



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

# Psalm 27

## Phase 1: ORAL



### Step 1: Listen

Listening to a guide translation and versions of the psalm

Listen well to the poem (notice content, emotions and interesting use of language). There are two guide translations in Appendix A:

1. **Hebrew-mirror** - copied from the Exegetical Layout and adjusted for minimal readability,
2. **Guide translation** - the literal, type 1 corresponding (but more readable) translation, exegetically the same as Hebrew-mirror.

**Activity:** Read the Hebrew-mirror and the Hebrew tight version in Appendix A. One reader per translation or one reader for all translations (as skills permit). Others to listen with closed books. Consider 'how to listen' – posture? With responses? In silence?



### Step 2: Familiarise

Explaining and discussing the meaning and beauty of the psalm

Get an overview of the poem (the big picture) - what's the main message? Who is involved? A poem must be understood as 'a whole' (unlike a story).

### FIRST IMPRESSIONS OF THE PSALM

After listening to the guide translations, please respond to any of the following questions:

- What do you like about the psalm?
- What do you find difficult?
- How does the psalm make you feel?
- Which verse do you find particularly important in this psalm?
- What does this psalm teach you about the LORD? What is the LORD like?
- Are there any noticeable repetitions in this psalm?





STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



APP. A



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. B

## ENGAGING WITH THE WHOLE PSALM

**Facilitator:** address the following topics:

- *The participants in the psalm, the different “speakers” and “audiences”*
- *The historical background and the context of the psalm, the story behind the psalm, if relevant*
- *The theme of the psalm*
- *The flow of the psalm*
- *The potential big picture obstacles*
- *Emotion map*
- *The peak or peaks of the psalm*
- *The genre and purpose of the psalm*
- *Highly important poetic device(s) related to understanding the big picture*
- *How does the psalm point to Christ?*

**Discuss:**

- Who are the participants in this psalm?
- Who is speaking to whom?

**Activity:** In small groups, let someone read the psalm and then trace who is speaking to whom.

**Discuss:** Some words or concepts are being repeated in the psalm.

- Which words have been repeated?
- Count how many times YHWH is repeated.
- What does this mean? In the poetry of your language, could you repeat the name of YHWH in the same way? How many times has the LORD been repeated?
- What did the psalmist actually say? What is this psalm about?

## Theme and Flow of the Psalm

The title to the psalm is “A king’s confidence”. The song is either for ceremony before a battle or for an anniversary of enthronement.

Part 1 of this psalm is the king, probably David himself, expressing his confidence in YHWH in the face of battle. YHWH’s presence is the key word in this psalm: the king desires to be in the dwelling of the LORD (v.4), to praise him there, to be secure there (vv.5-6), and to plead for help and guidance from there in the face of his enemies.

From an opening statement of confidence in the LORD in general in v.1, to the first expression of confidence in the face of military enemies coming against him in verses 2-3. He is confessing no fear and assured of victory.

The peak of the psalm is in v.4, the first of four petitions. In v.4, the king expresses his sole desire to enjoy the LORD’s loveliness, to dwell with him in his dwelling, and to interact with him by enquiring of him, which the psalmist proceeds to do in the rest of the psalm.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

In verses 5-6 we find the second statement of confidence, this time safety from enemies because he is in the Tent of the LORD.

Part 2 of Psalm 27 starts in verse 7. Part 2 flows from Part 1 and is about confident petitions to YHWH.

Verses 7-8 contain the second petition of the psalm, this time for help, now enquiring of the LORD by pleading for an answer, and for favour.

Verses 9-10 is the third petition, not for the presence of the LORD to be hidden or withdrawn from him. He will head the exhortation to seek the face of the LORD.

In verses 11-12 we find the fourth petition, enquiring guidance so that he can prosper against enemies that lie about him and bring false accusations.

### Theme

- Two key theme words are repeated twice each in Psalm 27. Which are these words? In which verses? What do these two words say about the theme of the psalm?

Trust (vv.3;13) and seeking (vv.4a;8)

### Discuss:

- What type of song or prayer is this psalm? Do you have something similar in your language?

The psalm does not have a single genre for the whole poem, but the sense of confidence is strong right through. The first part is a song of confidence in the face of enemies (verses 1-6), and the second part continues that confidence, but adds petitions to God to enjoy his ongoing presence and strength (verses 7-14). It seems to be used as a psalm accompanying King David making a sacrifice before going out to battle. In a sense it is a battle song, half a song of confidence, half confident petitions with a final oracle.

- What triggered the psalmist to compose it?

The first half of the psalm points to imminent battle, but the king finds trust and confidence in the presence of the LORD at the tabernacle (or temple).

- What did the poet want to achieve? Or hope to achieve for himself or for his audience? Why did he want to say what he said in the psalm? What motivated him to say it?

King David expresses his consuming desire to live in the presence of YHWH. Verse 4 is the heart of the poem. He expresses his confidence in YHWH's presence in battle, and his desperate dependence on YHWH going forward, by petitioning his presence and enquiring his will. Only by being close to the LORD will he be safe from his enemies.

**Activity:** As a group, or in small groups, trace the emotions in Psalm 27.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

## Genre and Significance of the Psalm

The relation of genre of the Hebrew poem to local genres (of poetry and music) should be explored early and helps participants to carry ideas known from that genre into their thinking in Steps 5 and 10.

Psalm 27 is an ardent psalm, full of strong emotion. The positive emotion is strong (“one thing I ask...”), a single-minded commitment of the king to dwell permanently in God’s presence. The negative emotion of verses 7-12 is seeking urgent help against enemies, but the tone remains confident.

## Historical Setting of the Psalm

David is king now. Psalm 27 is for a royal event, either a sacrifice ritual by David before going out to battle, or the anniversary of his coronation. The first possibility seems more likely. Psalm 27 definitively has been performed in the sanctuary while the king is bringing a sacrifice (v6b). It is true that the evidence of a royal ritual is an indirect interpretation, we are not altogether sure, but it makes the most sense among other alternatives.

According to v.3, David is in – or reflects on – a desperate war situation about to begin. The king is about to move out for war but cannot before making a sacrifice and waiting for an oracle of the LORD, which possibly was uttered by a priest in v.14.

