ZULU SONG, ORAL ART
PERFORMING THE PSALMS
TO STIR THE HEART

Applying indigenous form to the translation
and performance of some praise psalms

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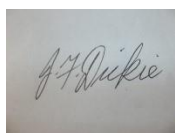Supervisors: Professor Jonathan Draper and Dr Ernst Wendland

DECLARATION

Submitted in fulfilment / partial fulfilment of the requirements for the degree of

Doctor of Philosophy in the Graduate Programme in Biblical Studies,

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I, June Frances Dickie, declare that

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                                                                    20 January 2017

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ABSTRACT

Bible translation needs to communicate the original message in a form that is accessible and acceptable to the local community. This requires utilizing the communication media and forms the people use in everyday life. In the case of translating psalms into isiZulu, this involves using oral media and forms of Zulu poetry and music, to produce a translation that communicates effectively.

Oral communication is still the preferred form of transmitting a message in Zulu society. A Bible translation that is to be heard must be prepared with particular attention to aural features, and this has not yet been done in isiZulu. Moreover, when translating biblical psalms, attention must be given to poetic features to ensure that the functions achieved by them in the Hebrew text are achieved in the isiZulu text.

Within oral communication, performance, is a key element; performing the isiZulu translation allows the verbal text to be complemented by paralinguistic and extra-linguistic features, thereby more fully communicating the richness of the original. Moreover it allows the audience to be a vital element in the creation of the text and its acceptance as biblical orature.

Another problem which this study seeks to address is the difficulty many young isiZulu speakers have with understanding, or relating to, the current Bible translation. As it is based on formal-equivalence, it is not easy to read. Also, many young people have little ownership of the text, and view the current translation as a "black box", unknown and irrelevant.

Thus this research includes an empirical study facilitating experimental translations of some praise psalms by Zulu poets and musicians, using current thinking in orality and performance studies applied to Bible translation. The result is translations which draw on the *izibongo* cultural form in striking and beautiful isiZulu, with all the aesthetic and rhetorical force of the original. Also, by giving attention to the rhythm, the poems could be easily transformed into songs, adding to their aesthetic value and making them more memorable. Moreover, it is clear that young isiZulu speakers revel in the opportunity to explore the process of Bible translation and to own the translated text. The results of this research suggest that the process could be replicated in the translation of texts in other poetic sub-genres and in other languages, and could greatly enrich future Bible translations and complement more fully the ministry of the church.

With thanksgiving for my parents,

Betty and Sandy Dickie,

who taught me so much by their example,

and with much praise

to the LORD of the Psalms.

גָּדוֹל יְהוָה וּמְהֻלָּל מְאֹד

ABBREVIATIONS

ABCFM	American Board of Commissioners for Foreign Missions
ABM	American Board of Missions
ABS	American Bible Society
BFBS	British and Foreign Bible Society
BSSA	Bible Society of South Africa
ESV	English Standard Version
ISTS	International School of Translation Studies
LXX	Septuagint (Hebrew Scriptures translated into Greek)
MT	Masoretic Text (of the Hebrew Scriptures)
NASB	New American Standard Bible
NEB	New English Bible
NET	New English Translation
NIV	New International Version
NJB	New Jerusalem Bible
NJV	New Jerusalem Version
NLT	New Living Translation
REB	Revised English Version
RSV	Revised Standard Version
SIL	Summer Institute of Linguistics
TEV	Today's English Version
TOB	Traduction œcuménique de la Bible (Alliance Biblique Française)
V	verb

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Chapter 1: Introduction

Summary: This chapter introduces the empirical study by first delineating the purpose of the research. The background to the research interest is indicated, viz. a realisation of the need for Bible translation that is more geared to the ear than the eye. Such a translation must be acceptable and accessible to the community, and accurate exegetically. In translating psalms to be presented orally, four disciplines must be mastered; these are (Bible) translation, orality and performance criticism, poetics, and ethnomusicology. These four areas are to be studied in the next four chapters, after which the empirical study is presented, with conclusions in the final chapter.

1.1 Purpose of the research

This study seeks to explore the following question:

Can the insights emerging from studies in translation, orality, performance, poetics, and ethnomusicology be applied to the translation of some praise psalms to yield an oral performance in isiZulu which local people will accept as within their cultural idiom and more relevant to their daily lives than traditional translations?

The sub-questions to be explored are the following:

i) How would training in the basics of poetic techniques and functional translation result in translations of some psalms being accepted by an audience as more pleasing, understandable, and memorable than the translation in general use?

ii) What features of orality, poetics, performance criticism, and ethnomusicology applied to the translation of some psalms make them more aesthetically-pleasing, easily understood, memorable and sing-able?

iii) Are there new exegetical understandings that emerge as participants engage with, and perform, the Scripture?

Allied with these sub-questions are the following objectives of the study:

i) To see if mother-tongue speakers can successfully use the features of their indigenous songs and poetry to translate some selected praise psalms.

ii) To determine if a literary-rhetorical translation[1] results in higher acceptability by a local audience than that of current translations.

iii) To determine the exegetical contributions that the participants bring as they interact with the Scripture in their own context.

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[1] A literary-rhetorical translation takes cognizance of the form of the source text, and thus utilises principles of form criticism.

1.2 Background to the study

The study has emerged from a growing interest in producing a Bible translation that is more geared to those whose everyday lives do not involve books and reading. In those societies where Bible translation is being done for the first time, the people are predominantly oral and use oral communication methods. The model of the past 100 years of Bible translation has largely been one of producing written Scriptures, and seeking to teach the people to read their own language. This has had some success where there is a functioning church (and thus high motivation to use the translated Scriptures) and where there are people already literate in a language of wider communication. For such persons, learning to read their own language is fairly simple. But for non-literate adults, the effort is often too great, or there are not sufficient literacy classes, to do more than scratch the surface of the need.

The researcher's background is that of having lived and worked for 20 years in Mozambique, working with two local men who were trained in translation principles and who then completed a Bible translation project in their own language.[2] The language-community was un-churched, but the people were keen to learn to read their own language. Indeed, it was a great source of pride that their language was the first in the area to be written down. However, despite running literacy classes for 8-10 years in a number of different towns and villages, and assisting the government with mother-tongue school-materials for the first three years of schooling, literacy in the mother tongue remained low. This was particularly the case among adult women, very few of whom had the opportunity or interest to remain at school for more than the minimum number of years. However, those same women delighted in telling stories and in singing, and oral communication was clearly the natural and effective form of communication for them.

Apart from the literacy problem which many communities face, another common difficulty in Africa is that the biblical text may be difficult to understand, either because of the use of archaic language, or because the translation approach was that of formal equivalence (word-for-word), resulting in unnatural discourse. This is the case in the 1959 Zulu Bible, the version most widely-used in the Zulu community even today. It is also the case with the 1986 New Testament and Psalms, a translation that is not yet 30 years old. There are several words in this fairly-recent translation which neither a 40-year-old third-year biblical-studies student nor a lecturer at the local theological institute could understand.[3] Also, neither of these translations of the psalms in isiZulu (those of 1959 and 1986) was prepared with a view to them being presented orally (spoken or sung), except with significant reformulation.

Thus this study seeks to determine if the Scriptures (particularly the Psalms) can be translated in a way that is more meaningful and relevant for the average speaker of isiZulu today. This requires that the text be accessible, acceptable, and accurate. First, in terms of accessibility, oral media will reach a wider audience than traditional print media. However, for this it will be necessary for the translators to understand features of oral

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[2] The project consisted of 48% of the Bible, selected to suit the specific needs of a Muslim community.
[3] E.g. Ps 93:3b (1986) has: *imifula idlange ngenhlokomo*. Neither Tankiso Mokoena nor Rev Bongani Zulu could make sense of this clause.

communication. Moreover, since oral poetry is performed within a performance "arena",[4] the dynamics of performance must also be studied. Next, in order to be acceptable to the local community, forms should be used which are natural and used in every-day life. In the case of translating biblical psalms into isiZulu, this involves following the forms of Zulu poetry and music. Thus the translators must understand the typical features of Zulu poetry, and Zulu music and rhythm. Finally, in order to be accurate, the translators must understand the principles of translation (and Bible translation in particular), and understand the context and background of the Hebrew psalms under discussion.

Thus there are four areas of theory and practice that must be mastered if an effective (oral) translation of a psalm into isiZulu is to be achieved. These are translation theory (particularly Bible translation), orality and performance criticism, poetics, and ethnomusicology. These four areas will be addressed in the following chapters.

1.3 Preview of the following chapters

Chapter 2 addresses the topic of translation theory, first considering the history of translation theories and the history of Bible translations into isiZulu. Then attention is given to the importance of context and genre in translation, as well as the challenges of translating poetry. Thereafter, the particular approach that is to be followed in this study is described, viz. literary-rhetorical translation. Attention is also given as to how such an orally-performed translation should be assessed, with particular focus on fidelity. And as the translation seeks to be literary and rhetorical, it must also be assessed in terms of artistry, aurality, and acceptability.

Chapter 3 first considers orality criticism, presenting insights from orality studies, in particular the recognition of formulas in oral text, the differences between oral and written texts, and the impact of literacy on oral communication. Next the role of memorization in oral literature is described, considering the different ways in which people memorise in oral and literate societies. The role of cultural memory is also reviewed, as this plays into the way an audience interpret oral texts. Zulu oral art is then discussed with a focus on the communal nature of oral art, and highlighting the influence of oral features even in written Zulu literature.

The second part of Chapter 3 addresses performance criticism. Four facets of performance are highlighted, viz. the importance of paralinguistic and extralinguistic cues, the particular meaning assigned to words in performance, the importance of audience interaction, and the uniqueness of each performance. Related to this last feature is the question of whether or not there is an "original text" in performance literature. The last part of Chapter 3 seeks to apply first orality studies and then performance studies to biblical studies. It is noted that the general community in biblical times were oral communicators, and the biblical text was largely transmitted orally. Oral features in the text are clear, in both the Hebrew Bible and the Old Testament. These factors, as well as the features of orality studied in the first part of chapter 3, have implications for Bible translation, and specifically translation into isiZulu.

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[4] Foley (1995) uses the term "arena" to refer to the physical context of a performance.

Finally, the chapter reviews performance as a means of communicating the biblical message, and suggests ways that performance studies can positively impact Bible translation.

Chapter 4 focuses on features of oral poetry in both Hebrew and Zulu texts. First it is noted that the Psalms (the main example of Hebrew poetry) are divided into various genres. The focus in this study is on the genre of "hymns of praise". The way in which psalms were used is discussed, the general view being that they were mostly used in corporate worship as part of the cult, although some may have been used in personal devotions. Thereafter the attention moves to Zulu poetry, and the various genres are considered. Most attention is given to the genre of praise-poems (*izibongo*) as these are most similar in content to the praise psalms which are to be translated in the empirical part of the study. A complete Zulu praise-poem is included, with some poetic analysis, as an example of the form that is to be used. It is then shown how *izibongo* have been adapted over the years for different purposes as this study seeks again to use the *izibongo* form for a new purpose. One type of poem/song that has emerged from *izibongo* are the Shembe hymns, and these are briefly reviewed, for the lessons to be learned in terms of the oral and cultural features they display. The rest of chapter 4 looks at poetic devices in detail, both at the word level and the discourse level, before considering the composition of poetic rhythm and the functions thereof.

Chapter 5 gives attention to the musical facet of translating psalms. The features of both Hebrew music and Zulu music are considered, with attention on the latter, as the focus in this study is on the reception of psalms as Zulu songs. However, first the nature of choral singing and the use of instruments and dance in Hebrew music are described as a comparison for that in Zulu society. Then general features of Zulu music are described along with insights from the past, in terms of methods to be avoided and exemplary elements to be copied. Detailed attention is then given to the various facets of Zulu vocal music as well as rhythm in Zulu music. Some examples of sung Scripture using traditional forms are mentioned as motivation for the method being followed. And lastly, the influences on traditional Zulu culture are examined to evaluate if Zulu youth may still be interested in cultural values, as exemplified in the empirical study. As this chapter draws to a close the theoretical basis for the empirical study, a summary statement is presented before the start of the next chapters, which will focus on the empirical work.

Chapter 6 opens the second half of the study, viz. the application of the theory to empirical research. Thus, first key insights from the literature study (in chapters 2 to 5) are listed, as important elements to be borne in mind as the empirical application proceeds. Then the research methodology is outlined. The idea is to run four "Psalms workshops" at which interested volunteers from church or poetry groups (previously untrained in translation principles) will be given the basic instruction needed in various relevant areas to be able to make their own translations of some praise psalms, and then (if possible) to perform them before an audience. First the planning phase is considered, including the form of the data to be collected, the choice of the psalms to be studied, and the logistical issues to be addressed in planning for the workshops. Thereafter the execution phase is described,

delineating the procedure of the workshops and giving some comment on factors arising in each of the four workshops.

Chapters 7, 8, and 9 each deal with one of the psalms, viz. 134, 93, and 145:1-7 (in that order). In each case, literary-rhetorical analysis is first applied to the psalm in order to understand well the source text. Then examples of workshop translations of that psalm are presented and evaluated on four criteria, viz. their exegetical acceptability, poetic analysis, performance features, and functionality (as achieved by the poetic features).

Chapter 10 gives a review of the questionnaire and interview data, i.e. the responses of the participants to the workshop process and the responses of the audience to the performances. The data is interpreted in the light of the theory presented in the first five chapters.

The final chapter, Chapter 11, draws conclusions from the research, considering first the contribution of the theoretical base (in chapters 1-5) to the empirical work. The initial research questions are then reviewed in the light of the empirical findings. Then the advantages obtained by the methodology (of including "ordinary participants" in the Bible translation process) are presented. Thereafter the success or otherwise of using the literary-rhetorical approach is evaluated, along with a listing of general conclusions from the empirical research. Limitations to the study are noted, as well as problems to be overcome, and considerations for further research (emerging from this study) are then suggested.

1.4 Benefits gained from this study

The focus on poetic devices, and the need for functional equivalence, sets apart this kind of translation from that commonly practised. Most Bible translation gives significant effort to the communication of the content, but less to the aesthetic and rhetorical power. By focusing on poetic devices utilised in both Hebrew and isiZulu, a translation is obtained which more fully conveys the original message. This is particularly important in translating poetry, but is not always achieved following more traditional practices.

It was expected that those most interested in a poetic and musical translation of some psalms would be young people, and indeed most of those interested in participating in the workshops fell into this category. As they were mostly singers or poets (although many described themselves as "poetry fans" rather than poets), it was thought that the main benefit to the participants would be having some new songs or poems to share. But in fact it appears that the process of learning to engage with the Scriptures, and transform them into a meaningful message, was considered of greater value to the participants than the final products.

The study shows that there is encouraging interest and talent among individuals in the general Zulu Christian community, sufficient for them to engage in poetic Bible translation, for their own benefit and that of the wider community. It became clear that "community translation" has something important to offer:

-   First, the creativity of "ordinary people" can contribute valuable ideas to the more formal (authorised) translation process.

- Second, the methodology offers a new and promising way for local church members to support the preaching and discipleship ministries of the church.
- Third, the local community gains respect and power as they take ownership of their own Scriptures.

The focus on oral communication is appropriate, and even in a community where most of the young people are functionally literate, it is evident that oral performance of important messages (particularly the biblical message) is key. In particular, it has become apparent that there is a strong culture of performance and poetry among the Zulu community, and this is a vital resource that needs to be more effectively tapped in many domains, including the church's mission of Bible translation and discipleship. These findings are further discussed in the last chapter, as well as exciting possible directions for further research.

Chapter 2: Translation

Summary: Theoretical notions of Bible translation underlie its application, and thus in this chapter, mention is first made of important developments over recent years which impact the practitioner of Bible translation today. The history of the isiZulu Bible translations also influences the current situation and thus is briefly reviewed. Then, as the empirical study focuses on poetry, this genre is given particular attention, and the chosen methodology of translating poetry, viz. the Literary-rhetorical approach, is described and assessed. (This methodology will be applied to the three psalms under study in chapters 7 to 9.) Further, as the empirical translations are to be performed orally, criteria for assessing non-print translations are briefly discussed (to be elaborated upon in Chapter 3).

2.1 History of translation theories

Since ancient times, there has been a need for texts (oral or written) to be translated from one language to another. Cicero (in the first century BCE) and St Jerome (in the 4th century) were esteemed translators. And within the Scriptures, the practice of translation is evident. For example, John 19:20 indicates that the words on the cross of Jesus were written in the three languages of the local people.[5]

From the start, the question has been what kind of translation to produce: one that is literal (word-for-word), free, or somewhere between the two extremes? Some consider a literal translation to show greater fidelity to the original, but others maintain that the translation of *meaning* is more faithful than the translation of the author's words.[6] From the end of the 17th century, translation became more systematic and precisely-defined. Then in the early 19th century, Schleiermacher tried to bring together the original writer and the reader, by moving the reader towards the author. This resulted in a "foreignizing" method of translation, with the source text being in focus.

With the emergence of the study of linguistics, translation studies became a recognized discipline. The Russian linguist, Roman Jakobson (1959) posited the importance of "equivalence in meaning", thereby giving a focus on the receiver of the message and the receptor text. Eugene Nida (1964) continued this focus on the receiver; borrowing concepts and terms from Noam Chomsky's study of syntax as well as those of semantics and pragmatics, he developed a systematic approach, distinguishing between formal equivalence and dynamic equivalence. In formal equivalence, the translator seeks to produce a receptor text which resembles the form of the source text. In contrast, in dynamic equivalence, the goal is to communicate equivalent meaning,[7] in order to obtain a

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[5] This was common practice in stelae and monuments in the ancient world, e.g. the Rosetta Stone.
[6] Munday, 2001:24.
[7] Nida and Taber (1969:24-8) see meaning as consisting of 3 components: informative, expressive, and imperative.

response from the receptor audience which is similar to that obtained by the original audience.

As Nida and Taber (1969:1) note: "The older focus in translating was the form of the message, and translators took particular delight in being able to reproduce stylistic specialities, e.g. rhythms, rhymes, plays on words, chiasm, parallelism, and unusual grammatical structures. The new focus … has shifted from the form of the message to the response of the receptor[8] … This response must then be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting."

The notion of being able to produce a similar effect has been contested by various scholars, even up to today, but continues to be a central concept in translation.[9] Eugene Nida was strongly criticized by those positing the deconstructionist view (e.g. Gentzler) and certain conservative religious groups, but his systematic "science of translation" approach has strongly influenced many subsequent and well-known scholars (e.g. Newmark in the UK, and Koller in Germany).

Dynamic equivalence translation was later refined by de Waard and Nida (1986) to "functional equivalence". The former approach gave reference to only three communication functions, viz. informative, expressive, and imperative (Nida and Taber: 24-27), whereas functional equivalence incorporated five further functions of communication: the cognitive, interpersonal, performative, emotive, and aesthetic functions (de Waard and Nida:25). Thus functional equivalence seeks to give more attention to the formal and structural aspects of the source text than that accommodated by dynamic equivalence (Kornelis de Blois, 1997).[10]

The goal in functional equivalence is to use functionally-equivalent forms to match the meaning of the source text,[11] thereby giving a new focus to the analysis of the source text (de Waard and Nida: 36). Rhetorical functions are added through utilizing the devices of repetition, compactness, connectives, rhythm, shifts in expectancies, and selecting and arranging the elements of a discourse "to exploit the similarities and contrasts" (de Waard and Nida:86).

In the 1970s and 1980s, functional theories of translation were emerging in Germany. Katharina Reiss and Eugene Nida[12] both refer in their separate work to the concept of equivalence, focusing at the level of the text rather than the sentence. This took translation theory beyond the impact created by words to the communicative purpose of translation.

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[8] Nida significantly contributed to translation theory by introducing a focus on the receptor (Munday: 43).

[9] Pym (2010:19), in his study of translation theories, writes: "[N]atural equivalence is the basic theory in terms of which all the other paradigms in this book will be defined."

[10] Wilt (2003:234) notes that functional equivalence seeks to take into account all the communicative functions of language, not just the informative function.

[11] The "meaning" of the source text includes the functions achieved by formal features in the original language. De Waard, a recognised Hebrew scholar, was enlisted in this revised approach, to ensure that this focus was given.

[12] Nida, already in 1960 (195-199), refers to "problems of equivalence" in translation.

These ideas were later developed by Hans Vermeer (1989) into his highly-influential Skopos theory. The "skopos" is the purpose of the translation, determined by the setting, place, time, and participants.[13] In Skopos theory, the source text is "dethroned",[14] and the important factor is not "equivalent meaning" but meeting the goal of the receptor text situation, i.e. getting a "functionally adequate result". Skopos theory can be controversial when the source text is Scripture since the function of the receptor text may not be the same as that of the source text.[15] Jeremy Munday (2010:81) also argues that "Skopos theory does not pay sufficient attention to the linguistic nature of the source text." Christiane Nord (1988) corrected these two criticisms. Her functional, text-linguistic model considers the way the source text is organised at the sentence level and above, and shows greater fidelity to the original text.[16]

From the late 1980s on, cultural theories began to dominate over linguistic theories in translation studies. Cultural approaches (e.g. that of André Lefevere, 1992) see translation as cultural transfer, and focus on the way in which culture impacts upon, and limits, the translation.[17] However, this is not a new concept; Bible translators (such as William Reyburn, 1958) had been battling with these issues at least 30 years earlier.[18]

Through the 1990s, an emphasis on linguistics persisted in translation theory, especially with the development of discourse analysis. For example, Basil Hatim and Ian Mason (1990) used Halliday's linguistic principles to posit translation as a message being transmitted within a socio-cultural context.[19] They distinguish between "dynamic" and "static" elements in a text,[20] and argue that with a dynamic source text (for example, a literary text), a literal approach is not possible. As this study is looking at such literary texts, viz. poetic texts in the psalms, this is helpful. Clearly a word-for-word literal approach to translation is inappropriate in such texts. Ernst Wendland (2002:179) made a similar observation, arguing that a literal approach is not suitable when translating a literary text which has artistic and rhetorical force: "The compositional procedure must be loosened up in order to allow gifted translators the freedom to more fully access and creatively utilise the stylistic and expressive resources of the receptor language."

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[13] However, this notion was not entirely new. Nida and Taber (1969:1) ask: "Even the old question: 'Is this a correct translation?' must be answered in terms of another question: 'For whom?' "

[14] Munday, 2001:87.

[15] For example, the *skopos* may be to provide stories for children, and the text may thus appear to be a "paraphrase" rather than a "translation".

[16] Nord (1988) distinguishes between documentary translation (eg in literary translation, where the receiver is aware it is a translation) and an instrumental translation (where the receiver may not be aware it is a translation).

[17] Munday, 2001:125. Stine (1988b:163) notes how "culture influences the way a reader comprehends a text". Different cultures organise the discourse in various ways. For example, Athabaskans divide a text into 2 or 4 units, whereas English-speakers usually organise a text in 3 units.

[18] Wendland (2012a):18.

[19] A helpful insight from Hatim and Mason (1980:187; 1997:216) is that the more marked a (source) text is, the greater the need to modify the form when translating. The translator needs to consider the frequency of the markedness and its focus, when seeking to find an equivalent form in the receptor language.

[20] "Static" elements in a text are those which are expectation-fulfilling and norm-confirming. In contrast, "dynamic" elements are those which are expectation-defying and norm-flouting (Hatim and Mason, 1997: 28).

Cognitive and psycho-linguistic approaches were also proposed. One of the most useful was Relevance Theory (posited by Dan Sperber and Deirdre Wilson, 1986). This was further developed by Ernst-August Gutt (1992), who argued that translation involves communication based on an interchange of inferences and interpretations. The cognitive environment of the receiver is considered, and then information is ideally communicated at minimum cost and maximum benefit to the recipient.[21] However, this notion is not really new. Nida (1964:182) writes: "The efficiency of a translation can be judged in terms of the maximal reception for the minimum effort of decoding." A few years later, Nida and Taber (1969:2) suggest that for the sake of comprehensibility, expressions should be excluded "which are so 'difficult' or 'heavy' that the reader will not be committed to try to understand the message". Nida (1964:182) also observes that "The maximising of redundancy reduces the work of decoding. At the same time, redundancy should not be so increased that the noise factor of boredom cuts down efficiency." It will be seen (in section 4.1) that redundancy and repetition of ideas is a key component of many poetical forms, and thus this notion of relevance and efficiency in processing can help us find the right balance between repetition and variety.

The next development in translation theory was a focus on the aesthetic features of the text. Even in 1969, Nida and Taber (148) note: "Rhythmic features of poetry are highly valued for their special effects." However, in general, not much attention had been given to the poetic, literary, and rhetorical effects of texts. The person to lead the field in this area has been Wendland, with his study of Ruth in 1988, John 17 in 1994, and many others since then in the New Testament, Psalms, and Prophets. Over the past decade, he has developed his theory. This will be explored further in section 2.6.

Closely related to a focus on the literary and aural features of a text are its oral characteristics. Most texts are apprehended through aurality to some extent, and many are transmitted in an oral form (as in this study). Thus this requires that attention be paid to the features of oral communication. This is not simply giving sound to printed text.[22] Rather, the text must be completely restructured to be received by the ear and not the eye. As Euan Fry (1999:14) notes, oral discourse is very different from written discourse in both its structure and in the choice of words and idioms. In oral discourse, meaning is added to the printed text by various paralinguistic factors, such as tone of voice, emphasis, etc. Also, indirect discourse in printe text becomes changed to direct discourse in oral discourse.

Several researchers have contributed towards an understanding of oral discourse, as distinct from written discourse. Their work is studied further in chapter 3, and is simply briefly mentioned here. From a study of narrative (e.g. Albert Lord and Milman Parry, studying oral epics) has come an interest in the characteristics of oral texts. Then Sylvia Scribner and Michael Cole (1981) and Walter Ong (1982) did significant work in the area of literacy / orality. This resulted in attempts to adjust written translations to an oral environment,[23] and led to the emergence of the "Bible-storying" method. The Bible-storying approach allows for

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[21] Hill (2006:54) notes: "The processing effort required varies considerably from audience to audience."
[22] Thus an "audio text" is not the reading of a printed text into a microphone.
[23] De Vries (2015):9.

story-tellers "to develop their own personal style and to adapt the story for their specific audience and purpose" (Stahls, 2010:2). This is not the same thing as allowing the form of the receptor language genre to shape the text (as in this study). The question arises as to whether these personalized oral narrative texts can be accepted as authoritative biblical text.[24] The whole question of fidelity to "the original" is further explored in section 3.4.4. A comment on Bible-storying is given by James Maxey[25] when he observes that it has not provided many exegetical insights. In contrast, Maxey has shown how performance of the text can produce a deep well of thought-provoking exegetical possibilities.

John Miles Foley (1995) extended the work begun by Parry and Lord, and moved the notion from "orality" to "performance". Others (e.g. David Carr, working in the area of ancient Hebrew studies) have also made significant contributions which can be applied in the area of Bible translation. The biblical scholar, David Rhoads, has developed many key principles related to performing the biblical text. These will be discussed in some detail in chapter 3. Performance criticism highlights the importance of the rhetorical function of a text. To incorporate these rhetorical features into a translation requires maintaining two theoretical concepts in tension, viz. Relevance Theory and Functionalism (Wendland, 1994:23-25). One needs to translate the most relevant aspects of the basic meaning of the text, while also paying attention to its function.

Through the years, there has been an ongoing tension between linguistic and cultural theories of translation. The former dominated through the earlier years, but from the 1980s, cultural studies have been at the fore. Lawrence Venuti (2008), in his cultural approach, sought to highlight the formal identity of the source text, thus foreignizing the translation. The goal was to instil a sensitivity among readers to the socio-cultural gap between them and the original contexts of the Bible.[26] Aloo Mojola (2012:8) also has a cultural approach, emphasizing the importance of "penetrating the underlying cultural world … its life … rhythms, emotions … values."

In the 1990s, there was a growing awareness that the majority of people hear the Bible being recited rather than read it themselves. Thus attention was given to producing a Bible translation composed for the ear, one that could be understood easily when read aloud. As a result, the Contemporary English Version was produced in 1996. However, it did create the impression that the Bible was a contemporary book set in the modern culture (in opposition to the foreignizing goal of Venuti, mentioned above). Another effort towards producing Scriptures to be heard easily was the Schocken Bible (Fox 1995). It was translated with careful attention to rhythm and sound, and showed the following innovations: First, each cola was written on a separate line, to facilitate reading aloud. Second, proper names

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[24] Hill (2010:2) claims that 'One Story' has a "rigorous process to check the stories for relevance and accuracy". Lovejoy (2000:12) asserts that chronological Bible-storying produces "an oral Bible". However, the exegetical checking process is not clear.

[25] Maxey (2009a):1, footnote 4.

[26] Makutoane and Naudé (2008):7.

closely followed the Hebrew and sought to bring out the meaning.[27] And third, he maintained the repetition in the Hebrew.[28]

In South Africa, the concern of the Bible Society in 1997 was that there were 20 million people in the country who were functionally-illiterate and unable to access printed Scripture. Thus a group from Pretoria University was commissioned to research the viability of "audio-format" Scriptures in the languages of South Africa. However, the research shows that simply recording written text on to audio media is ineffective in communicating with those who are not literate (Hermanson 2004:51). Rather, as Crafford (1997:11) notes, what is needed is a special translation that is based on "the actual structure of oral discourse of the culture in which we are translating". A pilot project was then launched, to produce such an aural translation of selected biblical text. The language for the pilot was Southern Sotho. Unfortunately the team struggled to distinguish oral features in the source text and in the receptor language.[29] Oral characteristics in the source text (such as repetition and cyclicity) were not understood by the literate translators. Consequently, they changed such oral patterns into linear sequences, typical of literate thinking. As Attie van Niekerk (2000) notes in the follow-up report: "Parts of the Bible have strong oral characteristics that are not understood very well by literate readers" (or translators). With reference to acrostic psalms, the report claims, "These strategies are incomprehensible to people in an audio-culture" (van Niekerk, 2000). However, Timothy Wilt (2003) has shown very clearly that the acrostic was a "superb aid to memory" in the oral Hebraic culture.[30] Clearly the literate translators failed to comprehend the importance of oral features in both the source and receptor texts. Although this pilot project was not highly successful, it did point the way for the future. As Eric Hermanson (2004:58) notes, "Any future translation, whether intended for oral recording or as a written text which is nevertheless read aloud to congregations, (must pay) close attention to the oral features of the Hebrew text and to the oral features of Zulu. Doing so … will result in a translation which flows fluently, in language which speaks not only to the Zulu mind, but also to the Zulu heart."

Interest in "new media" translation has been growing recently, beyond that of audio in the 1990s to film and other multi-media performance, as well as virtual translations.[31] Foley (2012) asserts that the new media can "restore at least some of the original dynamism that stories have in oral performance" and that cyber-techniques (an "e-edition") can recover more of what the page fails to capture.[32] Such new media translations raise new issues and questions to be considered in translation theory and practice. As Rowe (1999:51) observes,

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[27] For example, Genesis 9:27: "May God extend/yaft Yefet" (Fox 1995:27).

[28] For example, Gen. 32:21-22: "I will wipe (the anger from) his face with the gift that goes ahead of my face; afterward, when I see his face, perhaps he will lift up my face! The gift crossed over ahead of his face..." (Fox 1995:153-155).

[29] Hermanson (2004:51) observes that the translators seemed to confuse orality with culture. They made changes when something was "unknown in Sotho culture".

[30] Wendland (2006b:1266) also emphasizes the oral nature of an acrostic, claiming that "the artistic and rhetorical impact of such a format would be greatly reduced were it to be relegated solely to the visual medium of script or print".

[31] The business sector are calling this era the "digitoral" era (digital + oral). The oral/aural dimension is being "catalyzed with the technology that tethers social networks together" (Chiang, 2013: 8).

[32] See www.oraltradition.org.

"The translation theory that supports printed modern language versions of ancient texts may prove inadequate for the requirements of new media forms." Performance translation, as an extension of oral translation, has also become important in the past 30 years. As Susan Bassnett (2014: 153–157) notes: "Embodied performances can be helpful in stretching our ideas about what translation is and how to evaluate it." Along with the growing interest in new media has been the increasing focus on the inter-disciplinary nature of translation work (Pym, 1998).[33] In this study, four fields of study have been drawn upon, viz. translation studies, orality and performance studies, form criticism, and ethnomusicology. Increasingly scholars are recognising the riches to be gained in mining the knowledge of related and contiguous disciplines.

The notion of translation has also been significantly extended to include many forms of transference unrelated to literature. For example, translation has been linked with ecology, travel, and the sustainability of food, among others (Cronin, 2016). Edwin Gentzler (2016) also refers to "post-translation", where translation is viewed as "transdisciplinary, mobile, and open-ended".[34] This notion of translation as "mobile" has been explored by Anthony Pym (2005). He asserts that the notion of "localization" is replacing "translation", and "the goal of localization is to get a maximum amount of information to a maximum amount of people". This suggests that oral communication, and the inclusion of as many members of the community as possible in the translation effort (notions of this study), are relevant.

The past decade has also seen a greater focus on power relations and ethics as being central to Bible translation.[35] This has come out of translation studies where the goal of "equivalence" in translation has been severely challenged,[36] as have the criteria used for evaluating a translation. Equivalence has been seen as unattainable.[37] Rather, translation is conceived of as "manipulation" or "re-writing".[38] André Lefevere (1992b) proposes such a focus on rewriting, with translation as a creative act. This shifts the perspective from "faithfulness to the past" to "acceptability in the present", with the needs of the receptor community being uppermost. This notion of fidelity as "the relevance of a translation to its specific time and audience" (Ramakrishna: 90) has long been the standard in India, and is currently the accepted *modus operandi* in China (Gentzler, 2016) in the area of non-sacred literature. Within Bible translation, this concept has been strengthened by the growing interest in "performance translation". The presence of an audience and its particular needs and interests motivates the translator to create or re-create something new. Maxey (2016) argues that this is not to imply the (Bible) translator does not respect the source text or

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[33] An interest in the new technologies has led to several new approaches, including corpus-based translation and audio-visual translation.

[34] Gentzler (2016) asserts: "Indeed, new definitions of translation and rewriting are needed for the twentieth-first century, those that include ideas of rewriting, reinvention, transformation, and transadaptation."

[35] As Wolf (127) maintains: "Translation … always involves – voluntarily or not – assymetrical power relations."

[36] Hermans (2003) claims that equivalence between texts is not achieved, but rather is imposed, through a performative speech act. For example, the 19th century Tamil Bible was "pronounced" to be equivalent to the original, rather than "achieving" equivalence.

[37] Brodzki (218) adduces that "The difficulty of translation derives … from the inherent nonequivalence of languages."

[38] Simon (2006:17) defines translation as "an expanded writing that is inspired by the encounter with other tongues, including the effects of creative interference".

value the Bible's historicity, but recuperating the written text may no longer be the primary goal of Bible translation.

Other long-held notions of Bible translation have also been challenged in recent years. Natural (domesticated) translations have been accused of hiding translators' identities (and colonial agendas). It is argued that translators are not neutral nor is their work objective, and thus their identity should be known. Also, the goal of a "clear" translation has been criticized as showing an erroneous idea of monovalent meaning (with a singular authorial intention). In contrast, the current notion of receptionalism allows for gaps of indeterminacy to be interpreted by readers or audiences.

Looking back on this history of Bible translation, and with consideration to the situation in Africa, certain issues seem particularly important at this time. These are briefly listed next.

Current issues

    a) The need to design Scriptures to be received by the ear

Nida and Taber (1969:14) note that "the Bible is often read aloud to a listening audience" and thus "heard language should have priority over written language". Thirty years later, Nida (2001:104) continues to assert: "Ears are much more sensitive to stylistic features than eyes, since human beings have been hearing languages for hundreds of thousands of years, but have been reading them for only a few thousand." Wendland (2004:87) agrees, claiming that what is key is "how the text sounds", both the source text and the receptor text. This is important both in the majority world where literacy remains very low, and in the modern world where books have been pushed aside by electronic media.

Nevertheless, as Bobby Loubser (2004:308) notes: "It is an almost pervasive problem that in translation, primary oral texts are translated as if they were literary products."[39] Having recognised the problem, we cannot continue Bible translation in the conventional way. The question of Bernard Scott (1999) remains: "If sound is the medium of communication, then what are the implications for translation?" Rhoads (2012:25-27) insists that, in order to give the correct emphasis to the medium of orality, the theory and practice of translation need to undergo a "fundamental paradigm shift". He lists three factors which are driving this, to which this study seeks to respond:
- The need for new approaches to translation in cultures that are predominantly oral. On pages 56-57, it is clear that the Zulu community are still predominantly oral, and thus a greater focus on oral issues should be integral to any translation into isiZulu.
- The new understanding of the biblical world as a predominantly oral culture (and the consequent interest in biblical performance criticism). This is further discussed in section 3.5.
- An interest in performing biblical text in literate, electronic cultures. Among Zulu youth there is a great interest in poetry and performance. Also, more and more Zulu youth are using the internet on a daily basis, making it possible within a short time for them to share performance of biblical text on the web. This is suggested on page 211.

