible way? The next verse continues,

*'I'll put my armor on,  
Show you how strong I am,  
I'll put my armor on  
I'll show you that I am,  
I'm unstoppable,  
I'm running with no brakes,  
I'm invincible,  
Yeah, I win every single game,  
I'm so powerful,  
Don't need batteries to play,*

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<sup>24</sup> Red is an American band and their songs contain Christian themes.

*I'm so confident, Yeah,  
I'm unstoppable today, Unstoppable today.'*

This verse expresses God's power and the ability God has to force His hand. This would be in God's ability to do. He could show His might by destroying the enemies but if God did choose to shine before Israel and destroy those who oppress them, then He would have taken away their free will to choose whether to believe in Him or not. But this is not what God does, God shows His suffering through Hosea. Thus, God does not fool the people and does not hide His tears, for they need to be seen. This choice could affect Israel in a way force and might would not. Another way of stating God's decision might be found in Ivan's poem *The Grand Inquisitor* in which he speaks about Christ's decision to not come down from the cross, even while He was being mocked. Ivan says,

*"You did not come down because, again, you did not want to enslave man by a miracle and thirsted for faith that is free, not miraculous. You thirsted for love that is free, and not for the servile raptures of a slave before a power that has left him permanently terrified."*

If God did intervene as the Psalmist wanted, Israel would be left without a free choice for God and they would be left in fear of His mighty, destructive wrath. This is not what God did. If God made the world into a perfect reflection of Himself, there would be no protest atheism, for everyone would see God, but not freely love God. Jesus stayed on the cross to show God suffers with. Hosea expresses God's tears for He suffers with. A last example might be that of king Aslan in *Narnia* who acts tamely, even though He could be terrifying. He chooses to build a relationship with the children, rather than to forcefully put them to work, he guides them through the tasks that are before them. God's desire for man is one with God's will for mankind and this will wants them to love freely. But this does not mean the psalmist is simply wrong and Hosea is right. For the psalmist is given space to express the felt experience of his life and context. If the psalmist was simply wrong and his voice taken away, how would the people give voice to their pain and how would they be able to call on the God in whom they still trust. If the psalmist did not believe that God could change in any way, he would have conceded and simply waited for destruction. But the psalmist had trust and thus had hope, knowing God is there even though He feels far away. God allows lament for it is necessary to express pain and emotions. In lament God allows Israel to blame and accuse Him. For He takes their suffering on Himself and creates space

for healing to begin. This is why the relationship of the past is important to help own the grief of the present. It is by remembering the past, the relationship that once was, that restoration can begin. Hosea comes with words of consolation. Saying God will not execute His wrath against them and would not allow them to be destroyed as they deserve. God is tame in His choice not to destroy either Israel or their enemies, for He is waiting to call them home when the time comes. A relationship of free love will be kept alive. The importance of having both these texts in discussion is that it allows for movement between the poles: the one side feeling abandoned by God and the other side rejecting God who loves.

The different audiences that were addressed and the different needs of those audiences played a role in the models the texts produced. The people needed to give word to their feelings and needed to stand together to call on God, to remind God of what was and what should be. They used the psalm to pull each other closer and hopefully God closer as well. The elite group of Hosea's audience were to a large degree responsible for Israel's apostasy and they needed to be reminded of why they were so blessed in the past. Between Egypt and their present context, they started to rely on themselves, more than on God, and their own wisdom, rather than God's. This brought them to false gods and false promises, with empty answers when the crisis arose. Knowing both these texts and their intents, within their contexts and to whom it was addressed, they can now be brought into discussion with each other for today's context. Today's lived experience for some is Psalm 80 and for others Hosea 11. What can those from Hosea 11 learn from Psalm 80 and those from Psalm 80 learn from Hosea 11? Or stated another way, what can those who are abandoned sons learn from a suffering Father? What does the suffering Father have to give those who feel separated? The inclusion of both these texts into the Bible shows their importance in the religious life of Israel. This means they both have worth and one should not be regarded as wrong with the other being right. They both have something to say, a message to share and an audience to address. They both have truths that are important for believers then and today. Their truths might differ, but they have the same origin. The origin of both these models is God's choice for Israel, for humanity and these truths are reminders of the broader narrative of God in the world, for Israel back then, and for us today.

