

Literary Functional Equivalence: Some Case Studies

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A translator of Korean literature said, “In many ways translation is like the transplantation of a delicate flower into another soil. Sometimes the flower needs careful nurturing when it is removed from one place to another.”¹⁾ In my presentations, I will try to show how this kind of transplant might be done - to *show*, more than to tell. The lecture room shall become a laboratory. For reasons of time, it will need to be a laboratory in which one person does most of the demonstrations while others watch. The learning experience would be richer if the observers would become doers; maybe this will happen for at least some of you, at a later time. But I hope that throughout my presentations you will be constantly asking yourself: “How might something like this be done in Korean?” I also hope that you will see these presentations as relevant to your situation, whether or not you do a work for the Korean Bible Society or some other Bible translation organization. The Bible translator is a Bible *communicator* and you all are concerned with *communicating* the Scriptures to others, whether to your family, to your church or to other neighbors. I believe we all share the basic concern to communicate the riches of the Biblical texts to our audiences - whether our audience be a friend, a stranger or an enemy, and whether we do this by traditional translation, by re-presentation of a biblical text in a sermon, by retelling a Bible story to our children or by acting out a parable or command in our lives.

Keeping the image with which we began, we can say that the flower we wish to transplant is the flower of Scriptures. It is a hardy flower with roots in the soils of sandy deserts and fertile highlands, lonely places and active cities, individual’s

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1) Chong-Wha Chung, ed., *Modern Korean Literature: an Anthology 1908-65* (London: Kegan Paul International, 1995), xiv. Comp. “The task [translating poetry] involves transplanting not only the sense but the sound of a poem written in the vernacular into another linguistic soil” *The Wind and the Waves: Four Modern Korean Poets*, Sung-Il Lee, trans. (Berkeley: Asian Humanities Press, 1989), preface. The other soil is of course a different cultural, geographical and historical one as well as “linguistic”.

gardens and communities' fields. The plant grew through centuries, watered, pruned and watched over by generations of gardeners, and those who have seen its flower are delighted, sobered, comforted, challenged, grieved and given hope.

But, of course, the analogy breaks down. The translator whom we quoted was thinking of the translation of short, independent pieces of literature of a particular genre. The Bible contains hundreds of literary texts, in a rich variety of genres. A translation team is concerned with the transplant of not just one flower but a large field of multi-colored, multi-shaped flowers, some carefully cultivated, others wild, many of them with intertwined roots. While Calvin's TULIP may indeed be located in this field, it is only one element in a combination of Eden, desert shrubs, vineyards, Carmel's wild flowers, Jezreel's winter wheat and mountain cedars. To transplant one delicate flower is a considerable challenge in itself; how much more so to transplant a whole field measured off by the canonical rod!

While it is inevitable that some flowers fade, wither and even die in the transplant process, those of us interested in a Literary Functional Equivalence (LiFE) approach to Bible translation are looking for ways to preserve as much as possible the rich diversity and color of the biblical texts. Certain LiFE techniques might have better results in some communicational fields than in others. If you find that my attempt to apply certain techniques have yielded unsatisfactory results, I hope that this will be a stimulus not to quit "gardening" but to continue investigating and applying what works well in your home soil.

Genre and format

The most fundamental LiFE principle is that translation will be done in view of the source text's genre²). A theoretical justification for this is given in our book *Bible Translation: Frames of Reference (Frames)*. At a general level, the importance of genre is indicated by the centrality of "goals" in the *Frames* communication model: the genre of a text is chosen in view of the communication goals of the one producing the text. At a more specific level, the importance of genre is discussed in *Frames'* chapter on literary translation of biblical literature. So, in the presentations

2) "Genre" is a *type* of literature distinguished from other types by its communicative goals, structure and style. Examples of genres discussed in this paper are: liturgy of thanksgiving, psalm of praise by an individual, genealogy, procedural (how to do something).

for this workshop, I will assume the fundamental importance of genre, rather than provide further theoretical discussion of it. I will illustrate *how* the genre of biblical texts may be communicated, more than explain *why* I attempt to represent them. But I of course hope that in showing the *how*, the *why* will become increasingly apparent.

A useful tool for communicating the genre of a text and genre-related aspects of a text is the tool of formatting (the way in which words and non-verbal elements such as pictures are made to appear on a page). The importance of this tool has been long recognized, but its use in Bible translation has been quite limited. Reasons for this are:

- 1) Insufficient attention to translation in view of genre, and thus to how formatting indicates genre;
- 2) Lack of models in which formatting plays an important role;
- 3) Lack of training in formatting;
- 4) A psychological block stemming from work in an era in which the type-setting of Bibles was a cumbersome, lengthy, expensive process.

As other sessions of this workshop show, the psychological block against effective use of formatting has been removed in newer media and mixed media. The explosion of Study Bibles indicates that the block is being removed with regard to readers' helps: illustrations of different kinds are increasingly used, footnotes are giving way to reader-friendly sidenotes, and inserts on special topics replace or supplement appendices and glossaries. A basic question that I am raising is: how will the removal of this block influence the presentation of the translation of the biblical text itself? With regard to translation into Korean: if future translators do not limit themselves to the formatting devices of the pre-electronic era, what are the possibilities of presenting the translations in ways faithful to biblical genres and appreciated by contemporary audiences?

Representing speakers and speech situations in poetic texts

We will begin with my attempt at LiFE in the translation of Psalm 66. Traditional formatting indicates no distinction between this psalm and the 149 others;

traditional representation of the contents indicates that this psalm, like all others, has one speaker. In contemporary church services where the congregation participates in the oral reading of psalms, this psalm is typically read like all other psalms: the solo reader and the congregation mechanically read alternative lines or verses throughout the psalm, with uniform rhythm and tone. A LiFE approach would enable the audience to see at a glance how the basic genre of the psalm compares and contrasts with others. It would also indicate aspects of the ancient communication situation behind these kinds of psalms and, importantly, encourage contemporary audiences to use the psalms in similar communication situations.

Priest: Proclaim your delight in God, everyone!
Sing his imposing name!
Praise his imposing presence!

Congregation: Your works are overwhelming!

Priest: Everyone bows down in your presence.
They sing to you; they sing your name!

Musical interlude

Priest: Come, see The Divine One's amazing work:
a sea becomes dry land;
people cross a river and their feet stay dry.

Congregation: We are joyful because of this!

Priest: His valiant reign is forever.
He keeps his eyes on the nations;
they cannot stand in his presence.
The enemy submits to his power.

Musical interlude

Priest: People,
Speak well of our deity!
He places us in life.
He keeps us from stumbling.
Let his praise be heard!

Congregation: O Divine One,
You treated us like silver whose impurities need
to be burnt away. You brought us into captivity and
had us treated like beasts. We went through fire
and water. But you brought us out of all that!

A worshipper: When I was in a tight spot, I vowed that I would give you the best of my herds and flocks if you would help me. I come now to your house to do just that. For you, I sacrifice bulls, bucks and rams.

The sacrifice is offered

The worshipper: Come, all of you in awe of The Divine One, and listen to what he has done for me. I called out for help, confident of his response. Our divinity would not have responded if my motives for calling to him were wrong. But he answered. And I praise The Divine One. He heard my prayer! He acted in keeping with his commitment to me!