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[39] Loubser claims that most modern translations delete many oral features of the Greek text (which the Vulgate successfully retained). He bases this conclusion on the example of Luke 1:51-56.

b) <u>The need to translate into a form that is natural for the community.</u>

Scripture should be translated into the local language and into the local *culture*. This involves using a medium / media preferred by the community, and putting the power-dynamic into the hands of the local people (Rhoads, 2012). As noted by Gerald West (2004:26): "The inherent translatability of the Bible … provides the potential for the revitalisation of both the biblical message and receptor culture." In this study, an attempt is made to use the local traditional form of praise-poetry for the translation of biblical praise-psalms.[40] Klem (1982:125, 139) argues that using traditional art forms enables African audiences to hear and connect with Scripture. This is because the indigenous styles of communication calls upon all the human sensory systems, including the sub-conscious signals which are learned within the culture (Hall, 1959:38ff). As a result, the message is perceived as relevant and fitting within the culture.

Also as the Zulu community highly praise songs as a medium of communication (see page 104), the translated texts are to be performed as songs or rap items (the latter being the "song form" preferred by many Zulu youth). The Zulu community are also to be involved in the ajudication of the performances, evaluating whether they are "biblical" or not, thereby the "power dynamic" will rest in the hands of the local people.

c) <u>The need to translate from performance for performance</u>.

Rhoads (2006:171) asks: "Are we translating written texts, or are we translating texts-as-performances (in as much as we are able to reconstruct them)?" James Maxey (2009a:8) also argues that the methods of Bible translation should extend from the implications of orality to those of performance. The translated text should be performed, as part of the testing process if not as the final product. This requires that an iterative approach be followed for Bible translation, with the text being amended (even significantly) following testing, should this be necessary.[41]

Maxey (2012:6-8) asserts that not only orality criticism, but also biblical performance criticism involves a "paradigm shift rather than an incremental change in biblical studies". Performance includes the role of the audience in determining meaning, and this impacts notions of fidelity, calling for new methods in Bible translation. Rhoads (2012:29) agrees: "Translation for performance will differ in many ways from translations for reading."

These differences become more apparent from an understanding of orality studies and performance criticism (Chapter 3), the nature of poetics and the implications for translating poetry (Chapter 4), and the importance of culture-specific musical features which play into the translation of psalms (Chapter 5).

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[40] The traditional form of poetry has often been used effectively to transmit the biblical message. One example is the Kristapuruna, an oral poem of 10 962 verses written (using ovi meter) by Father Stephens S.J. in 1616 in Goa, India (A. George, 2016).

[41] Maxey (2009a:12) gives an example from a performance of the story of the healing of the leper (Mark 1:40-45). An intimate gesture (viz. "Jesus" intertwining his hand with that of "the leper") introduced a new dimension of His compassion, as indicated by the first Greek verb in v.41 (splanchnistheis). In some cases, such a discovery could lead to a revision of the written text.

d) <u>The opportunity for greater involvement of the community in Bible translation</u>

Gilles Gravelle[42] has experimented with using a large number of members of the local community to draft and evaluate the translation of Scripture into Jamaican Creole. This approach was based on the "crowd-sourcing" notion of James Surowiecki (2005: Ch.4). It is argued that complementing the work of experts with the diverse knowledge of a significant number of community-members results in greater acceptance and better quality of translation, albeit at a slower pace.[43] The study suggests that community-members could participate online ("wiki"-style), with successive improvements made to the text.[44] This methodology does not remove the role of experts in the translation process, but provides for wider expertise to also play a role.

In this study, "ordinary" people (who are interested in poetry and/or music) are invited (with the assistance of basic training) to translate biblical text. The premise is that composing poetry is largely an innate skill, distributed across the community, rather than being the preserve of trained translators. This rich resource needs to be applied to the Bible translation task, for the benefit of the poets and the community.

e) <u>The need for greater interaction with interpreters</u>

Very little work seems to have been done in the area of "interpreter-mediated Scripture" but that of Jill Karlik is promising. She observes (2012:185) that the Balanta people of Guinea-Bissau prefer to listen to interpreters than to hear their written Scriptures being read aloud. The interpretation is enjoyed for its liveliness as it occurs dynamically in the presence of the audience.[45] Moreover, it is accepted with a high expectation of fidelity (180). Once the printed Scriptures became available, only 51% of church leaders chose to read these rather than have interpreter-mediated Scripture as previously. Clearly, many Africans prefer oral performance (utilizing all the features of oral art) than listening to Scriptures that were prepared for the eye.

Karlik notes how key terms (introduced when Bible translation was begun in the community 30 years earlier) had passed into oral memory and were used repeatedly by the interpreters. Thus there was a stability over important terminology. However, the pressure upon the interpreters (lack of time for reflection and lack of access to the full context) resulted in some "translation errors". Nevertheless, the advantages apparent in the performance environment suggest that translators can learn much (and vice versa) through more contact and cooperation with the multitude of interpreters working across Africa in oral communities. In the Zulu community, most churches are monolingual (only using

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[42] See https://map.bloomfire.com/posts/1062275-jamaican-psalms-community-sourced-pilot-project and https://map.bloomfire.com/posts/526886-community-based-translation.

[43] This is not an entirely new notion, for since the early 1960s, reviewer workshops have been conducted in most (written) translation projects. However, the reviewers are generally restricted to church leaders, whereas "crowd-sourcing" gives opportunity to all to participate.

[44] The NET Bible is currently being beta-tested on the internet. Iterative feedback from the broader community is considered by those responsible for deciding on revisions. www.bible.org

[45] The interpreter has the advantage of not focusing on the linguistic forms of the source text, and thus the interpretation sounds more natural and carries the emotive force more effectively.

isiZulu) and thus there is no need for interpretation. However, Karlik's research highlights the importance of using natural features of oral communication in translation, a major goal of this study.

Next, it is important to consider the current status of Bible translation into isiZulu. Thus a brief history follows, highlighting the kind of translation done (formal equivalence) and problems with archaic terminology. These are issues that will need to be addressed in the empirical study.

2.2 History of Bible translation into isiZulu

Work began in translating the Scriptures into isiZulu in 1835, with the arrival of missionaries from the American Board of Commissioners for Foreign Missions. The first Gospel was published in 1848,[46] the first New Testament in 1865, and the first complete Bible in 1883[47] (and revised in 1893). Further revisions were made in 1917 (New Testament) and 1924 (complete Bible) but they were not well accepted and thus discontinued.

As Clement Doke (1959:89) observes: "The story of the translation of the Bible into isiZulu is not one of unanimity among the missions." Apart from the work of the American Board (mentioned above), various other translations have been made. The Anglican Bishop of Natal, Colenso, published his New Testament in 1875/6 (Hermanson, 1995:145).[48] Bishop Callaway[49] first worked under Colenso and then separated and produced his own translation, which according to Doke (1959:89) was "very good". Other translations produced were those of the Hermannsburg Mission (1924),[50] the Roman Catholics (New Testament, 1955 and 1966; Psalms, 1972[51]) and the Sarndal translation of the British and Foreign Bible Society (Bible, 1959).[52] The latter is still in use and popular today (Masubelele, 2009), possibly because it utilised the new orthography, making it easier to read. All of the

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[46] It appears that Rev Francis Owen was the first to translate and publish Scripture in isiZulu. In 1837 his diary records that he was busy with Psalm 19 and the Gospel of John (Cory, 1926:70). Eighteen months earlier (March 1836) Capt. Allen Gardiner records that Henry Fynn was translating some of the New Testament into isiZulu, but it seems that none of this was ever published (Hermanson, 2003:5).

[47] The 1883 Bible is still on sale, and popular with the Shembe Church. It uses the old orthography, and is based on formal equivalence.

[48] This is verified by Bell (2003:371-372). It appears that "the Good News … and the Letters" were published in Pietermaritzburg in 1875 and in Bishopstowe in 1876.

[49] Bishop Callaway's isiZulu translation of the Psalms is in the Book of Common Prayer. No date of the publication is given, but he gave 7 copies to Cetshwayo, the Zulu king from 1872 to 1879. (Hermanson, private correspondence, April 2016).

[50] The Hermannsburg Mission published their version of the Bible in 1924. This was in opposition to the edition of the American Board of Commissioners, also published in 1924.

[51] Father R. Studerus, a Catholic priest (O.S.B) translated the psalms when he was at Twasana Mission. He was assisted by the nuns and Zulu lecturers at the University of Zululand. His translation was published in 1972 by Mariannhill Mission Press.

[52] Dean O. Sarndal was the coordinator of the project. Reprints are now published by BSSA.

above translations[53] used a "formal equivalence" approach[54] which made them relatively difficult to understand. A switch to dynamic equivalence was then made by the Bible Society of South Africa, and a New Testament with Psalms was produced in 1986.[55] The complete Bible followed in 1997, but essentially it was a revision of the 1959 Sarndal translation.

An interesting connection between the great linguist and Bible translator, Eugene Nida, and Zulu Bible translation occurred during his years as translations secretary for the Bible societies. Apparently a Zulu poet complained to him of the poor poetry in the isiZulu translation of the Book of Psalms (Nida, 2003:82). This poet requested permission to revise it, making the psalms more acceptable poetically. According to Nida, he did so, "with great success", making use of the tradition of Zulu *izibongo*.[56] Nida concludes: "Some of the Zulu poets are extremely skilled in producing praise poems extemporaneously, for which they draw on a long tradition of poetic forms to praise guests and those who accomplish great exploits." This is an interesting comment, and one that underlies much of the thinking in this thesis.

One further comment on the current way the Zulu Bible text is received comes from various comments made throughout the empirical study by participants and the research assistants. Their perception is that the (Zulu) Bible is "controlled by others", and they are not privy to the mechanics behind the text. This is in line with the recent challenge of Michael Cronin (2016), comparing the opaqueness of the process behind traditional (Bible) translation to a "black-box". Consequently some questions were included in the interviews to try and explore these perceptions further.

Before continuing to look at the specific case of translating poetry, two other key issues in Bible translation are mentioned. These are the importance of the context and the genre of a text.

2.3 Importance of the context of a text

Many translation theorists[57] have used Halliday's linguistic principles to view translation as communication within a socio-cultural context. This is particularly important in biblical

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[53] Other old translations of the Psalms in isiZulu include those of Rev Fred Suter (in the Johannesburg Public Library) and others in the National Library, Cape Town and the Killie Campbell Library, Durban. The Watchtower Bible and Tract Society also published their translation in 2002 (part of their New World Bible). Translations (of the three psalms under study) in these old versions are included in Appendices 1a, 1b, and 1c.

[54] Masubelele (2009) claims that the translation of the Scriptures into the indigenous languages of South Africa occurred when prescriptive theories were still widespread. Hermanson (2002a:7-17) observes that it was only during the Bible Society period that translators started to use dynamic equivalence. However, Draper (2003: 112) suggests that Colenso's (19th century) translation of Romans sought to find "dynamic equivalents to Greek words".

[55] Hermanson notes (private correspondence, April 2016) that the 1986 New Testament and Psalms, a functionally-equivalent version, could have become a complete Bible had the co-ordinator not retired and the translators died.

[56] Nida did not indicate the name of this poet, but it could have been Bethuel Blose Ndelu, a Lutheran schoolteacher and poet, who later became one of the translators on the 1986 BSSA revision (Hermanson, 2015, personal correspondence).

[57] E.g. Mona Baker (1992), and Hatim & Mason (1990). They combined ideas from pragmatics and sociolinguistics that are relevant for translation.

translation since the current context differs so extensively from the biblical context in terms of cultural norms, geography, the historical setting, language-idiosyncrasies (for example, the meaning of idiomatic language), and so on. With regard to the psalms, Westermann (1984:14) has pointed out that they did not arise from ideas, but from events.[58] Thus it is essential to understand the reason why a psalm arose, and the situation in which it was used. The discipline of Form Criticism has been very helpful in this regard, and the insights emerging from this discipline are utilized in the Literary-rhetorical analysis of the psalms in this study. (See chapters 7, 8, and 9.)

Concerning text which was composed for oral performance (as is the case in much of the biblical material as well as African oral art), Malinowski (1926) argues: "The text, of course, is extremely important, but without the context it remains lifeless. … The whole nature of the performance, the voice and the mimicry, the stimulus and the response of the audience, mean as much to the natives as the text."

Hymes (1962:19) also postulates the importance of the performance context. He argues that effective meaning depends on the form of the words interacting with the particular context. Foley (1995:9), building his notions on those of Bauman (1984) and Lord (1986) also contends for the importance of the context, claiming that it "foregrounds the special metonymic, performance-based meaning selected by the situated 'words'". Thus the two contexts to be borne in mind in this study are those of the ancient biblical text, and of the contemporary performance in isiZulu.

2.4 Importance of Genre

The genre of a text is the "stylistic code" or "literary template" that helps one to recognise and interpret correctly the form, content, and purpose of a passage" (Wendland, 2004: Ch.3).[59] It is a critical tool to enable the hearer to be able to interpret meaning, because it sets up a pattern of expectations[60] with respect to the structure, style, content, significance, and occasion of use. If one misinterprets the genre of a text, it is likely that the text will be misunderstood.

Features of a text that indicate the genre include the use of aspect and tense, the sentence length, the person addressed, the inclusion of conjunctive particles or other grammatical morphemes, and various syntactical constructions (Zogbo, 1988:4). These factors are linked to the occasion, the medium of communication, the relative status of the persons involved, and so on. An oral text will be interpreted in significantly different ways from a written text. For example, exclamations, ideophones, and repetitive or broken speech are all acceptable in oral discourse, but less so in written text (unless in the form of direct speech).

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[58] It could be argued that some psalms arose out of "ideas" such as attributes of God for which the psalmist wished to express praise. But these attributes of God are known through "events" in history, where God displayed His character.

[59] Vanhoozer (1998:50) claims: "Genre enables the reader to interpret meaning and to recognize what kinds of truth claims are being made in and by a text." As Foley (1995:182) notes: "To forego the inimitable advantages of the dedicated medium is to cut oneself off from a body of implication that is directly accessible in no other way."

[60] Martin (2005:10) suggests that "Genre acts as an agreement concerning the horizon of expectation."

Each culture has its own way of linking such factors with a particular genre. For example, in English a procedural text usually has a lot of imperatives, a defined chronological order, and short direct clauses. But in West Africa, a procedural text may be indicated very differently, for example, by many conditional clauses and a lot of repetition.[61] Wendland (2004:106) also notes that the formal features of genre differ from one culture to another. Thus the indicators of poetry in Hebrew will be different to those in isiZulu. For example, Hebrew poetry usually shows poetic lines of relatively similar length, but in isiZulu this is not necessarily the case. A long line may be spoken quickly, within a regular time unit, and the Zulu listener will still recognise this as poetry.

Within the genre of Hebrew poetry, certain features distinguish it from prose. These include short utterances (usually comprised of 3 words), balanced rhythmic speech units (often in parallel patterns), aural features in the foreground (word-play, alliteration, assonance), direct speech, a concentration of figurative language (especially metaphor and simile), marked word order, exclamations and hyperbole, symmetrical discourse structures (e.g. acrostic or chiasm), a wide range of vocabulary, lexical-syntactic condensation, a reduction in the use of "prose particles",[62] and a heightening of language as the text proceeds. These devices help to organise the text, to emphasise the message's importance, to express the emotions of the author, and to bring the hearer closer to the presence of YHWH (in the cultic context). The genre of Hebrew poetry can be further divided into many sub-genres,[63] on the basis of their function or their form (Wendland, 2004:112-113). Common sub-genres are petitions (laments), psalms of thanksgiving, psalms of praise, psalms of instruction, and professions (creeds). The titles of some psalms also indicate particular purposes (e.g. maskil, miktam, shiggaion, song of ascents) but these terms are not well understood.

Wendland (2008a) argues that Bible translation, per se, is a new genre with liturgical and ecclesiastical functions. The text is divided into small units, usually of less than ten minutes' reading duration. Consequently it is necessary to often use full noun-phrases and to repeat the identification of the character in focus. This is in strong contrast to the weak identification of characters needed in traditional oral narratives. Also, with Bible translations, the text is often read to people who are functionally-illiterate, thus audible structuring aids are needed for the listeners. Visual structuring aids may be needed for the reader. Such aids (e.g. headings, paragraphs) can be helpful, but at times may distort the text.

De Vries (2012:86) goes further in claiming that "Bible translation in primarily oral cultures is a new genre that develops its own stylistic features." Failure to give the right cues through using the correct genre can have negative results. This is what happened when the Protestant Bible translators chose to use prose (rather than verse) in the translation of biblical poetry into Tamil in India. As Hephzibah Israel (2011:169) notes: "The choice of

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[61] Zogbo (1988:4) gives the example in English: "Rinse chicken, pat dry, reserve giblets, sprinkle chicken with salt", etc. whereas the W.African example would be: "Rinse chicken, cut in pieces. If it is cut in pieces, put salt on it. If this is finished, put oil in the pan", etc.

[62] E.g. the sign of the direct-object, the definite article, the relative clause-marker, and the inseparable prepositions (Wendland, 2002:174).

[63] Similarly, the genre of Zulu poetry has various sub-genres, which are mentioned on page 67.

genre in the translation of sacred text plays a considerable part in invoking, producing, or reinscribing 'sacred meanings' in target cultures in specific ways." Although the Protestant translators acknowledged the greater "effectiveness" of Tamil verse within the Tamil religious context, they insisted on using prose, and thus their translation was not recognised as "sacred writing" (Israel: 178).[64] Later, Tamil converts made their own translation, using "culturally familiar verse genres" (Israel: 182). For example, the *Tiruvakkuppuranam* began with invocatory songs of praise, thereby following the established rules of Tamil poetry (184). This version also included chapter and verse numbering, thereby indicating that it was not a paraphrase but a translation. Similarly, in 1908, a translation of Matthew was published using one of the main Tamil poetic forms (186). The fact that many other Indian languages in other parts of India (e.g. Telugu, 1913) subsequently used verse suggests that such translations, using the accepted genre for sacred text, were well received (Israel: 88).[65]

The use of the correct genre is clearly important in translation. But the distinctive features of a particular genre may not translate readily, if at all, from one culture to another. For example, in poetry some languages include a set number of beats in the poetic line, and this constraint must be honoured if the receptor text is to be recognised as poetry.[66] Thus the distinctive features of each genre in each language must be carefully noted. However, within the genre of poetry (the focus of this study), there are general principles to be followed across languages, including a focus on sound and a focus on emotive language. These features are discussed next.

2.4.1 Translating poetry

Armstrong (2005:191) considers that translating poetry from one language to another is similar to "the relationship of a script to a performance". The meaning may be fixed, but the way of communicating will be determined by the culture. The receptor of the translated text must be moved by its aesthetic beauty and rhetorical power in the same way as was the original listener. As Nida (1964:162) writes: "In translating poetry, there are very special problems involved, for the form of expression is essential to communicating the spirit of the message to the audience … It must be concerned with the response of the receptor." The receptors of poetry *hear* the text and thus there is a focus on sound. Also, if the "spirit of the message" is to be effectively communicated in a way that will rouse the audience, there must be a focus on emotive language.

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[64] They chose to use prose in order to distinguish their work from that of the Catholics, and because they argued that poetry was not understood by the average person.

[65] The Madras congregation claim that the poet, Vedanayaka Sastri, "succeeded in expounding Christian doctrine in verse that outshone 'all worldly poets' since it was written according to the grammatical and poetical prosodical rules" (Israel: 205).

[66] For example, Homer used the hexameter diction to help his audience perceive the way the text was to be received (in the epos context). Not to follow the expected rhythm would fail to give the necessary cues needed for interpreting the text.

<u>Focus on sound</u>

One general characteristic of poetry is that it "characteristically foregrounds the phonic".[67] Poetry is meant to be heard.[68] In fact, some maintain that what is heard (in performance) is poetry. Dennis Tedlock[69] argues that all oral narrative is "inherently poetic" in that it is organised in poetic lines, with each pause indicating a line-change, as in written poetry. This is possibly an exaggeration, but does draw attention to the clear relationship between sound and poetry. Thus in poetry, the unique features of aural art come into play. The ear is engaged and must discern patterns of sound, and pleasing sounds, which in turn may activate the other senses. A vivid image may arouse the imagination, drawing in the mind's eye; ideophones may activate olfactory, taste, or feeling sensations. But above all, the receiver of poetry (through an oral performance) must listen carefully for the symphony of sounds that the poet has prepared.

Consequently the translator of poetry must also listen, both to the sounds of the source text and the sounds of the receptor language. Calvin Linton (1986:32) observes that "the translator needs to … listen continually to the sounds of the text", and Wechsler (135) concludes: "What translating comes down to is listening".

<u>Focus on emotive language</u>

In Bible translation, three aspects of the source text are in focus, viz. the content, form, and function. As Wendland (2002:180) notes, "No translation can reproduce all three elements of a text" and thus according to the purpose of the work, special attention will be given to one over the other. With poetry, the focus could well be on the rhetorical function of the text, to move the hearer emotionally, and thus a higher level of literariness may be required than for a prose portion.

With regard to biblical poetry, Wendland (2004:94) notes: "It may well have been the primary intention of the original author to activate the expressive, affective, and aesthetic functions of communication to an equal or even greater extent than the cognitive function." He continues that this latter function, viz. communicating semantic content, is that which "so many people mistakenly identify as being invariably paramount in the literature of the Holy Scriptures". But he suggests that in some cases (e.g. the Song of Songs), the particular image may not be that important, but rather "the total sensory image created". This is unlike prose translation where the semantic content is often in focus.

To analyse rhetorical devices, particularly in the Psalms, Wendland (2004:214) suggests the use of speech-act theory. This requires studying the text in terms of its locution (the utterance) and its illocution (its aim). In the Psalms, the illocution is often aesthetic (to highlight the content) or performative (carrying out the action to which it refers, e.g. to bless or curse). The rhetorical power of the speech-act (whether it be aesthetic or performative) must be faithful to the original in terms of its forcefulness. At the same time,

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[67] Wendland (2002):173.
[68] Wendland (1998):188.
[69] Tedlock (1972):221, 337.

the content must be faithful to the original. "Maintaining a proper balance between faithfulness and forcefulness when translating the highly-rhetorical texts of the Bible is a difficult one" (Wendland, 1985:233). As a result, special demands are made upon the translator of poetry, a matter which is next addressed.

2.4.2 Translator of poetry - characteristics

To translate poetry the translator must be a poet, for "poetry cannot be translated but must be recreated in the new language". Moreover, it must be "recreated by a poet of like emotional power in the other language, if it is to survive as poetry" (Wood, 1994).[70] In the words of Delisle (1988:60-66): "The richer the translator's palette, the more colourful will be her/his rendition of the original". As Nasi (2016) notes: "A poem is a movement …" and the translator needs to capture the movement of the original. Thus a translated poem is a new poem, but the translator does not have the freedom of the original poet. Rather, he must "dance in chains".[71] However, this need not limit the poet's creativity for "The more art is controlled … the more it is free. One can only build upon a resisting foundation" (Ivor Stravinsky, 1956). Thus, the translator must be a "verbal artist", able to stretch the receptor language in various poetic ways.

Clearly not all translators are artists, but perhaps some artists can be translators? It has been said that "artists are born not made", although some training is helpful.[72] Wendland (2004:68-70) maintains that a person can be taught to recognize and utilize "the principles of language manipulation" (Wendland, 2004:68-70), if s/he has a strong sensitivity to the sounds of the receptor language and the forms of poetry it uses, as well as an inbuilt sense of rhythm.[73] On the basis of this principle, those interested in poetry and music ("ordinary" members of the church with no previous background in translation) were invited to participate in this study. They were provided with some training and then given opportunity to express their innate creativity in transforming biblical poetry into Zulu poetic form. The fact that the innovation was a success is proof that, in translating poetry, poetic sensitivity is more important than translation "know-how"; the latter can be taught, but the former is a gift.

Thus far, various translation theories have been mentioned, the history of Bible-translation into isiZulu has been reviewed, and the importance of the context and the genre of the translation have been emphasised. The next step, in translating biblical poetry into isiZulu, is to focus on the particular translation approach that focuses most on the phonic and poetic dimensions of the text. This is the literary-rhetorical approach of Ernst Wendland, which is now discussed in some detail.

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[70] Wendland (1993) and Sterk (1989) refer to the "re-creating" of poetry. Translator-poets re-create, in their own words and using their own literary genres, a poem that is functionally equivalent to the original.

[71] Barnstone (1993):270, quoting the way the Chinese describe the method of the great Tang poets, viz. working imaginatively while being bound by strictures.

[72] Nida and Taber (159): "Stylists, like any other artists, are born, not made … However even persons with artistic talent need to have their capacities developed …"

[73] Both the sound and semantic content must flow rhythmically (Nida, 1999:123) if the poem is to be aesthetically pleasing and easy to remember.

2.5 Literary-rhetorical translation

Over the past decade, Wendland has developed his approach, which he calls Literary Functional-Equivalence (or LiFE).[74] First, clarification will be given as to what a literary-rhetorical translation is not, and then the unique features of such a translation approach will be considered.

2.5.1 Paraphrase? Literal?

A literary-rhetorical translation should be distinguished from a paraphrase, which seeks to communicate the essence of the meaning without attention to the form of the source or receptor languages. However, a literary-rhetorical translation is more functionally-oriented. It focuses on genre-equivalence (between the source and receptor languages) and seeks to achieve an acceptable correspondence of both artistic and rhetorical features, "while maintaining an essential semantic equivalence with the original text".[75]

A literary translation should also not be confused with a literal translation. The latter focuses on the form of the source language whereas a literary translation gives attention to the form of the receptor language (while also noting the functionality of the source text).

2.5.2 Features of a literary-rhetorical translation

The focus of this study was to translate Scripture with a sensitivity to the sound and poetic features of the source text, and utilizing the richness of the indigenous art contained within the receptor language, to produce a text that would stir the hearts of the receptor audience. The goal was to translate the full function of the source text (aesthetic, rhetorical, emotive, performative, expressive, and interpersonal, as well as the traditional functions of informative and imperative) using an indigenous form in the receptor language. The translation approach most suitable is thus the literary one which focuses on phonic artistry and rhetorical power. This was first posited by Nida (1964:3),[76] then Nida and Taber in 1969, developed by de Waard and Nida in 1986, added to by various researchers during the 1990s (e.g. Levy, 1993; Fox, 1995; Wechsler, 1998; Lundin 1999), and further delineated by Wendland in 2004. All of these scholars have contributed to the notion of literary translation. Some of their concepts are now considered.

Wechsler (1998:7) observes that: "Like a musician, a literary translator takes someone else's composition and performs it in his own special way." The Hebrew psalm, for example, is "the composition", and literary translators apply their own feel for the music of the poetry, to produce a unique rendition. Thus, literary translation has the capacity to stir the imagination of the hearer, allowing him to participate in the evocation of images that are meaningful and emotive. However, it must seek to move the audience in the same way as

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[74] I prefer the term "literary-rhetorical" as it emphasises the literary (beauty) and rhetorical (persuasive power) nature of the texts being translated.

[75] Wendland, 2004:89, footnote 108.

[76] Munday (43) notes that Nida showed a "21st century awareness of the artistic sensitivity which is an indispensable ingredient in any first-rate translation of a literary work."

the composer intended, if it is to satisfy "functional equivalence" which is foundational to literary translation.[77]

Another aspect of literary translation is its ability to produce "a rich chord instead of a single note".[78] Lundin et al (1999:169-171) note the same attribute when they describe literary translation as having "multi-layered coding" which evokes various "resonances, new perspectives". The notion of "multi-layered coding" arises largely through the use of metaphors that are multi-dimensional. An example might be "the king as a lion", bringing to the fore notions of strength, nobility, danger, and supremacy, among others. Also, poetic language is often metonymical, and this is also why it sounds like "a rich chord" and not "a single note". A few words can bring into consciousness a whole story. For example "opening the sea" brings in the Exodus story with its motifs of God's protection, provision, power, and His chosen people, among many others.

But is a literary translation always appropriate? And is it a tool that every translator should be able to wield?

2.5.3 Appropriateness of a literary-rhetorical translation

Wendland (2004:91) advocates that all translation should include "literariness", with the degree varying according to the genre and the purpose of the translation. De Vries[79] agrees, maintaining that "the literary-rhetorical perspective should have an integrated place in every translation project". Such a translation "has the inherent verbal power to make a cognitive and emotive impact on people who probably never realised that the Word of God could speak to them so beautifully and powerfully in their mother tongue."[80]

However, others might criticise a literary translation as being "over-translation", putting more art into the text than was evident in the original.[81] Nevertheless, it seems that at present the reverse is happening, and much art in the source text is not being communicated in the receptor text. To determine the "amount of art" in the source text, careful analysis is required using criteria accepted by scholars, which can be applied by others to achieve a similar result. That is, the subjectivity in determining "art" in the source text must be eliminated. Wendland's methodology of analysing the poetic features and their functions provides a level of objectivity. With regard to "art" in the receptor text, the local community must be the final referee, for each culture has its own perception of what might be considered "too much art".

Another criticism of the literary-rhetorical approach is that it is very costly. The level of expertise required by the translators, the resultant salaries to be paid, the time required to do the necessary research on receptor-language forms that might be appropriate, are all

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[77] The form of the receptor text may be different from that of the source text as long as it is similar in function. See Wendland (2004): 269, 277-278.

[78] Hargreaves (1993):137-8.

[79] Foreword (xiv) in Wendland, 2008.

[80] Wendland (2004):287.

[81] In the oral medium, this is less of a risk. As Wendland (2002:189) notes, "Language (that) is widely regarded as being impressive, persuasive, and beautiful" is typically used by oral artists (popular singers, evangelists, and public speakers).

matters to be considered. As Wendland (2004:96) himself notes: "An artistically poetic, yet also exegetically-accurate translation will certainly require considerable effort for the translators to prepare, and for the intended audience to understand, appreciate, and apply, at least to start with …" As a result of this high cost, to date no literary-rhetorical translation of the entire Bible has been done in any language.[82] However, the benefits of such a literary translation can be significant in terms of emotive and aesthetic appeal, as well as their mnemonic power. It may not be appropriate (or cost-effective) to try to follow this approach for the whole corpus of Scripture, nor for the whole populace, but, as Skopos theory indicates, for particular sub-groups in the population, such a translation could serve a very valuable purpose.

A further criticism of this approach is that poetical language is not easy for everyone to understand, and one of the goals of translation is clarity. Indeed, if a metaphor is too obscure, or if the "literariness" becomes too heavy making the meaning difficult to follow, communication will not be effective. This was highlighted by Relevance Theory and is one side of the equation. But Skopos Theory can also be helpful, indicating that different translations serve different audiences. For example, a church may not be comfortable to use a literary translation in the worship setting, perhaps perceiving it as "too different" from the conventional. However, they may be open to such a translation being used in the youth group. As Wendland (2004:96) points out, the purpose of drawing attention to a literary translation is not to insist that this is "the way to go", but to make the receptor constituency aware of new possibilities, which might be more attractive for particular sub-groups in their midst. In this study, the translation was advertised as "experimental", with the goal of attracting a sub-group within the church, viz. younger and/or artistic members of the church, as well as those who are proud of their cultural heritage.

The theory underlying the implementation of such an approach is now delineated.

2.5.4 Steps in doing a literary-rhetorical translation

Before beginning a literary-rhetorical translation (particularly in the case of poetry), a study must be made of the phonic and poetic features of the source text, as well as its rhetoric. It is essential for translators to "immerse themselves in the original message by thoroughly studying the text and its context" (Wendland, 2004:90). He lists[83] twelve steps to be followed for a literary-rhetorical translation:

1) Consider the context and the boundaries of the text, and do text-critical analysis.
2) Posit the genre (and sub-genre).
3) Plot repetition. Group repetitions by topic. Note key concepts.
4) Note disjunction (e.g. formulas, vocatives, imperatives).
5) Note the areas of stylistic concentration (peaks).

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[82] Hagedorn (1999:43) asks: "Does everything have to be high-tech?" One may add: Do translators have to be professionals? In this study, volunteers were happy to develop and share their skills. And as Shirky (2010) observes, there is a huge pool of passionate volunteers ready to share their skills in various fields. This is further discussed on page 211.

[83] Wendland (2004):230-245.

6) Identify the structure of the text (from the peaks and boundaries).

7) Do a semantic study.

8) Study the phonic system and other poetic features. Once the poetic devices have been identified, their functions must be determined[84] so that the same functions can be accommodated in the receptor text. The functions performed by poetic devices are of three main types:[85]

- related to performance (the interplay between poet and audience). These include devices that add style (e.g. word-pairs, formulas, parallelism). They may also form a framework into which the poet can fit improvised lines (e.g. acrostic, chiasm), indicate thrift (e.g. allusion, merismus) or use skill (e.g. word-play). Some devices assist the audience in following the movement of the poem (e.g. repetition, simile). More specifically they may slow down the movement, allowing time for listeners to absorb the content (e.g. repetition, parallelism) or they may jar interest (e.g. defeated expectancy).

- related to the structure (at the level of the whole poem, stanza, or strophe). Certain devices are demanded by the meter (e.g. expletives). Other devices mark off the divisions of a poem (e.g. inclusio, refrain) or show the relationship between parts of the poem (e.g. chiasm). Yet other devices serve a cohesive function (e.g. repetition, similes, assonance and alliteration).

- related to style or aesthetic features. These devices may provide a particular effect (e.g. onomatopoeia), convey a certain idea (e.g. of completeness, by using an acrostic), provide pleasing sounds (e.g. rhyme) or heighten antithesis (e.g. by using chiasm or reversed word pairs).

9) Note the speech functions. (These support the rhetorical function of the text.)

10) Find form-functional matches in the receptor language. The literary and rhetorical devices in the receptor language must be assessed. Each language has its own particular devices which enable colourful and powerful communication. As Nida notes:[86] "All languages possess rhetorical devices that are important for contributing clarity, force, and beauty to verbal expression." The translator's task is to "search out the communicative resources available in the receptor language and cultural setting".[87]

An example from an African context shows the great benefit that can result from such "cultural archaeology" (in the words of Bishop Crowther). The Psalms were translated into the Ghanaian language of Twi utilising a form of Twi poetry. Sanneh (2009:218) notes the comment of a Ghanaian pastor: "Nobody can read this

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[84] Watson (1984:30) contends that "The principle of function pervades all that is said about poetic devices.

[85] Watson, 1984:32-34. See also Wendland, 2004: 128.

[86] In Nida and Reyburn, 1981.

[87] Wendland, 2004:90. As Bishop Crowther notes, "(Bible translation) demands to be imaginatively approached, with the investigator skilful enough in the sort of cultural archaeology by which one may discover the stored paradigms whereby society represents and promotes itself" (Sanneh, 2009:200).

translation without deep feelings of awe. They resemble in many ways the songs of mourning in our Twi language. The Twi people will be glad to read them." [88]

11) Make a trial translation of the source text.
12) Assess the translation in the light of rhetorical functions.

These twelve steps will be carried out for the three psalms to be translated in the empirical study. (See chapters 7, 8, and 9.)

2.5.5 Assessing a literal-rhetorical translation

Translation testing and evaluation is often overlooked in field studies (Hatim and Mason, 1997:197).[89] However, it is very important, particularly in the case of a literary-rhetorical translation, and even more so, when the translation is orally performed. In this section, the traditional criteria for evaluating Bible translation are listed, with particular focus on "fidelity" which takes on new meaning in the context of a non-print translation. Thereafter additional criteria are mentioned which are relevant in a literary-rhetorical translation.

<u>Traditional criteria for evaluating Bible translation</u>

Nida (1964), in his ground-breaking work on the nature of "scientific" translation, proposes three criteria that need to be satisfied for a translation to be acceptable. These have become known as the ABCs of translation: A for accuracy, B for beauty, and C for clarity. In Bible translation, the focus has tended to be on accuracy to "the original". Through the missionary era of Bible translation, the ex-pat missionary usually took on the role of exegete, to ensure that the local translation satisfied a high level of faithfulness to "the original message" in the original language (Hebrew or Greek). Generally the notion of "beauty" or naturalness was left to the community to adjudicate, as was the clarity of the text, through testing among the constituency for whom the translation was prepared.[90]

Some years later, Nida and Taber (1969:2) list comprehensibility as the most important criterion in judging a translation. Thus expressions which are likely to be misunderstood must be excluded, as well as those which are so difficult that the reader will be unlikely to try to understand them. They also introduced (1969:14) the notion of acceptability and accessibility when they motivated that forms which are acceptable to the audience (such as songs) should "have priority over those which might be traditionally more prestigious".

Different translations give different weighting to these various criteria. Some seek to be very clear, even if this means a loss of accuracy. Or naturalness may dominate, for a community to fully own the translation. In a literary-rhetorical translation, particularly of poetic text, the focus is possibly more on naturalness and clarity than extreme fidelity to the Hebrew

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[88] Similarly, a translation team in Zambia composed a version of Psalm 23 based on the form of a traditional lyric form, *ndakatulo* (Wendland, 1998:186).

[89] An interview with Bishop Nkosinathi (PMB, May 2016), the coordinator of the current isiZulu Bible translation, indicates that to date no substantial, formal community testing has been done of the new translation (despite the fact that the team hope to complete their work by the end of 2016).

[90] It could be argued, too, that the criteria of "beauty" and "naturalness" were not well-understood in the community being tested, resulting in testing that was not effective.

meaning. However, fidelity (or "faithfulness to the original text") is always important in translation. The question though is how to evaluate the fidelity of an orally-performed text, when each performance varies slightly from every other. This is discussed next.