When an individual is going through a difficult time of suffering and trauma it is easy for the individual to experience life as something that is happening to him or her. Hauerwas (1994:

119) refers to an article<sup>25</sup> by Thomas Long in which Long argues that human lives are not mere chronicity. By this he means that humans are not simply objects which experience one thing after the other, without being able to connect these experiences. Thus, there is a unity in humans' lives which connects everything from birth, through life to death. When a life is considered in this way, then experiences are not thought of as random events, that have no understandable cause. These events, negative or positive, have gained significance through the placement in the narrative of someone's life. Long is speaking about illness and the way people try to cope with the choice for aggressive treatment. The choice for aggressive medical treatment displays a fear for death and the patient is inclined to see their life as by chronicity, not as a narrative. This inclination turns events of illness or suffering into random events with no point. When someone is in a sense 'preparing' for death due to illness or old age and they review their life selecting and forgetting events they build a 'fictionalized history' of their lives. This history is neither untrue or true, but rather an imaginative work imposing narrative on their lives (Hauerwas, 1994: 122–124). Psalm 80 shows the importance of this type of thought by the inclusion of the Exodus event in their chant. If it was not for the Exodus event there would be no relationship to refer to and the people would be simply lost, to struggle on their own, with no one to call upon. Thus, when an individual who is suffering reads Psalm 80 they can be guided to remember that there is a relationship in place. They could reflect on God's relationship with the world, Israel, the church and themselves. This could help them express their words and feelings in a way that does not reject God, but rather calls on God even though He feels absent. Suffering often feels like punishment, 'I am being punished for my sins'. But when Hosea 11 is read by the one who suffers the absence of God can be replaced by the present consoling God, who suffers with. The reading of Psalm 80 allows the one who suffers to express feelings of abandonment and the reading of Hosea 11 allows the one who suffers to realise the presence of the God who consoles. This is not a simple process where one reading is enough to heal the wounds and restore the relationships. Both texts indicate the importance of looking forward. The Psalm calls on God's return four times and Hosea concludes with allowing future generations back to God. God is standing with open arms wanting to embrace those who suffer and the church has to embody those same open arms. The

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<sup>25</sup> Long, T. A. 1986. Narrative Unity and Clinical Judgment. *Theoretical Medicine*, 7 (1): 75-92

church has to be an ever-constant reminder that it is not God punishing them, while the church still gives them space to voice their pain, own their grief, look into the past and form a model for today.

Israel's owning the grief of the present by imagining the past and the models that come with it, gave words to express the feelings of abandonment. Hosea's model reminded them that they are not alone and that God does indeed suffer and change with them. For the church to embody these models, with their congregation there needs to be a reimagining of the past in the present. Some congregants and leaders might feel that the church is being destroyed by those who pass by and that God is abandoning the church due to human sinfulness. For others it is not as simple to say human sinfulness is directly equivalent to the church's struggles and that God is still present in the church. The church needs to make space for both sides. Examples from the Dutch Reformed church in South Africa is the discussion of reconciliation and church unity. For some the topic is a movement away from the only church they know. This movement might be experienced as a breaking down of the holiness of the church, leaving them feeling the church has abandoned them, God has left. The church has to allow these voices to share their grief. Many Dutch Reformed congregation members were not ready for the big changes that came after 1994 and the church cannot simply force a change onto them, without giving them space to voice their pains. But the church also has to share with them the voices from the other side, the voices from those who were treated unjustly. Hosea 11's model of the suffering Father shows the importance in forming models that are helpful in the context. In times of reconciliation the church should help believers to build models of God who suffers on both sides. God suffered with those who were oppressed in the past and now suffers with those who feel lost after the necessary changes. God did not reject the elite when the poor were suffering but showed Himself as the one who suffers with them. Those who felt God had abandoned them in days of oppression could call to God with Psalm 80, hoping that God will hear, knowing hope remains. They can call on His name, even if they feel weak, hurt, malnourished and disgraced. The church should utilize this lament to open a space of discussion, to build the bridges between the past and the present. Another example might be the discussion on homosexuality in the Dutch Reformed church. Many believers of homosexual orientation were and are still treated unjustly. Pushed out of the church to the