Biblical scholars agree that numerous psalms are liturgical, but this fundamental aspect of their character is hidden in most Bible translations. That is, most Bible translations are unfaithful in the way they represent these psalms' communication situation and genre. Some might think that we should not translate psalms as liturgies because the exact identity of the various voices in a particular psalm and the precise location of where one speaker stops and another begins cannot be known with certainty. But this translation problem is like the one in Song of Songs. Scholars agree that a drama is involved here, even though the identity of all speakers and the division of speaking parts is not explicit in the text and cannot be determined with complete certainty. This lack of certainty does not prevent contemporary versions from explicitly identifying the speakers and parts. This explicit identification, although uncertain, more faithfully represents the text, than would a lack of identification, which would represent the text as a confusing monologue. The principle of explicitly representing a text in spite of uncertain aspects of it is of course constantly applied at the lexical and grammatical levels of Bible translation; no book of the Bible could ever be translated if we first had to be sure of what all its words and sentences mean. Our translations represent best guesses - or at least accepted guesses - rather than certainty, at just about any level, in any translation approach. A working LiFE principle is that our best guesses - guided by the best scholarly research we have available - concerning higher grammatical levels of text, genre and communication situations can be represented in Bible translation. This approach can result in a translation that is as faithful as traditional approaches, perhaps even more faithful, and it can certainly help contemporary audiences to better understand and appreciate the sacred texts.

I will mention only one other aspect of the translation of Psalm 66 before moving on to other texts. I have chosen to translate *selah* twice by “musical interlude” and once by “the sacrifice is offered”. This reflects the commonly used translation technique (in any kind of translation approach) of translating one Hebrew expression by different expressions in the target language; one of the expressions may be considerably more specific than another, depending on the context. My translations of *selah* in this psalm are motivated in particular by the liturgical nature of this psalm and in general by our knowledge of the importance of song and of sacrifice in temple worship. However, translators might hesitate to render *selah* as specifically as I have done. They might wish to stick with a more general expression such as “pause” or “interlude”, as in found in many translations. To do so would be consistent with a LiFE approach. As indicated earlier, I am not trying to indicate what a LiFE approach to translation *should* look like in all respects; I am simply giving examples of what it *could* look like. I do not wish to argue for the correctness of certain translation choices; rather I wish to suggest some *possibilities*, hoping that they will be a stimulus to look for and use other, effective possibilities. A basic question for one translating from a LiFE approach is: How might the literary riches of my mother tongue be exploited to faithfully represent the literary riches of the Scriptures?

Representing thematic contrasts

The translation of Psalm 66 represented the different *voices* of a liturgical psalm: the voices of the priest, of the congregation and of the one offering a sacrifice. In many psalms, there is not a clear distinction of speakers but there is a distinction of *perspectives* on a basic theme. These might be the perspectives of different groups referred to by one person; for example, the way of the wicked might be opposed to the way of the just. Or, the psalm might suggest tensions within an individual; for example, preoccupation with one’s suffering might be in conflict with one’s confidence in God’s ability to bring about deliverance. These distinctive perspectives are often clearer in the Hebrew than they are in most translations: their importance is frequently observed by commentators, but obscured by traditional translations. A LiFE approach can illuminate this aspect of biblical poetry. For example, the presentation of Psalm 13, underscores a social triangle occurring in

numerous psalms:

How long will it go on like this, YHWH³⁾?

You
never think of me; you hide your face...
For how long?

I
try to figure it out; but only come to grief...
For how long?

My enemy
has the upper hand...
For how long?

You,
YHWH, my deity, must see my sorry state.
Put light back in my eyes so close to closing for the final sleep.

My enemies,
otherwise, will exult in my demise,
saying that it was in their power to dispose of me.

I
trust in your commitment to me.
Confident of your help, I will sing:
“YHWH is good to me.”

Psalm 13

One would not want to accentuate so strongly this I-you-they (“they” are usually enemies) contrast in every psalm where it occurs, but the pervasiveness of this contrast merits its being brought out in at least one psalm, as it is here.

In Psalm 14, a portrayal of the brute is contrasted with the portrayal of God. Similar negative-positive contrasts are found throughout the psalms. The stylistic devices used to highlight these contrasts in the Hebrew can be represented with the help of margins in the translation. The psalm opens with focus on the brute; the lines are placed against the regular left-hand margin, as are all other of the psalms’ lines which deal with this negative side of the psalmist. The lines referring to the more positive images of Israel’s deity and the just are distinguished visually as well as verbally, by a different margin.

3) How to represent the divine name is controversial, regardless to translation approach. I use “YHWH” in this paper to avoid distraction from other the main points of the paper, not because I think it’s the best way to represent the divine name in a LiFE approach.

The brute assumes
there is no deity.
Nihilism dominates.

From heaven's window,
YHWH leans out to see
if there might be one thinker seeking The Divine One.

There are none who do what is good.
All have left the way.
All are corrupt.

There are none who do what is good.
Not one.

There are plenty who do evil.
They sit down to dine.
They dine on my people.
They don't call to YHWH,
as if they don't know,
there,
dread.

The Divine One is with the just.

When the oppressed are advised to find refuge in YHWH, a
mocking question is raised: "Who from Zion will liberate Israel?"

When YHWH returns
his captive people
Israel
will rejoice.

Psalm 14

Representing cohesive imagery and tone

One of my working principles has been to assume that the imagery of a poetic text is cohesive, intentional and concrete, rather than disconnected, accidental and vague. This principle is supported by the several commentaries produced over the past ten years or so that have given much more attention to the literary integrity of biblical texts than was given by earlier biblical scholars, including those who produced works on Bible translation through the early 1990's.

As observed by commentators, and totally obscured by most translations, the first part of Psalm 76 is not simply a juxtaposition of stereotypical sentences. To the contrary, the vocabulary and progression of ideas evoke the unifying image of the divine lion watching over Zion.

NIV's translation of v. 2 (Hebrew: v. 3) is typical: the two topic noun phrases are rendered as "tent" and "dwelling place". But the first Hebrew word is not *ohel*, frequently used to refer to the temporary shelter of a sojourner or soldier or to the tabernacle (for example, Gen 12:8; Exo 26; Jdg 7:13), and also translated as "tent" by NIV. The second word is neither *mishkan* nor *moshav*, word frequently used to refer to God's earthly or heavenly "dwelling place", as the NIV and others translate these expressions. Rather the words are *sok* and *me'onah*; in the large majority of their occurrences they refer to the place of a lion, as reflected in NIV's use of "den", "lair" or "cover" to translate the terms elsewhere (e.g. Psa 10:9; Job 37:8; Jer 25:38; Amo 3:4).

In v. 4 (Hebrew: v. 5), the Masoretic text reads:

נָאוֹר	אַתָּה	אֲדִיר	מֵהַרְרֵי	טֶרֶף
fearsome	you	mighty-one	from-hills-of	prey

"You are fearsome, mighty one, from hills of prey."

Several versions follow the Septuagint variant of this verse. But:

It is likely that the lion imagery is continued; the imagery is that of a lion returning from the mountains where animals... spare no prey... The leonine imagery of Yahweh is well known from OT texts (e.g., Amo 1:2; 3:8; Hos 5:1 4...). The language of Isa 31:4 reflects the same motif of Yahweh coming like a lion to Mount Zion to manifest his power.⁴⁾

Translators commonly use the technique of rendering explicit what the writer left

4) M. Tate, *Psalms 51-100*, WBC (Dallas: Word Books, 1990), 261-262, 264.

implicit. It is common to see, for example, “city of” added before “Ur” or “for help” added to “call”; the translator makes explicit an image that he assumes would have been evoked for the first audiences of the biblical text, but would be obscure for contemporary audiences. In the same way, I make explicit what is “implicit here... the image of Yahweh emerging from his den in Zion as a lion to destroy threats from attackers”⁵).

A mighty lion lies in Zion, city of peace.
He swats away flaming arrows, shields and sword.

He hunts down armies in the mountains.
The most battle-hardened cannot find their hands.
They faint in terror before him.
But who could remain standing,
in the face of his fury?
His roar⁶) paralyzes the cavalry.
He knocks the wind out of generals.
Kings quail in terror.
War is ended.