## UNLOCKING SOME OF THE BIG PICTURE OBSTACLES

- Seeking to dwell with the LORD in his sacred tent is complicated to understand. Nobody lived in the tabernacle nor even in the larger temple of Solomon, not even the priests and the Levites. How could David then want to live in the Sacred Tent? Does it have a figurative meaning maybe? It prophetically points to the Son of David who would come much later. Discuss this in groups.
- The military language in verse 3 is not familiar in most instances. How do you understand it?
- The concepts of seeking his face, seeing his face, not averting his face are central to this psalm but not readily understood. But it nevertheless is a very profound concept of true Biblical spirituality and very prominent in the Old Testament. Discuss it in the group or in small groups.
- The abandoning by his parents is difficult to understand. It seems not to be understood as literal, but rather figurative. But what is the actual purpose of these lines here?
- In verse 9 is a reference to the LORD’s anger that could cause him to turn away from the king. What could be this anger?

## SEGMENTATION OF THE PSALM

Part 1: confidence in the presence of the LORD in the face of battle

**Verse 1** - CONFIDENCE 1A: opening statement of trust

**Verses 2 - 3** - CONFIDENCE 2A: no fear in battle



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

**Verse 4** - PETITION 1: desiring to dwell in the Presence and gaze on his beauty

**Verses 5 - 6** - CONFIDENCE 2B: safe and victorious from enemies in the tent of the Presence

Part 2: confident petitions in the presence of the LORD

**Verses 7** - PETITION 2: prayer in the Presence, a plea for a response

**Verses 9 - 10** - PETITION 3: I seek your Presence, don't hide your Presence!

**Verses 11 - 12** - PETITION 4: enquiring guidance and help from the Presence against enemy lies

**Verses 13** - CONFIDENCE 1b (inclusio): closing statement of trust that he will gaze on the goodness of the LORD, be in his Presence

**Verses 14** - FINAL ORACLE: wait on YHWH, be strong!

## FINAL SUMMING UP

- In summary, what is the main point/message of the psalm?  
*David expressing confidence in the face of opposition and imminent battle (verses 1-3, 5-6), because the Psalmist finds joy in the presence of God in his Dwelling and wants more of it (verse 4). He prays for more of the LORD's presence while confident that he will never be rejected or turned away (verses 7-12), so knows that in this difficult time he should wait on God as well (verses 13 and 14).*
- What does this Psalm teach you about the LORD?  
*The LORD's presence is highly desirable, also in opposition and war. The LORD is trustworthy and strong enough to protect him from the greatest dangers of battle.*
- How could your church (or you) use this psalm?  
*As New Testament believers, we can have an even fuller and clearer experience of the LORD's presence in the face of Jesus Christ. Christ is now God's House, God's Temple. In him we experience all the joy, confidence and security we can ever hope for. Our relationship and close fellowship with Him is secure, even in the face of the greatest danger.*
- What heading or title would the group suggest for this psalm?  
*"The light of his presence", "David's confidence in the LORD", "The LORD is my Light and my Salvation" (based on v.1)*



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B



## Step 3: Internalise

Absorbing the big picture of the psalm

‘Get the poem inside yourself’ (feel the emotions and be able to recall the main ideas).

Look at the whole psalm so that you can experience it and retell the message. This is not an attempt to memorize the psalm, but to be able to understand the whole message and to express it in the target language. Aim to do at least the first two activities.

### CREATIVE RESPONSES

First, do Internalisation Activities 1-5 as a whole group

**Internalisation Activity:** Listen to Psalm X being read again. Note all the words you hear which speak of God’s power, or which are very intense/extreme language.

**Internalisation Activity:** Say each line of the psalm in the right order, as a group. Use your own words; there’s no need to have it precisely right. Then let one or two persons say each line of the psalm, again in the right order

**Internalisation Activity:** Then, as a group, make gestures for each line and again say all the lines in order, but this time with gestures. Use mime/gestures to show the emotion and action.

**Internalisation Activity:** Lastly, as a whole group, use the popcorn method. Each line, in the right order, is said by a different person. Do this a second time to further reinforce.

**Internalisation Activity (optional):** The storyboard method: draw pictures of each event in the psalm as they unfold.

Then divide the group into two or three groups

**Internalisation Activity: Skits**—act out what’s happening in each of the lines. Make a little drama. Encourage them to use facial expressions, body language, motions, and movement to try to experience the emotions and the sequence of events. This psalm lends itself well to a skit.

**Internalisation Activity:** Memory song, chant or memory aid to help remember the psalm. Consider making a short poem of the song in the local language or Language of Wider Communication to help you remember the different actions in order. This song is only to help everyone remember each stanza in sequence (and the lines in sequence if it is a short psalm)

Other Options

**Internalisation Activity 8:** The key word stacking method: give a key word or a macro word, or maybe a short phrase, for each verse-line or each parallelism. Then try to recite all the key words



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

in order. Do it as a group first, each one calling out what they remember, then let one or two people recite the list, in order.

Next, add a second word to the key word of each line. For instance, if the group chose “light” in v1, then add “Lord”. With these list of word pairs, design a theme song in Step 4. Find one word to capture a whole stanza, then find one word per line for that stanza.

**Internalisation Activity 9: Drawing** – There are two kinds—one big picture that captures all the events or elements of a set; or a separate image/drawing for each event/element). Translators can each do their own, or they can work together to create one for the team. Display these drawings where they can be seen to jog memory as translators practice and record their oral drafts.

**Internalisation Activity 10: Tableau (freeze-frames)** – create a freeze frame to represent each verse or idea by freezing in place, using exaggerated poses, expressions and props, as an individual or in groups. Use the tableau to remember the main ideas and content of the psalm – taking a photo may help. This will help to explore complex ideas and to embody scenes, events, and emotions found in the psalm.



## Step 4: Explore and compose

Explore the Hebrew and local poetry and compose a song

### EXPLORING HEBREW AND LOCAL POETRY

**For the facilitator:** in this step, address the following topics to explore in Hebrew poetry:

- 1) *Repetition of words, images, and sounds*
- 2) *Handling the Hebrew parallelisms*
- 3) *Figures of speech, like metaphors, personification*
- 4) *Rhythm, verse length, beat*
- 5) *Word order, clause order*
- 6) *Poetic devices that emphasize and mark something as important*

Once the artist-translators have sufficiently internalised and drafted the psalm in the workshop setting, compose a song, poem, rap, chant, or prayer to capture as much of the psalm as possible.

#### **1. Poetic devices- repetitions of words, images, and sounds**

**Activity:** Trace all the words that are repeated. Then all the concepts/images.

#### **2. Poetic devices - main Images or metaphors of the Psalm**

- Metaphors, metonyms, similes, personifications, hyperboles, merisms,



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



APP. A



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. B

**Activity:** Can you identify any images, similes or metaphors?

### 3. Rhythm

**Activity:** Listen to the psalm again and in groups, and get a feel for the rhythm. Are the lines short or long?

### 4. Irregular word order

- Fronting of nouns before the verbs in Hebrew is particularly in focus here

**Activity:** Look at the Flower Garden or the Hebrew-mirror, and identify all the verses that have irregular word order, mostly (in English) nouns put before the verbs.