<u>Evaluating fidelity in non-print translation</u>

Accuracy of a printed translation, or its faithfulness to the original (now often called "fidelity") has traditionally been measured through careful study of the discourse, semantics, and cultural idioms. Such evaluation is based on the written text of the Hebrew or Greek. It is assumed that, even with slight variation resulting from text criticism, there is "an original version", against which to measure. This has recently been challenged. David Parker (1997:4) argues that prior to print, the various versions of biblical tradition represented different stages in the growth of the performance, until it was finally written down.[91] He maintains that the scribe felt "relatively free" to change the text when copying (based on his memory of the performance he had seen). Thus variation is found in the early copies, and greater standardization in the later versions. This view is open to debate, but performance criticism does show (as in chapter 3) that every oral performance is slightly different from every other. There is no one "original". How then can an oral performance be evaluated?[92]

Since the 1990s, the Bible Societies have significantly shifted their thinking to multi-media transmission of the Scriptures. Burke (1993:102) contends that society is at a historical moment when people "prefer their communication and information to supply sound and images, and not simply silent words in print". Werner (1999:180) concurs; he insists that it is time to provide again performances of biblical texts that are faithful and beautiful, alert to the amphitheatre dimension of "a translation where we can hear, see, and experience" (Scott, 1999:118), and respond. First, experimentation was made with video.[93] This introduces para-linguistic and extra-linguistic features,[94] non-verbal elements which also need to be evaluated for the impact they have on the total message communicated. Clearly, the old notion of fidelity based on the printed text alone is obsolete.[95] Thereafter, the "New Media project" was established to explore many forms of audio-visual presentation (including Scripture on the internet). This latter innovation brings even more issues to be examined with respect to fidelity. No longer is the translator or performer in control of the content of the text. Rather the user, following hypertext options, can navigate his/her way through the text, according to his/her interest.

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[91] However, as Wendland (2016, personal correspondence) notes, the earliest oral versions of the biblical text are not known. It is only possible to work with the earliest-attested written texts, and evaluate fidelity in reference to these.

[92] Biblical performance criticism is helpful in addressing the question of how to evaluate the performance of biblical text. See section 3.6.

[93] In 1991, the American Bible Society completed a 9-minute "video translation" of 20 verses from Mark.

[94] Paralinguistic features include tone/speed/volume of voice, pausing, gestures, etc. Extra-linguistic features include body-language, clothing, and appearance of the people (i.e. cultural norms).

[95] See Fry, 1999:8. Roschke (1997:343) asks: "(Are we translating) the experience of the story as it might have been told before it went into writing?" If so, "We may have to radically broaden the notion of what faithfulness might include."

Some argue that the words should take precedence over the non-verbal elements. However, as J. Ritter Werner (1999:174) observes, if that is the case, then "new media" presentations will always be an inferior art form, with a large part of the meaning denied. Moreover, as Robert Hodgson (1999:240) notes, the audience does not perceive isolated elements but the whole experience,[96] and for them, non-verbal factors may make a bigger impact than the verbal (as is the case in the performance of most Zulu praise-songs).

Fry (1998:8-22) delineates certain criteria that he suggests are important if an audio-visual or virtual presentation is to be faithful:

- The Scripture portion selected should be a complete pericope, and one that is representative of the entire message of the Scriptures.[97]

- There should be audience helps to enable listeners to understand the historical, geographical, and cultural context, as well as the wider context, of the passage selected.

- The presentation should be "framed" well by including formal elements which indicate authorization. These might include the setting within a church building, introduction by the pastor, performance as part of the normal worship service, and the inclusion in the performance of trusted church members.

- Application elements should be included which will allow the audience to recognise the relevance of the message, and apply it in their own lives. One possibility would be the opportunity to participate in the chorus of a song.

- The Scripture text must be central in the presentation. This refers to both the focus (the main message being communicated) and the weight thereof (the time and space allocated to the biblical content). Also, other parts of the presentation (for example, the music or non-verbal message) must not contradict (either connotatively or denotatively) the biblical message being conveyed.

- Careful analysis of the source language text must be made with particular attention to sound features and for clues regarding the performance of the original text. These include emotions, gestures, setting, participants, focus of the action, and any other factors that will facilitate dramatizing the text. Then the receptor language needs to be studied for an equivalent form that will carry an equivalent message to obtain an equivalent result in the audience. Verbal and non-verbal data should be sought which will assist to carry the message.

- At times, non-verbal data (e.g. gestures) may replace parts of the verbal message, requiring the written text to be restructured.[98] As Fry (1999:17) notes, major

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[96] Dorson (1972b) claims that in performance there is a shift "from *the text* to its function as a performative and *communicative act* …" (my emphases).

[97] This implies that the pericope should not present theological principles in conflict with the general message of the entire Scripture corpus.

[98] The notion of not doing any restructuring is clearly unacceptable: "It will most certainly result in distortions of one kind or another" (Fry 1999:14).

restructuring of the written text does not necessarily result in a presentation being unfaithful to the original.[99] Indeed, many could say that it will communicate the message more faithfully, as it communicates the full message, and not just the silent half. An issue, of course, is that some of the message that is communicated in a multi-media presentation is the result of personal interpretation. For example, the clothes worn, the age of the person, and gestures used are not always apparent in the biblical text. However, as Soukup (1999:222) asks" "Is this different from what any reader does?" The theatre of the mind plays into every encounter with Scripture.

In this new century, with the face of translation changing rapidly, decisions on fidelity are no longer the reserve of the scholars and the translators. The end-users expect to participate and contribute. Given "the energy of the media shift", authorities can do little to control ownership and access, or to regulate use (Rowe 1999:59). Those whose notion of biblical authority is strongly rooted in the written word face a significant paradigm shift. But it is one that cannot be avoided. However, Fretheim (2007:52) argues that this "paradigm shift" should not be seen as a threat. He maintains that the "openness in the text"[100] encourages new insights and deeper relevance, which actually enhances the authority of the Scriptures. Indeed, as Brown (2007:11) notes, the Bible's authority is "not … the literal words on the page. It is … hearing the voice behind the words, the Word behind the words".

It should be remembered, too, that the community of faith has long been recognized as delineating the limits of acceptability. Kelber (2013:6) argues that the medieval church and Catholicism (to this day) give an equal status to (church) tradition as to the Scriptures. It was only in the 16th century that the Reformers repudiated the role of (church) tradition for much of the Western church, thus assigning to the written Bible an authority it never previously had.[101] In recent years, it seems that the role of the community of faith in drawing the line as to "acceptable faithfulness" is being restored. As a result, significant gains are possible: greater participation in grappling with the meaning of the text, greater ownership of the text, and hopefully greater commitment to receive the message of the text, in all its richness and beauty.

Additional criteria to evaluate a literary-rhetorical translation

Wendland (2004:Ch.10) notes that in addition to the usual criteria for assessing any translation, literary-rhetorical translations should be evaluated on the basis of literary artistry, aurality, and acceptability.

Artistry

In terms of literary artistry, three aspects are important: the literary genre should be appropriate, stylistic devices should be well-used and utilized to a measure indicated in the source text, and the function of the original must be reproduced (whether it be informative,

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[99] Werner (1999) agrees, maintaining that a multi-media translation will not necessarily be of a lesser standard of faithfulness than a print version.
[100] See section 3.4.4.
[101] Nevertheless, the Reformers did hold to the importance of Scriptural tradition.

expressive, affective, or aesthetic). To satisfy these ends, poetic text should select and combine words in special ways, to highlight the main points of the message, and to increase the interest, expressive impact, and rhetorical appeal of the text (Jakobson et al, 1985). To meet the latter goals, the informative content of the text may be slightly diminished, relative to a more conventional translation (Wendland, 2004:326).

The literary devices used to achieve the required function may be different in the receptor language from those in the source language. For example, a Hebrew praise psalm may use a chiastic structure whereas the isiZulu form may be that of a 4-line structure (as in the praise-poem of Shaka[102]). However, the communicative function of the source text (a praise-poem) is retained.

Aurality[103]

The second additional aspect to be assessed is the aural features of the translation. The level of aural artistry in the receptor text should seek to match that in the source text (in quantity and quality, although not in form). If the phonic feature in the source text serves the same function in the receptor language, it may be carried over as a technique to be used in the receptor text. For example, both isiZulu and Hebrew utilise alliteration as a poetic device serving an aesthetic function, and thus it can be freely used in the isiZulu translation (even if it does not appear in the source text). Similarly word-play is frequently used in both languages, and thus if it is possible to utilize this device in the translation, it should be used, if it will fulfil the functionality needed. However, a different device might be used instead (e.g. an ideophone might replace an intensifying adjective), if both serve the same function.

Acceptability

The third additional criterion is that of acceptability by the recipient community. [104] This is a complex matter in the case of non-print media. The performance must be accepted as "Scripture" by the Christian community and its leaders (Fry: 20).[105] Various factors that promote acceptance by a community are the responsibility of the translator, and have already been mentioned.[106] Joy Sisley (1999:209-212) adds the notion of an appropriate genre as being the overarching criterion. She also suggests that another key factor is the extent to which the message conforms to popular understanding of biblical stories in the

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[102] See page 89. Shaka was the greatest Zulu king and conqueror. During his brief reign (approx. 1816-1828), more than a hundred chiefdoms were brought together to form the Zulu kingdom. He was killed by his half-brother, Dingaan.

[103] A distinction is made between "oral" and "aural". The former refers to the speaking of discourse, and the latter to the hearing of discourse. The two features of text are related but have different foci. "Orality" is more concerned with ways of speaking adopted in an oral situation, whereas "aurality" focuses on the sound patterns that are heard in such oral discourse.

[104] Paul Soukup (1999:231) agrees, maintaining that ultimately fidelity depends on acceptance by the believing community. This does not seem to be a sufficient condition for "fidelity", although it may be necessary. For example, the New World Bible is accepted by the Jehovah Witnesses, but would not be considered by many biblical scholars to be "faithful" to the source text (supposedly the Hebrew and Greek manuscripts).

[105] With regard to a virtual Bible, Shreve (1997:288) argues that "Fidelity in the translation ultimately resides not in the source text, but in the perceptions and valuations of the groups authorizing and using the translation."

[106] See the factors mentioned by Fry (1998), listed on pages 30-31.

community. This may depend on how much the community has been influenced by the Western media in terms of pictures and films.

Another dimension in an audience accepting a performance as "faithful translation" is the music used, if any. Music almost always has a significant impact, implying a particular mood or transmitting a specific message to the recipients (Fry: 20-21). Acceptability will probably depend on the instruments used, the rhythms generated, the style of composition, the accompanying words, the melody and associated connotations, and the actual way it is presented. Fry observes that music can be used very effectively to support or reflect the biblical message, but there are also possible problems of distortion if it is not used prudently. The audience's expectations and traditions will be key in determining the acceptability or otherwise of music in the performance.

With regard to a Zulu audience accepting an oral performance as biblical, a major factor is ownership. Zulu audience members expect to be participants and not observers. Oral art has taught them from an early age to expect to interact and impact an oral performance. Also, in the high-tech world today, young people expect to "personally interact with the message and impact it" (Rowe, 1999:59).[107] Interacting with the text in this way gives the Zulu community ownership, and facilitates them together setting the boundaries of acceptability and being committed to its fidelity.

This chapter has dealt with translation issues, one of the four main themes of the study. The development of translation theories has led over the years to an understanding today of the importance of considering the aural features of the source text as well as the poetic features (in the case of poetic text), with the literary-rhetorical approach providing a helpful methodology to analyse and translate literary texts. The resulting translation may not serve all sectors of the church, but in this study it will fill a needed gap in meeting the interests of the younger and more artistically-inclined isiZulu speakers.

Particular attention in this chapter has been given to the way to assess an oral performance of a literary-rhetorical translation, in preparation for evaluating the workshop translations in chapters 7 to 9. It is apparent that the traditional criteria for assessing a print translation are not adequate nor sufficient. Additional criteria are required, which will be further discussed in the chapters to come: aurality (particularly in section 3.3), acceptability (in section 3.4.3) and artistry in chapter 4. Apart from the aurality and acceptability of an oral performance, there are many other aspects of orality and performance criticism which impact on the empirical study. Thus Chapter 3 will give an overview of orality studies and performance studies, before applying these insights to biblical studies.

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[107] With reference to a virtual translation and hyperlinks, enabling the user to determine his path through the text, Rowe contends, "If there is no possibility to participate with the sources … then the information has no fidelity."

Chapter 3: Orality and Performance Criticisms

Summary: This study seeks to prepare translated texts to be orally transmitted through performance, and thus the disciplines of Orality and Performance Criticism are crucial. The secular literature is first reviewed, and important insights are presented: the use of formulas in oral texts, the differences between oral and written texts, and the impact of literacy on oral communicators.

Closely related to oral communication is memory, and thus the second section deals with techniques of memorizing, noting the different ways utilised in oral and literate societies. The role of cultural (community) memory in oral performance is also noted.

The third section focuses on Zulu oral art, and observes two important features: the communal nature of oral art, and the fact that literate Zulu writers can still manipulate oral forms. This is significant for the empirical study when (literate) Zulu poets will compose translations for oral performance.

The next section introduces Performance Criticism, and four factors are seen to be important: i) the need for attention to the paralinguistic and extralinguistic cues which are part of the communication event, ii) the fact that words take on special meanings in a performance context, iii) the importance of audience interaction in creating the meaning of the text, and iv) the uniqueness of each performance.

Orality studies is then applied to biblical studies, and it is noted that orality was common in the biblical world, the major means of transmission of the biblical text was oral, and the biblical text includes many features of orality. The impact of orality studies on Bible translation into isiZulu is then assessed.

In the last section, performance studies is applied to biblical studies. This includes imagining how the text was originally performed, and considering the role of the audience in biblical times. Finally, the impact of performance studies on Bible translation is discussed.

3.1 Insights from Orality studies

Orality studies have provided several useful insights for biblical studies and Bible translation. Three of them are highlighted in this section, as factors that have particular relevance in the empirical study. They are: 1) oral communication makes use of formulas, 2) oral texts are structured very differently to printed texts, and 3) literate communicators can use oral features successfully.

3.1.1 Use of formulas

The study of oral literature in the West can be traced to that of classical scholars, studying the oral transmission of Homeric poems. Towards this end, Milman Parry and Albert Lord (1960) studied the oral poetry of living bards in Serbo-Croatia. They noted the frequent repetition of certain groups of words, which they called formulas,[108] and posited to be

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[108] Parry (1930:80) defines a formula as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea".

typical of oral epic.[109] Formulas were thought to arise as a result of the pressure of oral performance.[110] By memorizing various formulas, the bards could select some of them and string them together in a flexible way to create a subset of the complete epic, unique to each performance.[111] As will become apparent in section 3.3, Zulu oral art also makes uses of formulas. Thus an understanding of their function is very helpful. Several functions served by formulas can be noted:

- As a result of their mnemonic capacity which facilitates manipulation in composition, formulas have "enormous power" (Foley, 1995:53).
- Formulas serve as elements of the tradition that is passed on from one generation to the next. Research in cognitive psychology gives support to this notion. McCauley and Lawson (2002) note that tradition is passed on in patterns of material (formulas), not in unconnected pieces.
- Formulas are "echoes rather than a sound never heard before". In this way, they "confer a non-textual permanence on the speech act" (McCauley and Lawson, 2002).

- Formulas often have a metonymic function, [112] one word or phrase drawing in a bigger context to the consciousness of the listener, an extra-textual reality (Foley, 1995:2-5). For example, the formula used in many Zulu praise-poems "the ford with slippery stones",[113] conjures up the sly diplomacy of the Zulu chiefs Zwide, Khondlo, and Gcwabe (Webb and Wright). Foley (1995:28) refers to this metonymic feature as "oral economy" whereby oral communicators make allusions, rather than full references, in the situation where the context is commonly understood.

3.1.2 Oral texts compared to written texts

Linguists were also studying oral texts, in comparison with written texts. Early researchers[114] proposed what came to be known as "The Great Divide", implying that people from oral societies had not developed cognitively as much as those with written texts.[115] Jack Goody (1977:16, 36-7) asserts that the use of oral text or written text encourages different ways of

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[109] Bird (1972:283) suggests a more flexible use of a formula, being an "abstract-pattern sentence" into which the performer can substitute various words, as long as the meter of the poem is satisfied. On the other hand, Swanepoel (2010:105) argues that "the use of the formula has neither faded nor has it changed".

[110] These formulas enable the oral poet to stay on his/her feet, and perform a poem of considerable length from memory (Swanepoel, 2010:105).

[111] Dunn (2011:157) maintains that "[s]pecialists are largely agreed that a common feature of oral tradition is 'the same yet different' retellings of the same story … with different details that the storyteller … deemed appropriate".

[112] Levi-Strauss, in his study of myths, also emphasised this metonymic dimension of oral art forms. But not all formulas have real content, but instead serve a performative function. For example, the audience participating with an "Amen" or *Yebo* ('Yes' in isiZulu) gives the performer a brief respite to gather his thoughts, as well as for the audience to think about what has been said.

[113] The ford in a river is a place where one expects to be able to cross safely.

[114] E.g. Lord and Parry.

[115] Walter Ong, although recognising a number of differences in oral and written communication, did accede that oral communities can produce "complex and beautiful organisations of thought" (Ong, 2002:56).

thinking.[116] The mode of communication may impact which cognitive patterns develop: memory capability tends to be better developed among oral societies, and critical analysis tends to be more common in a written culture. But neither thinking pattern is "superior" to the other,[117] and the pattern of thinking can adapt to the need.[118] Indeed, studies in biblical scholarship (e.g. Carr, 2005) and anthropological linguistics (e.g. Foley, 1995) show the strong interdependence between oral and written discourse.

Nevertheless, oral communication is different from print, and it is vital for the (literate) translator to be aware of these differences in order to communicate effectively with oral recipients.[119] On page 12, reference was made to an experimental study to translate for an aural audience. The conclusion was that in order to have a translation "which speaks not only to the Zulu mind, but also to the Zulu heart", translators "(must pay) close attention to *the oral features* of the Hebrew text and to the oral features of Zulu". Thus the following list,[120] indicating the features of oral communication, is helpful and will need to be borne in mind during the empirical study when text is translated for oral performance:

- lexical repetition, often exact rather than synonymous; use of redundancy
- parallel syntactic constructions
- colourful figurative language; alliteration, assonance, and puns
- word choice less specific[121]
- shorter sentences, and other discourse units
- rhythmic speech, often in sequence; shorter syntactic constructions[122]
- insertions and asides by the speaker; use of direct speech
- use of gestures, facial expressions, and other non-verbal communication
- a slower pace of presenting information
- use of intonation, pitch, tempo, tone, pause, and volume to express meaning
- use of colloquial or dialectical speech
- use of intensifiers and hyperbole (e.g. exclamations, ideophones, interjections)
- ellipsis and anacolutha (broken grammatical constructions)
- use of demonstrative words / particles
- additive linkages
- concrete contexts

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[116] For example, Goody (17) argues that writing has influenced cognitive structures by facilitating the use of tables, lists, formulas, and recipes. Ong (1982:78) agrees, claiming that "writing restructures consciousness".

[117] The notion of oral people being "less developed" (in terms of their capacity for complex thought) has been strongly contested (e.g. Goody 1977; Crossan, 1998).

[118] For example, when an oral community has customs in its daily living that foster abstract thinking (e.g. counting cows), the people show intellectual activity similar to that of literate cultures. See Goody's (1977) work with the LoDagaa (29) and the Gonja (31). Similarly, Bauman (1984) has shown that orality and literacy are not binary opposites, but serve different functions.

[119] Ong (1982: 124) notes: "Thought and expression in oral cultures is often highly organized but calls for organization of a sort unfamiliar to and often uncongenial to the literate mind." Thus the literate translator needs to learn to communicate in ways that fit the organising patterns of the oral thinker.

[120] See Wendland, 2006a:43, Ong (1982), Olson, 1994:298).

[121] Ong (1982) notes that oral learners usually use a limited vocabulary of 1000-1500 words.

[122] In line with Relevance Theory, speakers should use simpler syntax than writers. However, de Vries (2000) claims that oral languages in PNG use complex subordination as the default way of combining clauses.

3.1.3 Impact of literacy on oral communicators

Lord maintains that the style of the oral communicator is impacted when s/he becomes literate because learning to read is "a new way of perceiving reality" (Stine, 1988b:165). Nevertheless, Whittaker (1986:98, 22, 106) points out that gifted African poets (for example, Burns-Ncamashe and Manisi) are able to consciously utilize oral techniques, even being literate. Certain features of orality (e.g. the use of formulas and semantic parallelism) are not necessarily set aside with the advent of writing. Indeed, the use of writing may encourage visual forms of patterning, and oral speech may become even more formalized (Goody, 1977:159). However, some researchers maintain that the presence of writing alters the nature of oral communication (Goody, 1977:78; Crossan, 1998:88). For example, with literacy, there is more subtlety and progressive development of characters than in orature (Ong, 2002:68). On the other hand, this could result from the fact that oral discourse uses paralinguistic features (e.g. tone of voice, gesture) to communicate characteristics of persons in the story.[123]

This research has value for the empirical study. It is clear that although the Zulu poet-translators are literate, they can (with some effort) still utilise features of oral communication in order to transmit their message effectively in performance. Next attention is given to memorisation, a key element of oral communication.

3.2 Memorization

As noted above, memory capability is closely linked with oral societies, and thus the theory of memorization is important in this study. In this section, attributes of a performance which assist with memory recall are mentioned. Thereafter, mnemonic devices used by oral communicators are discussed, followed by the mode of recall in a literate society. Then the particular kind of memory that plays a role in oral performance, viz. cultural memory, is described.

3.2.1 Performance attributes that assist with memory recall

The presence of a strong emotional association with an event may enable it to be easily recalled, although not necessarily with perfect accuracy (McCauley and Lawson, 2002). This suggests that (in the empirical study) the more the performance engages all the senses (as in a multimedia presentation), the more likely the song or text will be remembered. McCauley and Lawson's work also links a frequency of performance with accurate memory recall (although with an associated "dullness"). Clearly, the more often a song is sung, the more likely it is that it will be remembered.

3.2.2 Techniques of memorizing

All people do not use the same techniques to memorise. Non-literate people use various mnemonic devices to produce recall which is accurate but not exact. On the other hand, literate people tend to use rote learning with exact recall.

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[123] Wendland (2016): personal correspondence.

Memorisation in oral societies

In oral societies, stories are learned informally, through participating in repeated performances of a given narrative and others related to it. An expert performer creatively composes a new story by spontaneously drawing from memory the inventory of past performances mixed with his/her own personal style. Various formulas and themes are selected and combined in creative ways. Previous performances include features which contribute as mnemonic devices. These include parallelism, repetition,[124] aggregative phrases and redundancy, as well as all the poetic features of text (to be described in chapter 4).

This way of memorizing is not the same as rote learning (Goody, 26), and recall is not perfect or verbatim.[125] Rather repetition of well-known phrases in a performance is flexible (Goody, 1977: 118) although some standardized oral forms (such as songs) are memorized by rote (Goody, 1987:176). Finnegan (1970) suggests that "fluidity in recall" may arise as the composer (of a particular rendition) is the same person as the performer, and thus may sense the liberty to adjust the text to the situation, or to display his/her creativity.

David Carr[126] studied the way "long-duration texts" (or "high-value texts") were transmitted in the ancient world. He concludes that they were passed on "from mind to mind", through indoctrination and the extended training of an elite minority. Memorization was critical, and to be literate meant to be able to recite such long texts, not just be able to copy words. Carr notes that mnemonic devices such as acrostics,[127] chain words, chiasm, and inclusio were used, as well as musical accompaniment through singing or chanting. These devices helped with memorization, but recall was not without some small variation. Birger Gerhardsson (1961:328, 332-3) also gave attention to mnemonic devices, viz. those used by rabbis at the time of Jesus. He notes the use of repetition, condensation, formulas, and rhythm. W.J.Moon (2010) mentions several other mnemonic devices which oral communicators use to assist later recall. He includes the repetition of aggregative phrases (such as "Ruth the Moabite"), the exploitation of redundancy (allowing the listener to hear the same idea in various ways), aural repetition (enabling the listener to interpret and retain material), and repetition of various kinds (words, formulas, assonance).

Many of the features of orality mentioned on page 36 serve as mnemonic devices to assist the listener in understanding and remembering oral text. Various poetic devices also assist with memorisation; these will be studied in chapter 4. All of these devices will be useful in the empirical study to facilitate effective communication in oral performance.

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[124] Avorgbedor (1990:213) argues that repetition is never "the same" as factors in the context differ.

[125] This was shown by Parry and Lord: using actual recordings of the oral poetry of Serbo-Croatian bards, they found that each performance was unique, despite the fact that the bards claimed that they sang the poem the same each time.

[126] Carr (2005): 6, 11, 13, 71.

[127] Wendland (2006b:1266) suggests that the acrostic was a memorable way of organizing the poem's main ideas, and to assist with learning the poem and performing it orally.

<u>Memorisation in literate societies</u>

Eric Havelock (1963) claims that literacy has "robbed us of the capacity to memorize". Perhaps the truth is that a literate person memorizes in a different way. For example, in Jewish communities today, there is still a strong focus on memorization and recitation, but as there is a written standard against which performance can be measured, recall is strictly verbatim (de Vries, 2012).

Goody (1977:156) argues that once a person has learned to read and use tables, he can structure (personal) memory differently, utilizing the visual-spatial element as well as the aural. Literacy does give a person the advantage of being able to classify, and so s/he is able to use hierarchical and alphabetical ordering of information, which facilitates greater recall (Goody, 1987:111). Thus it has been suggested that spatially-oriented memory devices are the currency of literate societies, whereas aural devices are utilized by oral societies.[128] However, other researchers claim that even without literacy, visual techniques can serve memory,[129] and this is attested also by the classical authors.[130] Perhaps one cannot generalise about how memory operates in literate or non-literate people. What is important for the empirical study is to include in the translations whatever features will assist the hearer (whether literate or not) to decode and remember the message.

3.2.2 The role of cultural memory in oral performance

Oliver Sacks (2007:205-212), a neurological specialist, distinguishes between unconscious memory (which results in rote recall) and cultural memory (or collective memory) which is constantly being amended each time it is recalled. In cultural memory, there is an ongoing selection, emphasis, condensation, and reconfiguration of certain important events and people (Horsley, 2006:183).[131] Kelber (2005), from a study of the oral features of biblical text, notes the same dynamic quality of cultural memory. He claims that it is creative, reappropriating the past, taking traditional items and retaining, collating, or adapting them so that they "speak to the present".[132] As Olick (2006:13) notes, there is a "fluid negotiation between the desires of the present and the legacies of the past". Or, to use a metaphor of the Internet, the performer "surfs" his oral traditions to find *that* part of cultural memory that is relevant to the particular situation and audience (Foley, 2006:84, 95). For example,

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[128] Non-verbal patterns and shapes are dealt with in the right hemisphere of the brain, whereas verbal material is dealt with in the left (Cohen, 1973:349).

[129] Roberts and Roberts (1996), note that the Luba people of Congo, in their initiation rites (an oral situation), use mnemonic techniques based on "pegs" (memorized in places that could be imagined) or "chains" (each item linked to the next in memory).

[130] Plato describes memory as a form of "mental writing", Socrates compares the acquisition of memory to engravings on a block of wax, and Aristotle claims that, "memory … is not without an image" (Thatcher, 2007:491-2).

[131] E.g. The Cevenol Protestants, despite having a written history, had (in 1977) a collective memory dependent on orally-narrated stories of their forebears, relating to the Camisard revolts of 1702-1704 (Horsley, 2006).

[132] Eve (2014:178) agrees, arguing that "Collective memory reflects both the impact of the past and the needs of the present."

the Zulu praise-singer, having memorized a large number of formulas as well as the history of the various chiefs, selects those parts which are appropriate to the situation.[133]

Thus far, the nature of oral literature has been discussed (the use of formulas and various mnemonic devices), and in the next section these are viewed in the light of Zulu oral art. The empirical translations are based on features of Zulu oral art, and thus this study is critical for the work to come.

3.3 Zulu oral art

The oral poet, H.J.Masiza, rises and proclaims in a loud voice: "*Hoyini! Hoyini! Hoyini*". The Zulu audience quietens, recognising that this is a formula "to attract attention and secure a measure of silence for the ensuing performance" (Opland: 242). And thus he continues with his song, *A! Sozizwe*, the audience snapping fingers to applaud various phrases. Such is a typical performance of Zulu oral art.

Mazisi Kunene (1981: x) argues that "African oral literature is not just an antithesis of a written literature, but a development of a more complex literary genre which has utilized to the maximum the social and linguistic potential." The written literature contains only words, but the oral literature also includes paralinguistic[134] and extra-linguistic features. Moreover, audience interaction is expected, which makes the performance of Zulu poetry a social event, one that is dynamic and relevant. As it is developed within a social context, it speaks to topics of communal interest and becomes part of people's everyday lives.[135] And being orally performed, it is easily accessed by all people within the community, not only readers.

Across Africa, the characteristics of traditional oral art are similar (Finnegan, 1970:520). All African peoples have a large body of oral literature, which has been closely connected to their cultural identity. Whether the younger generation still see the preserving and transmitting of traditional literature as important, is part of the question in this study. Such knowledge used to be highly prized, and at the heart of their indigenous social order (Cole and Gay, 1971:44-55), and was taught and learned orally.[136] In the media-saturated world of today, with the influence of Western ideas very pervasive, one wonders whether young people are still interested in their oral traditions. This topic is further addressed in section 5.4.

The traditional literature of the Zulu people is purely oral (Cope, 1968:22). Indeed, the Zulu word *izwi* refers to both 'the word' and 'the voice' (Muller, 2003). Further evidence of the oral nature of Zulu discourse is that it was less than 100 years ago (actually 1922) that the

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[133] The performer creates a new story by choosing various details and expanding "the core image" by means of "interlocking images" and "interlocking details" (Scheub, 1975:128).

[134] Bill (1991:154) says of the Tsonga oral poet, Ndhambi: "He made good use of his voice and his gestures helped to convey the meaning."

[135] Many young Zulu people enjoy poetry, as is evident from the many "Spoken Poetry" groups across Kwa-Zulu Natal. For example, a weekly poetry group in Pietermaritzburg attracts 150-200 youth, mainly Zulu.

[136] This proves that people are able to learn and teach others important information without first having to learn to read it (Klem, 1982: xv).

first book written by a Zulu in isiZulu was published (Cope, 1968:23).[137] However, there had been a publication in 1860 of some Zulu writing, journal accounts of three of Bishop Colenso's Zulu companions going to meet the Zulu king.[138] Also, in the 19th century, the emerging "native intellectuals" entered into a vigorous correspondence in various Zulu journals (Mokoena, 2012). But this was a small elite, and most of the Zulu populace used oral communication rather than written. Zulu society, even today, continues to be largely oral in its functioning.[139] Although most Zulus are now literate, and church-goers may read their Bibles regularly, the focus in both church services and community life is on oral communication. Dance, singing, and oral teaching dominate in Zulu church services, with reading of the Scriptures occupying only a few minutes in a two-hour service.

In such a society, oral art plays a critical role. Although there have been some outstanding individuals composing oral art, the community often plays a large role in the composition. This is discussed next.

3.3.1 Communal nature of oral art

Cope (1968:23) notes that "Traditional literature differs from modern literature not only in that it is oral but also in that it is essentially the product of communal activity." The latter is probably a result of the former, and is apparent in many ways: much oral literature is transmitted by tradition (the result of communal memory), and the performance of oral art (for example, in song) shows a communal concern in its presentation and perception.

In oral art, there is space for individual innovation, but it must be accepted and transmitted while the individual is still alive, otherwise it is lost.[140] But generally oral societies have "a certain fusion of individualities in a common whole" as a result of the need for cooperation and face-to-face interaction.[141] As Goody (1977:27) commented: "The individual signature gets deleted."

Liz Gunner (1986:179) has shown that oral poets prefer to compose as a group, and often *in* performance, whereas literate poets tend to compose individually, and before the performance. However, literate writers often make use of their oral heritage, as is apparent in the next section. This is an important observation as, in the empirical study, the poets of the isiZulu translations are literate and yet need to use features of orality in order to communicate effective with an aural audience.

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[137] The author was Magema KwaMagwaza Fuze, one of the three who accompanied Colenso to visit the king. He probably wrote the book much earlier, but it was only published when he was "a very old man" (Draper, 2003:111).

[138] Draper (2003):111.

[139] A survey conducted in 1989 showed that very few Zulu people read, but a third had seen worker (political) plays and half had participated in rallies where songs were sung in unison (Sitas and Bonnin, 1990).

[140] The non-literate Xhosa poet, Ntsikana, composed his "Great Hymn" using the form of traditional praise poetry. It was transmitted through oral tradition by memory, only being transcribed after his death.

[141] Cooley, 1909:23.

3.3.2 Written literature utilising oral forms

Even though many Africans are highly literate, they still draw on their oral traditions in their written poetry. For example, Russell Kaschula (1991:127) contends that literate Xhosa writers[142] use oral traditional praise-poetry[143] as the basis for their poems. He does note that the written forms are "more tightly organised" than the oral forms. This could be problematic for in performance the poem must appear to be oral. As Kromberg (1991:195) notes: "A written poem is generally only acceptable if the written text is 'invisible' and the performance works orally."[144]

Bamikunle (1988) claims that "African poetry can gain in strength and distinctiveness by appropriating techniques and qualities from African performance poetry." One such quality is the oral feature of repetition. For example, the poetry of Okot p'Bitek shows much repetition, even in translation. In the short stanza below, virtually every word is repeated, sometimes several times. This is typical of all oral poetry, including Zulu praise poetry (*izibongo)*.[145]

> Ee, my aunt
> My aunt, was she *strangled*?
> What **death** has killed my aunt?
> The poor woman **died** on the roadside
> the poor thing **died** SUDDENLY
> Who has *strangled* my aunt?
> The **death** of the poor is SUDDEN

The Zulu poet, Dlamini, has written poetry which utilizes the techniques and structural formulas of the traditional oral poet. However, it is not *izibongo*, neither in content (i.e. not praising a public figure) nor in style (not being a heroic poem). Another Zulu poet, Mathabela, has also written poetry based on *izibongo*. However, being strongly literate, his work shows "a high degree of elaboration of the traditional structural formulas". As Cope (1986:158) notes, his product was polished and perfected before delivery. Thus it seems that literate Zulu poets use features of *izibongo* (for example, the construction patterns of praise-poems) but within this, they prefer to create their own style and use their own imagination (in inventing fresh metaphors). It is expected that this is what will happen in the empirical study.

Oral literature, in order to be realised, must be performed, and the performance must "please both the ears and the eyes. The bare words cannot be left to speak for themselves" (Finnegan, 1970:48). Thus, many non-verbal elements are introduced, which increase the sensory experience and the aesthetic value.[146] The study of performance criticism has much

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[142] E.g. Xozwa, Yali-Manisi and Burns-Ncamashe.

[143] E.g. formulaic expressions, repetition, and personification.

[144] Once an oral poem has been written down, it becomes "a fixed text" (Foley, 2004:16), without the dynamic, interactive properties of oral literature. However, Foley (17) argues that, if it is then performed, it becomes "a voiced text".

[145] See section 4.1.2.

[146] This is true not only for non-readers, but also for others who appreciate the artistic media.

to offer in the empirical study: first, in understanding how Zulu artists use the "performance arena" to communicate their messages effectively, and second, in exploiting the opportunities offered by performance in the Bible translation process. These issues are discussed next.

3.4 Performance Criticism

The area of performance studies has grown significantly since the 1980s as a logical development from orality studies. However, despite this, there is still "a current lack of emphasis on performance in studies of oral poetry" (Brown, 1998:22).

Essential features of performance criticism are the following:[147]
- The importance of paralinguistic and extralinguistic cues in oral performance.
- The particular meaning assigned to words in performance.
- The importance of audience interaction to the performance and its direction.
- The uniqueness of each performance. Consequently the question arises as to whether there is an "original text", and if not, where does meaning inhere?

These four features of performance are dealt with in the following sections.

3.4.1 Importance of paralinguistic and extra-linguistic cues[148]

Kunene (1981) claims that Zulu poetry is "composed to be performed", and the meaning of the poem can only be fully realized when it is publicly performed before a participating audience.[149] Martin (2005:16) also observes that the link between praise poetry and performance is particularly strong. Performance criticism goes beyond orality criticism (which focuses on the sound of the text) to include also the visual features inherent in a full performance event. Duncan Brown (1998) argues that it is not enough to consider the oral nature of the text; one also needs to attend to "the repertoire of gestures,[150] the modulations of voice, the pace of delivery, the rhythmic intonations, and the audience participation."

Indeed, paralinguistic cues are very important when studying oral literature. Kunene argues (xxxii) that the meaning of a Zulu poem is largely dependent on the combination of sounds, the variation in pitch, the tonal quality, and the extending of syllable-length, all of which only become apparent in performance. Much is lost when the poem is reduced to writing. Bronislaw Malinowski (1926:24) agrees: "The whole nature of the performance, the voice and the mimicry, the stimulus and response of the audience, mean as much to the natives as the text." For example, the praise-poem of Shaka has the following lines:

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[147] See also Rhoads, 2012: 22-26.

[148] Paralinguistic cues include tone/speed/volume of voice, pausing, gestures, etc. Extra-linguistic cues include body-language, clothing, and appearance of the people (i.e. cultural norms).

[149] Westerners used to reading books "assume the meaning is in the words" (Finnegan, 1970:3). This is very misleading in the case of oral literature.

[150] Klem (1982:123) argues that gestures might even take the place of some complex grammatical relationships.