He stands to proclaim justice.
His word is heard from heaven to earth.
There is fear.
Then quiet. *(Pause for reflection)*

The world’s oppressed are liberated.
Militarism gives way to praise.

This is the divine one that Judah knows.
This is the one whose name is revered by Israel,
the one of light and splendor—
and the one of terror.

You who are near him,

5) C. Broyles, *Psalms*, New International Commentary (Peabody, MA.: Hendrickson, 1999), 312.

6) “Roar” is the translation of cognate forms. “Rebuke”, frequently used to translate the Hebrew root (נָעַר), clearly indicates the function of the vocal communication; but “roar” may well capture the mood in other contexts as well as here. Comp. 2Sa 22:16 (were TEV translate the parallel expression “roared at them”).

promise to please him --
and keep your promises.

-Psalm 76

The lion image is more explicit in Psalm 7. But this time it is the wicked who are lions; the righteous are their innocent victims. There are two sets of graphic images of violence in the psalm. They do not occur side by side in the Hebrew text and most translations treat them as independent of each other. Through restructuring, my translation more clearly indicates their relationship. We shall first consider my attempt to indicate the cohesion of these images, then briefly consider the attempt to represent the cohesion in tone throughout the psalm.

NRSV	CEV	<i>Wilt</i>
^{1b} save me from all my pursuers, and deliver me, ² or like a lion they will tear me apart; they will drag me away, with no one to rescue.	Rescue me and keep me safe from all who chase me. ² Or else they will rip me apart like lions attacking a victim, and no one will save me.	Save me from those who are hunting me like lions after a lamb away from its shepherd, ready to rip open my throat and tear me to pieces.
³ O LORD my God, if I have done this, if there is wrong in my hands, ⁴ if I have repaid my ally with harm or plundered my foe without cause, ⁵ then let the enemy pursue and overtake me, trample my life to the ground, and lay my soul in the dust. ...	³ I am innocent, LORD God! ⁴ I have not betrayed a friend or had pity on an enemy who attacks for no reason. ⁵ If I have done any of this, then let my enemies chase and capture me. Let them stomp me to death and leave me in the dirt. ...	Granted, this is what I deserve if I am guilty as accused. If I've betrayed a treaty, if I've wronged the one who has turned against me, let the enemy hunt me down, crush me alive and roll my corpse in the dirt.
¹⁴ See how they conceive evil, and are pregnant with mischief, and bring forth lies. ¹⁵ They make a pit, digging it out, and fall into the hole that they have made. ¹⁶ Their mischief returns upon their own heads, and on their own heads their violence descends.	¹⁴ An evil person is like a woman about to give birth to a hateful, deceitful, and rebellious child. ¹⁵ Such people dig a deep hole, then fall in it themselves. ¹⁶ The trouble they cause comes back on them, and their heads are crushed by their own evil deeds.	Granted, he who has been impregnated with evil, chooses not to abort and gives birth to a lie, deserves to be killed by his own baby. He'll dig a pit, his baby will push him in, his skull will crack and good riddance. But, my deity, come on! You know this is not my case.

My translation links the enemies' pursuit of the psalmist (v. 1b) to lion-like behavior as well as to the tearing: in many languages one word translates both "chase" (CEV) and "hunt" (my translation). As indicated by CEV's translation "like lions attacking a victim", "lion" is the explicit subject of an implicit verb and object. My "a lamb" is more specific than CEV's "victim", but coheres well with both the geographical situation of ancient Israel (compare, for example, 1Sa 17:34) and, importantly, with the psalm's plight of being weak but innocent (vv. 3-4,10), the "lamb" being an image of innocence. "Away from its shepherd" continues with the image, while representing the sense of what is literally "and no deliverer", at the end of v. 2.

Both NRSV and CEV diminish the concreteness of the image in translating *nefeshi* by "me", rather than by "my throat", as it can be translated elsewhere (e.g. Job 24:12; Psa 69:2; Jer 4:10). NRSV translates *paraq* by "drag away" and keeps the Hebrew order of the parallel verbs. This results in a chronologically awkward image: the lions are described as first "tearing apart" the victim, then carrying it away (in pieces?). It seems better to translate the second verb as an intensification of the first (comp. the translation of *paraq* in Zec 11:16 "tearing off even their hoofs" (NRSV); "leaving nothing but a few bones" (CEV).

As do practically all versions, NRSV and CEV follow the verse order of the Hebrew text. However, as in many other Hebrew, poetic texts, Psalm 7 has a chiasmic structure:

- A. Call for help (vv. 1-2)
- B. Psalmist's innocence and undeserved punishment (vv. 3-5)
- C. YHWH, judge! (vv. 6-8)
- D. Terminate the wicked; establish the righteous! (v. 9a)
- C'. God is a just judge (vv. 9b-11)
- B'. Wicked ones' guilt and deserved punishment (vv. 12-16)
- A'. Praise (v. 18)

The central part of the chiasm is the thematic highpoint of the psalm. In this case, the call for the righteous judge (C') to judge (C) so that the wicked, some of them currently hunting down the psalmist, might be terminated and the righteous ones such as the psalmist might be secure (D). The psalmist's innocence and undeserved punishment (B) is counter-balanced by the wicked ones' guilt and deserved

punishment (B').

In view of both the function and the commonness of the Hebrew structure, I have restructured the English so that B and B' occur together, and C-D-C' occur toward the end of the psalm. The cohesion of B and B' is further signaled in my translation by the repetition of "Granted"⁷⁾: the psalmist is so certain of his innocence that he is not afraid to name the terrible consequences of false testimony and guilt. The central part of the Hebrew chiasm is represented towards the end of the translation so that the function of the Hebrew structure is matched by the function of the English structure: in English, the climax of a discourse often occurs toward its end.

This restructuring in view of the very common Hebrew structure of chiasm is parallel to the restructuring done at the sentence level by all translators, regardless of translation approach (except for interlinear translations). At the beginning of v. 5 (Hebrew: v. 6), for example, the Hebrew structure Verb - Noun Phrase - Noun phrase becomes Noun Phrase - Verb - Noun phrase, so that the function of the Hebrew structure is matched by an English structure with a corresponding function: "Let-pursue enemy me" is the common Hebrew word order - the common sociolinguistic convention - for signaling who is the actor in an event and who is the acted-upon. In English, the equally common word order functioning in the same way is "Let an enemy pursue me". Differences between languages in form-function match-ups lead to restructuring at the sentence level; they may also do so at the discourse level.

Before presenting my translation of the whole psalm, I will note that it assumes a cohesion of tone, as well as a cohesion of images. As in several other psalms - and in many other prayers from Ancient Near Eastern neighbors of the Israelites - the petition for help carries a tone of reproach. The one who prays has remained faithful to his deity. Why is the deity not remaining faithful to him?

YHWH,
I've chosen you to be my deity. You should be taking care of me.
So, help me!
Save me from those who are hunting me like lions after a lamb
away from its shepherd, ready to rip open my throat and tear me to
pieces.

7) With a bit of restructuring an "If" structure could be used rather than "Granted", but "Granted" carries more a tone of formal argument, as the psalmist pleads his case directly to the divine judge.

Granted, this is what I deserve if I am guilty as accused. If I've betrayed a treaty, if I've wronged the one who has turned against me, let the enemy hunt me down, crush me alive and roll my corpse in the dirt.

Granted, he who has been impregnated with evil, chooses not to abort and gives birth to a lie, deserves to be killed by his own baby. He'll dig a pit, his baby will push him in, his skull will crack and good riddance.

But, my deity, come on! You know this is not my case. You're in charge of justice: why aren't you angry when my enemies are angry at me? Why are you letting them sharpen their swords, string their bows and aim their flaming arrows at me?

Many of us have come to your holy place for justice. But we find that you have left us. My deity, come back!