### 5. Highlighting poetic devices

**Activity:** Look at the Flower Garden in Appendix C or the Hebrew-mirror in Appendix A, and identify all the verses that have highlighting devices.

## COMPOSING A SONG

**For the facilitator:** several considerations, like the big question when to start doing the song

- 1) *When to start composing a song? The guide writer and facilitator have some freedom when. Either at the end of step 4, or after step 5. There are pro's and con's to each option. One advantage of doing it in Step 4 (before the detailed exegesis) is that the team starts to think about poetry. They only start to think about poetry once they start composing a song. The risk is that when they compose something early, before step 5, that they settle on a melody they like, but need to change it or even abandon it after getting the more detailed exegetical insights. The advantage*
- 2) *Some other considerations: what about memory aid, the poem or song made at the end of Step 3?*
- 3) *Another option is to only compose a nice tune and song on one stanza with not any serious exegetical issues. That tune can then be used for the rest of the psalm at the end of Step 5. Experience with shorter sections, like one or two stanzas at a time, to compose.*
- 4) *The team needs to learn some song-writing skills.*
- 5) *It is not necessary to use the same tune for every stanza. Sometimes 3-4 tunes can be used for long psalms.*

Note the poetic devices used in the Hebrew mirror or in the Flower Garden (Appendix C). What is the psalmist trying to achieve? Consider what poetic devices are used in the local language to achieve the same functions.





STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



APP. A



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. B

**Activity: NOW, COMPOSE A SONG!** Participants are to choose a style or genre that is relevant for the psalm, and to set the whole psalm or sections to a rhythm or music. The song needs to cover all the main stanzas, but doesn't need to be correct in every detail (that comes later in Step 5)

**Activity:** Make a recording of the composition(s).



## Step 5: Draft

Translating section-by-section, stanza-by-stanza

Listen to the poem again. Orally create stanza-by-stanza a first draft of the psalm in the target language, trying to capture the poetic elements and essential details of the meaning. To take full advantage of the oral form, avoid reverting to written Biblical text at this point.

**Activity:** Divide into smaller groups and let one in each group read through guide translation #2: Hebrew-tight (or play a recording) while others translate. The oral draft can at that point be recorded and/or immediately written down (Step 6 merged with Step 5).

### STANZA-SPECIFIC INFORMATION

Often it speeds the work to have different groups do different stanzas. If you do this, make sure you all hear the psalm from top to bottom and to make suggestions to other groups when you come together...

#### **Stanza 1: Verse 1**

1 LORD (is) my light and my salvation,  
of whom I fear?  
LORD (is) stronghold my life,  
of whom I afraid?

1 The Lord is my light and my salvation—  
whom I shall fear?  
The Lord is the stronghold of my life—  
whom I shall be afraid of?

#### **Discuss:**

- Salvation here does not mean eternal salvation, but being in a good place with God, being vindicated, saved, blessed, victorious, all of these. Try to keep the identification phrasing, in other words, that the LORD is these things, not that he gives these things. The presence of the LORD includes all these blessings.
- The meaning of stronghold of my life. It means the safe fortified place where my life is preserved. The LORD is that place.
- Rhetorical questions make for good poetry. How would you use rhetorical questions here?

**Creative activity:** Make a poetic oral translation of these verses and record it.





STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

### Stanza 2: Verses 2-3

2 When came against me evildoers  
to devour my flesh,  
my adversaries and my enemies to me,  
they stumbled and they fell.  
3 Though encamp against me (an) army,  
not fear my heart;  
though arise against me battle  
in this I confident

2 When the wicked come against me  
to devour me,  
it is my enemies and my foes  
who will stumble and fall.  
3 Though an army encamps around me,  
my heart will not fear;  
though battle break out against me,  
even then I will be trusting.

#### Discuss:

- “to eat my flesh” is an idiom. See the note in the exegetical layout.
- Enemies and foes. Discuss the options you have in your language for these words. If there are not two words, you can use one, but you need something to compensate for not translating two nouns, for instance, put an adjective for strong emphasis, like “my strong enemies”.
- The chronological order and the intensification from military besieging to actual attack. Are you familiar with the concept of a siege in your culture?

**Creative activity:** Make a poetic oral translation of these verses and record it.

### Stanza 3: Verses 4

4 One I asked with from LORD  
it I seek:  
I dwell in house LORD all days (of) my life,  
to gaze upon beauty (of) LORD  
and to inquire in his temple.

4 One thing I ask from the Lord,  
this only I seek:  
that I may dwell in the house of the Lord  
all the days of my life,  
to gaze on the beauty of the Lord  
and to seek him in his temple.

#### Discuss:

- Bringing out the thematic “one thing / this only”
- Meaning of seek versus enquire
- Gaze, behold a vision, not just any type of seeing.
- The word temple is complicated here. See the note in the exegetical layout.

**Creative activity:** Make a poetic oral translation of these verses and record it.

### Stanza 4: Verses 5-6

5 Because he hides me in his shelter in day (of)  
trouble,  
He covers me in cover (of) his tent;  
on rock high he sets me.  
6 And now he lifted up my head

5 For in the day of trouble,  
he will keep me safe in his dwelling;  
he will cover me in the cover of his holy tent,  
and he will set me high upon a rock,  
6 so that my head will be exalted



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

above my enemies around me,  
and I offer in his tent sacrifices (with) shouts of  
joy  
I sing and I make music to LORD.

above the enemies who surround me;  
at his holy tent I will bring sacrifice with shouts  
of joy;  
I will sing and make music to the Lord.

**Discuss:**

- The conjunction for is complicated. This stanza is the reason for the previous stanza. Discuss what it means here.
- How could one be kept safe from enemies in a sacred tent?
- Identify several words for a dwelling place are used in this stanza. [Dwelling, shelter, tent, rock].

**Creative activity:** Make a poetic oral translation of these verses and record it.

**Stanza 5: Verses 7-8**

7 Hear, LORD, my voice I call,  
and be gracious to me and answer me!  
8 About you says my heart:  
“seek my face”.  
Your face, LORD, I seek.

7 Lord, hear my voice when I call;  
Be gracious to me and answer me.  
8 My heart says of you, “Seek my face!”  
Your face, Lord, I will seek.