Wathi ed'ezinye Wadl'ezinye	He destroyed others after destroying others
Wathi ed'ezinye Wadl'ezinye	He destroyed others after destroying others
Wathi esadl'ezinye Wadl'ezinye.	He soon destroyed others after destroying others

The repetition and alliteration are clear, but the growing intensity of the sounds, and their dramatic power, is lost in writing. An observer of the performance of these lines notes that this repetition is "overwhelmingly impressive in performance".[151] But the paralinguistic features of performance are "the very most perishable of keys" (Foley, 1995:87), easily perishing in print. Nevertheless, they play a critical role, contributing information that is not available in the written text. For example, being able to hear the prolonged syllable-length at the start of a new verse or thought facilitates the listener in following the meaning and structure of the poem. Also, the suspended completion of a word or phrase, as well as the intonation pattern, can signal to the audience that their vocal participation is invited.

Nida and Reyburn (1981:13) also lament the richness that is lost when performance events are reduced to printed texts. They decry the lack of written symbols in the text to indicate important syntactic boundaries (e.g. phrase-final pauses and intonational contours). Sogaard (1991) was another who maintained that "the text should be marked in such a way that the correct voice quality, speed, mood … will be achieved". This is clearly a difficult (if not impossible) undertaking, but one that some scholars have attempted, as is indicated in the Ethnopoetics school. This branch of performance criticism is associated with Richard Bauman (1977, 1984), Dell Hymes (1981), Dennis Tedlock (1983) and others. It seeks to record (in written text) as many of the extra-textual features of performance as possible. Tedlock (1971:18) asserts that such features are essential to understand the full message, and thus he developed a system to record these features in writing. Paralinguistic features (such as voice quality, volume, and pausing) are coded in a written form so that these vital elements of an oral performance-event are not lost.[152]

3.4.2 Particular meaning assigned to words in performance

Bauman (1977:8-9) proposes that "Performance represents a transformation of the basic referential uses of language. He argues that "In artistic performance, there is something which says 'Interpret what I say in some special sense. Do not take it to mean what the words alone, taken literally, would convey.'" Thus he introduces the notion of "the performance arena", an interpretive frame within which the message conveyed is to be understood. Within that performance arena, words take on a set of different, highly specialised meanings.[153]

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[151] See http://www.africanpoems.net/praise/shaka/

[152] Dhlomo (1993:188-191) gives an interesting case of the confusion resulting from the loss of paralinguistic features in a printed form of an oral praise-poem of the Zulus. He claims that a praise poem may appear to be "mutilated and distorted" because it is only in oral performance that it comes to life. To prove this, he took a short piece which had made no sense to the contemporary poet, Vilakazi, and showed how, by introducing four characters, dividing the text between them, and adding punctuation, intelligibility was restored.

[153] Already in 1959, Singer defines "performance" as that which is "'set apart' in time, place, and occasion".

Thus in performance, although words may have a multi-valency of meaning (often arising from the use of formulas), the audience needs to interact with the text and context (the performance arena) to determine the particular meaning intended.[154] The way the audience does this is to draw upon cultural memory and tradition, to interpret the words correctly. Foley (1995: xiv) argues that both performance (the extralinguistic components) and tradition contribute to give power to words. He coins the concept of "word power" as being "the mode of meaning possible only by virtue of the enabling event of performance and the enabling event of tradition".[155] He claims that both performance and tradition are necessary to evoke meaning because of the "gaps of indeterminacy" in performance.[156] The audience must use their knowledge of tradition to complete the gaps (Foley: 7).[157] This is possible as a result of the relatively closed society that is typical of oral societies (Stevenson, 1995:129) which allows the performer and audience to share the same cultural context, and have similar experience and expectations.[158]

3.4.3 Importance of audience interaction

Communication research has oscillated between viewing communication as "something provided" to the recipient (who plays a passive role) and "something produced" by both the sender and the recipient.[159] The latter theories (Audience-response criticism) challenge the idea that meaning is to be found only in the written text. Rather the audience is seen as playing an active role. One who supports this notion is Foley. He laments the inattention paid to the audience's role in performance, referring to "the inordinate fascination with composition over reception, with virtually all attention devoted to the performer's work over that of the audience" (Foley, 2004:11). In this thesis, the audience is understood to be a dynamic part of the assigning of meaning to the text.[160]

Closely related to Audience-response criticism is Reception Theory. This theory was postulated for written texts, and gives attention to the dynamic contribution of the reader as s/he interacts with the text. Although there are clearly differences in the way a live

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[154] If the audience is not able to determine which of several possible meanings is activated by the referent, it may become a cliché, particularly if the formula is written down (Foley, 1995:58, 91).

[155] In terms of Relevance Theory, tradition provides the cognitive environment. Using Timothy Wilt's (2003:44) vocabulary, tradition provides the sociocultural "frame of reference".

[156] Heilna du Plooy (2002:269, 277) also notes the importance of the gaps of indeterminacy in creating poetry. She writes: "In artistic texts, some of the most essential aspects of meaning in a broad sense do not reside in specific words or phrases, but in subtle interactions between the semantic, syntactic, phonic, and rhythmic patterns and metaphoric allusions… One needs to sense the meanings hidden in the open spaces of the words … to listen for the wind in the trees."

[157] This suggests that performance reinforces tradition. However, Carlson (15) notes: "Whether performance within a culture serves to reinforce the assumptions of that culture or to provide a possible site of alternative assumptions is an ongoing debate …"

[158] In highly-literate societies, a person may not be able to fill the "gap" correctly if he does not share the cultural information of the oral communicator. For example, a Brit listening to an American comedian misses much of the innuendo.

[159] Gronbeck et al (1991): viii.

[160] There are two degrees of audience role: the "active audience" position sees the audience as mainly responsible for the interpretation, whereas the middle position involves an interaction between the audience members and the message, to create the meaning (Soukup, 1997:91).

audience interacts with, and impacts, an oral performance, there are some characteristics of Reception Theory that are useful to this study.

<u>Reception Theory</u>

In Reception Theory,[161] the reader is given a creative role (Darr, 1998:29) and is a full participant in the production of the meaning of the text. This is necessary as the meaning of the text is not fully self-evidencing, but has gaps or indeterminacies which must be by filled by the reader, using his/her imagination, experience, and societal conventions (Iser, 1974). Fretheim (2007:51) argues that the gaps in the text arise due to translation ambiguities and the use of metaphors and polysemous words. For example, metaphors allow the reader to seek for meaning, rather than be limited by the literal. As ApRoberts (1989:69) notes, metaphors are "aids to reflection", enriching one's participation. Thus literary text is seen to activate the reader's imagination, resulting in "creative activity … coming together out of text and imagination" (Iser, 1974:279).

The way the gaps are filled must satisfy the following criteria:
- Harmonize with the context of the whole text (Foley, 1991:41). Iser (1974) calls this "consistency building". Susan Suleiman (1980:23-24) understands Iser as saying that only a limited number of interpretations are possible for a given text, and some are more correct and true to the authorial intent than others.[162]
- Take cognizance of the historical and sociological context of the text.
- Fit with the needs and experience of the reader.[163]

Several of the scholars working in the area of Reception Theory seem to focus on the last of these three criteria. For example, Soukup (1997:103-4) maintains that the reader brings to the text his/her needs and prior experience, and meaning is negotiated within the range of possible meanings.[164] Gadamer (1991) posits that meaning results from "a fusion of horizons" of the reader and the text. The gaps provide hermeneutic opportunities for the hearers to apply the text in a meaningful way to their personal situations. This means that there could be various valid readings for a text (Booth, 1977).

A variation on this view is that held by Stanley Fish (1980:13-14). He proposes that it is the interpretive community,[165] not the individual reader and not the text, which determines the meaning. Thus Fish seems to suggest that the text is indeterminate, waiting for the community to give it meaning. John Darr (1998:34) objects, contending that "when the constraints of textual objectivity, intentionality, and individuality are completely loosed,

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[161] Reception Theory is similar to "Reader response theory", but being based on discourse structure, is more cohesive and conscious than the various concepts falling under the latter (Holub, 1984: xiii).
[162] Hirsch (1976) claims that authorial intention should be the ultimate determiner of meaning as authorial meaning is inscribed and the meaning assigned by the audience is derived.
[163] Fretheim (2007:52) observes: "What we bring to the text will inevitably affect what we see in the text."
[164] This is in line with Relevance Theory: people try to make sense of messages according to their experience and background (Soukup, 1997:107).
[165] Maxey (2010:11) notes that "the community" includes not only those present, but also those through the ages, viz. tradition.

interpretation becomes unqualified free play".[166] He insists (39-41) that the historical and sociological setting of the text must be considered when interpreting meaning. As Steven Mailloux (1982) posits, the general reader of the original era would have brought a "context of expectation" to the ancient text. Similarly Jauss (1982) refers to a "horizon of expectation" which the reader brings to the text. The audience in the oral situation of African performance will also bring its own "context of expectation", which should include an understanding of the text within the context of the whole text, and within the historical and sociological context. This will serve to provide limits to the interpretation of the text.

Rhoads (2006:179) maintains that "performance may be one way to test the limits of viable interpretations." Such is the importance of the audience's role, that they are the ones to determine the viability or otherwise of interpretations given in performance, and thus be the gate-keepers to "the continuing canon".[167] The role of the Zulu audience is further described in the next section.

<u>African audience interaction</u>

The relationship between the performer and the audience is a critical part of African oral performance. Indeed the audience comes to a performance with the expectation that there will be much social interaction (Dorson, 1972a:262). Their role is understood to be that of providing additions, questions, or affirmation/criticism. In Zulu praise poetry, this happens at the end of a stanza when the audience may call out "*Musho! Musho*!" ('Say him!') This is to encourage the praise-singer to even greater efforts, and without such, the performance might simply come to a sudden end (Cope, 1968:30).[168] It also serves the purpose of the formula becoming established in the corporate memory (Ong, 2002:65).

The audience's verbal participation may be highly structured. For example, among the Hausa of Nigeria, there is a two-part formula which defines what each party says.[169] The performer begins by calling out "See it, see it here!" to which the audience responds "Let it come/go" (Finnegan, 1977:232). Another highly-formalized audience response is the chorus. Robert Nixon (1985) claims that the verbal participation may also be limited to just one or two nominated responders in the audience.

Sam Ukala (2000:92) describes the African audience as "a polaroid audience", giving immediate feedback.[170] "If you're good, the African audience lets you know in the instant of your acting, by its reaction. If you're bad, it lets you know as well." A bad reaction may involve negative feedback, or it may simply be silence, lack of eye-contact, the head bowed,

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[166] This is in the spirit of Wayne Booth (1977:422) who says, "A critic who denies the authority of author or text is trying to fly without a supporting medium."

[167] The notion of a "continuing canon" implies that the limits of acceptable performances are not fixed. There is opportunity for new interpretations or insights to be presented in a performance, and to be considered "acceptable" and thus within "the canon".

[168] In sermons, the congregation may respond in singing "Khuluma, khuluma, Nkosi yam" (Speak, speak, my Lord) to urge the preacher on (Draper, 2015, personal correspondence).

[169] The audience may respond with another formula, e.g. "*Tiri-tonse!*" ('we are all here/ listening'), as happens among the Chewa of Zambia (Wendland, 2015, personal correspondence).

[170] Stevenson (1995:128) notes that the immediate (and personal) feedback that is integral to oral performance could induce anxiety for the performers or the audience.

or similar. Lack of participation indicates that the performance is not acceptable (Dhlomo 1993:197). Ukala (2000:93) suggests that the majority of the audience know the story, song, dance, or music well, and thus are continually comparing their own skill with that of the performer. As a result, they may be quick to correct if the performer errs (depending on the persons involved), or to acknowledge and affirm him/her if the performance is acceptable.

Some performers construct their orature in such a way that the audience is encouraged to participate vocally or kinetically. They might be given opportunity to complete a line, to answer a question, or to join in a song or dance[171] (Ukala, 2000:99). According to Maxey (2012:10), this gives the audience "a deep sense of satisfaction". To facilitate such participation, the oral performer tends to use short, well-balanced sentences that are rhythmical, easy to articulate, and allow for comfortable breathing. Such construction allows for ready manipulation whenever the performer seeks to engage the audience with their vocal participation. The use of formulas may serve as "recognition cues" for the audience to participate (Gunner, 1990).

The importance of the audience's role in elevating the quality of poetry is emphasised by Graham Greene:[172] "I doubt if the best work has ever been produced in complete independence of a public … The awareness of an audience is an essential discipline for the artist." Although Greene may be thinking of written poetry, the principle is even more evident with a live audience. The artist expects and needs the audience to participate,[173] and the audience expects to participate too. According to Dhlomo (1993:191-7), "The spectators are often performers waiting for their cue to enter the performance". Indeed, as Lord (1960) noted, an oral poem is not composed *for*, but *in*, performance. Without the audience's contribution, the work is not fully realized.[174]

3.4.4 Uniqueness of each performance

As has been noted, the audience impacts the realization of the performance, as do factors such as the performer's ability to memorize, and his/her intentional adaptation of the text to the unique social occasion. Klem (1982:121) claims that, although there is a hard-core of repeated information in oral art, variation (albeit controlled) is considered important for the sake of artistic expression.[175] Finnegan (1970:334) agrees, arguing that it is a Western notion that a story must be the same every time it is told. She claims that this arises from the fact that Western literature is "frozen" in print form.[176] However, Klem (1982:119-20) does note

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[171] Through dance, people participate in the song, and experience the meaning in their bodies.

[172] In Jack (1984): vi.

[173] The performer seeks to use the oral arts in the best way to get the greatest response from "an evaluative but involved audience" (Kunene, 1981: xxxi).

[174] This is in line with the post-modernists, who argue that meaning is negotiated between the text, audience, and context.

[175] However, variation *must b*e controlled in the case of high-value texts such as Scriptures. See section 2.5.5.

[176] Similarly, Steyn (2014:85) argues that a written document represents the stagnated version of oral concepts and ideas at a given point in time.

that (oral) religious stories or songs[177] are more likely to follow a relatively standard form,[178] although word-for-word memorization is not sought or produced.

As a result, each performance is a unique event (Finnegan, 1988:51).[179] The flexible nature of performance, as well as its "impermanent" nature served an important function during the colonial and apartheid years in South Africa. A written text would probably have been censored, or authorities would have interfered to some extent, but oral performance gave African artists a means to affirm their cultural traditions (Van Niekerk, 2000:5), maintain the unity of the group through the shared experience (Cannonici, 1994:53), impart knowledge, and criticise the status quo.[180]

Original text?

Finnegan (1988:55) asserts that in oral performance there is no "correct (or original) version" as there is no fixed text against which the performance may be compared.[181] There are only remembrances of several performances, each with its own variations (Anderson, 1991:29). Each performance is "a new formulation of the text", suited to the needs of the setting and participants (Dewey, 1994:157-8).[182] Some have sought to construct an original text from an amalgamation of performances. For example, Stuart, a magistrate in Natal from 1888 to 1912, collected 33 different versions of the praise-poems of Shaka, and attempted to determine the "authentic text" (Brown 1998:82). However, there is no way such a text can be verified as "the original". Shaka was in power from 1816 to 1828, and the praise-songs to him were recorded in writing in the late 19th century and early 20th century. It is likely, given the ability of the performer to memorize, that the text was not altered significantly over the years, but no one form can be identified as "*the* correct one".

Also, the nature of traditional literature is very different to that in a literate society. The Zulu praise-singer (*imbongi)* is often a collector and transmitter of poems, although in some cases he may compose new elements, following the style of the poems he has collected. But generally in traditional societies, oral literature accumulates as a community resource, and the original text as well as the original composers (if they existed) are often no longer known. For example, among the Chewa, the audience of an oral narrative recognise the acceptable boundaries of the "original form", even if they cannot name the author (Wendland, 2008b:45). Although each performance is unique, cultural memory ensures that there is a "core of structural stability in the oral tradition" (Crossan, 1998:87).[183]

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[177] Religious stories or songs may play a ritualistic role and thus become more formalized and polished (Chafe, 1982).

[178] "The priests have a vested interest in keeping the threads of the historic tales more constant" (Idowu, 1963: 19-30).

[179] As Derrida (1988) claims: "Citation is never exact as it is always being adapted to new contexts."

[180] For example, the oral artist Tyamzashe in his *Hay' abant' abamnyama* ('Alas the black people') protests against the oppressive pass laws (Mpola, 2007:72).

[181] Consequently an oral poem cannot be attributed to an individual author (Brown, 1998:15).

[182] Canonici (1996:229) points out that different performances of a recorded poem (*Izibongo zika Senzangakhona)* have been shown to differ: Nyembezi (1958) has 128 lines, but Cope (1968) has 93 lines.

[183] See also Krinka Petrov (1989:78-79).

Performance criticism has much to offer many disciplines, including biblical studies and Bible translation. Orality studies is what gave rise to Performance criticism and thus the impact of both these areas of study on biblical studies, and Bible translation in particular, will now be considered.

3.5 Application of orality studies to biblical studies

In the 1970s, biblical scholars began to read the Gospels as large narrative texts rather than focusing on small pericopes.[184] In the 1980s, attention moved to the oral features of the biblical text when Werner Kelber (1983) began engaging with the works of Havelock, Parry and Lord, Finnegan, Goody, Ong, and Foley.[185] Following Kelber's initiative, other biblical scholars have begun to study aspects of communication media, in particular orality and performance. Both of these disciplines have significantly impacted biblical studies and Bible translation.

From orality studies, Bible scholars have come to understand that the ancient world was largely oral. The majority of the people were not literate, and oral methods were used, alongside the written text, to transmit the message. The likelihood of much of the biblical text being communicated orally is supported by the prevalence of oral features now evident in both the Old and New Testaments. These insights will first be discussed, and then applied to the Zulu situation. Thereafter, performance of the biblical text (both in ancient times and today) will be addressed.

3.5.1 Orality in biblical times

This topic has three components which will be addressed separately:
- orality in the general community in biblical times
- oral means of transmitting the biblical text
- oral features evident in the biblical text

Orality in the general community in biblical times

It has been argued that conditions in the ancient world produced an environment of orality, and literacy was the preserve of the elite. This notion is not uncontested by some scholars (e.g. Bright, 1981) who claim that literacy and illiteracy co-existed, at varying levels of society.[186] However, William Harris (1989:196) suggests that misunderstandings have arisen about the level of literacy in the Roman Empire because, although written texts were commonplace in many people's lives, "(They) had very little direct effect … (for) the majority of the population of the Roman Empire". He underlines the inaccessibility of writing to

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[184] As Horsley et al (2006: ix) note in their foreword: "Literary criticism enabled the discovery of the Gospels as narratives; however, they are not to be interpreted in the same way as modern literature. These ancient literatures belong to distinctive social-cultural worlds that required historical as well as literary sensitivity."

[185] These scholars had noted the environment of oral communication in the ancient world, and the difference between oral performance and written text. Foley helped biblical scholars to combine insights from socio-linguistics with performance theory and ethnopoetics (Horsley et al, 2006: ix, x).

[186] Bright (1981:118) asserts: "It must be stressed, and stressed again, that the age of Israel's origins was one of widespread literacy."

"ordinary" people by noting that "Not one of the master weavers who made … contracts was able to subscribe it in his own hand" (Harris: 201).

Harry Gamble (1995) agrees with Harris, and asserts that only 10% of the early Christians could read and write (although church leaders were probably literate, and all the Christians knew the texts well from hearing them repeatedly read aloud to them). "Even for the highly educated, the spoken word retained a larger sway than is sometimes recognized" (Harris: 231). For example, when Emperor Augustus found it impossible to sleep, "He summoned readers or story-tellers" (Suet, DA 78.2). The Roman upper class relied heavily on readers (e.g. Plin. Ep v.19.3), and even for them it was more natural to listen than to read for oneself (Harris: 226). Jonathan Draper (2004:3) concludes: "In antiquity, oral forms were the usual and preferred cultural norms for both the ruling elite and the underclasses …" This is the view adopted by the researcher, and support from various scholars follows:

- There were no schools and teachers for the poor, and the cost of writing-materials mitigated against private persons being able to afford personal copies of the Scriptures. Consequently, there was little opportunity or motivation to learn to read (Botha, 1992:202) and people were used to being dependent on listening to a reader read to them (Scott, 1999:105). As a result, texts were prepared to be read aloud, within a communal setting.

- The education system emphasised rote learning and memorization.[187] Even those students who did learn to read had to first learn the *sounds* of the letters; the focus was on sounds (Dean, 1996:54). Indeed, students learned to write not from copying visually, but aurally, from taking dictation (Scott, 1999: 106).

- The way in which the texts were written mitigated against their silent reading.[188] There was no punctuation nor word division, thus the only way to separate the words and make sense of them was to sound them out aloud (Witherington, 2007:7-17). As Achtemeier (1990) notes, the structure of written texts in the ancient world was revealed through being read aloud.

Moreover, "literacy" in the ancient world (and ancient Israel in particular) was very different from literacy today (Niditch, 1996:58).[189] Reading was also very different to what it is today. Lourens de Vries (2012) claims that the reader already knew the text and thus the written copy was simply to remind him.[190] As Carr (4) observes, "To read a text was to recognise a known text."[191] Jasper Svenbro (1993) also maintains that the purpose of reading was to

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[187] Rote memory can be highly developed under certain conditions (Sacks: 158).
[188] Silent reading was not unknown but performance was the more common means of transmission (Carr: 4).
[189] Silent and individual reading are results of the mass distribution of literature (including Scripture) becoming feasible after the advent of the printing press. This has facilitated personal reflection on the text, and led to less memorization of Scripture, and the use of exact quotes for intertextual referencing.
[190] Other traditional cultures (e.g. the Makassarese of Sulawesi) show a similar pattern. Long-duration texts are written without word divisions, and with each syllable represented by the first consonant-vowel. The locals claim that the written script only becomes their language when it is spoken aloud. Only those who have memorized the texts are able to perform them (de Vries, 2012:73).
[191] The Hebrew word for 'read' (*qara*) means 'to call', thus reading was calling out what was already known.

enable the "living voice" to be recovered. Most written texts were not like contemporary documents, to keep records or communicate information. Rather they tended to be pragmatic and very brief, and were written and read by scribes or secretaries with the sender attaching his/her seal to the text. Written text often served as a symbol, and called forth great respect from the illiterate masses (Niditch, 1996:59).

Oral transmission of Scripture

The notion that Scripture was primarily transmitted orally (through public reading and performance) is supported by many scholars. This does not negate the presence of a strong written tradition. Both of these factors are explained:
First, several factors support the notion that Scripture was primarily transmitted orally:

- Similarities in the Synoptic Gospels may result from shared tradition, transmitted through performance, and not on literary dependence (Hearon, 2006:10). This could account for "inconsequential variability in detail" (Dunn, 2003a:160-163) and the fact that some biblical stories are located in different places in different Gospels (for example, the story of the woman accused of adultery, and the miraculous catch of fish). Joanna Dewey (1995:5) concurs, positing that intertextuality could well have been the result of "using oral memory of written texts to create new written texts".[192] As a result, "errors" in the written text[193] may have arisen because the stories were "embedded in a broader cultural memory" (Horsley, 2006:166).

- There are clear cues throughout the Scriptures that the text was meant to be read aloud. Robert Miller (2011:121) claims that "literary authors in antiquity always composed … for oral / aural performance." Thus Rowe, 1999:93) asserts that "It is no surprise to recognise … hints of its oral performance." One clear hint of orality is the frequent use of repetition.[194] Repetition helps the listener fill gaps in understanding and provides rhythm to the text. As Linton (1986:30S) notes, rhythm is very well preserved in oral transmission over time and serves an important mnemonic function. Also, it is apparent that Paul expected his documents to be orally performed to the recipients in an effective, rhetorical way (Witherington, 2007). Indeed, his speeches are those he himself would have made, had he been face-to-face with his audience. The biblical text even sometimes contains notes for the messenger that, at that point, he should help the hearers to understand the message (e.g. Mark 13:14; Rev 1:3).

- Many scholars (e.g. Gerhardsson, 1961; Wendland, 2012b:72) consider the transmitting of biblical text was based on accurate memorisation, with writing serving as an aide-

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[192] De Vries (2012:74) claims that ancient intertextuality was essentially "echoes" of memorized blocks of tradition, idioms, etc.

[193] Robbins (2006:145) asserts that such literary "errors" are apparent in the Gospel of Mark.

[194] For example, Gen. 32:21-22: "I will wipe (the anger from) his face with the gift that goes ahead of my face; afterward, when I see his face, perhaps he will lift up my face! The gift crossed over ahead of his face..." (Fox 1995:153-155).

memoir.[195] Samuel Byrskog (2009:16-18) claims that "memory and memorization in early Christianity were … deliberate and sophisticated acts of preservation." This is in line with Jewish pedagogical practices at the time. Jaffee (2001:17) also notes the critical role played by memory in the Hebrew religious tradition, as does Carr (2010:17, 32), referring to the Jewish practice of "(preserving) written words from the past … with virtually no change".

Gerhardsson (1961) believes that Jesus "must have made his disciples … memorize". Martin Jaffee (2001) claims that in the Qumran community, "The Scriptural texts were inscribed in their memory as much as in their scrolls". Barclay (1966:161) also notes that "even in the Hellenized church, extensive memorization was very common, and the memorized Word of God was more highly valued that the written Word of God." Kelber (2013:6) agrees: "In ancient culture, and far into the Middle Ages, writing served the imperatives of recitation and memorization."[196]

Although there might have been "a preference for orally transmitted teaching … in Hellenistic times and in the Roman Empire" (Botha, 2012:37),[197] Steyn (2014) cautions that "the written tradition might at times carry more weight than the oral tradition". This argument is supported by the following factors:

- Wendland (2012b:102) asserts that the intricate structure and literary patterning of the biblical text suggests that "that they were not only composed by individual authors, but were also transmitted in a very conservative, text-preserving manner, that is in terms of form as well as meaning".

- Great effort and cost were invested to provide an authoritative (written) text, which would control the flexibility of oral transmission.[198] This served "as the authoritative point of reference for both memorizing a certain passage and also for preserving the sacred tradition" (Wendland, 2012f:13).

It is clear that one must be careful to not overestimate oral tradition to the detriment of written Scripture. Gert Steyn (2014:71) emphasizes that "the context in which the ancient authors functioned … is one which is *neither* oral, *nor* written, but *both* an oral *and* a written environment." His study of Hebrews (86) shows that the author was "familiar with a repertoire of promise-traditions from Jewish oral history" but also drew on written traditions. He shows, too (71), how Philo, in writing his narrative on the life of Moses, used

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[195] Scott (1999:105) agrees, maintaining that in the ancient world the voice was the ultimate medium of public transmission, with the manuscript serving as the penultimate. Parker disagrees (e.g. 1997:4), arguing that the written documents simply represent "captured moments" in the history of performances of the text. Eve (2014:29) also suggests that variations in copies of the written text may be viewed as "variant instantiations of the ambient tradition in oral-dynamic mode" rather than as products of literary editing.

[196] However, Kelber has moved to adopt a "social memory approach" which allows for an interactive dynamic between orality and writing in the Gospels (Eve, 2014).

[197] The success of the oral transmission of the Gospel is apparent. Camp (2004:204) claims that in the ancient world, most conversions took place in an environment of orality.

[198] Some claim that the written texts were altered by scribes "to make them say what they were known to mean" (Schroter: 118).

both the oral traditions from his society as well as the written traditions from the Scriptures. Hearon also asserts that it is feasible that both written and oral versions of the same text may have been circulating simultaneously.[199]

<u>Oral features in the biblical text</u>

The oral heritage of much of the biblical text is an established fact today.[200] Hermann Gunkel (1967) was one of the first to recognise the orality of the Old Testament literature,[201] and to posit that it was originally spoken and thus should be released "from bondage to the printed page".[202] Many scholars have shown the inclusion of features of oral communication in biblical text, but this should not be over-emphasised. Susan Niditch (1996:60) posits that in ancient Israel there was an oral-literate continuum. She claims that the interplay between literacy and orality was a vital element in the culture of ancient Israel, and a central characteristic of their self-expression. For example, in 2 Kings 23, after the high-priest had found the Book of the Law in the Temple and given it to his secretary, the latter read it to King Josiah, who read it to the people, and then the king renewed the covenant before the Lord, "thus confirming the words … written in (the) book". Thus both orality and literacy played a role in the composition of the biblical texts. Examples follow, first with respect to the Hebrew Bible and then in the text of the New Testament documents.

<u>Hebrew Bible</u>:[203] Some texts seem to be (a) at the oral end of the continuum,[204] and others (b) at the literate end:

(a) God commanded Moses to teach a song to the people, for them to constantly remember His mighty acts among them (Deu 31:19-22). Also, the people of Israel were expected to participate in the singing of the antiphonal psalms, such as Psalm 136 (Martin, 2005). Memorization and oral communication were strongly evident in the biblical world.

(b) The writers of Ezra-Nehemiah, 1 and 2 Chronicles, and Esther seem to show a literate mind-set, often referring to written sources (Niditch, 1996:98). However, even these texts show features of orality. For example, in Esther 6:1, the king has his records *read* to him. And Nehemiah 8 indicates that Ezra, the priest, read the

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[199] A similar "two-media" situation is found in classical Rabbinic Judaism: two forms of Torah are accepted, viz. the written and oral Torah. Gerhardsson (1961:21) defines Torah as "a collective designation for the whole of the authoritative, sacred tradition, not merely that which is codified in sacred Scripture, but also that which is carried forward in sacral oral tradition". Jaffee (1997) goes further and claims that the written versions of rabbinic teachings only serve as mnemonic cues and have no authority over the oral teaching. Rather there is a "privileging of the voice over the page" (Jaffee, 1997:528).

[200] Oral features can be seen in many ancient written texts, but it is only when they are read aloud or performed that their acoustic patterning can be heard.

[201] Gunkel (and his student, Mowinckel) proposed what has become known as Form Criticism. Form Criticism focuses on the form of the text, including its verbal art.

[202] Muilenberg, in the Introduction to Gunkel (1967).

[203] With regard to the acoustic patterning in Hebrew poetry, one cannot be sure how the ancient texts actually sounded. However, Watson (1984:222) notes that "in the absence of other guides, the Masoretic vocalization is very reliable … (making) the study of sound patterns in Hebrew poetry rewarding and interesting".

[204] In the Hebrew Bible, oral / aural features include repetition, the use of formulas, epithets, and literary patterns or motif clusters. All of these are metonymic, drawing into the text a richness of relevant associations (Niditch, 1996:11).

Law to the people assembled, and when "they found *written* in the Law" that they should live in booths during a certain feast, they changed their behaviour. The oral community listened to the reading of the written Scriptures, and this impacted their lives.

Certain passages in the Old Testament indicate the function of writing to sometimes be iconical. When Moses was instructed to write the law on stones, the stones then become an icon for the covenant. However, there are also many references to written Torah (e.g. Joshua 10:13). In Joshua 1:8 the command is to maintain the (written) Torah "in the mouth". Jaffee (1997:534) has shown how "Torah in the mouth" was in fact the rabbinic sage; "he too was a text", an embodiment of Torah as a "model of the transformed individual" (538). He transmitted Torah (through the Mishnah) to his disciple in face-to-face interaction.

<u>New Testament</u>: The intrinsic orality of the New Testament documents has been studied by various researchers. For example:

- The opening verses of Ephesians have been shown to be full of many literary devices (e.g. assonance, alliteration, rhythm, and rhyme).[205] Jeffrey Brickle has shown the aural patterns in 1 John, particularly in the Prologue, which give meaning to an often misunderstood text. Russell Dudrey (2002), in his auditory study of 1 John, concludes that it has "spirals of interwoven material, whose seams are stitched together by oral and auditory cues that John could expect his hearers to pick up".

- Other work that has been done on the oral features of New Testament texts include the work of James Dunn (2003b) as well as studies of Mark (Kelber, Dewey, Botha), Revelation (Pattemore), Matthew 5 (Dean and Scott, 1996),[206] John 17 (Wendland, 1994/2013), and Paul's letters (Harvey 1998; Wendland, 2008). John Harvey (1998) maintains that the most common of these oral patterns are chiasm and word-chain.

- Kenneth and Margaret Thomas (2006), in their work on 1 Peter, posit that many oral features are universal: lexical repetition, rhythm, phonological resonance, line length, grammatical parallelism, and others. Wendland (1994:23), from his work on John 17, lists a comprehensive variety of oral features that he sees in the biblical text. These include short clauses contrasted with longer clauses, vocatives (that interrupt the rhythm), contrastive and complementary sound patterns, rhyming, redundant personal pronouns, word order variations, and a play on vowel sounds. All of these show how the form contributes to the meaning, and indicate where the emphasis lies (Nasselqvist, 2012).

- Further, Wendland (2008b) lists elements of oral / aural presentation in the New Testament Greek text which serve as "cues" or "breaks". The former include the

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[205] Witherington (2007):7-17.
[206] Dean and Scott (1996) show how aural features link together the ideas in the Sermon on the Mount.

repetition of content or form (in parallelism, chiasm, or inclusio), conjunctives or disjunctives, formulas (e.g. "and it came to pass"), the intensity of rhetorical and artistic devices to mark a peak or climax (e.g. rhetorical questions, figures of speech, irony, and hyperbole), and the use of focus particles and intensifiers (e.g. "behold!"). "Breaks" are indicated by a change in time, place, topic, key participant, speaker, genre, or speech type (direct / indirect). Such cues and breaks help the listener to better remember what has been said.

Apart from these literary devices, rhetorical devices (such as hyperbole, personification, irony, and amplification) also abound in the New Testament text. The New Testament writers adopted and adjusted ancient rhetoric for their particular purposes. For example, Paul uses deliberative rhetoric with his thesis clearly defined in Romans 1:16-17, and a few chapters later (7:7-25), he uses personification to allow Adam to speak in the first person. Other well-known types of rhetoric were homilies (as is seen in 1 John, James, and Hebrews), exhortations (as in 1 Timothy), and the rhetoric of praise[207] (as in Ephesians).

It is likely, then, that the sources of the canonical text were both oral and written. This assertion, together with the likelihood that most people in biblical times received the biblical message aurally, has implications for the communication of the biblical message to the largely-aural Zulu. This is discussed next.

Impact of orality studies on Bible translation into isiZulu

Tshehla (2003:178) observes: "How useful is a Bible 'written' by literate people within a largely 'oral' milieu?" Clearly the text must be prepared with an oral recipient in mind (Stine, 1988: 166). This requires mimicing the oral thinker, and organising thoughts on the basis of sound rather than sight (Harvey, 1998). The translator must learn to "think in mnemonic patterns … in heavily rhythmic, balanced patterns, in repetitions or antitheses, in alliterations and assonances, in epithetic and other formulaic expressions" Ong (1982:34). But it is not enough to simply include certain formulas and transitions. "We must go further, and consider the actual structure of the oral discourse of the culture in which we are translating" (Stine, 1988b:166). An example where this has been done, and where biblical poetry has been successfully translated into an African language, is described by Wendland (2002:168). Chichewa translators, following the pattern of oral *ndakatulo* poetry, translated Psalm 23 using features of the indigenous form: "elaborately patterned repetition, rich thematic symbolism, novel figurative language, culturally resonant key terms, subtle phonic artistry, (and) the skilled use of ideophones or exclamations". This is most encouraging, and suggests that careful attention to features of oral discourse in the receptor language can yield promising returns.

Insights from orality studies indicate several questions that need to be asked if one is to effectively communicate the biblical message to the Zulu community:

> What percentage of isiZulu speakers are not likely to access printed Scripture?

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[207] Such rhetoric seeks to cause the audience to be caught up in praise of someone (Witherington, 2007).

The illiteracy rate in South Africa is about 10% of the population,[208] and only 14% of South Africans read books (asserted by the Minister of Basic Education in 2016). Thus there are many people in South Africa (including speakers of isiZulu)[209] who are unlikely to be interested in *reading* the Bible, and who will consequently be denied access to the Scriptures if the only medium for their communication is writing. Thus the need to provide Scriptures through an aural medium is essential. However, this does not just mean "having an aural text" (such as printed Scripture being read aloud). Rather it requires a text specially formulated for the ear, using features of oral communication. Julian Sundersingh (2002:181-184) shows that over 95% of listeners of all ages and educational levels prefer to listen to Scripture in a *natural speech* format (as in oral performance) rather than as (printed) Scriptures being read aloud.

How does the Zulu community communicate important messages?
The fact that *izibongo* are traditionally used at important gatherings (political meetings and events to honour dignatries) and the fact that all important announcements in the community and church are orally transmitted, suggests that oral communication is the prefered mode.

How successful has oral communication of the biblical message been to date?
The oral artist, Ntsikana, is an example of the effectiveness of communicating the biblical message orally. In 1799 he heard the first missionary preaching to the Xhosa. At that time no-one was converted but 15 years later, "in the absence of missionary or other white person, Ntsikana underwent a conversion experience. He became then the greatest missionary to his own people" (Dargie, 1991: viii). Similarly, von Harnack (1908) notes that there were Christians among the Celts who possessed the orthodox faith "without ink or paper". One reason for the success of oral transmission of the Gospel[210] is its focus on the present, and the flexibility it allows. As noted in section 3.1, many people prefer oral communication because it allows for participation and more meaningful engagement with the topic (Moon, 2010).

The responses to the three questions above lend support to the methodology employed in this empirical study. To make the message more accessible, and to allow for greater interaction of the community, the oral medium is to be preferred. Oral discourse has an implicit performative dimension, whether the text is read, recited, chanted, or sung. Performance introduces many new features, which need to be understood if the biblical text is to be properly interpreted. These are discussed in the next section.