side, till they 'change their ways'. These people might start to wonder whether God does indeed love them or not. Is it simply the church that is rejecting them or God as well? The congregation of Psalm 80 experience God as absent, but could still gather as a community to call on God and to stand together in support. The church needs to take this role seriously when dealing with people who are still pushed aside. In today's society many believers and churches are still set against homosexuality and this hinders believers of homosexual orientation to find a safe space. The church leadership has to take a stance through their support by sharing God's pain in Hosea 11, saying God is not rejecting them or punishing them. God is suffering with them and hoping they do not turn astray, but if they do, God will still call them back. God is always suffering with and hopefully the church will become a safe space for people of different races and sexuality and for those who feel broken and worn to come and lament.

The discussion between these two texts could also be used in the traumatic event of sexual abuse, especially when the perpetrator is a male father figure. This trauma affects people in different ways and the church has to play its role in taking those who suffer into their arms. But not every church is seen as having open arms, leaving the individual abandoned and without answers from God. Feeling he or she is being punished, without realizing that God is not vindictive. Rudolfsson and Tidefors (2014: 910-922) led a study on the effects of sexual abuse on faith and images of God. They open their article by referring to the importance of trust. Negative influences, such as sexual abuse can damage a person's ability to trust and this in turn can damage that person's ability to rely on a spiritual belief system. This is due to a breakdown in the person's fundamental belief in fairness and leads to questioning topics like good and evil and their spiritual beliefs. This could lead them to feeling angry with God, which adds to the already existent feelings of shame and guilt. But it is also possible that a traumatic experience could lead a person to grow spiritually in the search for meaning and purpose. In previous studies there were indications of a positive relationship between belief and mental health. But other previous studies have also found a negative effect of abuse on a believer's religious life, where they stop participating and they transfer those feelings from the transgressor to God. The constant reminder of God in the religious institution brings back memories of the trauma, leaving them feeling empty and powerless. To put it into simple words, they feel God betrayed them. The relationship of trust is broken and leads to

distrust and disappointment. A reason for this is in the person's relationship to God being psychologically similar to other relationships in their lives, especially parental ones. As a child believes his or her parents are there to protect them, in a similar way a believer feels about God and when God does not prevent a traumatic event, the relationship is broken. The congregation's role of support in the lives of those who have been sexually abused is important in helping the believer feel less feelings of stigmatization. This helped the traumatised believer to regain trust in the congregation and God. In Rudolfsson and Tidefors' study eight people who have been sexually abused were interviewed and there were similar themes heard through the interviews. Some of the informants said it is hurtful to attend services and some stopped attending, while others still wanted to belong and be part of a congregation. Certain informants' feelings of hurt were directed at those who represent God on earth and thus they moved out of the institutionalised religion. Regarding protection Rudolfsson and Tidefors indicate that some informants felt secure in the congregation, while others felt unnoticed and unseen, not being validated or loved. These informants tended to blame themselves thinking they were provoking anxieties surrounding sexual abuse. Thus, there was variations of feelings towards the congregation, with a supporting congregation being experienced as positive. Further on, the interviews found feelings of loneliness and that some informants felt unable to speak of something in that time. These feelings fed by anger, disappointment and abandonment were recurrent in their interviews, showing a damaged faith and damaged images for God. Growing up with the images of an almighty God, who did not intervene when the person was being sexually abused led to feeling abandoned and betrayed by God. These feelings grew with prayers remaining 'unanswered'. *"I remember praying to God a night... that He would see to me and make it stop... I did that many times"* said one informant. Another shared, *"Of course I feel like, 'Why couldn't You have ... done something?' and even if I try, nothing changes. They say, 'Cry out to God if you're hurting', but I've lain crying in my bed calling to Him a thousand times, and it still... makes no difference. And I think, I'm tired out now"*. Feeling angry was a recurring theme and emotion in the interviews. Some were angry with God and wanted to stop believing and said they would stop praying. Others felt angry with themselves for not being able to stop the abuse themselves. A new way of understanding God or a new way of believing in God was necessary for some informants, who felt their images of God were naive and infantile. This helped some to grow, choosing that they need to move closer to