**Discuss:**

- Order of the verbs: first hear while call, or first call and then hear? Study the options you have in your language and choose the best.
- The verb “merciful” [means deep compassion](#) (see [note in the](#) exegetical layout)
- Verse 8 is difficult in the Hebrew. There is uncertainty about the original text. Best is to follow the guide translation as set out above. Then discuss what seeking his face means. How will that be expressed in your language?

**Creative activity:** Make a poetic oral translation of these verses and record it.

**Stanza 6: Verses 9-10**

9 Do not hide your face from me,  
do not turn away in anger (from) your  
servant;  
My help you have been  
Do not you abandon me  
And do not forsake me, oh God my  
salvation!  
10 If my father and my mother forsake me,  
yet LORD will receive me.

9 Do not hide your face from me,  
do not turn your servant away in anger;  
you have been my helper.  
Do not reject me or forsake me,  
oh God my Saviour.  
10 Though my father and mother forsook me,  
the Lord will receive me.

**Discuss:**

- The two verbs hide from me and turning away.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

- The two verbs reject me and forsake me. What is the difference?
- Make sure to use the same word for forsaking by his parents.
- The last two lines form a positive statement of confidence, unlike the other verbs, which are all 2PS pleas or imperatives.

**Creative activity:** Make a poetic oral translation of these verses and record it.

### Stanza 7: Verses 11-12

11 Teach me, LORD, your way,  
and lead me on path upright,  
because of my enemies.  
12 Do not give me over to the desire (of) my  
adversaries,  
because have risen against me  
witnesses false  
and they breathing out violence.

11 Lord, teach me your way;  
lead me in a straight path  
because of my oppressors.  
12 Do not abandon me to the desire of my foes,  
for false witnesses rise up against me,  
they are breathing violence.

#### Discuss:

- The meaning of “your way”
- How could being on a straight or level path work against the oppressors?
- The desire of his foes is to kill him
- The identity of the false witnesses who falsely accuse him. Who are they?
- “Breathing violence” means talking all the time of attacking violently.

**Creative activity:** Make a poetic oral translation of these verses and record it.

### Stanza 8: Verses 13-14

13 Surely I am confident to gaze upon goodness  
(of) LORD  
in land (of) living.  
14 Wait for LORD,  
be strong and take courage your heart  
and wait for LORD.

13 I will continue to be confident of this:  
I will gaze on the goodness of the Lord  
in the land of the living.  
14 Wait for the Lord;  
be strong and be courageous in your  
heart,  
and wait for the Lord.

#### Discuss:

- The Hebrew has a word beginning this verse, “even if”, with no apodosis. See the note in the exegetical layout. It is suggested to ignore that word and follow the guide translation.
- “seeing the goodness of the LORD”. Notice the repetition of similar concepts seeing and gazing (v3)
- “the land of the living”, meaning this life still, before death.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

- What does it mean to wait for the LORD? It means to expectantly wait for God's intervention, with an attitude of surrender. How would you express that in your language? It is repeated twice for emphasis. This final verse was probably uttered by a priest during the sacrifices for the king about to proceed on some military exploit. It seems set apart from the rest of the psalm and the recommendation is to mark it as a separate stanza.
- The two terms be strong and be courageous. How will you express that in your language? It will be acceptable to use only one expression if there is only one in your language.

**Creative activity:** Make a poetic oral translation of these verses and record it.

### PUTTING IT ALL TOGETHER

#### **Activities:**

- 1) Listen again to the recordings of each verse or section.
- 2) Think about how to include relevant parts from previous steps and to use ideas from the previous creative activities.
- 3) Put everything together to make a poetic oral representation of the complete psalm, and then record it.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

## Phase 2: TEXT



### Step 6: Transcribe

Writing it down

**Activity:** Transcribe the recording/s of the oral draft onto paper or a computer.

Before moving on to the checking steps, check the transcribed draft for the following. This should be done as a whole group, looking at the psalm projected onto a screen or wall. Doing this now will help the exegetical and poetical checks that follow to stay focused on essential matters.

1. **Versification:** put the verse numbers into the psalm.
2. Check that the number of the psalm, and any **superscription**, are in place at the top. (Superscriptions are often left out completely according to team policy, but they are recommended to be put in the written text but not the song.)
3. Put in the **stanza breaks** (blank lines usually).
4. Correct the **punctuation**, in particular finding out where the sentences should end. Different groups use different approaches. Our recommendation is to use capital letters only for the beginning of sentences, not for the beginning of each poetic line.
5. Correct the **spelling**. You may find that there is a lot of discussion over this. The group needs to have consistency but also needs to abide by any government guidelines.
6. Raise any questions you have about the **back translation** at this point. The back translation just needs to be comprehensible; it does not need spell checks etc. You, the facilitator, are the only person who needs it. However, without a good back translation you cannot understand what is going on. As a bonus, at least a couple of exegetical questions you've prepared usually turn out to be unnecessary after this step.
7. Check the **line divisions** (this refers to how the power is broken up into lines and where to make those breaks).



### Step 7: Contents Check

Checking exegetical faithfulness

Check the exegesis of the oral translation. Consider whether the correct meaning has been translated and if the wording used can be improved. The purpose of this step is to check the content of your draft for faithfulness and trustworthiness.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

**Activity:** Review the draft translation in detail, using the oral recording of Step 5 or the transcription of Step 6. Do an exegetical check by comparing the draft with the guide translations given in Appendix A and the exegetical layout in Appendix B and adjust the text as necessary.

## EXEGETICAL CHECKLIST

Give special attention to:

- The segmentation into stanzas. The different versions are not the same.
- Difficult figures of speech “devour me” in v3, “land of the living” in v13, “level path” in v11.
- The five places or spaces of protection, namely temple, tent, shelter, rock, house in vv5-6.
- The different terms used for rejecting, hiding his face, turning away, abandoning, in vv9-10
- The incomplete “if” sentence in v13.
- Who is speaking in v14. Is it a separate stanza?
- The three times repetition of YHWH in the concluding two stanzas. It is significant.



## Step 8: Poetry Check

Comparing and weighing the poetic features

Check if the Hebrew poetry is all accounted for in the translation through equivalent poetic features in the target language. Consider if the poetry of the translation can be improved, for example, look at the length of lines and the use of rhythm and ideophones.

**Activity:** Consider the poetic features of your translation. Do they reflect the purpose of the Hebrew poetic features, drawing attention to the correct parts? Experiment a bit with different word-orders and see what sounds the most beautiful, the most poetic.