3.6 Application of performance studies to biblical studies

Biblical performance criticism views the biblical text as performance literature and seeks to liberate "the captivity of the printed page" (Rowe, 1999:47) so that the biblical message can

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[208] In 2012, 7% of the adult population (2.643 million people) were classified as "illiterate" (General Household Survey, conducted by Statistics South Africa). However, it is likely that the actual number who are able to read-for-meaning is much fewer than this suggests. "To be truly literate … one must be able to interpret text ... not just decipher the symbols" (Kelly Long, Literacy programme coordinator).
[209] The Zulu community is the largest cultural-group in South Africa, forming 30% of the population.
[210] Burney (1925) observes that Jesus stood out as an oral teacher who used oral poetry to teach the illiterate masses.

be understood in all its amphitheatre richness. For example, according to the book of Exodus (15:20-21), Miriam sang, played a timbrel, and danced in celebration, but the written version omits the sounds and gestures. Soukup (222) argues that there is a new enlightenment today which shuns such "silent and static forms of communication".

3.6.1 Performance in biblical times

From ancient times, performance (along with other art forms such as singing, chanting, painting, stained glass, and statues) has been used to make the message of the Scriptures more aesthetically-pleasing and meaningful (Nida, 1999:120). In biblical performance criticism, an effort is made to understand the biblical text by imagining how the text was originally performed (Maxey, 2012:2-3)[211] and by considering the role of the audience in biblical times.

<u>Imagining how the text was originally performed</u>

It is argued that many parts of the Scriptures (particularly the poetic sections) were prepared to be performed (recited, chanted, or sung) rather than to be read. However, many[212] would agree that there does not appear to be sufficient detail in the biblical text to indicate that the original medium for transmission of the message was intended to be a full-scale dramatic performance. Nevertheless, there is support for the performance of religious literature in early Christianity. Draper (2008) posits that the "Two Ways" (from the Didache[213]) was a living tradition in the 3rd and 4th centuries CE, developing from an *oral* tradition of the first century. In support of this, Perttu Nikander (2015:287) shows the aural patterning in the Sectio Evangelica,[214] and concludes that it originates from oral performances of the "Two Ways" tradition, and "the constant interplay of oral and written modes of communication". Rhoads[215] also supports the notion of the New Testament writings having been orally performed.[216] For example, he argues (165) that for early Christians, the Gospel of Mark was "not a text but an event". Brown (2004) seems to support this notion. He argues that, according to Papias (circa 125 AD), Peter communicated the Gospel orally in Hebrew or Aramaic, while Mark interpreted it (simultaneously) into Greek. Later (according to this argument) Mark wrote it down, in the Gospel that bears his name.

Towards understanding how the text might have been performed, Scott (1999:112) advocates preparing a sound map of the biblical text. This involves writing out the original

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[211] See https://www.zotero.org/groups/biblical_performance_criticism.

[212] E.g. Wendland (2016, personal correspondence) argues for various types of "oral articulation" of the written text (whether read from the text or memorized) but not for a "full-scale dramatic performance".

[213] The Didache (literally "Teaching"), also known as The Teaching of the Twelve Apostles, is a brief anonymous early Christian treatise, dated by most modern scholars to the first century.

[214] The Sectio Evangelica is generally considered as a later interpolation in the Didache.

[215] Rhoads (undated).

[216] He refers to the New Testament writings as "remnants" of oral performances.

language in the form of cola,[217] as it was originally recited. The 6 steps indicated by Lee and Scott (2009:109, 169-179)[218] are as follows:
- Analyse where each colon begins and ends
- Analyse how the cola are grouped into periods to express an entire thought
- Identify repetitive sound patterns (which create structure and emphasis)
- Identify larger compositional units
- Identify sound attributes (pleasant or dissonant sounds), changing personal pronouns (for effect), and significant variations of verbal aspect
- Analyse the relationship between the content and the style of the text

Considering the role of the audience in biblical times

Another important dimension of biblical performance consideration is to seek to understand the role of the audience in ancient performance. Eve (2014:127) claims that they provided a "vital role … fill(ing) in the cognitive gaps during a given transmission of the Gospel tradition, thus creating a … continuity of reception across oral performances and the written text".

3.6.2 Impact of performance studies on Bible translation[219]

The first impact of performance studies on Bible translation is that performance criticism has challenged the notion that there is an "original" biblical text. The claim in orality and performance studies that there is no "original" text (e.g. Vail and White, 1991) has major significance in the light of evaluating translated text with respect to fidelity. It is clear that in the ancient world there were variant texts in circulation. For example, Peter Flint (in Wendland, 2015) notes that "the evidence from all the psalms scrolls attests to diversity concerning the shape of the Psalter" and that "(ostensibly) there were "three editions of the psalms … in circulation in the late Second Temple period". One notes, too, the variable readings in the Dead Sea Scrolls and the Targums, as well as the variant readings of the two Testaments.[220] Therefore, as Hearon (10) concludes, attempts to identify the original, authoritative (biblical) text seem misplaced. Maxey (2012:8) agrees, maintaining that the modern fixation on a fixed text was not evident in the ancient world. He claims that performance criticism, as well as Carr's (2005) work has challenged this assertion. Rather there is "a fluidity of the text", with no one text being "the original".

The second major benefit of performance studies to Bible translation is that it has encouraged an experimentation with performing biblical text today. Rhoads[221] admits that it is difficult to reconstruct how the biblical texts were performed, but argues that one cannot

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[217] A colon is the basic "line" of prose. Several cola make up a period, which is roughly equivalent to a sentence. Grammatically, a period is a complete thought (Scott 1999:112). A colon lines up with what the Zulu poet, Vilakazi (1993:61-67), describes as "a breath group".

[218] These steps overlap to some degree with those outlined by Wendland (2004:230-245) to perform a literary-rhetorical translation.

[219] Maxey (2012:15) asserts that the intersection of performance criticism and Bible translation is very new, with many issues that need to be explored. As a result, he argues, it is not helpful to establish parameters indicating what is off-limits. This is the time for discovery and experimentation.

[220] Horsley and Draper (1999):137-140. However, these could result from "the translation from Aramaic into Greek," or from "interpretive adaptations of the material" within the context (Eve, 2014:3).

[221] Rhoads (undated).

correctly interpret a text intended to be heard unless it is heard. Performing biblical material helps us to hear things we have previously missed, and to understand the text in a way that reading cannot provide. In the words of Maxey (2012:14), performance itself is a translation.

There are many advantages to performing Scripture as an element of the translation process. Some are indicated below:

- The introduction of different genres can be very engaging for the audience. Maxey (2009a):15 refers to a performance of biblical text among the Vute which included songs following the local style of music. The audience participated in the refrain, which gave them a strong sense of participation.

- The audience together interprets the meaning, minimising faulty individual interpretation.[222] Moreover, through their interaction with the performer, the audience validates or corrects the meaning presented (according to the generally-held understanding of the group). Thus the text is restored to its public ownership, and the performance becomes part of the collective (cultural) memory of the community, and belongs to them.

- Performance "creates a community spirit" (Canonici, 1996:53) and strengthens the unity of the group through the common participation in words, dance, and rhythms.

- Performance of biblical text reaches many more people than a traditional reading. For example, in India, the Tamil poet, Sastri, organised the performance of his poetry both inside and outside Tamil church services, thereby creating a wider public space for biblical poetry (Israel: 206). In an oral community, performance of the Scriptures can be engaging and enlightening, far more so than listening to the reading of a printed text.

- Performance is a methodology of exegesis (Rhoads, 2006). Allowing a community to perform a passage of Scripture can be transformative in understanding the richness of the text. The strong interactive nature of performance may raise issues not apparent in print.[223] It is only when performing a narrative that one has to consider questions such as the following:
    a) Who are the actors? Where is the audience?
    b) What is the pace for reciting this piece?
    c) Where are the pauses?
    d) Which devices are used to engage the audience?
    e) What sounds are indicated for special attention?
    f) Where should the emphasis be?
    g) In what setting would the original text have been said?

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[222] This is particularly the case when a very free translation is read, and the Bible is read as a contemporary text, rather than as a historical one (Scott, 1994:35-37).

[223] For example, de Regt (2001:218) notes that in certain situations, second-person address is inappropriate, being "face-threatening". This may become apparent in performance, and may thus raise issues that need further consideration.

- Performance clarifies "problems" in the source text. For example, Loubser (2005:12) notes that the first 13 verses of the Greek text of Mark include content that is mystifying when read as part of the narrative. However, when the text is performed, it becomes clear that these segments of text are in fact performance notes (gestures and directions for the voice), and in that light, they make perfect sense.[224] Scott (93-4) agrees, arguing that portions of the Greek New Testament contain oral cues that print-translators battle to understand.[225] Thus multimedia translation actually clarifies what is present in the text (rather than adding to it).

- Performance is also helpful in indicating extra-textual information that is necessary in order for the audience to understand the text correctly. Maxey (2009a:15) refers to a performance among the Vute people of Cameroon: every time the story of the lowering of the man through the rooftop was told, the performer added cultural information about the difference between local rooftops and those of Palestine. Clearly this was information required by the audience in order to make sense of the story.
- An important factor in Bible translation is to communicate as many as possible of the functions of the original text in an equivalent way. In the biblical text, the original function was often persuasion, and it is the human voice that allows for such rhetorical power (Robbins, 1993:110).

- Sounding out the text (as happens in performance) allows the message to be absorbed "in real time", as happened in the ancient world (Stubbs, 1980:33). This is important as the mechanics of communication are very different when one listens rather than reads. Thus hearing the text restores it to its original function.

- Translation with the goal of performance also indicates a high level of respect for the community. The text is developed using media the people prefer, and the boundaries of accepted meaning become the responsibility of the believing community.

It is clear, then, that the Bible translator must give attention to issues of orality and performance if the translation is to be effective in a community where written text is not the preferred form of communication. Although literacy in South Africa is relatively high today, residual orality continues. Women and older people (those who have had less access to literacy) are often still shy of print, but comfortable with oral songs and stories. The benefits accruing to those who participate in performance of the Scriptures are different to those resulting from reading the text. Both the oral and the written Scriptures have a role to play. In the situation where a printed version of the Scriptures is available, a performative, oral version can complement the printed text.

This chapter has made a case for the presentation of the biblical message (in particular, the psalms in the empirical study) using oral performance. Towards that end, features of orality

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[224] Brueggemann (1995:6) notes that Psalm 145 is considered by some as "a not very interesting collection of clichés". However, performance (with antiphonal singing of the different voices in the psalm) can clarify the structure.

[225] The medium used is not a neutral tool, but strongly impacts the content (Scott: 101).

and performance have been studied. Next, as the genre to be studied in the empirical phase is that of poetry, attention is given to poetic features. The next chapter reviews both biblical and Zulu poetry, to facilitate the translation of biblical psalms into good Zulu poems.

Chapter 4: Poetics

Summary: Poetry has aesthetic beauty and rhetorical power. In this chapter, the poetic devices used in Hebrew poetry and Zulu poetry are explored. First Hebrew poetry is discussed, particularly hymns of praise as used in cultic worship. Then Zulu praise poetry is examined by studying excerpts from Zulu praise poems (*izibongo*) and songs from a popular church which defines itself through culture. Particular attention is given to an extended excerpt from a praise poem to Shaka, to illustrate some of the poetic features in Zulu poetry.

Next, poetic devices at both word level and discourse level are described and examples given in both isiZulu and Hebrew. Devices at the word level include metaphors, formulas (with their metonymic power), assonance and alliteration, rhyme, and repetition. Devices at the discourse level relate to the structure of the poem and to its rhythm; they include parallelism and chiasm, the formulation of the poetic line, and terseness of style. The various devices serve different functions, related to the aesthetic and rhetorical features of poetry.

The last section notes that literary rhythm (as contrasted with musical rhythm) is constituted from various linguistic factors. The literary rhythm is an essential feature of poetry, and serves many functions which are delineated.

4.1 Distinguishing poetry

Poetry is language that seeks to move the emotions of the recipient, be it through its aesthetic or its rhetorical power. The concern is always to enhance the message by giving aesthetic pleasure and impacting the audience emotionally.

Aesthetic character of poetry

Poetry is sonorous speech that uses sound patterns and rhythms to give pleasure to the listener. Various devices contribute: assonance, alliteration, word play, parallelism, and others which will be discussed in the sections to come.

Rhetorical power of poetry

Poetry uses language in a special way to produce a rhetorical effect, seeking to persuade the listener to adopt a particular view-point.[226] Devices which may play a significant rhetorical role are the following (de Waard and Nida, 1986: Ch.6):
- Compactness. This is discussed further in section 4.3.6.
- Connectives.[227] For example, "therefore" or "because of" seek to influence the listener in some way.[228] Connectives can be important in poetry, but the feature of compactness sometimes requires these to be implied rather than explicit.

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[226] Rhetorical Criticism focuses on the text's verbal power and communicative function in the specific context. The form of the text (such as poetic devices) enables the function to be realized.
[227] In poetry, connectives can be important, but the feature of compactness sometimes requires these to be implied rather than explicit.
[228] As Eco (277) notes: "Rhetoric (aims) … to emotionally and pragmatically influence the listener."

- Shifts in expectancies. These include word-play, irony, paradoxes, word-order variation (or markedness),[229] and various kinds of figurative language.

- Exploitation of differences and similarities. Jakobson et al (1985:150) observe that a literary text has "contrasts as well as similarities … involving sound, sense, syntax, and text structure". Such usage of contrasts and similarities is based on the poetic principles of selection and combination, with carefully-chosen items combined in special ways "to foreground key aspects of the message and to heighten the interest, emotive impact, and persuasive appeal of the text."

From the view of Relevance Theory, Pilkington (2000:160-1) comments on the role of rhetorical speech. He argues that "poetic effects are not relevant insofar as they communicate new information, but insofar as they … broaden context. Memories are triggered or evoked by rhetorical figures." This is the metonymic power of poetic images, as referred to by Foley (1995), and discussed further in section 4.2.2.

Thus the aesthetic beauty and rhetorical force of poetry make it "more evocative, emotive, and memorable" than prose. Cope (1968:24, 38) claims that this is essentially the result of using repetition in various guises.[230] Or one could distinguish poetry from prose in terms of
        1) careful word choice,
        2) well-planned organisational structure (including terseness of style), and
        3) rhythm patterns.

This is the approach followed in this thesis. These three characteristics will be seen to be common to most poetic forms, including Hebrew and Zulu poetry. The general characteristics of Hebrew poetry are now considered, and thereafter those of Zulu poetry. Then poetic devices at word level and discourse level are reviewed (contributing to "careful word choice" and "well-planned organisational structure") before attention is given to the third characteristic of poetry, rhythm patterns.

4.1.1 Hebrew poetry

As has become clear (from section 3.5.1), the biblical world was predominantly oral, people appropriated the Scriptures aurally, and the biblical text is replete with literary and rhetorical devices. Thus to understand the rhetorical power of the Hebrew text, one needs to learn to *listen*, and to note the phonic features. Indeed, it was by such careful listening that Gunkel (1862-1932) discerned linguistic patterns and noted the formulaic character of many psalms.[231] As Muilenburg observes:[232] "Gunkel knew how to *listen* to a text, and always insisted that it be read aloud in order that the reader might … better discern its

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[229] The text-linguists, Hatim and Mason (1980:187; 1997:216) note that the more marked a (source) text is, the greater the need to modify the form when translating. The translator needs to consider the frequency of the markedness and its focus, when seeking to find an equivalent form in the receptor language.

[230] Cope suggests that meter is repeated rhythms, assonance is repeated vowel sounds, parallelism is repeated statements of identical construction, rhyme is repeated final syllables, and alliteration is repeated consonant sounds.

[231] Culley (1967:102-3) has shown that in Psalm 142, 65% of the phrases are formulaic, also appearing in other psalms.

[232] Introduction to Gunkel, 1967.

movement and direction, its rhythm and assonance, its key words and accents." Thus, from his attention to oral features in the Hebrew text, Gunkel developed the notion of various genres within the book of Psalms.

Genres within Psalms

Gunkel argued that each type of psalm had its own regular, recurring set of formulas (Paterson, 1950:31), and on that basis, he classified them.[233] He also associated each type of psalm with a particular cultic occasion. As a result, he concluded there were five major genres within the Book of Psalms, viz. festive hymns, communal complaints, individual complaints, royal psalms, and thanksgiving songs (Hayes, 1974). Other scholars have divided the psalms into different genres, depending on whether their approach is historical, devotional, cultic, or literary. For example, Mowinckel (Gunkel's student) focused on the contents of the psalm rather than the form. However, there is general agreement that the two basic kinds of psalm are praise and lament (Broyles). Some scholars reduce this further to only one genre (viz. praise) on the basis that most lament psalms terminate with an element of praise. Indeed, the title of the book in Hebrew (*Tehillim*) means 'cultic songs of praise'.[234] Westermann (1965:154) comments that "There is no petition, no pleading from the depths that did not move at least one step on the road to praise."

In this study, the focus is on those psalms which are praise in the narrower sense, i.e. "festive hymns" or "songs of praise". These are discussed further below.

Hymns of praise

With regard to the genre of hymns or songs of praise, Gunkel maintained that these were sung by the community at worship, particularly on holy days at the offering of the sacrifice. The purpose of such songs was to give pleasure to God,[235] exalting the majesty of YHWH. Examples of such hymns of praise are psalms 19, 29, 33, 66, and 103, among many others. The hymns of praise had the particular function of bringing the congregation into the presence of YHWH, meeting the Almighty in His own place (the Temple) and worshiping Him with adoration and praise (Mowinckel:81). The hymn of praise usually follows the form below:

- an exhortation to praise YHWH (the name of YHWH is always mentioned, and some of His attributes may also be included)
- those who are being exhorted are mentioned
- the reason for the exhortation is given (attributes of YHWH's character / deeds)

The praise may include exclamations or rhetorical questions. The focus is only on YHWH,[236] with the aim of elevating His name.[237] As the congregation remember His great acts, they are also praising Him for what they have experienced personally, and hope to experience, in

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[233] O'Connor (1980:105) argues that Hebrew does not show such formulas.

[234] Mowinckel: 2.

[235] Babylonian hymns also appeared initially to be praising the deity, but they usually ended with petition, "to secure (the worshiper's) personal ends" (Paterson, 1950). However, the Hebrew hymn is wholly theocentric.

[236] It is very rare in the Psalms to have a prayer of petition attached to a hymn of praise (Mowinckel: 88).

[237] In the Hebrew view, "the name" of YHWH refers (metonymically) to all He is, His character and person.

the cultic festival. Although the focus is on YHWH, the congregation gains new strength and faith as they praise (Mowinckel: 88). Past, present, and future come together as YHWH's saving acts are remembered, experienced, and hoped for.[238] Thus the cultic festivals provided regular times for YHWH's victory and saving power to be not only remembered, but also experienced (or hoped for) in the lives of the worshippers.

The question arises as to whether the psalms only had cultic functions or whether they were also composed and used in private settings.

<u>Cultic or personal?</u>

Gunkel did believe that the literary forms resulted from typical occasions within the cult. However, although he maintained that the cult was "the ultimate source" for most of Israel's psalms (for the congregation to recite or sing in the Temple),[239] he also believed that many of them were personal poems based on cultic prototypes (Broyles:12). He argued that, over time, personal poetry (for individual spiritual reflection) developed out of the cultic poetry. These spiritual songs preserve the literary form of the cultic poetry, with much repetition and redundancy (28). However, many were personal poems (Broyles, 1989:12) and were sung not only on specific occasions but at any time (Gunkel, 1967: 28).[240]

Mowinckel (1982) disagreed with Gunkel, continuing to maintain that all psalms were linked to the cult, and were not private imitations of old cult songs. He showed how the function of psalms can be found in the religious life of ancient Israel or early Judaism, and how rabbinic tradition (as preserved in the Mishna and Talmud) indicates that particular psalms were used on certain occasions in the Temple cult.[241] According to him (1, 36), psalms were real prayers uttered by real people, in real situations at a definite time. Thus Mowinckel emphasied the need to study the rituals and customs behind the psalms in order to discern their function in the religious life of ancient Israel (or early Judaism), and so be able to understand them correctly. He agreed that understanding the genre is also helpful, as is comparison with other cult rituals in the ancient world (to provide possible clues as to the underlying cultic situation of a particular psalm).[242]

<u>Distinguishing features of Hebrew poetry</u>

Bishop Lowth (1710-1787) distinguished Hebrew poetry by its rhythm and its aesthetic beauty, characteristics which together contribute to the rhetorical power of the text. He suggested that poetic rhythm arises from the use of meter and terseness, and sound rhythm from the use of figurative language. Modern scholars[243] identify various poetic features of

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[238] See Mowinckel: 113.

[239] Hayes (1974).

[240] Fisch (1990:115) agrees with Gunkel, maintaining that the psalms were used for personal meditation in Israel.

[241] Mowinckel (1982):2.

[242] Poetry from the Near East (including Israel) was often accompanied by information in a superscription about how it was to be performed. Various psalms have such information, which can be helpful (although many of the words used are not well understood.)

[243] For example, Wendland (2004):142-153.

Hebrew, including imagery,[244] repetition, condensation, phonological features (assonance, alliteration, pun, rhythm, and rhyme), deviation (e.g. hyperbole, irony, idioms, rhetorical questions, marked word order), evocation of sensory stimulation (exclamations, ideophones), concentration (a building up of literary features to indicate a peak or boundary), and interruption (when a novel element is introduced, as in poetic rhythm). Many of these will be studied in sections 4.2 and 4.3.

For the purposes of the empirical study, it is noted that biblical hymns of praise follow a particular format, and are probably linked to a particular historical situation in the cult. Next, Zulu poetry must be explored, to understand its typical features.

4.1.2 Zulu poetry

Oral poetry has played a significant role among the Zulu people throughout their history, and even today continues to be an important part of Zulu cultural life. The general characteristic of Zulu poetry is that it "should be charged with emotion" (Vilakazi, 1993).[245] There are several different sub-genres in Zulu poetry, [246] including the following:

- *Izibongo* (praise poems or laments)[247]
- *Amahubo*[248] (ceremonial songs)
- Lullabies
- *Imilozi* (imitating sounds, e.g. birds)
- Freedom songs. These are short and repetitive, making it easy for all to learn the words (Gunner, 1991:73).
- Worker songs
- Wedding songs
- Heroic epic poems. These are very long, [249] and often incorporate a chain-structure of episodes, as well as the mnemonic devices of rhythm and rhyme (Ukala, 1988).
- Slam poetry or "Spoken Word poetry". This is a relatively new genre of poetry among South African youth. Although it is written down, it is performed orally. It is seen as having its roots in traditional praise poetry (*izibongo*) as well as the protest poetry of the anti-apartheid era.[250] Like the other genres of Zulu poetry, Spoken

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[244] According to Watson (1984:251-2), effective imagery should be i) concrete and sense-related, ii) surprising, and iii) relatively unknown / new.

[245] Vilakazi (1993:75) refers to a Zulu hymn with a repeated refrain, which he says gives "an undercurrent of deep emotion".

[246] See Vilakazi (1993:67-73), Dhlomo (1993: xxxii, xl), and Canonici (1994:5).

[247] The Zulu word *bonga* is used interchangeably to mean praise or condemnation, depending on the context (Kunene, 1981).

[248] This is the word used by isiZulu speakers to describe the biblical psalms.

[249] For example, Mazisi Kunene's *Anthem of the Decades* consists of 15 books, each of approximately 500 lines. Kunene also composed *Emperor Shaka the Great: A Zulu Epic* (a "traditional epic") hence it might have been orally performed.

[250] In post-apartheid SA, the youth are "reimagining the art of poetry" (Nova Masango, Goethe-Institut South Africa, June 2013). As a means of protest, spoken word poetry continues in SA, but some poets have felt the need to "move away from the rhetoric and towards the depiction of ordinary" (Ndebele, 1986).

> Word poetry makes use of word play through repetition and rhyme, and includes vivid metaphors[251] and a pronounced rhythm.
> - Oral clan praises
> - Proverbs, idioms and riddles

Although these appear to be distinct categories, Elizabeth Gunner (1991:71-2) argues that there is movement between genres in isiZulu. For example, the freedom song "*Sizobadubula*" was a southern Zulu wedding song, and before that probably a war song. Also, although the genres have significant differences, they also show similarities. For example, many poetic features common to praise poems are also characteristic of epics (Kunene, 1981) and love-poems[252] (Vilakazi, 1993:64).

In this study, attention was focused on traditional Zulu praise-poems (*izibongo)* as they are most similar in function to the source text in the empirical work, viz. praise psalms.[253] The praise psalms seek to elevate the name of YHWH, and the praise-poems of the Zulus are used (among other purposes) to elevate chiefs, or the admirable characteristics of chiefs.[254] Thus it seems a good fit to use the form of *izibongo* to translate biblical praise psalms.[255]

4.1.2.1 *Izibongo* (praise-poems)

"Praise poetry is regarded as the highest form of literary expression in almost all African societies" (Brown, 1998:76). Herbert Dhlomo, an eminent person in Zulu literature notes that traditional poems such as *izibongo* "are the essence of our being". According to the outstanding linguist, Eugene Nida, the semantic content and the rhythm of Zulu praise poetry is "very complex". But this is where the power of African poetry lies. As Kunene (1981: xxxii) notes: "The poem persuades through meaning and through its symphonic structure."[256]

One of the most famous *izibongo* is that of Shaka,[257] the greatest of the Zulu kings.[258] Excerpts from the English translation of one version is given next as an example of a Zulu

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[251] As Watson (1984:264) comments: "Creative metaphors are the inventions of first-class poets."

[252] For example, the love poem *Umcayi Kavuma* shows many poetic features of *izibongo*.

[253] It was expected that poetic features of *izibongo* and performance features of slam poetry would be apparent in the empirical work.

[254] In *izibongo*, the focus is on the admirable qualities exalted (rather than the person of the chief), to bring conformity to approved behaviours (Cope 1968:31). This differs from the praise psalms which are closely related to the person of YHWH. However, the *izibongo* form can be adapted to other purposes.

[255] Klem (1982:138) even asks: "Can not the indigenous talents of the praise singers be used to lead their people into worship?"

[256] The analogy of a symphony refers to the metonymic power of poetry, one chord suggesting the whole symphony.

[257] *Izibongo of Shaka*, from Webb and Wright. Stuart, a magistrate in Natal, conducted interviews with Zulu oral poets in the early years of the 20th century, and collected many *izibongo*, filling five volumes. He records 33 different *izibongo* to Shaka.

[258] Shaka is known as the leader of a small chiefdom who, during his short reign (1818-1828), conquered more than a hundred other chiefdoms to form the Zulu kingdom. In particular, he defeated and incorporated into this kingdom two rival clans: the Qwabe under Phakathwayo and the Ndwandwe under Zwide. Zwide had earlier defeated Dingiswayo when Shaka was living under Dingiswayo's protection, so this victory was a revenge as well as a triumph and is celebrated in the praise-poem with great exuberance. Shaka was killed by his half-brother, Dingaan. See http://www.africanpoems.net/praise/shaka/

praise poem,[259] with some explanation to the side of the text, and analysis of its poetic features at the end.

Izibongo of Shaka

1 **Dlungwana** <mark>son of Ndaba</mark>!	**Dlungwana**: a praise-name of Shaka[260] ("One who rages"; **Ndaba**: Shaka's great-grandfather.
2 Ferocious[261] one of the Mbelebele brigade,	**Mbelebele**ni: one of Shaka's military barracks.
3 **Who raged** among the large kraals	
4 So that until dawn <mark>the huts</mark> were being turned upside down.	
5 He who is famous as he sits,[262] son of Menzi,	**Menzi**: "Creator", a praise name of Shaka's father
6 He who beats[263] but is not beaten, unlike water[264]	
7 **Axe[265] that surpasses other axes in sharpness;**	
8 Shaka, I fear to say he is *Shaka*	
9 *Shaka*, he is the chief of the Mashobas.	**Mashobas**: village where Shaka first became famous
10 He of the shrill whistle, **the lion**;	
11 He who armed in the forest, who is like *a madman*,	
12 *The madman* who is in full view of the men.[266]	
13 He who trudged wearily the plain going to Mfene;	
14 The <mark>voracious</mark> one of Senzangakhona,	**Senzangakhona**: Shaka's father
15 **Spear** that is red even on the handle.[267]	

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121 The attacker has been long attacking them	
Lines 122-129 give names of rival clan-leaders whom Shaka defeated.	
122 He attacked Phungashe of the Buthelezi clan,	**Phungashe**: Shaka's first conquest.
123 He attacked Sondaba[268] of Mthanda as he sat in council,	**Mthanda**: Phakathwayo's chief kraal.
124 He attacked Macingwane at Ngonyameni,	**Macingwane**: Chunu chief; **Ngonyameni**: Macingwane's chief kraal.
125 He attacked Mangcengeza of the Mbatha clan,	
126 He attacked Dladlama of the Majolas,	
127 He attacked Nxaba son of Mbhekane,	

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[259] Many other short excerpts of praise poems are included in the study, each indicating a particular poetic feature. See pages 85, 88-90.

[260] "Dhlungwana is a praise name for Shaka" (Webb and Wright, Vol 2:64, note 45).

[261] An informant to James Stuart, Luzipo (Webb and Wright, Vol.1: 354), notes that Zwide used to be "ferocious" implying that he used his assegai "to attack in all directions". Here the same "praise" is being applied to Shaka (the rival of Zwide).

[262] *Nodumehlezi*, Shaka's famous praise-name, is sometimes translated "He who is famous without effort".

[263] *Usishaka* appears to be a confusion between UShishaya ("he who beats") and UShaka, a play on words with alliterative effect (Cope, 1968:88).

[264] Water can be beaten, but to no effect. Shaka cannot be beaten at all (Cope: 88).

[265] *Ilembe* could also be translated as hoe or spear.

[266] This refers to a story that Shaka, as a young man, had confronted and killed a madman who was terrorizing the district (Cope: 88).

[267] This was because of so much stabbing. Thus Shaka proved his prowess while still a young man in the army of Dingiswayo (Cope: 89).

[268] *Sondaba*: praise-name for Phakathwayo, the Qwabe chief who was defeated in 1818.

128 He attacked Gambushe in Pondoland,
129 He attacked Faku in Pondoland.[269]
130 The young **viper** grows as it sits,   **Young viper**: one of Ndaba's praises, here used also of Shaka.[270]

131 Always in a **great rage**
132 With a shield on its knees.[271]
133 He who while **devouring** some, **devoured** others
134 And as he **devoured** others, he **devoured** some more;
135 He who while **devouring** some, **devoured** others
136 And as he **devoured** others, he **devoured** some more;
137 He who while **devouring** some, **devoured** others
138 And as he **devoured** others, he **devoured** some more;
139 He who while **devouring** some, **devoured** others
140 And as he **devoured** others, he **devoured** some more;
141 He who while **devouring** some, **devoured** others
142 And as he **devoured** others, he **devoured** some more.

143 Painful stabber, they will exhort one another   **Painful stabber**: a praise of Shaka's father applied to him here to emphasise breadth of his military reputation.

144 Those who are with the enemy and those who are at home[272]
145 He who is dark as the **bile** of a goat.
146 Butterfly of Phunga   **Phunga**: famous ancestor of Shaka
147 With colours[273] in circles as if they had been painted on;

148 He who is hazy as the shadows of the mountains,
149 When it is dark the evil-doers move about.
150 The rival of Phunga and Mageba   **Mageba**: ancestor of Shaka
151 Which looked at me until I got accustomed to it.
152 Powerful limbs, calf of a **beast,**
153 The kicking of this **beast** puzzled me,   **kicking of this beast**: Shaka's restlessness
154 It kicked the milker and left the one holding it.[274]
Lines 155-168 refer to rival clan leaders whom Shaka defeated.
155 Hawk that I saw descending from the hills of Mangcengeza,
156 And from those of Phungashe he disappeared;[275]

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[269] Shaka's Pondoland campaign took place in 1828 and was followed immediately by the Tongoland campaign. These two campaigns (to the far south and far north) proved to be his demise: Shaka was assassinated in the same year (Cope: 97).

[270] Ndaba's famous praise is now given to his great-grandson except that "precious little amulet" (*ndaba*) is replaced by "young viper" (*uDlondlwane*) which alliterates with "raging" (*dlondlobele*) and with the praise name by which Shaka is most often known, u*Dlungwan*a (ferocious one).

[271] Shaka inherited this praise from his great-grandfather, Ndaba, who was also always ready for a fight (Cope: 97).

[272] Shaka inherited this praise from his father, Senzangakhona. Its significance is obscure, but it reflects a disturbance far and wide (Cope: 97).

[273] "Colours" may refer to Shaka's bloody appearance in battle.

[274] It takes two people to milk a cow, one to hold its head while the other milks. This stanza suggests an attack which was an error of judgment (Cope: 98).

[275] Mangcengeza and Phungashe were both defeated by Shaka, but they themselves escaped. The latter was murdered by Zwide (Cope: 98).

157 They said, 'Hawk, here he is, there he is',	
158 Whereas[276] he was silent in the forests like the **leopards and lions**.	
159 Shaka went and erected temporary **huts**[277]	
160 Between the Nsuze and the Thukela,	**Thukela**: Tugela river; **Nsuze**: tributary of Tugela river (Nkandla district)
161 In the country of Nyanya son of Manzawane;	
162 He **ate up** Mantondo son of Tayi,[278]	
163 He felt him **tasteless and spat him out**,	
164 He **devoured** Sihayo.[279]	
165 He who came dancing on the hillsides of the Phuthiles,[280]	
166 And overcame Msikazi among the Ndimoshes.	
167 He met a long line of hadeda	**hadeda**: ibis birds
168 When he was going to raid the foolish Pondos;	
169 Shaka did not raid herds of cattle,	
170 He raided herds of buck.[281]	

Lines 171 - 212 refer to the defeat of Zwide, Ndwandwe chief

171 The one who gets stiff!	**one who gets stiff**: Zwide
172 The one who was **cooked** in the deep pot of Ntombazi,	**Ntombazi**: Zwide's mother
173 He was cooked and got stiff.	
174 The one who goes along making **fires** and leaving behind conflagrations,	
175 Who when he was rubbed flared up like a **fire**;	
176 There was no longer **a beast** lowing at little Ntombazi's	
177 It was now lowing at our place at Bulawayo.	**Bulawayo**: Shaka's capital kraal
178 Our own bringer of povery at Bulawayo,	
179 Who made **Zwide** destitute by great strides.	
180[282] The sky that rumbled, the sky of Mageba,	**sky that rumbled**: Shaka's army preparing to attack
181 That **thundered** above Nomangci mountain,	
182 It **thundered** behind the kraal at Kuqhobekeni and struck,	
183 It took **the shields** of the Maphela and Mankayiya,	**Maphela, Mankayiya**: Ndwandwe regiments
184 And the little melons of the Zimpaka were left on the vines;[283]	**Zimpaka**: junior regiment

Lines 185-195 list the sons of Zwide who were killed in battle.[284]

185   He **devoured** Nomahlanjana son of **Zwide of the Maphelas**,
186   He **devoured** Mphepha son of **Zwide of the Maphelas**,

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[276] Lines 155 to 158 give a good example of Shakan praise with its characteristic "whereas" conclusion (Cope, 1968:86).

[277] This was in preparation for the campaign against the Nyuswas (Cope: 99).

[278] Mantondo fled before Shaka actually attacked (Cope: 99).

[279] Sihayo, chief of the senior branch of the Nyuswas, was destroyed (Cope: 99).

[280] The implication is that it was sufficient merely for Shaka to show himself (Cope: 99).

[281] This either implies that Shaka was fast enough to capture buck, or as Cope (1968:99) suggests, it refers to an enormous number of cattle.

[282] Lines 180-184 are the classical Shakan praise going from statement to conclusion. See page 89.

[283] An alternative translation: "The head decorations of the Zimpaka were left in the bushes."

[284] These sons of Zwide were all in the Maphela regiment and all were killed at the battle of Qokli hill in 1818. It was Zwide's first encounter with Shaka (Cope: 100).