God and after some time saying that God was present. From the informants the feelings of anger were directed towards God and not to Jesus. This might be due to their attachment to Jesus being more like the attachment to a sibling. This made Jesus and His suffering a better place to find comfort. The image of God, as almighty Father, reminded them of their abuser and triggered the painful memories. One can hear the psalmist in these interviews. Why did God not hear their prayers and step in to save them? The strong male warrior God should have protected them as a loving father should. It is striking in this article that there were no references to God suffering with the individual. Due to the lack of this image the individual needed to turn to Jesus to be consoled. The church did play a role in comforting some of these individuals and helping them through the time of suffering. But the church is called to do more and to create a safe space. Psalm 80 expresses that it is allowed to lament in worship and that one may call to God, feeling abandoned, asking how long, why, when will You make me strong again. Lament is not part of most reformed worship services today and there is among many believers the understanding of not being allowed to complain or give voice to pain and suffering, especially when one feels God did not hear and react. Psalm 80 allows these laments in cultic places, with the intent of voicing to God, that which is felt, abandonment. The church is called to allow this, with the encouraging message of Hosea 11, that states they are not alone. As they are allowed to lament, so God laments hoping they do not turn away to false promises. When the church gives promises of prosperity in times of suffering, they are playing the God the psalmist thought he needed and not embodying the God of Hosea 11. After sexual abuse it is difficult to embrace the strong male warrior God, when it is felt that this God left you weeping and ignoring your prayers. In this time the God that can be embraced is the one sitting, weeping next to the suffering one, wishing she or he does not turn away. Thus, Psalm 80 is important for helping voice the pain, while Hosea 11 is important to ensure that the abused does not think God is responsible and that God has left. Both texts used together create a space for healing. This healing takes time and God is always present, waiting with open arms. The church needs to create time, for this healing and to remain present in this time. The church should also be a place with open arms, helping to create new models of God and giving voice to those who have been abused, proclaiming they are loved.

### 5.5. To summarize

The intertextual discussion between Psalm 80 and Hosea 11 was not one based on shared verbs or vocabulary, nor of one author using the other. Rather this intertextual discussion was between texts, with similar historical contexts, similar memories, but different understandings and interpretations. This led to more insight into the relationship between God and Israel, with the *other* bringing new information to use.

The intertextual discussion between Psalm 80 and Hosea 11 has shown the importance of memory in times of crisis. Both texts used the common shared memory of the Exodus event to create a model, which supported them in their struggles and helped them to own their grief. These two texts can stand alone, with each one having an intent and striving towards change, but they can also be placed next to each other to create a safe space, where lament and worship meet. The importance of lament in times of crisis is not something that is emphasised enough in today's society. Together with this, the knowledge that God is not up in heaven, but rather ever present and sharing in your suffering consoles and gives strength to those who feel weak. These two texts create a space in which movement is possible and this movement is necessary to gain a broader understanding of how God is active in times of suffering, rejection and grief.

It is within the movement between Psalm 80 and Hosea 11, the movement between a God who suffers with and a believer who may cry out in pain, that God's relationship is experienced. It's not a relationship of authority or a relationship of submission. It is a relationship of free love.

## 6. Summary

This study started with the question what understanding of the God-human relationship can be gained by examining the metaphor of God as a suffering Father in discussion with the metaphor of Israel as abandoned son. It was noted from the start that metaphors matter and thus a clear understanding of the use of metaphors was needed to help understand the metaphors that were being examined. In the discussion on metaphors it was noted that metaphors work as two-way streets, by having an influence on both those being described by the metaphor and by those who are using the metaphor. This is especially true when using relational metaphors. Continuing the discussion, it was found that metaphors are valuable for helping to describe that which is unknown, by connecting it to something known, but that metaphors are at times not enough to carry all the intended information. Thus, models are also necessary to help convey more information. McFague's use of models was chosen for this study and the question changed from the metaphors of suffering Father and abandoned son, to the models of suffering Father and abandoned son.