## POETIC CHECKLIST

Give special attention to:

- Maintain the abundant figures of speech from the original, and add extra figures and idioms from your language.
- Consider the poetic balance between the stanzas.
- Consider economy of language: are the verse lines short enough, or too wordy?
- Consider verses of the same length.
- Check for rhythm and syllable count.
- Consider exclamations\* and ideophones\* where appropriate.
- Where you able to use special constructions like rhetorical questions and direct speech? Much of this psalm is in direct speech, but in verses 1 and 4 are direct speeches within the direct speech. How can you best handle that in your language?





STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

- Evaluate appropriate word order changes for marked word-order\* constructions in the original, or any other defamiliarization devices? For instance in v13.
- Consider exclamations\* and ideophones\* at climactic points.
- Evaluate appropriate word order changes for marked word-order\* constructions in the original...
- The tri-colon in Hebrew for the concluding verse is a common feature to end a psalm. How are poems ended in you language?



## Step 9: Finalise

### Preparing the final version of an authenticated translation

Prepare the final version which will serve as an authorized translation, that in turn will serve as the basis for performing the psalm in the community (audio, visual and written).

**Activity:** Re-check the spelling of your transcription, the punctuation, in-setting, and the layout of paragraphs to represent stanza segmentation.

**Activity:** Re-check the essential accuracy of the back translation (not worrying about spelling).

**Activity:** In AVTT, ensure that the final text of your psalm is uploaded with a back translation, check that the recordings from different steps are in the correct place, and do a final audio recording.

**Activity:** If possible, copy the final written text into Paratext.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

## Phase 3: PERFORMANCE



### Step 10: Perform

Performing the psalm in your community

Convert text into performance (dramatic reading/song/chant) to both perform and share this psalm, ensuring the main message comes through in content and style (the same emotional mood as the original poem in the Bible).

You now want to convert your written translation into a performance (song or chant) so that you can share it with your community. You need to make sure that the main message comes through in content and style (the same emotional mood as the original poem in the Bible). The genre - lament or praise or thanksgiving or other - should be similar to songs of the same genre in your culture.

#### Psalm-specific ideas:

- ...

**Activity:** Identify any relevant genres or styles or performance and put the psalm to music. You can put the whole psalm to music, word-for-word, or you can use creative licence to adapt the psalm for the performance.

**Activity:** Complete a transcript and back translation for the lyrics of any song created by the team to be checked before recording.

### FINAL CHECKLIST

In the end of each psalm, there should ideally be four products:

1. Transcription: An authorized, authenticated, or officially written draft in AVTT and Paratext.
2. Dramatic Reading: A recording of a dramatic reading or recitation of the whole psalm, using the authenticated version word-for-word, recorded in AVTT.
3. Whole Psalm Performance: A recording of a performance of the whole psalm, using the entire authenticated version but with freedom to adapt it for authentic performance, including poetic and dramatic features beyond the authenticated version, recorded in AVTT.
4. Song or Hymn: A recording of a performance of part of the psalm including the main idea of the psalm, in the form of a song, hymn or chorus, with or without drama, with freedom to adapt it for authentic performance and to make it easy to sing and remember, recorded in AVTT. An improved version of the Step 4 composition could be used here.





STEP 1



STEP 6



STEP 2



STEP 7



STEP 3



STEP 8



STEP 4



STEP 9



STEP 5



STEP 10



APP. A



APP. B



## Appendix A: Guide Translations

Hebrew-mirror	Guide Translation
Of/to David	Of David.
1 LORD (is) my light and my salvation, of whom I fear? LORD (is) stronghold my life, of whom I afraid?	1 The Lord is my light and my salvation— whom I shall fear? The Lord is the stronghold of my life— whom I shall be afraid of?
2 When came against me evildoers to devour my flesh, my adversaries and my enemies to me, they stumbled and they fell.	2 When the wicked come against me to devour me, it is my enemies and my foes who will stumble and fall.
3 Though encamp against me (an) army, not fear my heart; though arise against me battle in this I confident	3 Though an army encamps around me, my heart will not fear; though battle break out against me, even then I will be trusting.
4 One I asked with from LORD it I seek: I dwell in house LORD all days (of) my life, to gaze upon beauty (of) LORD and to inquire in his temple.	4 One thing I ask from the Lord, this only I seek: that I may dwell in the house of the Lord all the days of my life, to gaze on the beauty of the Lord and to seek him in his temple.
5 Because he hides me in his shelter in day (of) trouble, He covers me in cover (of) his tent; on rock high he sets me.	5 For in the day of trouble, he will keep me safe in his dwelling; he will cover me in the cover of his holy tent, and he will set me high upon a rock, 6 so that my head will be exalted above the enemies who surround me; at his holy tent I will bring sacrifice with shouts of joy; I will sing and make music to the Lord.
6 And now he lifted up my head above my enemies around me, and I offer in his tent sacrifices (with) shouts of joy I sing and I make music to LORD.	
7 Hear, LORD, my voice I call, and be gracious to me and answer me!	7 Lord, hear my voice when I call; Be gracious to me and answer me.
8 About you says my heart: “seek my face”. Your face, LORD, I seek.	8 My heart says of you, “Seek my face!” Your face, Lord, I will seek.
9 Do not hide your face from me, do not turn away in anger (from) your servant;	9 Do not hide your face from me, do not turn your servant away in anger; you have been my helper.





STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

My help you have been  
Do not you abandon me  
And do not forsake me, oh God my  
salvation!  
10 If my father and my mother forsake me,  
yet LORD will receive me.

11 Teach me, LORD, your way,  
and lead me on path upright,  
because of my enemies.

12 Do not give me over to the desire (of) my  
adversaries,  
because have risen against me  
witnesses false  
and they breathing out violence.

13 Surely I am confident to gaze upon goodness  
(of) LORD  
in land (of) living.

14 Wait for LORD,  
be strong and take courage your heart  
and wait for LORD.

Do not reject me or forsake me,  
oh God my Saviour.  
10 Though my father and mother forsook me,  
the Lord will receive me.

11 Lord, teach me your way;  
lead me in a straight path  
because of my oppressors.

12 Do not abandon me to the desire of my foes,  
for false witnesses rise up against me,  
they are breathing violence.

13 I will continue to be confident of this:  
I will gaze on the goodness of the Lord  
in the land of the living.

14 Wait for the Lord;  
be strong and be courageous in your  
heart,  
and wait for the Lord.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B



## Appendix B: Exegetical Layout

The genre of Psalm 27 is a royal psalm of confidence joined to a royal plea for help and petition for guidance in battle.