We count on you to shield us from the evil around us. We count on you to take care of those whose hearts are right, to be a just judge and to *always* condemn those whose hearts are bad.

Judge me first, YHWH. I am confident that I am in the right, innocent. Then judge everyone else. Rid us of criminals and their cruelty. Affirm those who are in the right. Show everyone that you are for what is right, you who know every thing about everyone.

It will be easier to praise you, YHWH, when I can see your justice. Then, I will sing out your name: YHWH, supreme deity.

— *Psalm 7*

Representing disruptions and additions

The preceding section focused on cohesion within a poetic text. But, literary texts may also have disruptions of imagery and tone. If it is intentional, the disruption adds a dramatic element, often linked to thematic development, and it contributes to the impact and significance of the whole text. In ancient texts, disruptions can be due to manuscript corruption or to editing; editing can of course also result in additions (and subtractions). The translator aiming for LiFE may well represent these disruptions and additions.

Especially in temple-related psalms, a sudden change in tone can be due to a change in the communication-situation, not explicit in the text. For example, in

Psalm 20, there is a sudden change from petitions to an exultant “Now I know”. My translation, with the support of several commentaries, indicates why this disruption occurs:

The assembled people greet the king:
MAY YHWH RESPOND, when you need help.
May YHWH fulfill your every wish,
grant success to every stratagem,
protect you with his name as he protected Jacob,
send his sacred power from Zion,
remember every loaf of bread and every bull that you
gave
for his pleasure and friendship.
May YHWH fulfill your every desire.

Then we'll celebrate your victory,
and proudly display our deity's name.

The king hears the oracle for which he and the people have waited and declares:
YHWH HAS RESPONDED!
I know that YHWH will give victory to me, the one chosen to lead his people.

The people answer:
YHWH will assure our victory with his sacred weapon:
not war horses,
not armored chariots,
but the name, the divine name: YHWH.

The horses' legs have given out,
The chariots are toppled.
We are standing firm.

When we call for help,
RESPOND TO OUR NEEDS!

Victory for the king!

–Psalm 20

In other psalms, jarring rhythms and images may reflect the genre or tone of the text. The structure of Psalm 55 has been described as “bizarre to the extreme... its themes and its literary genres vary abruptly... motifs occur in seeming disorder as if they would spurt from emotional outbursts.”⁸⁾ Another commentator has observed that the surrounding social disorder “moves the poet to introspection, and there too the poet finds disorder.”⁹⁾ This “disorder” may be reflected in the presentation of the

8) S. Terrien, *The Psalms: Strophic Structure and Theological Commentary* (Grand Rapids: Eerdmans, 2003), 423.

psalm: incomplete sentences mixed with varied images of the past and present and, at the end, a bit of liturgy of uncertain time and assurance.

Please, Divine One. Hear me out. Intervene on my behalf. Don't leave me in my present condition: uprooted, uncertain, grief-stricken.

A hostile voice.

I hide helpless.

Cruel laughter.

I quail, huddling against, shivering in, an evil rain.

I imagine myself flying away from the storm, finding shelter in a desert cave, protected from the wind howling in the night.

But, stuck in the city, I am on guard against those who should be guarding us: sadists at the military posts, day and night; criminals patrolling the streets, controlling the courts.

Swallow them, Master.

Tear out their tongues.

I had a dear friend. We would confide in each other as we went together to worship in the house of The Divine One. This friend has turned against me, and treats me spitefully. That's too much. I can't take it.

May they have hell on earth, and hell in death, for the cruelty in their heart.

Uprooted, grief-stricken, I plea for YHWH to save me, morning, day and night. I beg my deity to get me out of this mess, to make things well. He will respond. I know he will. He has always been in charge and he will humiliate them all.

Unending disdain for The Divine One.

A moving homage to friendship,
a verbal massage.

A heartfelt hatred stabs a trusting friend.

Priest: However hard your situation, trust YHWH to work it out. He will not let it go on forever.

9) K. Terrien, *Psalms* (Collegeville, MN: Liturgical Press, 2001), 139.

Seeker: Divine One, the days of the murderers and thieves are short. You will force them into the pits beneath the graves.

I count on you.

—*Psalm 55*

Summary and further possibilities: Psalm 18

The preceding pages have indicated some basic techniques involved in a LiFE translation and some examples of how they might be applied to poetic texts. My translation of Psalm 18 further illustrates applications of these techniques and indicates other possibilities of a LiFE translation.

As in all translations until a few hundred years ago and with support from contemporary communication theory, my translations do not use verse numbers. However, to facilitate comparison of my translation with a more traditional rendering, I use the verse numbers of NRSV to indicate how I have restructured the Hebrew text. In the footnotes, I explain certain translation decisions as I have.

In general, my translation attempts to do justice to the intense drama, visual imagery, exultant tone and overall cohesiveness of the psalm.

1b-2

YHWH,
Source of Security,
Saving Strength,
Permanent Shelter,
Shield,
Fortress,
Liberator,
Divine One,

The only one worthy of praise, ¹⁰⁾

1a,3

How wonderfully I've experienced our family bond!¹¹⁾
I call to my deity and he saves me from my enemies!

4-6

The deities of death had enchained me, pulled me
into the ocean of chaos, tied me to the gate of death.

10) The use of **praise name** to address YHWH is common throughout the psalms, but a feature hard to identify in the translations that render them as a proposition, or series of propositions, suggesting an informative tone. Compare, for example: 3:3; 65:6-7; 68:5-6.

11) 1a: The highly unusual use of *racham* has a distinctive translation: **experience the family bond** reflects both the emotional and relational aspects of the womb-related image suggested by the Hebrew. v. 1b-2 are placed before v.1a to clearly indicate that the psalm is being addressed to YHWH. V. 1a and 3 act as a sort of summary of the psalm.

	I yelled for The Divine One's help. ¹²⁾
	He heard me.
	He was in heaven, in his palace, yet he heard me.
7	He exploded in anger at the forces holding me captive ¹³⁾ . The earth shook.
8-11	Exhaling smoke, spewing fire, he threw aside the sky's curtain and descended on a thunder cloud. He mounted a winged lion-bull ¹⁴⁾ and swooped down towards the battle field, draping around him the darkness of the storm, yet scarcely able to veil his light.
12-14	Fire bolts. Hail.
	He thundered in the sky, divine warrior. ¹⁵⁾
	Hail. Fire bolts.
	His weapons panicked the enemy, sent them running in every direction.
15	YHWH's breath blasted a passage through the ocean of chaos, to the very bottom, earth's foundation.
16-17	Towering above, he reached down and rescued me, snatching me away from enemies who were overpowering me in hate. ¹⁶⁾

-
- 12) 4-6:**Deities of death, ocean of chaos** and **The Divine One** reflect the cultural-religious frames suggested in the Hebrew's use of *Moth* (canaanite god of death), *Belial* (destructive power associated with *Yam*), water imagery (*Yam*, god of the sea & chaos) , and *'elohim* "The Divine One" (title for YHWH, cognate with neighbouring languages).
- 13) **in anger at the force holding me captive** clearly links God's actions and emotion to the idea expressed in the "The deities of death..." sentence: YHWH - storm god and divine warrior - is furious with the gods who have challenged him by attacking one with whom he has a family bond.
- 14) **winged lion-bull** represents the composite nature of the *cherub*. "Spirit" or "creature" does not need to be specified; the contexts makes it evident that a supernatural being is involved. Modifying **winged lion-bull** by a accords with the Hebrew form and suggests that it was just one of many in God's celestial stable.
- 15) Making explicit the notion of **Divine warrior** contributes to the cohesion of the various images, including the link between **Hail. Fire bolts** and the divine weapons that scatter the enemy.
- 16) **Verses 16-19** provide a transition between the narrative of a cosmic battle and the narrative of sociopolitical battle. In the Hebrew text, this second narrative is interspersed with praise, proverbs, and reflections on YHWH's displays of power and deliverance. My translation draws the narrative elements into a more cohesive piece, but does not completely eliminate the interjected elements, so that the excited, exultant tone is maintained.