Both models were used in laments, which are an important form of ancient literature. Lament was of crucial importance for Israel in expressing their lived experience and to bring order to their emotions. It could be said they used laments to own their grief. Laments were used by individuals, the community and even God and thus came in different forms, ending with expressions of hope. Psalm 80 is a communal lament used in a cultic setting to express the pain of their current context, while Hosea 11 is a divine lament used to express God's emotions in terms of what is happening to His people. These two laments used similar models for talking about the God-Israel relationship and thus had an intertextual relationship. Thus, a discussion on the use of intertextuality was necessary.

In the discussion on intertextuality it was found that intertextuality is more than just listing similar themes and words. Intertextuality is a discussion between a subject and an object with neither being certain the correct intent was shared. The superaddressee has the only perfect understanding of the subject's message, with the object trying to grasp it. Of further importance for this study, it was found that intertextuality was already present in the Bible. Most cases of research done on biblical intertextuality refer to the Old Testament, and to the Old Testament being referred to in the New Testament. Scholars such as Schmid, Fishbane and Jonker have identified intertextuality already in the Old Testament. They

found that intertextuality was not only found with editorial work being done after the Persian period, but already from the times of the monarchy elements of intertextuality are visible. Thus, for a discussion on intertextuality between the texts of Psalm 80 and Hosea 11 it is necessary to identify the historical and social contexts, together with the audience(s). If there are similarities between these then it can be understood that these models were well known for both writers and that they were deliberately used to convey a certain message.

In the exegetical studies of Psalm 80 and Hosea 11 it was found that they did share and historical and social contexts. Both texts originated in the years around 722B.C.E. with the Assyrian threat looming. The context is similar, but the writers had different audiences in mind. Psalm 80 was a cultic song or chant, which the congregation used to bring themselves together and to express their emotions to God. Hosea 11 was addressing the elite group in the city, with the hope of having an influence on the leadership. It cannot be stated whether both audiences knew both texts or models, but it can be assumed that there was some shared knowledge. Therefore, although they differ, both still have value and one cannot simply be considered as wrong. Both the models of suffering Father and abandoned son have worth and were used to influence the community in their troubled time.

A crucial element for the influence these models intended was the shared memory of the Exodus event. Both texts refer to this event as the origin of their relationship and this is the relationship they wanted restored. The congregation had to memorise this important event and through time the event became an imaginative reliving of the past in the present. This was of crucial importance in keeping the community together and to keep hope alive in their context. God, speaking through Hosea, also used the Exodus event as the story of the origin of their relationship and also clothed the event with imagination. It might be asked why, when God's memory is perfect and the answer was simply to be relatable. For if God was not relatable, He would not have been able to have an influence.

The way these texts intended to influence one another was by showing that suffering was present. Both the models of the Father and the son had elements of suffering and they were expressed in powerful language with the intent to influence change in the other. The discussion showed that God can indeed suffer with, for if God could not suffer He would not have been able to love. This suffering God is then also a God that can change, for suffering

effects change. Thus, the psalmist's intent was to express their suffering to cause change in God, while Hosea was describing God, who suffers with and has already changed.

Lastly, for all this to be possible there had to be a relationship in the past and in the present. Without this relationship there would be no future relationship to build towards. Thus, the relationship is important for these texts to still have worth today. It was found that lament is still something that believers can use today to express their emotions and their personal or communal suffering. The church has to create space for this, with the intent of helping them to heal and helping them to reach out and build new models for God. The church has to also share the model of God, as a suffering Father, to help those who suffer to realise they are not alone and that God is present with them in their own suffering. The safe space that is created between these two points is where those who are pushed out of society and the church should be received with open arms.

This study has been very profitable in opening up a discussion on how texts can have a broader influence when read in discussion with one another. In future studies similar discussions can be sought by looking at the use of the Exodus memory in different contexts through the history of Israel. Other possibilities can also be researched in the literature of wisdom, worship and historical texts. Jonker's studies on Chronicles can already be noted as important work done on the influence of editorial work within the Hebrew Bible.

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