### SUGGESTED HEADING

“The king seeking the presence of the LORD”; “The king’s confidence and passion”; “Trusting and seeking”

#### Coding for TAM Verbs and Hebrew features:

- |  |   |  |
|--|---|--|
| <ul style="list-style-type: none"> <li>• Qatal perfective = blue</li> <li>• Yiqtol imperfective = red</li> </ul> | <ul style="list-style-type: none"> <li>• Infinitive construct = purple</li> <li>• Wayyiqtol waw+imperfective = pink</li> <li>• Jussive/cohortative = light brown</li> </ul> | <ul style="list-style-type: none"> <li>• Imperative = brown</li> <li>• Participle = green</li> <li>• Weqatal = navy</li> </ul> |
|--|---|--|

לְדָוִד	1 Of.David
יְהוָה   אֹרֵי וַיִּשְׁעֵי מִמֶּי אֵירָא	Yahweh, my.light <sup>1</sup> and.my.salvation <sup>2</sup> , <b>of.whom</b> <sup>3</sup> should.I.fear?
יְהוָה מְעוֹז־חַיִּי מִמֶּי אֶפְחָד:	Yahweh, stronghold <sup>4</sup> -of.my.life, <b>of.whom</b> shall.I.be.afraid <sup>5</sup> ?
בְּקָרֵב עָלַי   מְרַעִים	2 When.coming against.me evildoers

<sup>1</sup> Meaning of *light*: Light is the natural figure for all that is good. Light is the answer to fear and darkness (Kidner).

<sup>2</sup> *Salvation* here means rescue from everything that causes fear: enemies, death, famine, betrayal. In this context, it refers to victory over enemies in battle.

<sup>3</sup> "Biblical Hebrew verbs expressing fear tend to introduce the object of fear with the preposition מִן min, which signals movement away from something. Such is the case twice in this verse, for which translators will have to adjust" (Pohlig, ES)

<sup>4</sup> Heb MA' OZ means *refuge* but can also mean *stronghold* [WBC]. [ES] "'refuge' [Craigie; NABRE], 'stronghold' [Alter, Goldingay, NICOT; ESV, NIV, NJPS, NRSV, REB], 'defense' [NASB], 'strength' [Ross]. The noun mā'ôz is apparently based on a verb that could denote taking shelter quickly in an emergency (ES).

<sup>5</sup> Close synonym of *fear*. Not all languages have close synonyms for fear.





STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

לֶאֱכֹל אֶת־בְּשָׂרִי	to.devour my.flesh <sup>6</sup>
צָרִי וְאֹיְבֵי לִי	my.adversaries and.my.enemies <sup>7</sup> to.me,
הֵמָּה כָּשְׁלוּ וַנִּפְּלוּ:	<b>they</b> <sup>8</sup> they.stumbled and.they.fell <sup>9</sup> .
אִם־תִּחְנֶה עָלַי   מִחֲנֶה	3 Though-it.may.encamp against.me an.army,
לֹא־יִירָא לִבִּי	not-it.will.fear my.heart,
אִם־תִּקְוֶם עָלַי מִלְחָמָה	though-it.may.arise against.me battle <sup>10</sup> ,
בְּזֹאת אֲנִי בֹטָח:	<b>in.this</b> <sup>11</sup> I (am) confident/trusting.
אֶחָת   שְׂאֵלְתִי מֵאֵת־יְהוָה	4 <b>One(.thing)</b> I.have.asked from Yahweh,
אוֹתָהּ אֲבַקֵּשׁ	<b>it</b> (is.what) I.am.seeking <sup>12</sup> :
שְׁבִתִי בְּבֵית־יְהוָה כָּל־יְמֵי חַיִּי	my.dwelling <sup>13</sup> in.the.house <sup>14</sup> (of.)Yahweh all-the.days (of.)my.life

<sup>6</sup> *devour my flesh*: eating of my flesh (lit), try to kill me (CEV). Some versions say it means to slander, more likely that it means to tear into pieces, to destroy [TH].

<sup>7</sup> Two close synonyms for enemies/opponents/adversaries/foes.

<sup>8</sup> Fronted *they* is significant: the subject topic is redundant, thus making it a cleft sentence: “*It is they that stumbled and fell (and not me)*”.

<sup>9</sup> *stumble* and *fall* are metaphors in sequential order and with intensification, a poetic device in Hebrew frequently used. The qatal verbs either indicate that these two verse lines are a testimony of what happened in the past, or they signal a permanent, fixed condition, things always happen this way. This last interpretation is recommended. Motyer calls these qatal verbs “perfects of certainty”.

<sup>10</sup> First enemy siege (*encampment*) and now a sequel as well as an intensification to actual *war* and fighting. War is fine, but “battle” may be better though as it is more concrete. Not all languages will distinguish between those (as is the case with Hebrew).

<sup>11</sup> The “*in this*” refer to the enemy onslaught, the encampment against him as well as the battle. Grammatically, it has to refer to the previous feminine noun מְלִחְמָה, or more probably the following, “one thing” (אֶחָת—reinforced by the subsequent use of “it” אוֹתָהּ).

<sup>12</sup> The next two verse lines provide the contents of what he is asking for and seeking.

<sup>13</sup> When a pronominal suffix is added to an infinitive construct, it becomes the “owner” of the noun (infinitives are verbal nouns). So here the Psalmist “owns” the dwelling - i.e. “my dwelling”

<sup>14</sup> There are five different words for dwelling: house, temple, shelter, tent, and rock. Temple is the standard term for a divine residence, divine palace. It does not necessarily refer to the first temple, noting that *tent* occurs in the same verse. It is the same word as in Ps 45:15 (Kidner). The five terms for God’s place are complicated to understand and harmonize. Perhaps the idea is a reflection on God’s presence while David is wandering about in the wilderness, as a “nomad worshipper.” David would often dwell in temporary booths/tents, and even then there was no Solomonic Temple, just a Tabernacle/Tent for the Ark etc. The places David travelled were rocky and the high ground was the strategic military location in which to win victory over the enemy.





STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

לַחְזוֹת בְּנֹעַם־יְהוָה	to.gaze <sup>15</sup> upon.the.loveliness <sup>16</sup> -(of.)Yahweh
וּלְבַקֵּר בְּהִיכָלוֹ:	and.to.inquire <sup>17</sup> in.his.temple.
כִּי יִצְפְּנִי   בְּסִכְהַ בְּיוֹם רָעָה	5 Indeed <sup>18</sup> , he.hides. <sup>19</sup> me in.his.shelter <sup>20</sup> in.the.day (of.)trouble <sup>21</sup> ,
יִסְתַּרְנִי בְּסִתְרֵי אֹהֶלוֹ בְּצוּר יְרוּמָמָי:	he.covers.me in.the.cover (of.)his.tent on.a.rock he.sets.me.high.
וְעֹתָהּ יָרוֹם רֹאשִׁי	6 and.now <sup>22</sup> , he.will.lift.up my.head <sup>23</sup>
עַל אֵיבֵי סְבִיבוֹתַי	above my.enemies around.me.