187 He **devoured** Nombengula son of **Zwide of the Maphelas**,
188 He **devoured** Dayingubo son of **Zwide of the Maphelas,**
189 He devoured Sonsukwana son of **Zwide of the Maphelas**,
190 He **devoured** the chief's wife, daughter of Lubongo,
191 He **devoured** Mtimona[285] son of Gaqa of the **Maphelas,**
192 He **devoured** Mpondo-phumela-kwezinde of the **Maphelas**,
193 He **devoured** Ndengezi-mashumi of the **Maphelas**,
194 He **devoured** Sikloloba-singamabele of **Zwide's people**,
195 He **devoured** Sihla-mthini-munye of **Zwide's people**,
196 He **devoured** Nqwangube[286] son of Lundiyane,
197 He belonged to our side, having turned round his **shield**.
198   Return, Trickster, indeed you have finished this matter,
199 As for **Zwide**, you have made him into a homeless criminal,
200 And now today you have done the same to the son.[287]

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427   Young raging one of Ndaba![288]
428   He lives in a **great rage**,
429   And his shield he keeps on his knees;
430   He has not let them settle down, he keeps them in a state of excitement.
431   Those among the enemy and those at home.[289]
432   Mandla kaNgome![290]
433   He crossed over and founded the Ntontela regiment,
434   They said he would not found it and he founded it.[291]
435   He who attempted the ocean[292] without crossing it,[293]
436   It was crossed by swallows and white people.   **swallows**: white people[294]
437   He who sets out at midday, son of Ndaba, or even
       afternoon;
438   **Pursuer** of a person and he pursues him persistently,
439   For he **pursued** Mbemba born among the Gozas,
440   He **pursued** him until he put him at Silutshana,
441   He found the reed-bed of young boys,
442   But it was only the spirits of the place.
443   **Axe of Senzangakhona**,

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[285] People of Zwide's household. The names-with-hyphens are praise-names (Cope: 101).
[286] Of the Ndwandwe clan. He deserted to Shaka (Cope: 101).
[287] Shaka later defeated the remnant of the Ndwandwe clan, under another son of Zwide.
[288] 427-9: Ndaba's praise is applied to Shaka. This time Shaka's praise name is changed from *uDlondlwane* "young viper" to *uDlongonyane* "young raging one" and the verb is correspondingly changed from *dlondlobele* to *dlongophele* in order to agree alliteratively with the noun (Cope: 87).
[289] The praise to Shaka is extended by a couplet (lines 430-1): Shaka's permanent state of restlessness results in a permanent state of excitement on the part of the people (Cope: 87).
[290] A praise name which probably means "Mighty Power".
[291] Shaka founded the regiment even though the men of the age-set had already assumed the symbols of senior status (wearing a head-ring), which he ordered them to cut off. He is praised for his persistence (Cope: 87).
[292] Shaka wanted to send a mission to the British king.
[293] Apparently Shaka and his warriors threw sticks into the sea to determine if it was safe for him and them to cross the sea to find out from the English about the making of guns. Some of the sticks returned to the seashore but not that of Shaka, and thus he would not go. He asked for volunteers but none would dare to cross the sea (Webb and Wright, vol.2:166-167).
[294] Webb and Wright, Vol 5:43: "Tshaka said: 'The land will be overrun by the swallows, the white people.'"

444   Which when it was chopping worked very energetically.

445   He who saw the cattle right on top of the hill,

446   And brought them down by means of **long spears**
         and they came down.

447   He washed his face in tears.

448   Ngibi naNgwadi![295]

449   Little leopard that goes about preventing
         other little leopards at the fords.[296]

450   Finisher off! Black finisher off!

Poetic analysis of *izibongo* of Shaka

The text above consists of three extracts from one version of *Izibongo* of Shaka:
- Lines 1 to 15: These are the opening lines of the praise-poem, describing Shaka in general terms.
- Lines 121 to 200 give a poetic account of Shaka's amazing victories, culminating in the two defeats of Zwide (the leader of the Ndwandwe clan, who had earlier defeated Shaka's protector, Dingiswayo).
- Lines 427 to 450 give the concluding lines of the praise-poem.

This *izibongo* is a poem of great power and energy. It is not so much the praise of an individual leader as concerned with the emergence of a nation. The victories and destructions are described in detail, using images of strength (lions, leopards) and destruction (fires, axes and spears, hawks and vipers). In this way, qualities of bravery, ferocity, and strength are praised. The tone is confident and aggressive, with Shaka clearly elevated as the leader of the new nation. There is only one image which implies a criticism of Shaka: in line 154, the poet reveals a lack of understanding of Shaka's restlessness.

The praise poem of Shaka is analysed for some of its poetic devices, to highlight features that can be used in the empirical part of the study, when a psalm is presented in the form of a Zulu praise-poem. Not all the poetic characteristics of *izibongo* are seen in this one example, hence in sections 4.2 and 4.3, other examples are considered to provide a bigger pool of devices for the Zulu poets to use in the empirical study. But to provide a clear example of the frequency of certain devices, and the literary context in which they are used, this example is given.

First, repetition is seen to be very common. For example, "attack-" is repeated ten times (in lines 121 to 129) and "devour-" occurs 31 times! The clan name Zwide[297] is repeated multiple times, and so too are phrases such as "shield … on … knees". Several variations of "X of Ndaba" are included (lines 1, 427, 437).

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[295] Praise name possibly meaning: "Taker-out even of an unwanted one".

[296] This implies Shaka controlled the whole country.

[297] The Ndwandwe were "one of the five great tribes" in the early 19th century (Webb and Wright, Vol.2:53; Vol.1:354). The chief, Zwide, was a great fighter and was always fighting (Webb and Wright, Vol 1:356). After establishing dominance over what is now northern Zululand, he was decisively defeated by Shaka, c.1818.

Second, the metaphors used are very colourful and intense/violent, e.g. "chopping", "thundered", "kicking", "stabber", and "viper". Shaka is referred to as a "beast" or "lion / leopard".[298] It is a common metaphor to praise the Zulu king or chief as a lion, leopard or elephant. For example, the Zulu poet Msimang (1980:38) describes the incumbent (Chief Buthelezi) as a lion, tearing and smashing his rivals.

Certain metaphors are repeated, for example, that of an axe (in lines 7 and 443). It is noted that "axe" is used at the beginning and end of the poem, forming an inclusio. Similarly, "spear" forms an inclusio (lines 15 and 446). Some metaphors are extended throughout the poem, for example that of aggressive eating[299] (as indicated by bold font shaded yellow in the text).

Third, parallelism is used very frequently. Indeed, the praise poem appears to be an ongoing list of parallel statements describing the feats of Shaka, or using praise-names to indicate his achievements. The parallel structures sometimes use tail-head linkage, as in lines 8-9 and 11-12. Other parallel lines show a negative-positive structure, for example "without crossing / crossed" (lines 435 and 436). In line 6, the order is reversed, viz. positive-negative ("beats / not beaten") as it is in lines 168 and 169 with "raid / not raid" There is one example of a triple mention of the same word in a line, of the form positive-negative-positive, viz. "founded / not found … founded" (lines 433-434).

Within a line there is sometimes what appears to be a word-pair, e.g. "those among the enemy" and "those at home" (line 431). In lines 171 to 173 there is a chiastic structure ("stiff/cooked/cooked/stiff").

One further point to notice at this time is the rhythm pattern. Certain lines are much shorter than the others, for example lines 432 and 448. These appear to be praise-names, and serve as the high-point of a section / strophe.

Much more could be said about this praise-poem, but its function here is simply to give the reader an example of a complete Zulu poem, showing some traditional characteristics. The use of *izibongo* through the years will next be considered, indicating that the purpose of this study, viz. to adapt the form of *izibongo* in the translation of a biblical praise psalm, is within the ambit of the uses of this form.

Use of *izibongo* through the years

Zulu praise-songs were traditionally used to praise Zulu kings or chiefs, often intermingled with war-songs. In the last century they have shown great flexibility in their application. For example, some of the standard images from *izibongo* (e.g. the royal image of "the viper with a feathered head") have been applied to Zulu kings, then to COSATU,[300] and most recently

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[298] Doke and Vilakazi (1949:460) note that the Zulu word for beast *isilo* refers particularly to the lion and leopard.
[299] Masuku (2005:150) observes that the poet's use of "eat" conveys multiple meanings including to conquer, capture, achieve, annihilate, stab, and many others.
[300] COSATU is the Congress of South African Trade Unions.

to Nelson Mandela (Gunner, 2003:142). During World War I, *izibongo* were used to highlight the plight of widows and orphans following the sinking of a ship.[301]

During the 1980s, *izibongo* were still being used in some of the independent African churches (Gunner, 1982), and also began to influence popular music recordings (Gunner, 1991:71).[302] A decade later, Steve Kromberg (1991) found that the majority of his interviewees were able to recite the *izibongo* of a number of their ancestors, but others (especially urban youths from a Christian background) maintained they had never heard a traditional *imbongi* perform. More recently, Draper found that of 11 (Zulu) students, none was able to recite his/her own clan *izibongo.*[303]

It seems that the poetic conventions of praise-poetry remained dormant for a time (possibly as a result of resistance to chiefs who had cooperated with the apartheid government).[304] Then in 1984, Qabula adapted the form of *izibongo* to perform at a trade union meeting, and received a very positive response (Kromberg, 1991:187). It was seen to have many benefits: as a flexible means to effectively inspire the audience, to allow the audience to actively participate, and to build a sense of community among those present (Kromberg: 189).

Since then, several poets (Qabula, Mbuli, Msimang, and Mbhele) have adapted the conventions of *izibongo* in various ways.[305] A development from *izibongo* has been *isicathamiya,*[306] which draws on older cultural genres and mixes with acapella barber-shop music. The most well-known of the *isicathamiya* groups has been Ladysmith Black Mambazo, which after 50 years of music, is still popular today, locally and internationally. One of their stated ambitions is to preserve traditional music.

The successful use of *izibongo* also depends on certain other factors not related to the content. For example, Kromberg (1991) found that the size of the audience and the size of the venue should be such that the audience members feel free to interact. Also, the poem should be in isiZulu and lively, and the performance should be wholly oral with no written text visible.[307] These factors will probably be important in the context of the empirical study. Other features of the praise-singer may be less relevant, for example, the traditional display of copious energy, speaking very fast in a high tone, using body movements vigorously, and being dressed in costume. However, participation at "Spoken Poetry" gatherings indicates

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[301] The troopship "Mendi" was sunk with "about 1000 Europeans, 1200 Natives present, not including dancers" (Webb and Wright, 5:281).

[302] E.g. Ernest Shelembe (1981) and *Themba Nzuza,* a new version of praise to Shaka (1986).

[303] Draper, 2015 (personal correspondence).

[304] Kromberg (1991):182-187.

[305] See Brown, 1998:76 and Cope, 1986:158. With respect to Bishop Nicholas Mbhele, he wrote an *izibongo* to commemorate the 70th birthday of a distinguished cleric (personal communication with Bishop Mbhele, Ashburton, 2015).

[306] Gunner (2003:143) notes that this "may be a more powerful mode for the circulation of ideas than praise poetry". The success of *isicathamiya* continues today, with many groups performing in the Pietermaritzburg area.

[307] The Tsonga praise poet, Chabalala, said: "If you perform with a paper in your hand, it is not right … the poem must be in your head" (Bill, 1991:155).

that young Zulu poets today still tend to speak very fast to arouse emotion, and use movement to complement their words.

A very successful adaptation of the *izibongo* tradition are the hymns of Shembe (still sung today in the Nazarite church). These are discussed next.

4.1.2.2 Shembe hymns

Isaiah Shembe was a Zulu messianic evangelist working in Natal from 1911 to 1935. Bengt Sundkler (1948:110) maintains: "There is probably no Zulu in modern times who has had such an intense influence over such a large number of people as Shembe."[308] Two factors stand out, which may be at the root of this success: the strong focus on oral communication, and the inclusion of traditional Zulu culture within the Shembe religious system. The empirical study seeks to apply these two principles - orality and Zulu culture (at least poetry and music) - to present the message in some psalms. Thus some attention is now given to these key factors.

Orality in the Shembe church

The Nazarite (Shembe) church has always essentially operated within an oral medium, and Isaiah Shembe was very successful in manipulating oral devices (such as parallelism, repetition, and praise names). There is a printed Nazarite hymn-book but most Nazarite members are unable to read. Thus it is only in performance that the meaning of hymns is realized. As a Nazarite member noted,[309] "The songs, they mean something, they talk, you see."

Inclusion of Zulu cultural features in the Shembe church

For many years, the success of the Shembe church has been linked with using cultural concepts and traditional ways of communicating.[310] Brown (1998:119-120) observes that, unlike the mission churches which rejected many of the traditional customs, Shembe sought to use them to revitalize Zulu society. In this he was very successful and provided African Christians with "a place to feel at home" (Mbiti, 1974: 234). More than thirty years later, this strong connection of Shembe offering "religion through culture" is claimed on posters[311] around Zulu communities. As noted by Carol Muller (2010),[312] Shembe insisted that local people could convert to Christianity without losing their own cultural ways, and as a result, the Shembe church is perceived as being more relevant than other churches.

The following are some ways in which Shembe has incorporated cultural values:

- The Nazarite hymns are performed in a "call-response" style, typical of Zulu song (Brown, 1998:148). Towards this end, there is a strict rhythm which Muller (2010: 107) calls "the driving musical parameter". The rhythm provides for the call-response

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[308] Gerhardus Oosthuizen (1967:7) and Albert Gerard (1971:185) both agree.
[309] Recorded in April 1991 (Muller, 2003:92).
[310] See also Klem (1982):43.
[311] Posters claim: "Shembe, religion through culture."
[312] Foreword to Muller and Mthethwa (2010).

format as well as staggered vocal entrances (Muller, 2010). The hymns also pay careful attention to the relationship between the tone of the words and the shape of the melody,[313] something often overlooked in "missionary hymns".[314]

- Many of the Shembe hymns are explicitly dance-forms (Tracey, 1966:50), and are accompanied by various instruments. The beating of the drum signals the start of the dance, and then the hymn leader begins to sing. The dance hymns follow a cyclical pattern, and many use the patterns of *izibongo,*[315] with a strong rhythm (Dargie, 1991: ix).

- Hymns have words which are a mixture of biblical ideas and Zulu tradition. They "draw on the compositional and aesthetic resource of Nguni[316] praise poetry" (Muller, 2003:104). For example, the idea of God as protector is expressed through the image of "the broad rock of the old people" and "the shade for resting under" (Gunner, 1986:184). Other images for God include "Beautiful Hen" and "Mighty winged eagle" (Hymn 101).[317]

- The communal nature of the singing is emphasized and everyone participates. Indeed the Zulu word for Shembe hymns is *izihlabelelo,* with the verb *hlabelela* refering to people in a chorus (Doke et al: 102).

- Performance is a vital part of every part of the service. The text is not just a "disembodied word" (Muller: 109).

- Many hymns are included, some to instruct or edify, but others to "stitch the various parts of the meeting together into a single, unbroken discourse" (Kiernan, 1991:392). Songs are also used (spontaneously) to bridge a gap in the flow of speech, or to halt it.

There is much more that could be said of the role the Shembe church has played, and continues to play in Zulu society. For the purposes of this thesis, it is noted that they have successfully adapted *izibongo* to carry their message, and have retained various aspects of Zulu music and dance as integral to their worship. In this study an attempt is being made to include the values of Zulu oral art and music in the domain of religion, to make the message more accessible and acceptable. As Sanneh (2009:201) notes: "(The) authentic forms of indigenous life" and the symbols of the culture need to be reclaimed as "a bridge with the message of Christianity". One of the most prized features of Zulu culture is praise-poetry,

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[313] Mthethwa in Muller, 2010: Preface.
[314] See page 103.
[315] For example, parallel constructions, repetition, naming, and short lines.
[316] Nguni refers to a group of culturally and linguistically related peoples of southern and eastern Africa, including the Xhosa, Zulu, Ndebele, and Swazi.
[317] Shembe Hymns, 2010.

thus this study seeks to utilise the form of *izibongo* to serve as a bridge to carry the message of the psalms.

In the next section, the general features of poetic text are considered, and examples from both Hebrew and isiZulu are presented. Poetic form is language-specific, thus poetic features of isiZulu will differ from those of Hebrew. This is particularly the case with reference to "sound play" (e.g. onomatopoeia, alliteration, assonance) as it is based on the phonology of the language. These poetic features serve the two major purposes of poetry: to contribute to its emotive power (by providing "soul appeal")[318] and its mnemonic capability (facilitating ease of recall). The poetic devices are of two main types: at the word level and the discourse level.

4.2 Poetic devices at word level

The choice of particular words (for metaphors, similes, formulas, metonymy, alliteration, assonace, rhyme, and repetition) serve the purposes of poetry, viz. a pleasing rhythm, aesthetic beauty, easy recall, and persuasive power:

- Rhythm: Poetic devices at the word level that contribute to the sound rhythm[319] of the text include colourful metaphors and similes, formulas, metonymic expressions, auditory patterning, as well as repetition of key words. Poets are guided by their ears in the use of pleasing sound patterns (Gluck, 1971:84).
- Aesthetic beauty: The clever use of metaphors, similes, word-play, and metonymic expressions gives aesthetic enjoyment to the audience and stimulates their participation.
- Easy recall: Sound patterns such as assonance and alliteration facilitate easy reception and recall (Avorgbedor, 1990:223-224). Repetition of words and ideas also facilitates understanding the text well, and being able to remember it.
- Persuasive power: Word-choice (e.g. vibrant and unexpected metaphors) and rhythm contribute to the rhetorical power of a text.

4.2.1 Metaphors and similes

A metaphor is evident when a word or phrase is used outside of its usual context, ascribing a characteristic of the image to a person or object. ApRoberts (1989:69) observes that metaphors enable difficult or abstract concepts to be expressed in terms of the familiar and that which can be sensed in some way. They also serve to elevate a message, or to demonstrate the eloquence of the speaker (Dorson, 1972a:184). However, the choice of metaphor should be culturally appropriate. For example, the African religious poet, Ndhambi, avoided Western Christian symbols, but chose to use cultural symbols for "the deep truths of the faith" (Bill, 1991:172). Some Xhosa poets have also drawn on traditional

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[318] Newman: 2001.

[319] The sound rhythm develops at the level of words (e.g. alliteration and assonance) in contrast with poetic rhythm (which is based on structural patterns). The sound rhythm interacts with the poetic rhythm to give literary rhythm to the poem. If set to music, the poem also has musical rhythm. All the kinds of rhythm are inter-related (Fitzgerald, 2016).

symbols in their modern poetry, e.g. a swimming snake, and a strong-winged eagle (Opland, 1986: 146). The kinds of images used in Hebrew poetry and Zulu poetry are now discussed.

Metaphor in Hebrew poetry

The Bible, in particular the book of Psalms, is full of metaphors. For example, God is "a rock" (Ps 28:1), "a shield" (Ps 3:3), "a tower of strength" (Ps 9:9), "a shepherd" (Ps 23:1), "a light" (Ps 27:1), "a mountain refuge" (Ps 18:2), among many other images. Usually something concrete replaces an abstract idea, and the hearer can interpret the meaning if s/he has experience of the concrete symbol.[320] Another biblical poetic device based on metaphor is personification, when human attributes are assigned to an inanimate object. For example, rivers have hands which they clap and mountains sing (Ps 98:8), trees shout (Ps 96:12), and mountains skip (Ps 114:4). Many metaphors (e.g. mountain, vineyard, honey) may be translated literally into a Bantu[321] language, but the positive connotation associated with them in Scripture (e.g. "milk and honey") is not necessarily communicated in translation. Some terms may have a positive association in Scripture but in a Bantu language, a negative connotation may be applied.[322] Thus the associations of metaphors are often culture-specific.

Extended metaphors (or archetypes) may also be used in poetry. In biblical discourse, images may be used as ideal models,[323] cultural symbols, or higher-level imagery (e.g. the sustained image of a harlot in the book of Hosea). Archetypes provide "deeper reflection that is nourished by one's memory" (Wendland, 2004:167). They play a significant role in the work being seen as a unity. For example, the image of "firstborn son" occurs repeatedly across the Scriptures, and its metonymic capability draws into focus all its implied features, as well as reference to the other occasions when it is used. Archetypes also link the work with universal characteristics in world literature. For example, the notions of the "benevolent king" or "fruitful garden" appear across literature, thus positioning the text within a broader framework.

Metaphor in Zulu poetry

Vivid metaphors are used extensively in traditional social life among the Zulus, and *izibongo* (praise poems) show many examples of such. The kind of metaphors used have changed over time. During the Shakan era, with its concern for power and victory in battle, the images changed from small, crafty animals (in the pre-Shakan time) to large, dangerous animals. With the demise of the Zulu kingdom and a return to lyrical poetry, the imagery has become less assertive.

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[320] E.g. Shaka was described as "the fire of the long dry grass". If one has seen a veld-fire ravaging long, dry grass, one understands what Shaka did to the enemy peoples around him.

[321] Bantu refers to a group of Niger-Congo languages spoken in central and southern Africa, including Swahili, Xhosa, and Zulu. The Zulu word *abantu* literally means 'people'. Bantu-speaking peoples are not a homogenous group.

[322] "Horn" has a positive sense in the Bible, but may have a positive sense (e.g. power) or a negative sense (e.g. witchcraft) in Zulu culture.

[323] A positive archetype (e.g. light; angel) often has an associated negative one. Archetypes occur repeatedly throughout the Scriptures.

Cope (1968:39) notes that some images tend to get overused, e.g. the sun and the sky, sticks and shields, and especially lions and elephants. Many are very picturesque, but one needs an understanding of Zulu history to be able to interpret them. For example, Senzangakhona[324] was described as 'the gate post of the kraal'. His son, Shaka, was described as 'the axe of Senzangakhona', 'the wind of the south', 'a pile of rocks', 'a hawk descending from the hills' and 'a young viper in a great rage'. Dingiswayo was described as 'the log that does not burn when the fire is stoked', and Phakathwayo[325] was described as 'the little stone that trips up unwary walkers on the pathway'. Apart from metaphors, vivid, local similes are also used in *izibongo*. For example, the i*zibongo* of Shaka has the following line repeated 4 times:[326] 'He is **like** the cluster of stones of Nkandhla.'

4.2.2 Formulas and metonymy

Formulas have been shown to be characteristic of oral art. (See section 3.1.) These familiar expressions often have an important metonymic capacity,[327] with an allusion to the formula bringing a much bigger reference into play. As Foley (1995:28) notes, a single expression can conjure up "a richly textured event". Other expressions which are embedded in the traditions of the culture (for example, certain metaphors or proverbs) can also serve as "metonymic signifiers that tap into the larger oral tradition, so as to bring it into the hearing of the text" (Niditch, 1996). For example, a pithy proverb can bring to mind an entire story, or can serve as the summation of a story. Without such "metonymic signifiers", listeners can battle to understand. Moon (2005) refers to an African pastor who told him, "If you do not use proverbs in speaking, then I cannot follow you for long."

<u>Formulas in biblical poetry</u>

Formulas in the Scriptures are often in the form of a "word pair", with one word evoking the second (Berlin, 1985a:67).[328] In Hebrew, certain word-pairs occur frequently together, e.g. loyalty and truth, heaven and earth, orphan and widow. Some of these may form a hendiadys,[329] but in other cases, not. Care should be taken in translation as the word-pair may not translate with the same impact into another culture. For example, "the heavens and the earth" is often used in the Hebrew Scriptures as a merismus, to imply "everything" ("The LORD God created the heavens and the earth"), but other cultures may use different pairs to denote opposites, or may include further categories.

<u>Metonymy in biblical poetry</u>

Beyond the notion of word-pairs, metonymy is characteristic of biblical poetry. A single word or phrase can "evoke a reservoir that is deeper and larger than the particularity of any

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[324] Senzangakhona was the chief of the Zulu clan from 1781 to 1816, and was the father of Shaka Zulu (although he denied paternity and abandoned Shaka).

[325] Chief Phakathwayo Gurnede of the Qwabe clan was a thorn in the side of Shaka, but finally defeated by him, and his powerful chiefdom (consisting of 7 large villages) was included in the Zulu kingdom.

[326] Grant (1993):95-97. See lines 17, 35, 56, 60.

[327] Metaphors also often have a metonymic reference.

[328] See also Alter (1985).

[329] A hendiadys expresses an idea using two similar words joined by "and"; the function of the hendiadys is for emphasis. For example, "nice and warm" expresses the idea of being "nicely warm".

single text" (Graham, 1987:311). With regard to Hebrew, Sigmund Mowinckel (1982:34) gives this picturesque image: "If one note of a chord is struck, all the others sound in his mind".

<u>Formulas in Zulu poetry</u>

Some researchers argue that formulas are used in *izibongo*.[330] A formula may begin by simply being a line borrowed from another praise poem, then borrowed again, until it becomes established as a useful and well-known line (Gunner, 1990:200). It is not usually a striking metaphor, but simply an expression that recurs in similar form in many *izibongo*. For example, the *izibongo* of Chief Zondi[331] includes the expression: 'He urges on the army and then fights himself' which is repeated in various praise-poems. Another example is the brief end to many *izibongo*, viz. 'I disappear'. There is usually also an opening formula, being an address to the chief. An informant of James Stuart (Webb and Wright, Vol 4:106) gave him an impressive example of an extended formula used to introduce the *izibongo* of various kings: "When he was about to begin praising, my father Magolwane would cry:

> 'Now hear!
> The elephant smashed everything, there was nothing left!
> The elephant smashed everything, there was nothing left!
> The branches of the trees were broken, there was nothing left,
> There were only the uprooted stumps to be seen,
> They were turned upside down!
> As they were overturned, so men died!'

Then he would begin with the most ancient kings and come down in order, ending with the reigning king. At the end of each king's praises, he would say, 'The elephant has swallowed him! You are the silent one, great lion! You are the silent one, great sky above. That, then was X' (name of king)."

However, Liz Gunner (1990:187) argues that most *izibongo* use familiar expressions (repeated over time and place) rather than formulas per se. She suggests that Zulu praise-poems show "a range of flexibility" and can include "a measure of their own material".[332] For example,[333] the syntax may be changed but the images retained, as in the two versions below:

'Hare with two resting places,	Hare with two resting places;
both one for sleeping,	(in one) he sleeps,
and one for basking.'	in the other he rests.'

The value of using formulas, or "repeated familiar expressions", has been attributed to their mnemonic function, assisting the performer in his delivery,[334] and drawing in the audience

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[330] Opland (1975:195), working with the Xhosa, has made reference to formulas, as has Wainwright (1978:98-100). However, many researchers of oral poetry in southern Africa do not refer to formulas in their analysis, but rather to "conventional themes" (Finnegan, 1976).

[331] Chief Zondi was the leader of the 1905 rebellion. See Doke.

[332] Gunner (1990:189) lists 4 categories of flexible formulas: those with figurative language, those with a dominant idea, those with marked balance and contrast, and those with marked alliteration / assonance.

[333] *Izibongo* of Halakashana Ntuli (Gunner, 1990:191-2).

[334] The Zulu praise-singer (unlike the Xhosa) does not compose in performance, but prepares beforehand (Gunner, 1990:201 cf. Opland, 1975).

to participate vocally (Gunner, 1990:199). Moreover, they seem to "confer authenticity and value on the praises (189) as they carry "immense emotional weight" (201). They do not normally dominate a praise-poem, but there is usually at least one formula.

<u>Metonymy in Zulu poetry</u>

Metonymy is also a key feature of Zulu praise poetry. However, as it depends on shared cultural understanding, it can be misunderstood. Most *izibongo* use language which is very idiomatic, often including allusions to archaic terms or rituals no longer well understood. Thus the poem can appear to have "gaps" (Vilakazi, 1993). Research among other African groups[335] has yielded the same results: sometimes the ambiguity is intentional, with puns and allusions to larger contexts that are not familiar to the current listeners. In such cases, Foley argues, the metonymic role may still function if the words have become part of "dedicated language" associated with a particular "performance arena". Indeed, in many cases the referential meaning is not pertinent, with the emotive function dominating over the informative function.

4.2.3 Alliteration and assonance

Vivid sound imagery is created by various auditory patterns including alliteration and assonance. The pleasing sound patterns draw listeners into the narrative, and contribute significantly to the rhythm of the discourse. They also impact the structure of the text, holding concepts together. As auditory patterns are language-specific, they generally cannot be replicated in translation.

<u>Alliteration and assonance in Hebrew poetry</u>

Gluck (1971:69) asserts that the poetic parts of the Old Testament (such as the Psalms) "blend sound and sense in exquisite harmony". This aesthetic balance of semantics and sonority is largely achieved through the use of assonance and alliteration, devices common in Hebrew poetry.

Gluck (1971:70) defines assonance as "a homophonous incidence in diction which emphasises meaning patterns conveyed by the words". In his sense then, the repetition may be vowel sounds or consonants (i.e. both alliteration and assonance, in the general sense of the words). Gluck claims (80) that Semitic languages can easily produce "assonance", but in the Scriptures, it is not over-used. It has also been shown[336] that alliteration is part of many Hebrew proverbs and popular idioms. In chapters 7 to 9, the three Hebrew psalms being used in the study are analysed for their poetic functions, and the prevalence of these two devices is apparent.

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[335] E.g. Cook (1993:157) working among the Swazi (also Nguni); Warmelo working among the Basotho (see Introduction to Lekgothoane, 1993).
[336] Gluck (1971):78.

Alliteration and assonance in Zulu poetry

Alliteration and assonance are also frequent in Zulu poetry as they are inherent in the system of grammatical agreement.[337] However, the natural alliteration is usually enriched by artificial alliteration, resulting in Zulu praise poetry being "intensely alliterative" (Gunner, 1990:195). Arthur Cope (1968:25-27) argues that Zulu poets are very aware of "the euphonic nature of isiZulu"[338] and thus consciously strive after literary effect, manipulating the language to attain a richer artistic creation. For example, the *izibongo* of Dingane (Cope, 1968:45-46, 109) includes the following lines which show natural alliteration (resulting from the prefix **si**) supported by artificial alliteration (**dl**- ;[339] **ndl**-):

I-**si**-zi-ba   e-**si**-nzo-nzo   **si**-nzo-nzo-be-le   ('The deep pool is silently powerful')

I-**si**-**dla**-ngu-**dla**-ngu   e-**si**-nje-nge-**ndle**-be   ye-**ndlo**-vu ('He is rough as the ear of an
                                                                                    elephant')

4.2.4 Rhyme

Rhyme in Hebrew poetry

Gluck (1971) notes that rhyme was common in Semitic literature, usually in consecutive words or phrases. By "rhyme" is meant "(semi) identical sounds occurring internally or externally in syllables or words, creating a musical sensation which accompanies the meaning" (Gluck:71). Klem (1982:69) maintains that it was evident in Aramaic. An example in Hebrew comes from Exodus 15:1b-2 where the ה sound is repeated in different positions (terminal, initial and medial). Also, there are variations on the וֹ sound in close proximity (Gluck, 1971:72). Terminal rhyme is comparatively rare in biblical literature, although tail-head repetition is fairly common (Gluck 1971:72, 78).

Rhyme in Zulu poetry

Scholars do not agree as to whether rhyme is a feature of Zulu poetics or not. Cope (1968:40) claims that "rhyme (is) not to be found in Zulu poetry".[340] Muller (2003:104, footnote 8) observes: "Rhyming is completely foreign … in Zulu language performance practice." Thirty years earlier, there had been a public disagreement between two Zulu writers about the place of rhyme in Zulu poetry.[341] Dhlomo, had insisted that rhyme is not important but rather rhythm is in focus. However Vilakazi (1982: 78) disagreed, claiming

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[337] In isiZulu there are 13 noun classes, indicated by prefixes, which can give a natural alliteration.

[338] This results from the agglutinative, open-vowel syllabification of the language.

[339] In Shaka's praises, there is much use of the forceful dl fricative (Cope, 1968:86).

[340] This is very interesting since, in the same book, Cope (1968:23) claimed: "In the realm of Zulu poetry, B.W.Vilakazi was the first and is still the foremost poet." And yet Benedict Vilakazi was one of the Zulu poets who advocated the use of rhyme.

[341] Attwell (2008:449) suggests that the disagreement was really about a bigger issue than rhyme, viz. "the interpretation of Zulu tradition and … the development of modern Zulu literature". Although both Zulu, Vilakazi wrote in isiZulu whereas Dhlomo wrote in English. Dhlomo conceded that he did not know Zulu culture very well (Attwell, 2008), but Brown (1998:78) maintains that both are "firmly within European poetic paradigms" and unable to engage fully with the specific nature of oral poetry or the complex aesthetic structures of African forms.

that rhyme is possible,[342] despite the fact that most isiZulu words end in unstressed vowels.[343] He was clear, however, that one could not have any combination of consonants to give rhyme, asserting (1993:78) that certain consonants give rhyme which is "beautiful to the eye, but it grates on the ear". [344] He even argued that isiZulu lends itself to rhyme naturally: "It seems to me there is a feeling for rhyme among the Zulus, when one studies their music in its ending verses, for there will always be recurrence of certain sounds for the sake of rousing emotion" (Vilakazi, 1993:81).

When one studies the Shembe hymns and *izibongo*, both forms of Zulu poetry greatly appreciated in the Zulu community, one notices a lack of rhyme.[345] Also, a recent poem (of 17 lines) by Bishop Mbhele shows only one rhyming line.[346] Perhaps rhyme is not artificially sought in isiZulu, but may happen as a result of the language system.

4.2.5 Other phonic patterning

Poetry also utilizes exclamations[347] (which carry emotional weight) and expressive syllables (which may indicate a characteristic in the situation).[348] These syllables are often at the end of a sentence, to fill out the rhythm. Some examples of this occur in the workshop translations (e.g. *Hee!* in Item 7 on page 189).

Another kind of phonic patterning is word-play (or paronomasia) in which two words with similar sounds may occur in the same context, or one word may be used with two different meanings. In Hebrew, wordplays usually occur in serious or ironic contexts (Zogbo and Wendland: 39). An example[349] is seen in the Hebrew of Psalm 144:4 אָדָם, לַהֶבֶל דָּמָה where the syllables in proximate words are inverted, giving 'adam la-hevel damah' ('man vapour is-like').

4.2.6 Repetition

Repetition is used for emphasis and to contribute to the music of oral poetry. There is often a redundancy of expression. For example, the Nigerian poet, Christopher Okigbo has the following lines:[350]

> "The *panther* has delivered a hare
> The hare is beginning to **leap**
> The *panther* has delivered a hare
> The *panther* is about to **leap**."

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[342] Vilakazi is not completely alone in this view: the Xhosa poet, Jolobe, also experimented with rhyme (Vilakazi, 1946).

[343] Vilakazi argued that it is possible for both the final syllable and the penultimate one (with its preceding consonant) to rhyme.

[344] For example, a fricative alveolar with a bilabial (such as *Zulu* and *mulu*) is not good rhyme.

[345] This differs from the practice of the early missionaries who followed Western notions and imposed rhyme in their hymn translations. Muller (2003:104) refers to these as "crude rhyme schemes".

[346] Ihubo 93: "USimakade uyiNkosi, USimakade uvunul'ezobukhosi …" (personal communication, 2015).

[347] For example, *Maayo!* (Chewa) and *Maawe!* (Tonga), meaning "Woe is me!"

[348] For example, "diddle" in the English nursery rhyme, "Hey diddle diddle", is possibly onomatopoeic of the sound of the fiddle, besides lending rhyme to the poem.

[349] Further examples of Hebrew word-play and puns are given by Watson, 1984:247.

[350] "Path of Thunder" (Bodunde, 1992:68).

Repetition in Hebrew poetry

One of the important steps in performing a literary-rhetorical analysis of a (Hebrew) text is to plot the repetition, and to group the repetitions by topic. This highlights the key concepts. As will be seen in the Hebrew text of Psalm 134 (on the next page), the repetition of key words "bless" and "the LORD" is very common.[351] In the 3 verses of this psalm, "bless" (shaded yellow) occurs three times, and "the LORD" (shaded blue) five times. The theme of the psalm is thus clearly adoration of the LORD.

Apart from giving emphasis to key words or themes, repetition also contributes to the poetic rhythm (or meter) of the text. For example, in Ps 134, verse 1a has cola of 3:3 accents, the most common meter in Hebrew according to Claus Westermann (1984). This is achieved by the repetition of "the LORD".

Psalm 134

יְהוָה	בָּרְכוּ אֶת-יְהוָה כָּל-עַבְדֵי	הִנֵּה	Behold, bless the LORD, all servants of the LORD
:לֵילוֹת	בְּבֵית-יְהוָה	הָעֹמְדִים	those standing in the house of the LORD at night
	קֹדֶשׁ יְדֵכֶם	שְׂאוּ-י	Lift up your hands to (the) holy
	וּבָרְכוּ אֶת-יְהוָה		And bless the LORD
מִצִּיּוֹן	יְהוָה יְבָרֶכְךָ		May the LORD bless you from Zion
	וָאָרֶץ שָׁמַיִם	עֹשֵׂה	The one making heavens and earth.

Repetition in Zulu poetry

In Zulu thinking, repetition accentuates meaning (Kunene, 1981: xxxii), and the effectiveness of imagery is increased if it is repeated. Indeed, repetition is expected and enjoyed.[352] Hermanson (2004:56) observes that Zulu praise poetry is "characterised by a piling up of repetitions". A clear example is the *izibongo* of Shaka[353] (below) which effectively uses simple repetition, to stir the audience's emotions:

> *Oth' esadl ezinye wadl' ezinye*   He who while devouring some devoured others
> *Wath' esadl' ezinye wadl' ezinye.*   And as he devoured others, he devoured some more.')

Other forms of repetition which appear in Zulu praise poetry have been identified by Cope (1968). Some of these poetic devices may be useful in the empirical translation, and thus are briefly mentioned:

- Personal nouns derived from verbs (Cope: 49). E.g. the verb *dla* ('to eat') becomes *umudli* ('eater') by adding a prefix (um- or umu-) and suffix (-i).
- Personal names derived from verbs by adding the prefix (u- or uma-) and the suffix

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[351] The repetition of a final element in an expression (as above, with "the LORD") is called epiphora (or epistrophe). If the repetition is of an initial element in an expression (as above, with "bless"), it is called anaphora. Both of these poetical devices are used frequently in Hebrew poetry.
[352] Finnegan (1967:102). However, this is not exact repetition in performance, for phonological features (e.g. intonation, vowel lengthening) usually vary although the words remain the same.
[353] Cope, 1968:96, lines 133, 134.