- 18-19a Things had fallen apart; the enemy had swarmed in. But YHWH was behind me and carried me away to a safe haven.
- 32-34, 36 There, he strengthened me so that I could run like a deer, with long, sure strides, along perfectly chosen paths, on the steepest cliffs. He strengthened my arms so that I could draw the mightiest bow. ¹⁷⁾
- 35 You gave me a shield against defeat.
Wherever I went,
YHWH,
you were beside me,
holding me up,
with your right hand.
- 37-38, 29 I was now ready to attack all of my enemies. I broke through their defenses and beat them into the ground. They fell around me in masses, unable to rise.
- 39-40 You gave¹⁸⁾ me the strength to subdue them.
You empowered me to trample down
those who had tried to stand against me.
- 41-42 They cried out for help—even to YHWH. But he would not answer them like he had answered me. I cut off their cries. I crushed them, trampled on them until they became dust, carried off in the wind.
- 43a You removed me
from a nation's dissension.¹⁹⁾
- 43b-45 I even rule over those whom I had not known. All ears

17) Prose paragraphs with normal left-hand margin are used to represent the narrative element, in which the psalmist refers to YHWH in the third person (in both the Hebrew and the translation). Indented, centered paragraphs distinguish the direct address of YHWH (“you”) from the 3rd person narrative. This means of presenting the translation suggests that the psalmist alternately turns to the audience and then to YHWH: he faces the audience to tell of his restoration and victory and faces YHWH to acknowledge his role in all aspects and praise him.

18) Note how the formatting combined with repetition enables highlighting the theme of **You gave me.**

19) **You removed me from a nation’s dissension** I translates the Hebrew quite literally: הפלטני מריבי עם The cryptic allusion to civil strife is slipped into our translation as it is in the Hebrew text. Until here, one might think of the battles as between the speaker and foreign powers. The following verses indicate that this occurred, but the interjected praise suggests problems much closer to home. The psalmist did not want to give much attention to this aspect of the situation; neither does our translation. The translations “stubborn people” (CEV) or “rebellious people” (TEV) are too strong.

for what I say, they have come out, at my order, from the holes²⁰⁾ where they had fled, trembling, servile, shriveled husks²¹⁾.

46a

YHWH LIVES!

31b,46b

My deity is
a cliff towering above all others,
my worshipped liberator.²²⁾

46c

My deity²³⁾

47-48

delivers me from blood-thirsty enemies,
enables me to take vengeance,
raises me above my opponents,
places nations underneath me,
gives great victories,
50 is committed to his chosen king,
to David,
and to David's descendants.

50

YHWH,

49

Nations hear when I sing praises
about you,
about knowing your name.

19b-24

Why would YHWH answer my call for help and not that of my enemies?²⁴⁾ Because he was pleased by the way I

20) **Hole** accords much better with the images of this passage, and with the use of the Hebrew root (חַלַּל) in other contexts, than does “fortress” (CEV, TEV) or “stronghold” (NRSV, NIV), which has a positive nuance of height and strength. Our passage highlights the lowly position of the enemy: fallen, in the mud, trampled, turned to dust. The other biblical use of *misgereth* is in Micah 7:17, which describes a complete victory over other nations, as in Psalm 18. The passage in Micah suggests a parallel between the dwellings of other nations and the holes of snakes and lizards. Another form of the Hebrew root refers to a cage (Eze 19:9 or a prison cell (Isa 24:22).

21) **Shriveled husks** is more literally “They wither”. The verb (נָבַל) is the same as the one use in Psalm 1:3, where the righteous’ “not withering” contrasts with the “chaff driven away by the wind” (compare the reference in Isa 1:30 to the withering leaf). The image of a shriveled husk or withered leaf accords with that of the **dust carried off in the win** (v. 42).

22) These are titles of praise similar to the ones used to open the psalm, and are presented accordingly.

23) The Hebrew structure (a participle followed by a prefixed verb in the three consecutive verses) indicates a list of attributes of the divine warrior that reads like the titles of praise in the immediately preceding lines at the beginning of the psalm.

24) The rest of our translation occurred considerably earlier in the Hebrew text, as a kind of extended footnote. We treat it more as an appendix or, more positively, as a concluding reflection. The excited reports on cosmic and earthly struggles and praise for YHWH’s power and empowerment give way to a wisdom teaching on why YHWH has given help.

25-26 had chosen. I kept on YHWH's road. His orders were my guideposts. I did not turn away from them to wrong him. My conduct was completely acceptable. I did not give in to evil.

YHWH, you are:
loyal to the loyal,
acceptable to the acceptable,
innocent to the innocent –
and wrench the twisted.

28 You shame the oppressor.
You ennoble the oppressed.

30 You enabled my lamp to shine
in the midst of darkness.

31a 27 Your way is perfect,
Your word is proven.

Do deities exist?
Only one:
our deity,
YHWH.

Translating procedural texts: Leviticus

Leaving the imagery, pathos and drama of the Psalms we will now consider the sober, plodding monologues of Leviticus.

Most Bible versions represent the procedural texts of Leviticus by using the same format as that used in narrative texts. An audience which associates this format with, for example, entertaining stories and magazine articles can subconsciously come to the Leviticus text with expectations about style and content that will clash with what they find. These unfulfilled expectations can contribute to negative evaluations: features of good story-telling are absent and features of bad story-telling abound. But, of course, most of the texts in Leviticus are procedural and legal texts, not stories. Translating the texts in terms of their genre, in ways distinctive from other genres, can help the audience to read them with the appropriate expectations and evaluative framework.

As indicated in our discussion of poetic texts, formatting and restructuring are fundamental tools for representing the goals and contents of a text. We will use Leviticus 2 as an example of how this might be done.

Analysis in view of communicative goals

We can assume that, as a procedural text, Leviticus 2 had the important communicative goals of being precise and clear with regard to how to do the sacrifices in question. The text is intended to be informative and directive, as opposed to, for example, emotive, entertaining, convincing or requesting. We assume that the producers of the ancient Hebrew text structured the text in terms of these communicative goals and that the function of repetition in these procedural texts can be quite different than the function of repetition in poetic texts.

For example, the dense repetition of “How long?” in the first lines of Psalm 13 or of “Praise YHWH” in the first two verses of Psalm 146 contribute to those texts in a way quite different than do the repetitions in Leviticus 2 of “cereal offering” (15 times in 15 verses) or of “what is left of the cereal offering shall be for Aaron and his sons; it is a most holy part of the offerings by fire to YHWH” (vv. 3,10). The presence or absence of what follows the verb “fear” in Jonah 1 (vv. 5,10,16) is of much greater thematic significance than the presence or absence of “a pleasing odor” with “an offering by fire” in Leviticus 2 (vv. 2,9,11,16).

The mariners feared	an offering by fire, a pleasing odor to YHWH
The men feared a great fear	an offering by fire, a pleasing odor to YHWH
The men feared a great fear of YHWH	an offering by fire to YHWH ··· a pleasing odor
	an offering by fire to YHWH

In Jonah, the (lack of an) object of the verb contributes to the theme of a foreign people’s growth in response to Jonah’s divinity, and to a key irony in the story. In Leviticus 2, the separation of “offering by fire” and “pleasing odor” in the third occurrence can be explained on stylistic grounds and the lack of “a pleasing odor to YHWH” in the last instance has no evident thematic significance; it has been well established in the first part of the text and need not be repeated in the last part.