<sup>15</sup> Gaze Heb "gaze on, observe, enjoy the sight of" (ALTER), but this verb is often used as a means of spiritual beholding, like seeing a vision.. This line is not literal, but implying the extraordinary experience of God's beauty and glory as symbolized in the temple, and especially in the Ark [WBC]. This expression could metaphorically denote a constant participation in YHWH's worship at his sanctuary, and also suggest being constantly protected by YHWH's presence [Ross]. In other words, the psalmist desires that his entire life be in YHWH's presence, with many trips made to his sanctuary [Craigie]" (ES). Alternatives in English are "contemplate/distinguish, seek/examine/investigate, pay attention. Clark sees the root idea as "distinguish differences," as in "examine, strive to know," or even in the separation of time (morning-בִּקְרָה) or animals (herd-בְּקָר) derived from cognates roots in other languages, "split/divide" see Klein, 81; BDB, 133; HALOT, 151).

<sup>16</sup> Loveliness means beauty, attractiveness of the Lord's person, his will, and the temple and temple service dedicated to him. Only used here and in Ps 90:17 in the Psalms. Elsewhere in Prov 3:17, 15:26, 16:14; Zech 11:7,10 [TH].

<sup>17</sup> Meaning of inquire is to seek and to find out the LORD's ways and will, or likely, to look for a divine oracle before going into battle, which was given in verse 14. Craigie argues that this verb means to inquire by seeking a divine oracle, which the king then got in v14. It is an oracle pertaining to his military plans [WBC]. Motyer argues that that the verb has a wider range, from "seeking his presence to worship" to "seeking solutions to life's conundrums" to "seeking divine answers".

<sup>18</sup> KI here means indeed, surely.

<sup>19</sup> Since it is yiqtol, it is his way or custom to hide me, not something he is in present tense doing. (So too the following yiqtol, till v6.) This English translation is accurate, but if those forms are different in the TL then care should be taken to select the correct one.

<sup>20</sup> Heb <SUKKOT> means hut, lair, and also booth. It is used for a lion's covert in Ps 10:9, 76:2a [Kidner]. Shelter is recommended for the translation.

<sup>21</sup> Referring to the day of battle.

<sup>22</sup> "Now": is it being used as a temporal marker (something happening now) or simply with discourse function (indicating a structural division). We use "now" in both of those senses in English, meaning we don't have to choose, but this wouldn't be true of other languages.

<sup>23</sup> head lifted up is figurative, it means triumph and victory in battle, cf. Pss 110:7 and 3:4.





STEP 1



STEP 6



STEP 2



STEP 7



STEP 3



STEP 8



STEP 4



STEP 9



STEP 5



STEP 10



APP. A



APP. B

וְאֶזְבַּחְתָּהּ בְּאֹהֶלוֹ זִבְחֵי תְרוּעָה	and.I.would.offer <sup>24</sup> in.his.tent sacrifices (of.)shouts of.joy <sup>25</sup>
אֲשִׁירָה וְאֶזְמַרְתָּה לַיהוָה:	–I.would.sing and.I.would.make.music <sup>26</sup> to.Yahweh.
שְׁמַע־יְהוָה קוֹלִי אֶקְרָא	7 Hear, Yahweh, my.voice, I.shall.call
וְחַנּוּנִי וְעֲנֵנִי:	and.be.gracious.to.me and.answer.me.
לֵךְ   אֶמַר לְבִי	8 <b>About.you</b> says my.heart <sup>27</sup> :
בְּקִשׁוֹ פָנָי	“seek his.face <sup>28</sup> ”,
אֶת־פָּנֶיךָ יְהוָה אֶבְקֹשׁ:	<b>your.face</b> , Yahweh, I.shall.seek.
אֶל־תִּסְתֵּר פָּנֶיךָ   מִמֶּנִּי	9 Do.not-cover <sup>29</sup> your.face from.me
אֶל־תִּטְּבֹאֵף עַבְדְּךָ	do.not- turn.away in.anger your.servant
עֲזַרְתִּי הִיָּת	<b>my.help</b> you.have.been, do.not-abandon.me

<sup>24</sup> This is the emphatic cohortative form, thus it should be highlighted with an exclamation point or some other way to express interjection. Alternatively, it could be a purpose/result statement, “thus I sacrifice,” or “so that I might sacrifice” (see Williams §181a)(also “I will sing a psalm” below).

<sup>25</sup> The sacrifice of <TERU’AH> refers to shouts of religious joy [PTX Heb interlinear; BDB]. The shouts could also refer to the sound of loud trumpets during the actual bringing of the sacrifice by the king (1933 Afr).

<sup>26</sup> *sing and make melody* (with instruments) to the LORD. Make sure these two are kept apart in translation.

<sup>27</sup> This verse is difficult to interpret. ‘Come, said my heart, seek his face’. Dahood; NABRE, NRSV, REB emend MT to understand, ‘You have said, Seek my face’. ESV, NASB, NIV emend בַּקִּשׁוֹ baqqāšū ‘Seek!’ (pl.) to בַּקִּשׁוֹ baqqēš ‘Seek!’ (sg.) and emend פָּנָי pānāy ‘my face’ to פָּנָיו pānāyw ‘his face’. BHS conjectures *seek His face!* (בַּקִּשׁוֹ פָּנָיו). The Hebrew text is undecipherable as it stands (*to you [singular] my heart says, you [plural] seek my face!*) A possible reading that makes sense of the Masoretic text as it stands would have God as the speaker for the whole line: *To you My heart says, “All of you seek My face!”* The LXX is preferable: “I sought out Your face...” or “I will seek the Lord, my face seeks You out” (see below).

<sup>28</sup> Meaning of *seeking his face* has do do with seeking his presence and the accompanying covenant blessings of Numbers 6:32-34, the LORD shining his face and uplifting his face over his people, bestowing the covenant benefits of blessing, keeping, grace, and peace. To seek his presence, normally in the sanctuary where the LORD dwells, includes all of these benefits. The ‘face’ is the organ of favor (or disfavor), depending on being turned towards or turned away (Motyer).