(-ane or –ana). Thus from the verb *dinga* ('to need') comes the name uDingane ('the one who needs'). This facilitates initial-link parallelism (e.g. 'the Rager who raged' as seen in the *Izibongo* of Shaka, page 69, lines 1 and 3).

4.3 Poetic devices at discourse level (structures)

Poetry often has a well-planned organizational structure, utilizing devices such as parallelism, chiasm, and the construction of the poetic line. Structural features of poetry serve the following functions:
- Contribute to the "poetic rhythm"[354] of the text, thereby helping significantly with memorization and enhancing the aesthetic enjoyment of the poetry. Poetic rhythm also provides internal structure to the poem.
- Delineate the boundaries of the text. Chiasm, inclusio, and acrostic patterns clearly define the boundaries of the text. Also, parallel structures establish which elements of the text are linked together. As a result, the hearer is enabled to understand the text, enjoy it, remember it, and become unified with the other hearers.

Biblical poetry shows various structural patterns, many of which utilize features of repetition in different guises. The most common are parallelism (which can be thought of as linear repetition) and chiasm (with its circular repetition). Acrostics (with their progressive repetition) and inclusios (with distant repetition) are also important. Structural patterning evident in the Scriptures serves to facilitate memorization and and communal recitation. Zulu praise-poetry also utilises various structural patterns: parallelism of various kinds, a 4-line structure (with some lines optionally omitted), and cyclical structures (including chiasm). These all contribute to the poetic rhythm of the *izibongo.*

4.3.1 Parallelism (Linear repetition)

Parallelism is common in many languages, showing a linear structure in the form A-A'-(B-B'). It is an important characteristic of both Hebrew poetry and Zulu praise-poetry.

<u>Parallelism in Hebrew poetry</u>

Most scholars would agree that parallelism is the most common structural poetical device in biblical literature.[355] One needs to remember that the text was composed, performed and memorized aloud, and the parallelism played an integral part in making it memorable. Parallelism is evident in both Hebrew poetry and prose,[356] but the quantity and quality of this structural feature is significantly greater in poetic texts. Many of the church fathers recognised parallelism as "artful speech",[357] a rhetorical form, with the two sections being linked together through some common feature. In biblical poetry, the common feature is usually semantic, but this need not be the case. Nicholas Lunn (2006:16) notes that it may occur with regard to syntax, and Ernst Wendland (2007:108) adds the possibilities of

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[354] Rassner (1990) and Foley (2002):30-32 use the term "narrative rhythm" for the concept of poetic rhythm.
[355] See Klem (1982):69.
[356] Petersen and Richards (1982):1-2.
[357] E.g. Theodore of Mposuestia (350-428).

parallelism at the levels of phonology, morphology, or structure. Indeed, the phonological factor is important in poetic parallelism (Wendland, 2007:105).

Three forms of parallelism are usually identified by form critics (e.g. Mowinckel, 1962). These are equivalent parallelism (the two elements have the same meaning), contrastive parallelism (the second element is the converse of the first),[358] and additive parallelism (the second element extends the idea of the first). Wendland (2007:120) observes that, in additive parallelism, the second line usually shows "some degree of intensification, augmentation, specification, figuration, or dramatization".[359]

An example of equivalent (or synonymous) parallelism is seen in Psalm 95:1 (ESV), with the second line giving essentially the same meaning as the first line:

Oh come, let us sing   to the LORD,
Let us make a joyful noise to the rock of our salvation.

An example of contrastive parallelism is apparent in Proverbs 15:1 (ESV), with the first element in the second line contrasting with that in the first line, and similarly the second outcome is contrasted with the first:

A soft answer turns away wrath,
But a harsh word stirs up anger.

In additive parallelism, the units are related by logic, and usually forward-movement is indicated. For example, Psalm 24:4 (NET)

The one whose deeds are blameless
and whose motives are pure,

The first clause (above) refers to "the one whose *deeds* are blameless". The next clause extends the intensity of the person's purity by saying: "whose *motives* are pure". Deeds are outward, but "motives" get right to the very heart of the person's character. Thus intensification of "forward-movement" is apparent.

John Willis (1979:479-80) notes that a 3-fold form of parallelism (known as tricola) was popular in the cult. Mowinckel (1957:17) claims that the defining characteristic of tricola is "that all three cola show more or less exact parallelism between each other". Clearly such a device is structurally significant, contributing rhythm and mood, and emphasizing the assertion. Moreover, it serves to help with memorization. An example of such tricola is seen in Psalm 93:3-4, which will form part of the empirical study. Verse 3 (ESV) is indicated below to clarify the concept:

The *floods have lifted up*, O LORD,
the *floods have lifted up* their voice;
the *floods lift up* their roaring.

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[358] Berlin (1985a:67) argues that the minimal contrast rule posits that in a "word-pair", the easiest word to be elicited is the opposite.
[359] Wendland (2015, personal correspondence) notes: "Over a dozen different semantic relationships are included under the 'additive' category."

Parallelism in Zulu poetry

In Zulu poetry, parallelism is used for its emotional impact and to enhance the musical quality of the verse. There are several different kinds of parallelism in isiZulu, viz. perfect parallelism, initial-linking parallelism, and final-linking parallelism.

In perfect parallelism, the same idea is repeated with different words. An example from the *Izibongo* of Ndaba[360] (Cope 1968:41) shows perfect parallelism:

Obeyalala wan, angemimfula,	'Who when he lay down was the **size of rivers**,
Obeyavuka wangangezintaba	Who when he got up was the **size of mountains**'.

In initial-linking parallelism, the initial phrase in the first line is repeated in the second line. This is shown in the *Izibongo* of Senzangakhona (Cope 1968:42):

Ozithebe zihle uMjokwane,	'He whose eating mats are beautiful, Mjokwane,
Ozithebe zihle zidlel' amanxasakazi	He whose beautiful mats are eaten from by (sic) womenfolk.'

Often in initial-linking parallelism, the noun in the first line becomes a verb in the second line. The following excerpt from the *Izibongo* of Shaka (Cope: 43) shows this:

U**Dlung**wana woMbelebele,	'Rager of the Mbelebele brigade
O**dlung**e emanxulumeni.	Who raged among the large kraals
U**Teku** lwabafazi bakwaNomgabhi,	Joke of the women of Nomgabhi
Be**teku**la behlez' emlovini.	Joking as they sat in a sheltered spot.'

In final-linking parallelism, the final phrase in the first line is repeated in the second line. Another excerpt from the *Izibongo* of Shaka (Cope 1968:42) shows this pattern:

Mahlom' ehlathini onjengohlanya,	'He who armed in the forest, who is like a **madman**
Uhlanya olusemehlwen' amadoda.	The **madman** who is in full view of the men.'

In final-linking parallelism, there may be negative-positive parallelism. This is shown in another section from the *Izibongo* of Shaka (Cope:43- 44):

Odl' izinkomo engantuli mazembe,	He who raids cattle **not needing** hoes
Amazembe uzakuwantula ngonyak' ozophenduka.	The hoes he **will need** in the coming year.'

The simplest praise-poems consist of single lines stating a single characteristic of the praised. Then there may be an extension of the statement, as in this line from the *Izibongo* of Senzangakhona:[361]

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[360] Ndaba was the great grandfather of Shaka and the first Zulu king. He lived in the mid-eighteenth century.
[361] Cope, 1968:77, lines 45-46.

| *Umthombo wamatshe wakwaNobamba,* | 'Fountain of the rocks of Nobamba |
| *Engiphuze kuwo ngagangaleka.* | At which I drank and felt faint.' |

Sometimes the extension may be followed by some development, which is grammatically dependent on it. This is shown in another excerpt from the *Izibongo* of Senzangakhona:[362]

UMlunguzi wezingoje,	'Peerer over precipices
Owalunguz' ingoje yomfowabo,	Who peered over the precipice of his brother
Owalunguz' ingoje kaZivalele.	Who peered over the precipice of Zivalele.'

Praises of 2 or 3 lines[363] are usually grouped into a larger unit, a stanza, terminating in a final cadence. Pre-Shakan praises were normally shorter than a stanza. Shakan praises extended to the stanza, expressing an episode completely (Cope, 1968:53). This meant it consisted of 1) a statement, 2) an extension, 3) a development, and 4) a conclusion, the latter usually giving a twist to the events. The following example (from *Izibongo* of Shaka) illustrates this pattern, and also shows parallelism in lines 1 and 2, and alliteration in the development (line 3).

1. *UTeku lwabafazi bakwaNomgabhi*	The joke of the women of Nomgabhi
2. *Beteku*la behlez'emlovini*	Joking as they sat in a sheltered spot
3. *Keth' uShaka kakubusa kakuba nkosi*	Saying that Shaka would not rule, would not become chief
4. *Kanti unyak' uShaka ezakunethezeka.*	Whereas it was the year in which Shaka was about to prosper.

This pattern might vary. For example, the following section from *Izibongo* of Shaka[364] shows negative-positive parallelism in the development (line 3) and alliteration in the conclusion (line 4):

1. *UBhiyoze kuNomangci phezulu*	He who panted to the top of Nomangci mountain
2. *Eya kunqumel' umbango wakwaNyuswa*	Going to give judgement in the contention of the Nyuswas
3. *Kwakubangwa lutho ngakwaNyuswa*	They were not contending over anything at the Nyuswas,
Kwakubangw' izinlakuva semanxiweni	They were contending over castor-oil seeds in deserted sites
Bathi 'Ntekenteke zilinden' Amajuba	They said 'Just a moment, wait for the pigeons
4. *Wafika wababulala bobabili.*	And he came and killed them both.

Cope notes that in some of the praise-poems, line 3 or 4 (the extension or the development) may be missing. However, the "contrary conclusion" (line 4) is typical of a Shakan praise-

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[362] Cope, 1968:77:42-44. The tricola structure seen in this *izibongo* is very similar to that in Psalm 93:3. (See p.131.)

[363] A "line" is a portion of text which terminates in a non-final cadence, usually at the end of a breath-unit.

[364] Brown (1998):94; Cope: 55.

poem, and yet even this may be omitted if it is implicitly clear. The next example (*Izibongo* of Cetshwayo)[365] shows this characteristic:

1. *Inyath' empondo zimakhenkenene,*	Buffalo whose horns are widespread,
2. *Babethi kayiyikuwuwel' uMhlathuze,*	They thought it would not cross the Mhlathuze,
3. *Bethi bayivimbele ngamaphand' emkhonto*	Thinking they were preventing it by heaps of spears.

A special kind of parallelism is a concentric pattern (Wendland, 1988:39-40). The most familiar is the chiasm, which is discussed next.

4.3.2 Chiasm (Circular repetition)

An important attribute of poetry refers to the way it must be perceived. It cannot be analysed in a linear fashion, for meaning in poetry is not conveyed additively. Poetry must be understood in a global way, as an integrated whole. Thus it requires a repeated process of reflection, in a spiral way, returning to earlier parts of the text after reflecting on other parts (Broyles, 33).

As a result of this meditative feature of poetry, it usually shows a cyclical nature. This is apparent in both biblical and Zulu poetry. One common circular pattern in orature is chiasm, which has a pattern in the form A-B-(C)-B'-A'.

Chiasm in Hebrew poetry

Hebrew poetry often shows a circular or spiral nature, further proof that the psalms emerged from an oral society.[366] The text moves forward (following certain concepts) to a central point. Then it turns and retraces the same concepts in reverse, to a place which corresponds to where it began.

Many scholars (e.g. Bailey, 1983) have shown that if a pericope follows a chiastic structure, then usually the main point is seen at the "turning point" of the chiasm.[367] Reyburn (105) agrees, observing that chiasm provides "a halt in a dance motion", with the "halt" in the centre of the pattern. This is a device to draw attention to the key point being made by the verbal artist. In this way, chiasm not only provides rhythm and mnemonic help, but also clarifies exegetical issues.

Chiasm and circular patterns in Zulu poetry

Chiasm is also a feature of some Zulu praise-poems. Gunner (1990:195) notes that ordinary people often use this "pattern of inversion", sometimes with a repetition of negative to

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[365] Cope, 1968:215, lines 13-15. Cetshwayo was king of the Zulu kingdom from 1872 to 1879. He was a half-nephew of the great Zulu king, Shaka, and grandson of (king) Senzangakhona.
[366] Van Niekerk and Pauw, 2000.
[367] Wendland (2012c:18) notes that in Jude, the thematic peak is at the *end* of the chiasm, rather than at the turning-point.

positive. Contrast and balance are key features of Zulu oral art.[368] The following example (Gunner, 1990:195) shows this:

'**Chopper down** of the *big tree*;
the *little one* falls on **its own**.'

Apart from the formal structure of chiasm, a major structural form in Zulu poetry is cyclicity. The heroic poem of King Bhungane showed this idea: small things grow into big things, and big things have within them the small things (Kunene, 1981). Several other researchers of African oral discourse have noted this circular pattern.[369] James Snead (1984:67) calls these "cycles of repetition", and argues that each cycle is marked explicitly by a verbal, rhythmic, or musical signal. He observes that there is "a series in progress" and then "an abrupt, seemingly unmotivated break" and "a willed return to a prior series".[370] He refers to the praise-poem of Shaka as an example of this principle of cyclicity.

Karin Barber (1991:14) compares this strategy of the oral artist to the spokes of a wheel, which find their centre in the hub. The constant shift in discourse, from one spoke to the hub, to the next spoke and back again to the hub, is registered by the oral listener as "a satisfying quality of overall texture". Moon (2005) also notes that oral communicators tend to start at the "spoke" with the most action, to capture the listener's attention, and then oscillate back and forth, narrating the event.[371] Vilakazi (1993:62) uses a different metaphor. He suggests that stanzas (or thought-units in poetry) are "like lights shed on a sculptured work from different angles. These lights operate independently of one another, but yet bring into relief the whole picture."

Cyclical patterning is evident in various oral art forms, particularly poetry and music (Brown, 1998:213). For example, the poetry of Madingoane, Mbuli,[372] and Qabula[373] show strong cyclical patterns (Brown, 1998:213). Another example is that of the songs and stories of the Xam people, which predate the missionaries and colonizers (West, 2003). The cyclical pattern is seen also in the dance hymns of Shembe (Muller, 1994:136).

With regard to African music, the ethno-musicologist, Gerhard Kubik (1974), calls cyclicity "an important basis of nearly all neo-traditional music in sub-Saharan Africa." For example, the music style of *marabi* (typical of many traditional African musicians, such as Basil Coetzee and Abdullah Ibrahim) shows a cyclical pattern of harmonic repetition (West, 2003). Christopher Ballantine (1993:26-27) explains that in *marabi*, the "rhythmic repetition of harmonic patterns" (usually provided by a drum) is superimposed by melodies with "cyclical repetitions", one melody yielding eventually to another. Another example of the cyclical form is seen in the *mbira* music of Zimbabwe. During the performance, small variations are

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[368] Nyembezi (1954):21-24.
[369] Muller (1994:136) observes that this cyclicity contrasts with "the linearity of the colonizers".
[370] Snead, 1998:229.
[371] However, Wendland (private correspondence, 2015) argues for a linear structure in some Chewa poetry (*ndakatulo*) and short folk-stories. It could be that a linear structure is a segment of a bigger cyclical structure, as is apparent in Luke 15 (with three linear episodes, within a concentric structure in the chapter as a whole).
[372] Mzwakhe Mbuli is known as "the people's poet" (Brown 1998:213). He produced 6 recorded albums, and one book.
[373] Alfred Qabula was a popular poet who performed *izibongo* (e.g. of FOSATU) at trade-union meetings.

gradually added (e.g. traditional formulas and improvised lines). Each variation builds on the former, and each one will be repeated several times before there is the next development (Turino, 2004:177).

Apart from parallelism and chiasm, there are other structural patterns seen in poetry. These include inclusio and acrostic forms.

4.3.3 Inclusio (Distant repetition)

An inclusio serves as a frame (or "book-ends") with a concept repeated, and other content in between. The "book-ends" serve to delineate the boundaries of the text.

<u>Inclusio in Hebrew poetry</u>

Inclusio is common in Hebrew poetry. For example, an inclusio is seen in the opening and closing verses of Ps 93: verses 1-2 and 5 emphasize the unchanging nature of God, framing the two tricolas in verses 3 and 4. The main point is within the inclusio, but the "frames" are necessary to give it meaning. In this case, because of God's unchanging character, even though the waters (symbolizing difficulties) rise, His might is even greater.

<u>Inclusio in Zulu poetry</u>

The *izibongo* of Shaka on pages 69 to 73 repeats the same image of "a sharp axe" in lines 7 and 443, forming an inclusio. Another inclusio structure is evident with the repetition of the image of a "spear" in lines 15 and 446. Thus inclusio is clearly a feature of Zulu praise-poetry.

4.3.4 Acrostic (Progressive repetition)

Acrostics are apparent in the Old Testament, but do not appear to be a feature of Zulu poetry. The difficulty then is how to deal with this format in translation. As Wendland (2006b:1240) notes with reference to translating Proverbs 31, "(the acrostic) is undoubtedly the greatest translational challenge". The function achieved by the acrostic needs to be determined. This is often to represent "completeness". Thus other forms must be found in the receptor language to represent this quality. In the case of isiZulu, an ideophone could possibly convey this idea, or some other form of intensification.

<u>Acrostic in Hebrew poetry</u>

In Hebrew poetry, a verse or a stanza may begin with successive letters of the Hebrew alphabet, thereby forming an acrostic pattern. The most well-known acrostic is Psalm 119, with 22 stanzas each of 8 verses, and every verse in each stanza beginning with the same letter, through the 22 letters of the Hebrew alphabet. Wendland (2006b:1266) maintains that "in Hebrew, the form of an alphabetic acrostic poem functions to convey the connotative notions of completeness, beauty, perfection, unity". It is clearly also a mnemonic device, both to memorize the text and to perform it.

4.3.5 Poetic line and meter

When translating poetry, it is vital to pay attention to the formulation of the poetic line because this is a major factor in the poetic rhythm (further discussed in section 4.4). Researchers differ in the criterion they use to divide poetic text into "poetic lines". The following criteria have been suggested:

- Grammatical features: syllable-count or stress (accent) patterns are often used to determine the poetic line in the West. Hymes (1981:309) looked for a different definition, and argued that the poetic line is indicated by distinct verbs. Foley,[374] in his study of South Slavic epic, also looked to grammar and syntax for his definition of the poetic line. However, he noted, too, that sound patterns (e.g. alliteration) play a role.

- Sound features (or the absence thereof): Tedlock[375] defines poetry as "the alternation of sound and silence that can be … realized only in performance". Consequently he considers all oral narrative as inherently poetical in that each pause indicates a line change. Maxey (2012:4) also suggests that silence contributes significantly to the rhythm of a discourse. This suggests that poetry must be performed in order to hear the pauses and silences.[376]

- Temporal values. Reuven Tsur (2008) posited a notion based on the time taken to pronounce a text; he maintained that (cross-linguistically) a poetic line usually has a length of about 3 seconds (equivalent to 14-16 syllables). This fits in with the time period that the short-term memory is able to process information (Turner, 1995).

Once the poetic line has been determined, it will become evident if there is poetic meter, i.e. a regular beat established by accents (stress) or time intervals. Not all languages have meter in their poetry. For example, Chinookan verse does not have phonic repetition (meter) but semantic repetition (Hymes, 1981:178, 318). The characteristics of the poetic line in Hebrew and Zulu are now considered.

<u>Poetic line and meter in Hebrew poetry</u>

Rhythm is a foundational feature of poetry in the Ancient Near East. Westermann (1984:17-19) points out that Israel, Assyria and Babylonia all had "psalms based on a rhythm of sentences", not a rhyming of words or syllables. This suggests that biblical poetry was metrical, as asserted by Josephus (Jewish Antiquities 7, 12:3) with his claim: "David … composed songs and hymns to God of several sorts of meter."[377] Although the actual metrical system used in the ancient world is not known, it is well accepted that the psalms were sung or chanted, and thus must have had a well-defined meter.

Some scholars maintain that Hebrew meter is based on mora (regular time units). For example, Petersen and Richards (1982:37) adduce that Hebrew poetry is characterised by

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[374] Foley, 1995:24; 2002:30-32.
[375] Tedlock (1972:221, 337).
[376] It could be argued that a blank line in print indicates a pause, which mitigates this argument.
[377] Cited by Kugel (1981):141.

"the recurrence of a given time interval marked off by sounds". Other scholars (e.g. Westermann, 1984; Zogbo and Wendland, 2000) base the metrical pattern on Hebrew accents, noting that the Hebrew poetic line usually has 3 accents. The accent (stress) in Hebrew is usually on the last syllable of each word. Westermann argues that the most common stress pattern in Hebrew is 3:3,[378] i.e. a line (or colon) of 3 stressed syllables followed by another of the same.[379] However, different scholars disagree over the particulars of accent-based scansion (Petersen and Richards, 1982:39-40).[380] Nevertheless, it is accepted that the Hebrew psalms were sung, thus the poetic rhythm and poetic line must have been in synchrony. Between the 6th and the 10th centuries CE,[381] the Masoretes added accent signs to the Hebrew text,[382] thus "providing musical inflection for every word in the Hebrew Bible" (Waltke and O'Connor:28). The accents provide the rhythm and facilitate the public cantillation of the Hebrew Scriptures.[383]

<u>Poetic line and meter in Zulu poetry</u>

Various scholars (e.g. Cope, 1968) doubt the existence of meter in Zulu poetry. Gunner (1990:187) notes: "There is no irrefutable evidence as to the existence of meter (in Zulu poetry) nor is there agreement on the subject". Cope (1968:40) notes that "If stress occurs at all in Zulu, it may be said to coincide with penultimate length." Vilakazi (1993:66) agrees that stress is on the penultimate syllable for 2- or 3-syllable words, but argues that in 4- or 5- syllable words, the stress pattern changes.[384] He also argues that the first syllable of the first verse in a poem is always stressed.[385] It seems, then, that stress (or accent) may be important in Zulu poetry, but perhaps poetic meter is not a focal element. This could be because, in traditional Zulu praise-poetry, it is required that the praises should "pour forth in a continuous … torrent" (Cope, 1968:27). The penultimate syllable may be given particular emphasis, but in general, the audience does not distinguish the words or their meaning, but rather just experiences the dramatic event.[386]

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[378] In most psalms, the pattern changes from section to section (Westermann, 1984:18).

[379] O'Connor (1980:313-6) claims that the poetic line in Hebrew consisted of up to 3 clauses, with 75% having only one clause. However, he does not delineate the syllable-count or stress-count in each clause.

[380] Tsur (2008) analyzed 13 Biblical psalms and found a poetic line in the Hebrew of 14 or 15 syllables, but he did not indicate how many were stressed (signifying the meter). Westermann contends that Hebrew poetry usually shows 3 *stressed* syllables in each colon.

[381] Wegner (1999):172.

[382] The accent is usually on the last syllable of a word.

[383] As the biblical message was translated into many vernacular languages, the ancient cantorial practice was musically adjusted to correlate with the natural rise and fall of the various languages (Avenary: 3). This produced "rhetorical meaning beautifully amplified by simple but powerful melodic patterns" (de Waard and Nida: 78).

[384] Vilakazi (1993: 66) maintains that in 4- or 5-syllable words, the stress on the penultimate syllable remains, but that on the 1st syllable may shift to the 2nd (in the case of 4-syllable words), or disappear.

[385] Klem (1982:117) did not indicate which syllable in isiZulu is stressed, but did seem to think it was important, as well as the tone patterns (particularly the final tones of each line).

[386] The role of the *imbongi* is "to inspire strong emotions and sway opinion" (Opland, 1983:68) rather than communicate content.

With respect to the poetic line, praise-poems are enunciated in short phrases (the unit of text that can be enunciated before the performer must pause to draw breath),[387] thereby producing a strong rhythm. Brown (1998:102) argues that "this oral rhythm is supported by parallelism and repetition." Cope (1968:40) notes that in Zulu songs, the poetic lines tend to be of equal length, each terminating with a pause to take breath and a "non-final cadence". Two or three lines tend to be grouped into a verse, followed by a "final cadence". Each verse is thought to have approximately an equal number of stressed syllables (Dargie, 1986).[388] For the sake of this study, what is important will be to ensure that the poetic line (and thereby the poetic rhythm) of the isiZulu translation is in harmony with the musical meter.[389] It is clear that the formulation of the poetic line and poetic meter contribute to poetic rhythm. Another poetic feature which contributes to the poetic rhythm is terseness of style. This is discussed next.

4.3.6 Terseness of style

Berlin (1985a) maintains that terseness of style (along with parallelism) is an important characteristic of poetry. It serves several purposes:

- contributes to the rhythm of the poem and thus its aesthetics
- contributes to the rhetorical force of the poem
- has a metonymic character. This attribute is semantically rewarding and stimulating for the audience, requiring them to "fill in the gaps".[390]

<u>Terseness of style in Hebrew poetry</u>

Terseness of style is typical of biblical poetry. For example, a comparison of Judges 4:19a-b (prose) and 5:25 (poetry) shows the poetic version to be much more condensed than the prose version. The prose version has 13 words in the Hebrew, whereas the poetical version has only 8 (Berlin, 1985a). Also, the poetic form does not necessarily follow chronological order, and has a clear rhythm, unlike the prose version.

<u>Terseness of style in Zulu poetry</u>

Terseness of style is also typical of many *izibongo* and most other Zulu poetry. The hymns of Shembe show this abbreviated style; the first verse of Hymn 4 is as follows:

Yiza namuhla	Come today
Yiza ngamandla	Come quickly (lit: through power)
Bheka isango	Look, the gate
Selivuliwe	Is now open

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[387] Vilakazi (1993:61-67) refers to the "breath group", which divides the poem into phrases the length of a breath. Dorsinville (1976:70) quotes an African poet as saying: "Meaning is less dependent on discourse analysis or linear thought than on breath, rhythm …"

[388] Nida (2003:82) noted that the poetic-line in Zulu consists of 12 syllables, but he did not indicate how many of them were stressed.

[389] Musical meter is discussed in chapter 5.

[390] As Eco (276) notes, in art "(the audience) must intervene to fill up semantic gaps … choose (their) own preferred paths of interpretation …" This is stimulating for the audience.

The poetic line consists of five syllables, two of which are stressed. The constant number of stressed syllables in each poetic line (despite the fact that the last line has only one word) gives a constant poetic rhythm to the verse.

4.4 Literary rhythm[391]

With regard to the rhythm of a text, there are several components:

- Sound rhythm: This arises from sound patterns such as assonance or alliteration.
- Poetic rhythm: This is established by the poetic line, and is obtained by having an interrupted sequence of ideas. Rhythm develops by having a repetition of images followed by an image that varies from the pattern (Rassner, 1990:234-247). With each recurring image, an expectation is built that is fulfilled or disappointed. Such movement and balance between tension and release is foundational to rhythm, and allows the message to be expressed gradually.
- Rhythmic symmetry: This is facilitated by the syntactic structure (e.g. parallelism and balanced lineation).
- Metrical pattern of the text: The metrical pattern will assume a "beat" based on (in the case of Hebrew and isiZulu) stressed syllables.

Literary rhythm serves the following functions:

- Rhythm enables understanding of the text. Scott (1999) notes that people understand an oral text by means of its rhythmic units. The rhythm establishes poem-internal structures (e.g. strophes/stanzas) thereby assisting with comprehending the message.

- Rhythm provides enjoyment of the text. There is aesthetic enjoyment, from the moments of excitement and respite, regardless of the semantic content. An example of this is seen in the comment made by Ulli Beier, a leading collector of verbal art in Nigeria. With regard to the oral artistry of Okigbo, she says:[392] "Everything he touches vibrates and swings and we are compelled to read on and to follow the tune of his chant, hardly worried about the fact that we understand little of what he has to say."

- Rhythm naturally accompanies heightened speech (J.L.Lowes, 1970:15).

- Rhythm facilitates remembrance of the text and oral performance. The rhythm with its repeated structure greatly facilitates accurate recall (Klem, 1982:120). Ong (2002: 34). Claims that there is a *physiological pattern* associated with rhythm which aids recall of material. Consequently poetic text is remembered much better than prose (Jensen, 2005:46).

- Rhythm facilitates singing of the text. Fitzgerald (2011) asserts that "A well-formalized poetic line naturally prompts apt musical settings of that line."

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[391] Literary rhythm is distinguished from musical rhythm, which is discussed in chapter 5.
[392] Bodunde (1992):32.

Patel (2008:4) observes that "a text becomes singable when the poetic line and the periodicity of the rhythm are aligned".[393]

- Rhythm unifies the audience. As the performance of oral poetry is before a live audience, all those present are caught up in the same rhythm. The audience interprets the words by engaging physically with the rhythm,[394] whether it be in song, or tapping their fingers or feet, clapping, ululating, or dancing. This has the effect of uniting the audience.[395] The rhythm also allows the spectators to become participants, through dance, song, clapping, shaking a rattle, or in some other rhythmic way.

This chapter has described the features of both Hebrew and Zulu poetry, and studied the poetic devices they use at word and discourse levels. It has been noted that attributes of the words chosen, and the structures used, contribute to the literary rhythm, which in turn serves many functions. The poets in the empirical study will utilise the insights gained as they translate Hebrew psalms into isiZulu poems. Now, since the source texts in the empirical study were probably sung, and as the translated poems are to be performed as songs,[396] attention must be given to the musical patterns within both cultures. Thus the next chapter explores the style and nature of biblical and Zulu music, with regard to their aesthetic and rhetorical functions. In particular, attention is given to the acceptable style in Zulu song and musical rhythm, so that the empirical study can utilise this information.

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[393] An example where this has been successfully demonstrated is the Grail Psalter (in English): "The translated lyric was rhythmically encoded to be productively set to music" by using word-stress to determine the rhythm (Fitzgerald, 2013:9).

[394] In oral communication, the word always engages the body (Ong, 2002:66).

[395] In a communal setting, the aesthetic and unifying functions of the performance may dominate.

[396] Poetry and music have traditionally been composed together (Boas, 1955:301). The relationship between the two is certainly close.

Chapter 5: Ethnomusicology

Summary: In this chapter, features of Hebrew music and African (particularly Zulu) music are presented, with the purpose of being able to apply notions typical of Zulu music to the translation of some Hebrew psalms, to be performed as songs. Many commonalities are evident in both Hebrew and Zulu music, for example, choral singing and the presence of a strong rhythm. An overview of features of Zulu music is presented, as well as a brief history of Christian music in southern Africa, highlighting methods to be avoided and exemplary elements.

The nature of Zulu choral music is described in some detail as this provides a basis for determining if the workshop songs follow the typical Zulu pattern or not. For the same reason, notions of rhythm in African music are addressed, as well as the corporate nature of Zulu performance. Finally, attention is given to the impact of modernity on the retention or otherwise of a positive value given to Zulu culture and Zulu music by the younger generation. As the workshop songs are to be modelled on typical Zulu song, one needs to evaluate if this is an obsolete factor or not, in terms of acceptability to young people today.

The last section gives some examples of how Scripture songs have been effective in other communities.

From antiquity music has been a part of everyday life, particularly at occasions of birth, celebration, battle and mourning.[397] It is universally recognized that music speaks to the deepest parts of a person, and thus is an essential part of worship and prayer. As Mowinckel (9) claims, "Music is an expression of the soul, and affects the soul intensely." However, musical style and the meaning thereof is culturally defined. As Wendland (2006a:313) notes, the sociocultural setting in which a song is composed and performed strongly influences its meaning. As Hebrew psalms (the source text in the empirical phase) were probably performed or sung,[398] a study of Hebrew music is in order. One needs to determine when songs were sung, by whom, for what purposes, and so on. Then, as the purpose of this empirical work is to present the psalms as isiZulu songs, the nature of Zulu music must be understood and applied.

5.1 Hebrew music

In the Hebrew cult, it seems that music along with song and dance, played an integral role in the communal life of the people (Mowinckel, 1962:10). One example is given in 1 Samuel, after David had killed the Philistine. The communal response of the people was to sing and dance. 1 Samuel 18:6 (NIV) reads: "The women came out from all the towns of Israel to meet King Saul with singing and dancing, with joyful songs and with tambourines and lutes." Gunkel (1967) suggests that music provided the rhythm and melody to allow the people to

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[397] Longman and Enns: 484.
[398] For the Hebrews, word and act were very closely bound together. Mowinckel (1962:8) and Gunkel (1967) suggest that the words of the psalms were thus performed (sung or chanted).

lose themselves in the intoxication of their emotion. He cites Psalm 24[399] as another example of such jubilation, with the return of the Ark of the Covenant to the Temple.

The three psalms of praise that are the focus of the empirical work must be seen as being sung within a communal setting of joy and worship. The particular circumstances prompting these songs are described in chapters 7 to 9. But in this chapter, attention is given to the nature of choral singing among the Hebrew people and their use of instruments and dance to accompany the singing. These facets will help us understand better the context surrounding the ancient performance of the three psalms under study.

5.1.1 Choral singing

In their current form, psalms are often understood as Scriptures to be read and sometimes prayed, rather than as songs to be sung.[400] However, it is very clear that in ancient Israel, the psalms were composed to be sung, and to be sung in corporate liturgical worship at the Temple (Mowinckel, 1962:8).[401] J.A. Smith (1990:180-1) asserts that at least 109 (possibly as many as 126) psalms have explicit references to their use for singing in the Temple. The practice of musically intoning the biblical text is ancient. The LXX gives evidence of an early pre-Christian accent system. This musical setting of the Scriptures did not serve only an aesthetic function, but divided the text into syntactic units, thereby giving clarity to the interpretation of the text.[402]

Gunkel (1967:6-8) believes that sung poetry was the best form to use for cultic sayings addressed by the entire community, as it allowed a large group to express itself in an orderly way using a simple tune. Mowinckel has a different perspective. He argues that the psalms were sung by professional singers,[403] and the congregation's role was to give "cultic shouts" at certain places in the song. (These might have been "Amen!" or "Hallelujah!")[404] Similarly, he argues that the psalms were composed by those with a specialised skill (Mowinckel, 1962, part 2:133).

Gunkel (37) suggests that there was antiphonal singing,[405] with two choirs participating (as indicated in Psalm 136). The scholar, Nissam Amzallag of Ben Gurion University, makes a much stronger claim for antiphonal singing in ancient Israel, asserting that many psalms show an interweaving of "two distinct scores designed to be sung by dialoguing voices". He

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[399] See also 1 Chronicles 15:25ff.

[400] The liturgical churches do still sing the psalms regularly. However, among the "Black S.African" community (of which a third are Zulu), fewer than 15% are part of liturgical churches (SA Statistics 2012), thus the majority are not familiar with singing the psalms.

[401] The destruction of the Temple in AD 70 put an end to this liturgical use.

[402] Longman and Enns: 485.

[403] Despite this, Mowinckel argues that the singing was probably more in the form of recitation than following a melody (although he does concede that it is possible that the psalms were sung privately).

[404] The expression "hallelujah" is more than an interjection; it has a performative liturgical function whereby worshippers signalled their participation and approval (Longman and Enns: 487).

[405] Collon (2010:47-66) claims that both epigraphic and iconographic evidence confirm that antiphony was the outstanding mode of performance-liturgy in the Ancient Near East.

claims that antiphony ("an echo pattern") was apparent in choral performance,[406] and was of two types: simple or complex. Simple antiphony fits the structure of bicola parallelism, with the first half of the verse sung by the first voice, and the second by the responsive voice. However, in complex antiphony, the two voices generate a composite text, which does not make sense if read linearly as a single text.[407] The text only emerges during the performance, through the intertwining of voices (Amzallag: 35). An example of this is Psalm 145 (of which the first 7 verses form part of this study). In those initial verses, one can delineate two (or three) voices. Antiphonal singing of this psalm gives a rich message. This is explored further in chapter 9.

5.1.2 Use of instruments and dance in Hebrew music

It has been mentioned that when the Ark of the Covenant was restored to Jerusalem, the people sang and played musical instruments (1 Chronicles 15:25ff). Mowinckel[408] maintains that at all times, the cult (Israelite or other) has made use of musical instruments to accompany the singing.[409] For example, the playing of stringed instruments, cymbals and the flute accompanied the reciting or chanting of hymns. The musical instruments helped to keep the time, indicating the meter. Along with the music and cultic song, there was cultic dance. For example, in the book of Exodus (15:20-21), Miriam sang, played a timbrel, and danced in celebration. Such dance was a common way to express delight in having an encounter with the holy (Mowinckel: 10). Dance often took the form of a festal procession, similar to a folk-dance (Mowinckel: 11).

Thus key elements of Hebrew music have been identified: choral singing of an antiphonal nature and the use of instruments and dance to accompany the singing. The features of African (particularly Zulu) music will now be explored, and thereafter a comparison will be made of salient features, to assist with the transformation of the translated psalms into isiZulu songs.

5.2 Zulu music

In this section, certain characteristics of Zulu music are listed. These arise from a study of music across Africa,[410] but are relevant to the Zulu community in particular. These features will be important in the empirical study, to ensure that the songs composed are recognised

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[406] "Choral performance" was one of two main types of musical poetry in antiquity. It was sung by a group of 12 singers. See 1 Chr 25:9–31. The other type, "Declamatory poetry", was vocalized or sung by an individual, with or without instrumental accompaniment. (Amzallag: 17).

[407] Amzallag (29) likens the different voice-parts to the unique scores of different instruments in the orchestra. Just as it is impossible to appreciate a symphony by listening to all the instrumental scores performed one after the other, so too a psalm utilizing complex antiphony does not make sense if read linearly.

[408] Mowinckel (1962), Part 2:9, 84, 89.