Assuming informational clarity and precision was a primary goal of the producers of Leviticus 2, translators may want to represent the text in a way that will help contemporary audiences to appreciate the text’s clarity and precision. This may involve significant reduction of the repetition in the text, which will in turn necessitate restructuring.

Reducing repetition in a text such as Leviticus 2 and restructuring it does *not*

mean summarizing it and omitting information. More positively stated: a faithful restructuring of a text in view of its genre will represent the information, ideas and images of the text to the same degree as, perhaps more than, in more traditional translation approaches. The following indicates the extent of the repetitions that are found throughout the text:

1. When any one brings a cereal offering as an offering to YHWH, his offering... he shall bring it... 3 ...the cereal offering... 4 When you bring a cereal offering... as an offering... 5 If your offering is a cereal offering... 6 ...it is a cereal offering. 7 If your offering is a cereal offering... 8 You shall bring the cereal offering...to YHWH... 9 ...the cereal offering... offerings... 11 ... cereal offering... 13...your cereal offerings...your cereal offering...your offerings you shall offer salt... 14...a cereal offering...cereal offering...15 it is a cereal offering...

1 ...fine flour...oil upon it...frankincense on it, 2... fine flour and oil, with all of its frankincense... 4 fine flour mixed with oil, or...spread with oil. 5 fine flour... mixed with oil 6...pour oil on it 7...fine flour with oil.

v. 3: What is left of the grain offering shall be for Aaron and his sons, a most holy part of the offerings by fire to YHWH.

v.10: What is left of the grain offering shall be for Aaron and his sons, a most holy part of the offerings by fire to YHWH.

A logical outline of the text may be constructed as follows (verse numbers providing the information are in parentheses):

- 1) Topic: Instructions for presenting a grain offering to YHWH (vv. 1-16)
- 2) Ingredients:
 - a) Obligatory for all:
 - i) fine flour (1,2,4,5,7)
 - ii) oil (1,2,4,5-7,15,16)
 - iii) salt (13)
 - iv) no yeast (v.4,5,11)
 - b) Obligatory for 3ai and 3bi;
 - i) frankincense (1-2,15-16)
- 3) Preparations:

- a) Options:
 - i) Raw (1-3)
 - ii) Baked in an oven (4)
 - iii) Fried on a griddle (crumble after frying and pour on oil) (5-6)
 - iv) Fried in a pan (7)
- b) Mandatory if the offering is from the first grain of your harvest: Parch it. (14)
- 4) Present to: the priests, Aaron's descendants (2,8,16)
- 5) Priest's use:
 - a) A handful will be completely burned on the altar, making a pleasing odor for YHWH. (2,9,16)
 - b) The rest of the grain offering belongs to Aaron and his sons, remaining part of the offering set apart for YHWH. (3,10)
- 6) Special notes:
 - a) No leaven or honey is to be burnt as an offering for YHWH. They may be presented to YHWH, but not as part of an offering to be burnt on the altar. (11-12)
 - b) The salt represents your covenant with God. (13)

This outline attempts to represent *all* information and instructions contained in the chapter.

Translation

Based on the above analysis (in consultation with commentaries, of course), the text may be translated as follows, restructuring and using a format distinctive of the procedural genre:

2 INSTRUCTIONS FOR PRESENTING A GRAIN OFFERING TO YHWH

Essential ingredients: your best flour, oil, frankincense and salt; no yeast!

Permitted preparations:

- Baked
- Fried on a griddle (crumbled after frying and pour on oil)
- Boiled in a pan
- If the offering is from the first grain of your harvest: Parch it.

Present to: the priests, descendants of Aaron.

Priest's use:

- A handful will be completely burned on the altar, making a pleasing odor for YHWH.
- The rest of the grain offering belongs to Aaron and his sons, remaining part of the offering set apart for YHWH.

Notes:

- No leaven or honey is to be burnt as an offering for YHWH. They may be presented to YHWH, but not as part of an offering to be burnt on the altar.
- The salt represents your covenant with God.

If this seems too radical a departure from traditional approaches, a more conservative format could be used, while still being easier to read and understand than most translations:

2 INSTRUCTIONS FOR PRESENTING A GRAIN OFFERING TO YHWH

For all grain offerings, you will use your best flour, prepared with oil and salt. You must never use yeast for a grain offering! (No leaven or honey is to be burnt as an offering for YHWH. They may be presented to YHWH, but not as part of an offering to be burnt on the altar. The salt represents your covenant with God.)

You may present the offering uncooked, baked, fried on a griddle (crumbling it afterward and pouring on more oil) or in a pan. If the offering is from the first grain of your harvest, parch it. If uncooked or parched, the offering will be presented with frankincense.

You will present the offering to the priests, the descendants of Aaron. They will: 1) Completely burn a handful of the offering on the altar, making a pleasing odor for YHWH; 2) Keep the rest of the grain offering, which will still be part of the offering set apart for YHWH.

Genealogies

As with procedural and legal texts, genealogical texts are often presented in narrative format and their style is unattractive. 1 Chronicles 1—9 is especially difficult in most versions. But this section and other genealogical passages could be represented in a way more inviting and informative for contemporary audiences, while remaining faithful to the Hebrew texts. Some features of my translation of 1 Chronicles 1:1-42 are:

- Indications that the entries refer to ethnic and geographical entities as well as to names;

- Use of geographical names more unlikely to be understood by contemporary audiences than the Hebrew transliteration:
 - “Ionians” and “Persia” are used rather than “Javan” and “Madai”;
 - “Iran” could be used rather than “Persia” and “Iraq” rather than “Assyria”.
- A mixture of translated and transliterated names, indicating the cultural practice of having proper names with meanings. Here, I translate only infrequently occurring names and names with a fairly clear possible meaning (agreed upon by commentators).
- Formatting that:
 - immediately distinguishes the genre from narrative and poetic texts;
 - indicates how the information is organized;
 - facilitates reading.
- Mixed formats (non-bulleted list, bulleted list, stick diagram), reflective of different Hebrew structures used in communicating the information;
- Use of the biblical text itself as a kind of subtitle (e.g. “THE FAMILY LINE FROM SHEM TO ABRAHAM:”);
- Use of capital letters to help keep track of those whom the Chronicler views as the most important.

There are of course many different possibilities for arranging the information, but it seems to me that handling the names in a way such as suggested here is more faithful to the text than presenting them in a way which suggests that for the first audiences these lists were a jumble of names unrelated to ethnic groups, geographical locations or other meanings.

ADAM
 SETH
 ENOSH
 KENAN
 MAHALALEL
 JARED
 ENOCH
 METHUSELAH
 LAMECH
 NOAH
 SHEM HAM JAPHETH

JAPHETH is the ancestor of:

- Gomer, from whom descended Assyrians and Armenians: Ashkenaz, Diphath and Togarmah
- the Persians
- the Ionians, from whom descended the people of Cyprus, Rhodes and other Mediterranean islands and those of Spain
- the peoples of the northwest : Lydia, Tubal, Meshech, Tiras

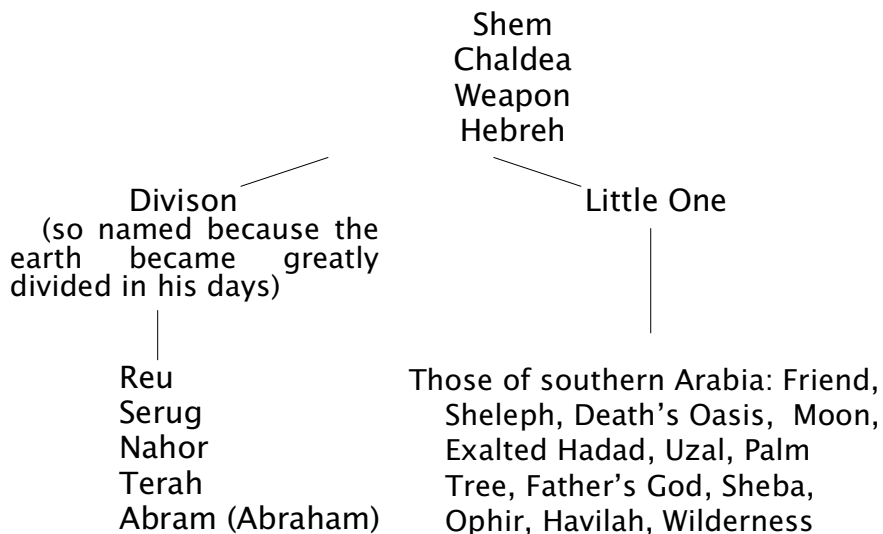
HAM is the ancestor of:

- Cush, from whom descendedend :
the people of Ethiopia and Sudan
people of Arabia, of whom: Havilah, Sabta, Sabteca and Raama, from whom descended those of Sheba and Dedan
Nimrod, the first of the world’s great warriors
- the Egyptians, from whom descendedend the people of :
Ludia, Anamia, Lybia, the Nile delta, Memphis, Casluhia, Crete, from whom descended those of Philistia.
- Poothites
- the Canaanites, from whom descended the people of:
Sidon (Canaan’s first child), Heth, Jebus, Amor, Gircasha, Hivia, the Arka, Sina, Arvad, Zemar and Hamath

SHEM is the ancestor of:

- Elam
- Assyria
- Lydia
- Syria
- Uz
- Hul
- Gether
- Meshech
- Arpachshad, from whom Abraham would descend.

THE FAMILY LINE FROM SHEM TO ABRAHAM:



THE SONS OF ABRAHAM: ISAAC, Ishmael and those born to his concubine Keturah.

—Ishmael's sons: Nebaioth (the oldest), Kedar, Adbeel, Mibsam, Mishma, Dumah, Massa, Hadad, Tema, Jetur, Nafish, Kedemah.

—Keturah son's: Zimran, Medan, Ishbak, Shuah. Jokshan, the father of Sheba and Dedan, and Midian, the father of Ephah, Ephher, Hanoch, Abida, and Eldaah

—ISAAC's sons: Esau and ISRAEL

Esau's descendants:

—Eliphaz, whose sons were Teman, Omar, Zephi, Gatam, Kenaz, Timna, and Amalek

—Reuel, whose sons were Nahath, Zerah, Shammah, and Mizzah.

—Jeush

—Jalam

—Korah

Other descendants from Esau's region of Seir:

—Lotan, whose sister was Timna and whose sons were Hori and Homam

—Shobal, whose sons were Alian, Manahath, Ebal, Shephi, and Onam

—Zibeon, whose sons were Aiah and Anah

—Anah, whose son was Dishon

—Dishon, whose sons were Hamran, Eshban, Ithran, and Cheran

—Ezer, whose sons were Bilhan, Zaavan, and Jaakan

—Dishan, whose sons were Uz and Aran

Thematic use of proper names in narratives

From names in genealogical material, we will move to the thematic use of names in narrative material.

Many contemporary versions realize the importance of representing the sense of words used in a proper name in passages such as Hosea 1. Translations such as those of NRSV, NIV and, surprisingly, CEV can misleadingly suggest that the proper name was composed of words strange to the ears of early audiences and that the writers had to translate, rather than elaborate on the sense, for their audiences.

Gomer had a daughter, and the LORD said, "Name her Lo-Ruhamah, because I will no longer have mercy and forgive Israel... 9 Then the LORD said, "Name him Lo-Ammi, g because these people are not mine, and I am not their God." (Hos 1:6-8, CEV)

Even if it is understood that what follows the name explains it, it is not clear to what extent the explanation is suggested by the words in the name. For example, does the Hebrew expression “Lo-Ruhamah” mean “I will not longer have mercy and forgive Israel?”

A translation like that of TEV better represents the text:

The LORD said to Hosea, “Name her ‘Unloved,’ because I will no longer show love to the people of Israel or forgive them...⁹ The LORD said to Hosea, “Name him ‘Not-My-People,’ because the people of Israel are not my people, and I am not their God.”

French versions, from literal to contemporary language to literary are more disposed to incorporating the sense of a name into the text than are their English counterparts. My translations of three of them indicate various means of handling the proper names in the main text of the translation:

Call her by the name *Lô-Rouhama* [She who is unpitied], because I will no longer have pity... (*Bible Osty*, a literal translation)

Give her the name of Lo-Rouhama - that is : Unloved - because... (*Traduction oecuménique de la Bible*, a literary translation)

You will name her *Unloved*, because... (*Bible en français courant*, a contemporary language version)

These and other naming passages (for example, “it was called Babel, because there the LORD confused the language of all the earth”) are well known. But there are other passages where the failure to represent the play on words results in misrepresenting or at least inadequately representing the genre and, thus, the communicative functions of the narratives where they occur.

Judges: sober history or something more?

As translated by many versions, Judges 3:8-10 seems to be yet another informative, historical text written in clumsy style:

⁷ The Israelites did what was evil in the sight of the LORD, forgetting the

LORD their God, and worshiping the Baals and the Asherahs. ⁸ Therefore the anger of the LORD was kindled against Israel, and he sold them into the hand of King Cushan-rishathaim of Aram-naharaim; and the Israelites served Cushan-rishathaim eight years. ⁹ But when the Israelites cried out to the LORD, the LORD raised up a deliverer for the Israelites, who delivered them, Othniel son of Kenaz, Caleb's younger brother. ¹⁰ The spirit of the LORD came upon him, and he judged Israel; he went out to war, and the LORD gave King Cushan-rishathaim of Aram into his hand; and his hand prevailed over Cushan-rishathaim. (NRSV)

Several versions (NIV, REB, CEV) address the problem by reducing the two occurrences of the name to one in each of the verses where it occurs. TEV gets it down to just one occurrence.

⁸ So the LORD became angry with Israel and let King Cushan Rishathaim of Mesopotamia conquer them. They were subject to him for eight years. ⁹ Then the Israelites cried out to the LORD, and he sent someone to free them. This was Othniel, the son of Caleb's younger brother Kenaz. ¹⁰ The spirit of the LORD came upon him, and he became Israel's leader. Othniel went to war, and the LORD gave him the victory over the king of Mesopotamia.

Which is the more faithful? NRSV, which indicates that the historian was writing with scientific precision, however awkward or TEV which concisely gets the point across and quickly proceeds to the next incident? Or is something else going on? Commentators and Study Bibles recognize that there is indeed another dimension to this text, and of following ones, although their translations hide it from the audience. Using the technique applied in many versions to passages such as Hosea 1, the Judges passage can be rendered:

So, YHWH's anger burned against Israel and he sold them into the hands of Cushan the Doubly Wicked, King of Syria of the Two Rivers. For eight years, the Israelites were the slaves of Cushan the Doubly Wicked. But they cried out to YHWH for help and YHWH provided a liberator for Israel: they were liberated by Othniel, son of Kenaz, Caleb's younger brother. The spirit of YHWH overcame him. He led Israel and went to war. YHWH gave into his hands Cushan the Doubly Wicked, King of Aram. He powerfully overcame Cushan the Doubly Wicked.

The story continues, with a rather comic cast of characters opposed to the Israelites:

Calf. YHWH enabled King Calf of Moab, to be stronger than Israel...

The Israelites were the Calf's slaves for eighteen years... This Calf was a fat one indeed... (3:12,14,17)

King He'll Understand: On that day, God made Canaan's King He'll Understand give way to the Israelites. Their power over him steadily increased until they destroyed King He'll Understand of Canaan. (4:23-24).