<sup>29</sup> “The notion of *looking away* can represent in Biblical Hebrew that of ignoring or rejecting; it can have either positive or negative meaning. For example, God is sometimes requested to avert his gaze from one’s sin (e.g., Ps. 51:9) as a way of asking his forgiveness. In other cases as in this verse (‘do not hide your face from me’), it has negative meaning (see also Pss. 89:46 and 102:2; Isa. 1:15) (ES). Verse 5 has two uses of this root in a positive sense, so the root meaning should be consistent in both places for poetic purposes.



STEP 1



STEP 6



STEP 2



STEP 7



STEP 3



STEP 8



STEP 4



STEP 9



STEP 5



STEP 10



APP. A



APP. B

אֶל-תִּטְשֵׁנִי	
וְאֶל-תַּעֲזֹבֵנִי אֱלֹהֵי יִשְׁעֵי:	and.do.not- forsake <sup>30</sup> .me, God (of.)my.salvation <sup>31</sup> .
כִּי-אָבִי וְאִמִּי עֲזָבוּנִי	10 Even.if <sup>32</sup> - <b>my.father and.my.mother</b> have.forsaken.me <sup>33</sup> ,
וַיְהוֶה יֹאסִפְנִי:	yet. <b>Yahweh</b> will.gather <sup>34</sup> .me.
הוֹרֵנִי יְהוָה דְרָכְךָ	11 Teach.me, Yahweh, your.way
וְנַחֲנִי בְּאֶרֶח מִישׁוֹר	and.lead.me on.a.path upright
לְמַעַן שׁוֹרְרֵי:	for.the.sake.of <sup>35</sup> my.enemies <sup>36</sup> .
אֶל-תִּתְּנֵנִי בְּנַפְשׁ צָרִי	12 Do.not-surrender.me to.the.desire/will <sup>37</sup> (of.)my.adversaries
כִּי קָמוּ-בִי עֲדֵי-שָׂקָר	for they.have.risen-against.me witnesses <sup>38</sup> -false

<sup>30</sup> *Abandon me* and *forsake me* are close synonyms, a frequent Hebrew poetic feature. It is not always possible to translate such pairs with close synonyms, but an attempt should at least be made before looking for alternative ways to translate them, for instance treating them as cases of hendiadys\* or emphasis (e.g. my real/bad enemies). It also means “do not fully/finally forsake”.

<sup>31</sup> *Salvation* in Hebrew is the result of God’s right-putting acts, it is the resultant state of rightness, vindication, and victory, accompanied by SHALOM ‘well-being’. Alternatively, here seemingly synonymous with military victory (see your note 6 at verse 1) and a peaceful reign for his anointed/messianic role (see LXX title).

<sup>32</sup> The problem of interpretation of the Heb Kl: is it *because?* *indeed?* *even if?* BH suggests "even if / if". Theodoret: “Pursued by Saul, you see, he was forced to live at a distance from his parents; but, he says, you suffice for me in place of them all, Lord” (*Commentary of Psalm 27*, 176; also Diodore of Tarsus, 84).

<sup>33</sup> This is not to be taken literally but as a way of contrasting: *if even* my parents did this, the LORD will never do it.

<sup>34</sup> “*gayGather*” here refers to accepting, welcoming in the context where “gather” is clearly the opposite of “foresake”. The downside of “receive” is that it isn’t as strong as it might be. “receive” implies that God won’t reject me when I arrive. “Gather” implies he will come out and get me.

<sup>35</sup> *for the sake of my enemies* means to do right by them, to serve them right, to let them receive their just deserts, so that they don’t get away with their sin.

<sup>36</sup> Likely to be military *enemies* as in the context of this psalm. The שׁוֹרֵר root is disputed, whether it is related to שָׂרַר/שׁוֹר and “watching/lurking/lying in wait” (here very appropriate) or “strength/hostility” (see other occurrences at Psa. 5:9; 54:7; 56:3; 59:11). Most lexicons give the basic meaning as “watcher.” “Enemies” is probably the go-to meaning because of the LXX ἐχθρῶν “hostile ones.”

<sup>37</sup> NEPHESH here means the *will* or *desire* of the enemy.

<sup>38</sup> The *witnesses* probably refer to accusations of some supposed crime involved. It is a vivid portrayal of hostility and hatred. If one follows a narrow interpretation, it could refer to some covenant or treaty arrangement the king is accused of not keeping (WBC).



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10



APP. A



APP. B

וַיִּפֹּחַ חֶמְסִים:	and.those.testifying violence.
לֹא־הָאֵמַנְתִּי	13 Would.it.be <sup>39</sup> I.believe
לְרֹאֲתָ בְטוֹב־יְהוָה בְּאֶרֶץ חַיִּים:	to.see the.goodness-(of.)Yahweh in.the.land (of.the.)living <sup>40</sup> .
קַוֵּה אֶל־יְהוָה	14 Wait <sup>41</sup> for-Yahweh, <sup>42</sup>
חֲזַק וַיֵּאֲמַן לְבָבְךָ	be.strong and.let.it.take.courage <sup>43</sup> your.heart
וְקַוֵּה אֶל־יְהוָה:	and <sup>44</sup> .wait for-Yahweh.

<sup>39</sup> Heb. LULE' introduces a protasis, but there is no apodosis, in other words, it normally introduces a conditional sentence such as 'If X, then Y' (ES). MARBLE note in ESV "Oh, had I not believed that I will live in the land of the living?" Motyer translates "Would that I had believed to see Yahweh's goodness", implying that David lapsed doing that. Any of the these two suggestions are good to follow.

<sup>40</sup> Not always possible to translate *see land of the living* literally. It does not refer to eternity. That is a NT interpretation. This expression denotes this world, as opposed to the world of the dead [Goldingay]. It implies a life of good things from YHWH, ranging from the necessities of physical life to healing, forgiveness, and fellowship with him [NICOT].

<sup>41</sup> Verb *wait for the LORD* here means trust, surrender, do not do anything unless He initiates.

<sup>42</sup> Commentators like WBC argue that verse 14 is the divine oracle requested by the king before going to battle, delivered by a priest or other temple servant as the one who speaks.

<sup>43</sup> *Being strong* and *taking courage* are close in meaning. This could be also be a case of a *yaqtol/jussive* continuing the imperative tense after a simple *waw* (Williams §181b): *make your heart firm/stout!* Or *so that your heart will be made firm/stout!*

<sup>44</sup> The WAW 'and' here concludes the oracle and the psalm. In translation, some languages, like Bantu languages, have a similar discourse closing marker. Other languages do not, or have different devices.