Crow and Coyote: The Ephraimites captured two of the Midianite leaders: Crow and Coyote. They killed Crow at Crow's Rock and Coyote at Coyote's Vineyard. They chased away the Midianites and brought the Crow and Coyote heads to Gideon, near Jordan River. (7:25-26)

Sacrifice and Protection Withheld: Sacrifice and Protection Withheld were in Karkor with about 15,000 soldiers... Gideon went up... and attacked their unsuspecting camp. Sacrifice and Protection Withheld fled, but Gideon pursued and captured these two kings of Midian—Sacrifice and Protection Withheld, and devastated their army... Gideon ordered his son to kill them... Sacrifice and Protection Withheld said "Come on, do it yourself..." So Gideon slaughtered like sacrifices those from whom protection had been withheld. (Judges 8:10-21).

The names of these characters all reinforce a basic theme of this passage:

One of the salient consequences of Israel's "doing what was evil in the sight of the Lord" (Judges 2:11; 3:7, 12; 4:1; 6:1) was their falling victim to such...rulers as these. But when Israel "cried out to the Lord" (Judges 3:9, 15; 4:3; 6:6, 7), the Lord would raise up leaders who could deliver them from *The Doubly Wicked* kings. The *Fat Calf* demanding "tributes (elsewhere, the Hebrew word can refer to temple offerings)" is as easily slaughtered as calves at the altar. The enemies of the Lord should be no more of a threat than a *Crow* or a *Coyote*. Such enemies are destined to become like the *Sacrifice* whose *Protection* was *Refused*. These accounts illustrate the nature and the outcome of those who stand opposed to God. The readers/hearers of these biblical texts are called to understand this, with the hope that they will understand more quickly than...[did] *King He'll Understand*.²⁵⁾

The handling of the names of the enemy leaders in Judges enables better

25) T. Wilt, "Markedness and references to characters in biblical Hebrew narratives," C. Myers-Scotton, ed., *Codes and Consequences* (Oxford: Oxford University Press, 1998), 93-94. This article gives a linguistic analysis of the use of the names of the enemy kings and a literary justification for translating them as done here.

understanding of the genre of these texts. Rather than sober histories written in clumsy style, they are amusing presentations of that history, whose caricatures of the enemies accord with serious sociopolitical and theological themes.

Similar dynamics may be at play in the book of *Yonah* and in its translation.

Yonah: a prosaic Jonah or a parabolic Pigeon ?

In a way similar to Judges' accounts considered above, practically all versions represent the opening of *Yonah* as a sober, historical narrative with the aim of reporting on events with scientific accuracy. But there are relatively few biblical scholars today who would agree that this is what was intended. A different handling of the proper names in the text can, in conjunction with other translation techniques appropriate to the genre, better communicate the nature of the book:

Pigeon²⁶⁾

So then
YHWH commissioned
the prophet Pigeon,
Faithful's son:
"Get going to the great city,
Nineveh.
Call out against it,
because its oppression
troubles even heaven."

Pigeon got going,
in the opposite direction.

He was headed far across the sea,
to flee
from YHWH.

He went down,
from Israel's mountain
to a Philistine port town.
He found a boat returning
to Tarshish, far across the sea,
and paid its fare.

He went down,
into the boat,

26) From my (2002) collection of translations in *Praise, Prayer and Protest: The David Collection* (*Psalms 1—72*), *The ABC's of Grief (Lamentations)* and *Pigeon (Jona)*. Murfreesboro: Wilt.

to travel with the crew.

He was headed far across the sea,
to flee
from YHWH.

They set sail.

YHWH hurled a great wind into Chaos' Sea,
causing a great storm upon Chaos' sea.

Detailed discussion of my translation of this passage (and the rest of the book of *Yonah*) is given elsewhere.²⁷⁾ Here we will keep our focus on the handling of the proper names.

The curious title *Pigeon* accords with its curious canonical order and relationship to the surrounding books of prophets with their more or less conventional oracles. The opening lines immediately signal that what is about to develop has the nature of a prophetic parable: whether it is one acted out in real life, comparable to that of Hosea's children, or imaginative, as in Ezekiel's allegory of the unfaithful one (Ezekiel 16), is not as important as the fact that there are important truths beyond the narrative line.

The translation refers to "a Philistine port town" and modifies "Tarshish" by "far across the sea" in order to indicate geographical frames that would have been evoked for earlier audiences when the names "Joppa" and "Tarshish" were used. The descriptive expression replaces "Joppa", since the city has no further role in the story. "Tarshish" is kept, indicating that the ship had a specific destination; I do not use "Spain" here, as I did in my translation of 1 Chronicles 1, since, for people of my primary audience, "Spain" could evoke inappropriate associations (warmth, tourist attractions, etc.).

Yam is translated as "Chaos' Sea" so that the reader can have a sense of the nature and imagery associated with the vast expanse of water in ancient times. A colleague has pointed out to me that "Chaos' Sea" risks being mispronounced in oral readings ("Chaos's-s Sea"). That is certainly a problem. But I stick with it for now since "Sea of Chaos" seems to diminish the personifying/deifying effect. But maybe more weight should be given to the problem of distracting mispronunciations.

27) T. Wilt, "Pigeon," *Bible Translator* 56:1 (2005), 45-57.

Conclusion

We have considered some attempts to transplant exotic plants of ancient texts into contemporary soil. It may be that some flowers withered in the process, but perhaps at least some of the gardening techniques result in LiFE, enhancing contemporary audiences' appreciation of the Scripture garden, with its vast array of colors, shapes, aromas, fruits and functions.

The application of techniques such as those I have illustrated are not an all or nothing affair. What might be a perfect combination of water and fertilizer in one soil might drown a plant in a different soil or starve it in another. It has not been my intention to provide formulas for the perfect garden. Rather I have tried to stimulate interest in alternative gardening methods as the field for a new Korean translation - or perhaps new Korean translations - is cultivated. I hope that my presentations will encourage you to experiment with different ways in communicating the riches of Scriptures by using the riches of your language and culture, whether to translate the whole Bible for a large audience or to present at a particular text to family or congregations, friends or strangers.

Abbreviations used to refer to Bible versions:

CEV	Contemporary English Version
NIV	New International Version
NRSV	New Revised Standard Version
REB	Revised English Version
TEV	Today's English Version

* Keyword

literary functional equivalence, genre, Psalms 66; 13; 14; 76; 7; 20; 55; 18, 1 Chronicles 1, Judges 3, Jonah 1.

<Abstract>

문학적 기능의 동등성

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문학적 기능의 동등성(LiFE)은 원문의 문학 장르를 번역문에서도 그대로 살려 보고자 하는 기법이다. 이 번역기법은 필자가 편집한 『성서번역-그 준거 틀』(Bible Translation: Frames of Reference)이라는 책에 자세히 소개되어 있다. 독자들이 원문의 분위기를 그대로 느낄 수 있도록 하기 위해 번역문에서도 그 장르에 걸맞게 옮겨야 한다는 점을 강조하고자 했다. 따라서 때로는 번역문을 편집할 때 파격적으로 할 수도 있을 것이다. 이 편집자체가 번역행위인 까닭이다.

이 글에서 다룬 성경의 문학 장르는 시(詩), 종교규정(레위기2장), 계보(역대상 1장), 역사(사사기3장), 예언(요나1장)이다. 특별히 시의 경우 시편에서 주로 뽑았는데 66편, 13편, 14편, 76편, 7편, 20편, 55편, 18편을 각각 다루었다. 세부적으로 그 장르가 조금씩 다르기 때문이다. 레위기의 경우 요리법을 제시하듯 옮겨보았으며, 역대상의 계보는 도표로 그려보기도 했고, 사사기와 요나의 경우 인명이나 지명이 본문의 메시지와 밀접한 관계가 있다고 생각하여 음역하지 않고 말뜻을 번역하여 옮겨보기도 했다.

(이환진)