[409] A contrary notion appears in Longman and Enns: "It seems that musical instruments were only used sparsely in the cult. Instruments were associated with surrounding pagan cultures, thus most musical references in the Old Testament are to song."

[410] Zulu music shows many commonalities with music across Africa. Arthur Jones (1959:200) argues that musically, a large part of West Africa forms an indivisible whole with Bantu Africa. Kwabena Nketia (1974:241) also notes that although the different groups in Africa function as separate cultural units and have developed their own musical norms, there is "a network of overlapping styles which share common features of structure, basic procedures, and similar contextual relations".

as fitting in with what is accepted as "Zulu song". Some of these typical features are mentioned below:[411]

5.2.1 Features of Zulu music

- It is generally agreed that the most significant feature of African (Nguni) music is its rhythm (Axelsson, 1971:19). Chernoff (1979:23) maintains that rhythm is "the most perceptible" but "least material thing". Rhythm dominates in importance over the words of the song.

- The music is integrated in the ordinary, every-day lives of the people (Axelsson, 1971:1),[412] and is an essential part of the community-setting and cultural context (Chernoff, 1979:36).[413] One reason why music is so central to community life is that it is often the means of communicating important messages. Not only oral traditions but also government messages are often transmitted in a musical form, to make them more accessible to the audience.[414] Avorgbedor (1990:218) claims that "the elevated status of song (and) the expressive involvement of many persons … interact to render the text socially established, well-transmitted, and received".

- Music is usually performed before an audience, and musicians are alert to the social situation and the response of the audience. They will change or extend their lyrics or rhythms to fit the changing situation (Chernoff: 66). For example, a drummer may change the beat "to expose the deeper relationships of the rhythms, and to involve the audience with those rhythms which are judged to be most appropriate" (Chernoff: 113). Thus the audience will find each presentation of a piece of music lively and fresh, no matter how many times they might have heard it before. Each new set of circumstances allows the artist to be creative in a different way (Chernoff: 61).

- Audience involvement is a key part of any oral performance, and interjections and participation from the audience is expected (Swartz, 1956:29-31). As Lury (1956:34) notes: "The African's musical sense is inside him ... He is a performer rather than a listener." As a result, a Zulu audience cannot remain silent nor immobile during the performance of oral art. The rhythm, if not the words, must be expressed.

- Lyrics and rhythms are repeated, with repetition serving many functions.[415] For example, repetition of a drumming style is a way of maintaining the tension of the beat, in order to get the maximum effect when the style is changed (Chernoff:

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[411] Some of these features are common to all music, but are mentioned as they are important in Zulu music.
[412] Khumalo agrees: "Song and dance have been an integral part of the lived experience of black folk" (in Ballantine, 2012: Foreword, xiv).
[413] A Dan proverb (from Ghana) even says: "The village where there is no musician is not a place where man can stay."
[414] For example, drama and music were used to spread the message of HIV-Aids in Northern Mozambique. As Finnegan (1967:100) observes, oral traditional art is effective in introducing new ideas to an oral community.
[415] See Chapter 4.

113).[416] John Chernoff (1979:112) maintains that the link between repetition and the depth of the music is a dominant theme in the study of African music.[417] Thus the repetition in Zulu music is not perceived as redundant, but forming part of the whole unit.

- Focus on the whole performance (not the individual) is typical of Zulu music in many ways. Turino (2004:177-8) notes that "a piece of music" is conceived of as a totality of musical resources (the sung melody, lyrics, and stock variations), connected and improvised in various ways.[418]

- In Zulu music, timing is relative to the other performers, particularly the one establishing the meter. A performer cannot play alone; each musician depends on the others for her/his timing of the rhythm and for perceiving when to enter the ensemble (in relation to the other instruments and voices). As a result, Zulu music is a corporate performance. The musicians see their role within that of the larger ensemble and community. The concern is as much about the notes not played (but left to others to play) as about those personally played. With respect to this, Chernoff (1979:113-4) suggests that "the music is best considered as an arrangement of gaps where one may add a rhythm, rather than as a dense pattern of sound. (It is) the space between the notes from which the dynamic tension comes, and it is the silence which constitutes the musical form as much as does the sound."[419]

- There is dependence on short units of lyric. Bruno Nettl (1965:124) even claims that this is the most striking thing about African music. The short lines are repeated, or alternated, or combined, to form a longer unit.[420]

- The purpose of music is to move the emotions of the hearer. Emotion is deeply intertwined with a particular song and melody, and the association remains, even if the words are changed. Thus a new indigenous melody is needed for a new song, one that is free of any other associations.

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[416] This was found to be the case in the empirical study. A performance of Ps 93 (Item 5) began with nearly two minutes of drumming and the singing of "hee mama, hee baba" (thereby establishing a strong rhythm, and drawing in the audience) before the main message was delivered through rap. The change of form was an effective attention-getter.

[417] Jones (1959:24) had noted this twenty years earlier when he referred to the Rule of Repeats: "The first half of the song is repeated and then followed by the second half which is repeated three times in all. The complete performance makes one unit."

[418] In the empirical study, it was found that the various performers were very aware of one another and their united creative expression, rather than an individual taking the limelight.

[419] This gives an interesting artistic parallel to the "space between the words" in oral performance. See 3.4.2.

[420] In the empirical study, a sung performance of some verses from Ps 145 showed one chorus-line of three words repeated 12 times, interchanging with two words repeated 6 times.

- Music is often accompanied by dance. As Tracey (1966:50) noted: "Africans use dance to express any deep emotion, sorrow or joy."[421]

- Music in Zulu society has a collective and communal power (See Sacks, 2007:244, 247). A community clapping or moving in synchrony is bound together by the rhythm, which all present internalize. Listening becomes active and motoric, as the rhythm synchronizes the brains of all who participate.

- Music serves an important mnemonic function, enabling people to organise and hold a large amount of information in the mind.[422] The melody is recalled in the same way that one walks – one step leading to the next.

- Music is used to enhance the religious sensitivities of participants in various rituals. This is particularly evident in the African indigenous churches (such as the Shembe church) but all Zulu people find music an important resource in their spiritual worship. Often the rhythm chosen distinguishes between music used for religious purposes, and that used for other purposes.

In the next section, the stages in the development of Christian music in southern Africa are briefly mentioned, with an eye to lessons to be learned. These insights will be useful in the empirical study, especially for those who are less musically-inclined.

5.2.2 Insights from the past

Olof Axelsson (1971) delineates 3 stages in the history of Christian music in southern Africa: i) European music was adapted, ii) there was a fusion with foreign influences, and iii) new church music emerged using traditional elements of African music. The early years illustrate methods to be avoided, whereas the later years indicate exemplary elements, of help to the modern translator.

<u>Methods to be avoided</u>

Initially indigenous music was not encouraged by the missionaries as they feared it would draw converts back into their "sinful past" (Axelsson: 46). Western hymns were translated into the African languages, and were sung to Western melodies. This resulted in two problems (Jones, 1949:9): first, the tonal patterns of the indigenous language did not fit the European tunes. (For example, the tone was rising when the tune was falling.) Second, the indigenous language usually did not comply with the meter of the Western melody. Moreover, the mission texts were rarely understood by local people, and often took on meanings never intended by the translators (especially because of the tonal dimension in

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[421] Consequently the prohibition of dance in the missionary churches resulted in enormous frustration for the worshippers.

[422] Sacks (2007:237) claims that the most powerful mnemonic devices are rhyme, meter and song. He cites the case of the composer, Ernst Toch, who was able to remember a very long string of numbers by converting them into a tune.

many African languages). Muller (2003: 104) asserts that the texts were often of a very poor standard.

Further, during the early years, little attempt was made to utilise the form of indigenous music. Missionaries did not consider praise poems (very popular among many African groups) as worthy of being imitated, although they did utilise the form of some lyrical songs.[423] Also, church music was usually rhythm-less (Dargie, 1991: iii), a great problem as "African music cannot be experienced without movement" (Dargie, 1983:38).

Exemplary elements

From the 1950s, Western ethnomusicologists (e.g. Weman, 1957)[424] sought to introduce church music based on African traditional music. Antiphonal and responsive singing was used to sing psalms, and tunes were based on indigenous songs. Then from the 1960s, African composers across Africa were encouraged to compose new music, following an African idiom.[425] This was particularly successful in the rural areas with non-literate composers creating indigenous music, often accompanied by traditional instruments such as rattles and drums. Sometimes, if the music was played outside the church building, dance was also part of the event. In the Catholic Church, local composers were also encouraged to use indigenous forms (including rhythm). One of the most famous examples was the *Missa Luba*, utilising features of traditional Congolese folk-music, resulting in "a rather ingenious rhythmic, harmonic, and polyphonic texture" (Axelsson, undated: 94).

In the development of traditional African music, the "older generation of song-writers" were Bantu missionaries writing sacred songs.[426] However, the "new generation of Bantu song-writers" tried to break away from sacred song. During the years of "fusion music", Zulu traditional idiom became fused with various imported styles to produce urban black popular music. One form that developed at that time was *isicathamiya,* often using lyrics that were metaphorical and religious. Another was *kwela* (Ballantine, 1993:8, 34), using tunes based on familiar African Christian hymns. Zulu composers showed an ability to fuse traditional forms (particularly cyclical rhythm patterns) with imported ideas. As Mthethwa (1988b:34) notes: "This gives them a new lease of life."

In order to sing psalms in an authentically African way, the two aspects of African music that are particularly important are singing style (addressed next) and rhythm (discussed in 5.2.4).

5.2.3 Zulu vocal music

Vocal music is very important among the Zulu community, and there is less focus on instruments (relative to West Africans). This could be because of the lack of trees for wood (Tracey, 1963:36), although the Zulus formerly used musical bows, and to a small degree,

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[423] Vilakazi (1993):74-77.
[424] CSM Mission Board Minutes 569 31/10, 1957.
[425] Weman (1960:73); Axelsson, 1971:60-61).
[426] For example, Enoch Sontonga who in 1897 created the hymn *Nkosi Sikelela iAfrika*. It was originally composed for the use of his pupils at public entertainments, then it was sung at the ordination of a minister, and later adopted by the African National Congress, eventually becoming the national song of South Africa (Mpola, 2007:99).

still do today.[427] However, bow music is for the individual whereas communal music has been traditionally vocal (Rycroft, 1967:90). Nketia (1974:244) suggests that vocal music is emphasized in Africa because singing provides the greatest opportunity for people to participate in group events. However, rhythm is an integral part of Zulu music, and various percussive instruments may occasionally be used, such as ankle-rattles in dance-songs, seed-rattles, drums, or gongs. The Zulu musician may also use clapping or foot-stomping to externalise the meter. Such devices facilitate repetition of the words, and help with memorization.

Attention is now given to various facets of Zulu vocal music. These features need to be borne in mind during the empirical study.

Voice-parts

The simplest form of Zulu song is responsorial, with a song-leader initiating and maintaining the song, and a chorus echoing the material.[428] Another common form is antiphonal singing, in which two (or three)[429]parts sing non-identical texts, and begin at different times (Rycroft, 1967). The song begins with the chorus,[430] and the melody sung by the chorus identifies the song.[431] The lyrics of the chorus tend to remain unchanged throughout a song, but the soloist may improvise with the words. Also, the start and end points of the solo part may change at times. Rycroft (1967:91, 95) posits that, given the relative completeness of the chorus lines, the soloist part may have been an addition, improvised to add colour.

In both responsorial and antiphonal singing,[432] the chorus may or may not overlap with the soloist. The former is more common, with the amount of overlap varying (Rycroft, 1967:93). The two parts may be repeated multiple times, with the soloist introducing slight variations in the melody. However, as noted above, the melody and text of the chorus remains constant. The overlapping of some phrases of the soloist and chorus produces a form of "harmony". Erich Hornbostel calls this overlapping "polyphony" and argues that it may lead to the singing of two melodies together (Merriam, 1982:87).[433] In such singing, the length of the melodic structure is usually short.

Timbre

The timbre of the voice plays an important role. The Zulu soloist usually sings on a level one tone higher than the chorus (Rycroft, 1967:90). The lower pitch of the chorus provides a pleasing balance.

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[427] Brother Clement of the Catholic mission in Vryheid still makes Zulu bows, and promotes their use among young people in the schools.

[428] See Swartz, 1956:29-31.

[429] Nketia (1974:142ff) notes that Zulu choral singing may include a third part.

[430] See Kirby (1926) and Rycroft (1967:91, 95).

[431] Chernoff (1979:56) also argues for the prominence of the chorus relative to the soloist.

[432] In the empirical study with 19 songs, none used responsorial singing, but most used antiphonal.

[433] Nettl (1965:133) claims that African music also possesses rounds (usually with two voices), which seem to have emerged from antiphonal or responsorial singing.

The end of the song is not signalled by a "collective cadence" as often happens in Western music. This is because of the circular form of the music and the lack of finality (Rycroft, 1967:103). Rather the song is repeated any number of times, until the leader deems the time to terminate is right and chooses to bring it to an end.

Harmony

Many of the early ethnomusicologists (e.g. Axelsson) maintain that traditional African music does not contain the Western idea of 4-part harmony. Some (e.g. Swartz, 1956:29-31) contend that harmony has been replaced by call-and-response. Others (e.g. Jones, 1949:2) assert that rhythm has taken the place of harmony.[434] This notion was disputed by African researchers Bongani Mthethwa (1988:31) and Caesar Ndlovu (1989:45), who insist that harmony is an integral part of indigenous African music. Mthethwa claims that both African and European music have harmony, melody and rhythm, but Europeans focus on harmony whereas Africans focus on rhythm. Ndlovu refers to *isicathamiya* as an example of choral singing which has 4 voice-parts. Typically, *isicathamiya* has 8-20 voices, the leading one a tenor, then a soprano, one alto, and the remainder bass voices.

Melody and speech

Zulu music is derived from language, and thus both rhythms and melodies are constrained by the dimensions of language.[435] Moreover, the isiZulu language is tonal and thus the melody of a Zulu song must follow the intonation patterns of the words (Chernoff, 1979:80).[436] Early Western musicologists disputed the importance of this factor. Hornbostel (1928:31-32) writes: "The pitches of the speaking voice … have no influence upon (the melody)." Herzog (1934:466) also notes: "A slavish following of speech-melody by musical-melody is not implied." However, Jones (1949:11-12) disagrees, maintaining that the tune "does all along conform to the speech line". Nettl (1965:123) suggests that, although the tones of the words do influence the shaping of the melody, each culture may evolve its own relationship between language and music. However, it is agreed that normal speech (i.e. not questions) usually shows a downward drift, and thus Zulu melodies tend to show the same movement, which Jones (1949:11) describes as "like a succession of the teeth of a rip-saw … The tendency is for the tune to start high and gradually to work downwards in this saw-like manner."

Relationship of words to notes

In Zulu songs, the words and the tune are inseparable (Jones, 1959). The accentuation of the words must be correct, and this requires that the stressed syllables match the beat of the tune. This may require that musicians change the normal word-order, or delete an unnecessary word, to ensure that the accent of the words falls on the beat. Similarly, it may be necessary to add syllables. This may be done through repetition, the inclusion of

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[434] This was not a new idea. Wallaschek (1893:1-15, 108-16) refers to the Africans' use of "percussion instruments and complex rhythms as a basis for a musical idiom instead of harmony as in the Western world".

[435] See Chernoff, 1979:75.

[436] Consequently, each verse of a song differs slightly in melody.

"nonsense syllables" (Rycroft 1967: 94),[437] prolonging a final vowel (Nketia, 1974:179), or adding an interjection at the end of a chorus (Swartz, 1956:29-31).[438]

<u>Lyrics and melody</u>

The early practice of the missionaries was to simply translate European hymns and sing these words to the European melody. But Jones (1964:6) adduces that the words and tune should be generated simultaneously "as a single indivisible unit". Tracey (1967:50) agrees, observing that one needs "a new indigenous form free of mundane associations". Indeed, importing a folk-tune and applying new words can be hazardous. Lury (1956:34) gives an example of this: apparently a beautiful setting of "Te Deum", based on an African melody, was performed in Kampala Cathedral. Later, someone urged the Bishop to never permit it to be sung there again, on the grounds that "it has too many wrong associations for us".

The attributes of Zulu vocal music have been considered. The next big theme to address is that of rhythm.

5.2.4 Rhythm in Zulu music

Thus far various components of rhythm in Zulu oral art have been discussed, viz. sound rhythm, poetic rhythm, rhythmic symmetry, and the metre (beat) of the text.[439] All of these are associated with the literary and rhetorical qualities of the text and so together constitute "literary rhythm". This is in contrast to "musical rhythm", produced by the voice or instruments, including hands and feet. Musical rhythm is in focus for the rest of this chapter.

Early researchers noted the importance of musical rhythm. For example, Merriam (1965:65) maintains that "African music depends on percussive effect." This may be provided by drums or other instruments, or even by "shaking a tin filled with small stones" (Ballantine, 1993:35). Weman (1960) argues that "rhythm is more important than pitch". Ronald Rassner (1990:244) concurs: "An audience feels a performance through rhythm." However, it is also noted that "rhythm is probably one of the most profound yet misunderstood aspects of music making in Africa" (Kaufmann, 1980:393). Certainly, rhythmic patterns used in Africa are complex (Chernoff, 1979:40), for the Western ear anyway. There are three possible reasons for this:

- Some (e.g. Merriam, 1982) assert that there are multiple rhythms being played simultaneously, which seem to compete for attention. Despite this, Curt Sachs[440] maintains that there is "agreement on a higher artistic level of disagreeing rhythms." Jones[441] concurs, noting that "It is in the complex interweaving of contrasting rhythmic patterns that (the African) finds his greatest aesthetic satisfaction."

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[437] Or "expressive syllables", the terminology used in this study.
[438] This serves not only to complete the rhythm but also to break any monotony which might arise from the frequent repetition (Swartz, 1956:29-31).
[439] See section 4.4.
[440] Sachs, 1953:40.
[441] Jones, 1964:27.

However, Chernoff (1979:115) observes that the focus in the literature on "the polymetric character of African music" has been somewhat abandoned, with a single beat taking the major role in the appreciation of African music.

- In Western music, rhythm results from the melody, with the stress being on the main beat (Chernoff, 1979:41). Alan Merriam (1982) explains further that in Western music, the notes fall on the 1st and 3rd beats, whereas in African music, they fall on the 2nd and 4th beats. Thus the meter in African music sounds "off-beat" to the Western ear.

- In Zulu music, rhythm dominates over harmony and melody, whereas in Western music, harmony and melody take prominence over rhythm (Chernoff: 40-42).

Within the notion of rhythm in Zulu music, several other aspects must be mentioned. The concept of meter is essential as a way that the various Zulu musicians keep time, each playing his/her own rhythm against the steady meter. Dance is also important, as another kind of rhythm that enters into the performance event. And the corporate nature of music-making among the Zulus is emphasised again as this will be important in the empirical study.

Meter in Zulu music

Zulu music does seem to show a steady time pulse (or meter)[442] which may be sounded out, imagined in the mind, or expressed through physical movement (such as clapping).[443] Chernoff (1979: 49) maintains that such "an additional rhythm" must be discerned if a person is to be able to establish stability in the midst of the multiple rhythms.

Dance in Zulu music

One of the "multiple rhythms" in Zulu performance is that provided by the dancers.[444] Experienced dancers add a new rhythm, dancing to "the gaps in the music".[445] It is understood in Africa that, at the right time in the performance, dance "hatches" from the "egg" of vocal music.[446]

The Shembe church has been mentioned[447] as incorporating dance and traditional forms of song into their worship. Dance is very symbolical for Zulus and the medium used to express deep emotion, be it sorrow or joy. Shembe, of course, was aware of this, and as part of his insistence that one could convert to Christianity without losing one's cultural ways,[448] he introduced into his church "sacred dance" and drumming[449] (both prohibited by the missionaries). The collective singing and dance provide a sense of group identity, which

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[442] Nketia (1963:64a) calls this a "regulative beat".
[443] See Waterman, 1952:211.
[444] Thompson (1966:98) contends that dancers are "further voices in a polymetric choir".
[445] Chernoff, 1979:144.
[446] This understanding comes from the Gambian word for "song" which literally means "the egg of a dance". See Sanneh (2009:237).
[447] See page 76.
[448] Roberts, 1936; Muller, 1994.
[449] Certain drumming rhythms identify the performance as sacred (Mthethwa, 1988a:29).

empowers the participants. The event, as defined by the rhythm and dance, is focal, rather than the meaning of the text.

Thus far Hebrew music and Zulu music have been considered in some detail with the goal of being able to translate a Hebrew song into a Zulu song. Through the years, various translators and musicians have sought to sing or chant biblical text using traditional forms, and it is helpful to review briefly what has been done and how successful it has been. This is done next.

5.3 Examples of sung Scripture using traditional forms

Certain portions of Scripture seem to lend themselves more easily to be sung, either as a result of their poetic form, their liturgical function (e.g. the Lord's Prayer), or their brevity (e.g. Ps 134). Werner (1999:195) studied three musical versions of the Lord's Prayer (dating from the 4th to the 16th centuries) and found that all were "accurate and faithful (presentations), in ways that silent linguistic translation is not". A significant effort towards a musical adaptation of Scripture was that of Luther. His sensitivity to musical features allowed for the chanting of the German Bible, and although it had minimal impact, this tradition did provide the liturgical setting for Bach's great Passions (Werner, 1999:180).

In Africa, Herbert Klem (a Bible translator working in Nigeria)[450] also experimented with musical versions. He had six chapters of Hebrews set to traditional Yoruba music, and found that the use of song not only enables people to retain the text much better, but they are attracted to learn the text. Even literate young people enjoyed learning to sing the songs from memory.[451] His conclusion is that using both written materials and song is the most effective way to teach new biblical material, but if only one medium is to be used, song is more effective than just written materials. Nkrumah (2012:17) also cites a case in Ghana where Scripture songs in the mother tongue successfully used the traditional music styles of the people.

Soukup (1997:221) observes that throughout history, music has interacted with text and other media to provide a rich experience which gives pleasure and facilitates memory. Werner (1997) calls for a return to the unity (and balance)[452] of the text, music, and gesture in the representation of biblical material. Fry (1999:19) also encourages translation beyond the printed page, saying: "I do believe that Scripture presentations which maintain an acceptable standard of faithfulness to the Bible originals are possible in a great many situations – far more than we have tried." Nathan Esala (2012) is another who advocates that more experimentation be done in Bible translation, so that communities can see examples of possibilities, and these can be disseminated at the grass-roots level. It is well to remember the words of Rowe (1999:63): "We are the translators and communicators not of

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[450] See Klem, 1982: xx, 178, 183-185.
[451] Another benefit is that using an oral learning style closes the social distance between those who are literate and those who are not.
[452] LaRue (1970:204) calls for a balance between the unity of the total media experience and sufficient variety to sustain interest.

God's book, but of God's Word." His Word can go out in many innovative ways. That is what this study seeks to do.

However, there are currently powerful external forces acting upon traditional values in every society, and one wonders if they will impact Zulu culture and music to the extent that such efforts at "culturally-sensitive" translation will be misplaced. The next section considers these and their effect to date, to gauge the viability of trying to use traditional cultural forms in oral art in an increasingly homogenous (Western) society.

5.4 Influences on traditional Zulu culture

Bill Freund (2008:606) argues that although popular thinking might suggest that Zulu identity is the result of an "internally created structure", it has actually been shaped more by external processes.[453] Thus, "if we wish to consider how Zulu identity today will weather new international currents, we should first review how it interacted with previous intrusive forces." The major "intrusive forces" acting on Zulu culture have been colonialism, apartheid, and more recently, globalization (Westernization)[454] with its concomitant consumerism. First, Freund argues that resistance to colonialism strengthened the Zulus' sense of continuity with the past, and pride therein. The advent of Inkatha (a Zulu cultural nationalist organisation) has strengthened this further. However, the sense of Zulu identity weakened under apartheid when many Zulus were working as migrants on the Witwatersrand mines among workers from many other cultural groups. In such a mixed environment, they and their children developed a polyglot[455] national identity, sensing themselves as belonging to a multi-cultural South Africa, not simply to a Zulu homeland.

Since 1994 and the new South Africa, the Zulu nation has experienced dramatic changes in the way their young people are being educated. Many now attend Model C schools, using English as the medium of instruction, and thus many young Zulus no longer feel at home in the traditions and oral literature of their forebears. Moreover, the perceived prestige associated with speaking English puts increased pressure on isiZulu-speaking young people to communicate in English (Freund, 2008: 610).[456] Freund notes, too, that Zulu youth have many opportunities, as well as the pressure of their peers, to embrace international consumerism. Television is reaching even the most remote parts of rural Zululand, and the values, music, and lifestyle of the West are impacting those of the Zulu community. As a result, current consumer trends show a growing disinterest among black urban youth for African customs that seem out of step with the modern global way.[457] However, Freund

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[453] John Wright (2008:35) also asserts that ethnicity is never a fixed form of identity, but one which is always a product of historical processes (i.e. external forces interacting with the previous identity).

[454] Globalisation is a concept of uniformity, usually following the Western model (Sotshangane 2002:22).

[455] The language spoken on the mines was Fanagalo, a pidgin of mainly isiZulu with aspects of English, Afrikaans, and Xhosa.

[456] Rudwick (2006:27) notes that the indigenous African languages have "an extremely low social and economic status". However, Gough (1996: 53-77) observes that "(English) does not have the capacity to carry the African culture."

[457] Freund (2008):610. Masoga and Kaya (2008:142) agree: "African heritage resources are seen to be in danger of obliteration by forces of globalisation."

does observe that local isiZulu idioms and aspects of Zulu culture have not totally disappeared, and "could certainly stage comebacks in the future".

It would seem that Freund is a little pessimistic in the light of other recent research. Various studies show that although Western values are impacting Zulu culture, there is an ongoing commitment to "Zuluness" and the successful adaptation of Zulu concepts to new ideas. Already in 1993, Vilakazi tried to modernise Zulu tradition, through what he called a "tempering" process, giving his poetry 'a psychic form' recognisable to modern world literature. He saw the use of Western forms as in no way diminishing the Zuluness of the culture, but simply serving as receptacles of transmission, the contents remaining essentially Zulu. Since then Robert Mowatt (2005) has shown that Zulu tradition is not "a stagnant concept", but Zulu youth are adapting cultural traditions to "create new identities and a new sense of self".[458] By stretching the boundaries of the traditional musical genre of *isicathamiya*, Zulu youth are finding "a place in Zulu tradition and in a multi-layered modernity".

Another recent study in the Zulu community also shows that young Zulus still value isiZulu and Zulu cultural traditions, Stephanie Rudwick (2006), from her study of the use of isiZulu in Umlazi Township, notes that "languages are powerful devices that create boundaries, which consequently also divide the community". Nevertheless, she concludes that even in the post-apartheid society, with English being used increasingly by young people in the Zulu community, "The promotion and development of isiZulu is indeed a worthwhile undertaking."

It seems then that Zulu youth are successfully merging cultures, or learning to have a multicultural identity. Andrew Putter (2012) notes that this concept of merging cultures has been apparent in South Africa, even in the earliest years of colonisation. Similarly, Heidi Hattingh and Sarah Keogh (2014:8) conclude that most people's identities today are shaped by more than one culture. Indeed they claim that "people, not only societies, are multicultural." Moreover, with identity being such a key value in Africa today, "oral forms of expression may become more prominent to promote a people's distinctive, non-Western image".[459] And, as Freund (611) notes, "Where modernity fails, people tend to turn to abandoned or semi-abandoned cultural bulwarks".

With regard to Zulu music in particular, adaptation or syncretism with Western and other African forms seems to be a reality.[460] This seems to be the case for two reasons:
- There are many similarities between Western and African music. [461] Mthethwa (1988a: 31) contends: "Obliteration of African music by Western music or vice versa is impossible since the two traditions complement each other through compatibility of features."

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[458] Mowatt (2005): abstract to thesis.
[459] Klem, 1982:163.
[460] Wang (2007:84) also maintains that people can sift through various cultural influences and either reject or integrate them.
[461] For example, the structure of the melodic line, polyphony, a diatonic scale, harmony, and instruments accompanying the voice. See also Merriam, 1982:104-5.

- African musicians are capable of mixing their traditions with the new. Nketia (1974: 245) maintains: "It is the use of the traditional structures and procedures which define their style and which are consistently applied, even to new sound materials".

Two examples of Zulu musicians adapting traditional Zulu music successfully are those of Alfred Kumalo and Isaiah Shembe. Kumalo, an eminent Zulu composer (born 1879), adapted the missionary hymn to produce secular songs (Mthethwa, 1988a:31). The Western influence is apparent, but traditional patterns are seen too in the syncretistic form. The hymns of Shembe also show an Africanization of the Western hymn,[462] "(incorporating) the Western type of singing, an African version of performing, and purely indigenous singing style".[463] Mthethwa observes that Shembe did not totally reject "the new" but sought to reinterpret it within the traditional framework. This suggests that modern music may continue to impact Zulu church music, but it will be adapted, both in its imagery and rhythm. Nevertheless, song and performance will continue to be important in Zulu culture.[464]

With reference to a study such as this, Charles Kraft (1974) refers to three factors within the communication process that are significant if a new message is to be accepted. These are the medium, the style, and the content. If all of these are indigenous, the message is more likely to be accepted. In the empirical study, the medium (a song) and the style (African oral art) are indigenous, with the content (praise to God) possibly being foreign, although for many Zulus today, this will also be part of their indigenous life. Thus it is hoped that the use of African poetics and rhythm in the translation of biblical psalms will be accepted as a part of the ongoing Africanisation of church music.

Summary statement at conclusion of theoretical study

This chapter concludes the theoretical framework that has been established. The foundation of translation theory, orality and performance criticism, poetics, and ethnomusicology has been laid, and will be applied in the empirical phase of the study. The next chapter (Chapter 6) begins by providing a summary of the key insights gained in these first five chapters, and then outlines the research methodology followed. The chapters thereafter (7, 8, 9) provide an analysis of the psalms translated in the workshops (both Hebrew and isiZulu analysis) as well as analysis of the participant and audience responses contained in the questionnaire and interview instruments. Finally, Chapter 11 draws some conclusions resulting from the study as a whole.

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[462] Mthethwa highlights the necessity for "Africanizing" the Western hymn, pointing out that many of the metaphors do not translate well.
[463] For example, they do not follow the Western style of assigning the melody to the soprano voice, with the lower voices harmonizing (Mthethwa, 1988b:32).
[464] Klem (1982):159.

Chapter 6: Research Methodology

Summary: The first five chapters have provided a literature review and a theoretical basis for the next five chapters (6-10) which deal with the empirical phase. This chapter begins with a summary of key insights from the theoretical chapters, selecting those factors which are particularly useful to be applied in the workshop translations and performances (the products of the empirical phase). Thereafter this chapter describes the methodology used for the empirical work. A description is given of the approach followed, both the planning phase and the execution phase. The former includes the composition of the data, the choice of the psalms, and logistical issues to be considered. The section on the execution phase gives a summary of issues encountered during the workshops.

Chapters 7, 8, and 9 apply the methodology to the three psalms under study (one chapter per psalm) and include an analysis of some of the data. Chapter 10 provides an analysis of the questionnaire and interview data, and Chapter 11 draws some conclusions.

6.1 Key insights from the literature study (chapters 2 to 5)

Chapters 2 to 5 have explored the literature, and all the findings from previous research which have been included in this thesis are relevant to the empirical work. However, certain elements are highlighted below as being of particular importance.

- The poets must "dance on a chain". They need to be encouraged to use their artistic creativity, but within the bounds of maintaining the same message as the original.

- Attention to the poetic line: Geller (2012:611) argues that "the Hebrew (poetic) line is formed by a cable of three threads", viz. semantic, syntactic, and accentual (stress). The three elements mutually reinforce one another, and should be given equal importance by Bible translators (Alter, 1995:8-9). The poetic line in isiZulu is also composed of the words chosen (semantic), the structures used (syntactic), and the stress pattern of the Zulu language. The Zulu poets need to speak the poems aloud, listening to the poetic rhythm that emerges. If the poem is to be converted into a song, they need to ensure the poetic line aligns with the periodicity of the musical rhythm.

- With regard to translating Hebrew poetry into isiZulu poetry, Hermanson (2004) notes that Hebrew orality and Zulu orality shows many similar attributes. Some of these are mentioned below:
    - Both Hebrew and isiZulu are based on the premise that words have power (in certain circumstances) to bring into effect what they are saying. Thus in both traditions, blessings, naming, and praise-giving are powerful acts (Klem, 1982:114).
    - Both employ redundant repetition.
    - Both utilise word-play and sound-shaping (e.g. assonance, puns, and the use of names for people and places which have significant meaning).
    - Both use metaphorical language in their poetry, and share many common metaphors (e.g. the king as a lion). Clearly, the kind of metaphors that are appropriate will

differ. It may be that sound metaphors[465] rather than visual ones might be more relevant in a predominantly oral culture such as Zulu.[466] Also, in isiZulu, a metaphor or personification may replace a simile in Hebrew (Vilakazi, 1993:67).[467]

- Both show a disregard for chronology in their praise poetry (e.g. the Song of Deliverance in Exodus 15 compared with *izibongo*).[468]
- Both utilise alliteration freely in their poetry.
- There is a similarity in structure between Zulu praise poems and some psalms. For example, *izibongo* may include a tricola structure (see page 89) as is seen in Psalm 93 (see page 87).[469]
- Hebrew and Zulu poetry both use structural repetitiveness (e.g. parallelism and chiasm).

- Oral art forms (such as dance, rhythm, movement, intonation, cyclicity) serve many purposes which can be helpful in translating biblical material.[470]

- Public performance enables a community of interpretation to become established, which will play a critical role in defining the limits of acceptability of the translation.

- Various forms of oral art can be combined in a performance. Dorson (1972a:41ff) notes that "a combination of stories, songs, dances, and poetry is a very pan-African characteristic of oral art". Often the story provides a frame for the song, and the song repeats and emphasizes the main idea of the story. The song is the part everyone memorizes (Torrend, 1921:1-5),[471] and even a snatch of the song can bring the whole story to mind (Klem, 1982:128).

- Ideophones: Zulu poets should be encouraged to think of ideophones.[472] Although they are not characteristic of Hebrew, they are very typical of Zulu oral art and can energize a story and engage an audience.[473] As Hermanson (2004:56-58) observes, similes in the Hebrew text can often be successfully replaced in Zulu with an ideophone. For example, the Hebrew idioms "sins … as scarlet" and "white as snow" could be expressed naturally in isiZulu with ideophones.

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[465] In some ways, sound metaphors and ideophones are similar, both using phonic input to convey meaning.
[466] Wendland (2004:87) observes that the visual component of the original text should only be modified as needed for clarity, in the context of the recipients.
[467] For example, instead of saying, "He is like a storm that thunders in open country", the Zulu poet would say, "Mr Storm who thunders in open country."
[468] Exo 15:9 occurs chronologically before Exo 15:1; similarly in *izibongo,* the praises of a chief may not proceed in chronological order.
[469] Van Niekerk (1999:A5.6) also observes: "Oral texts such as (Zulu) praise poems do have structures similar to that of Psalm 31."
[470] Van Niekerk (2000:5) notes that such oral forms restore traditional identity, and "unite (people) again with their cosmos". This is seen to have a positive religious impact.
[471] Tippett (1967) found that ladies in Fiji learned the catechism easily when it was chanted or sung to a regular rhythm. The transmission was completely oral.
[472] As Noss (2012:115) notes: "It is these deeper kinds of engagement with the Scripture narrative that the Bible translator in African languages seeks to bring about, through the ideophones that the grandfathers and grandmothers left behind in their abandoned villages, for the artist-translator to pick up and arrange for today's performative events."
[473] See Maxey, 2007.

- Melody and intonation patterns: Concerning the relationship between speech tone and melody, John Carrington (1948:198-99) suggests that in writing African songs, "We begin with the words, and then from the tonal patterns of these words, the music emerges." Whether the emerging melody will follow the tonal pattern exactly or not will depend on the intuitive sense within the musician.[474]

- Incorporation of African rhythm in translation of biblical Psalms: For a Western Bible-translator, the application of the theory of African rhythm can appear daunting. Even specialist ethnomusicologists from the West battle to analyse exactly the issues involved. David Dargie (259) concludes that "Xhosa music is something living … To trammel it up with technique is all wrong." On that basis, it seems prudent, in the case of Zulu music (which, according to Cope, is similarly complex) to aurally enjoy the rhythm that emerges in the workshops, but not seek analyse it too closely. As Donatus Nwoga (1976:26) notes: "The characteristic mode of African aesthetic perception is non-analytical … but rapport with the art object."

The theoretical foundation has been laid for the empirical study. On this basis, the research methodology has been devised, the details of which are now delineated.

6.2 Overall research design

The empirical study is based on workshops,[475] giving training to interested participants in the basics of biblical and Zulu poetry and music, as well as the essential principles of Bible translation. The goal was for participants to then be able to translate selected praise-psalms using the forms of Zulu poetry and music. When possible, the participants then performed the psalms (as songs, spoken poetry / rap, or a combination thereof) before an audience.

Prior to the workshops, the researcher had analysed the three psalms, following the method of Wendland. Pertinent information relative to the psalms (exegesis, key terms, poetic features and functions thereof) were noted, to be included in the teaching provided to the participants. Important information relative to orality, performance, and Zulu music was also noted from the literature, to be included in the workshop teaching.

The next section (6.2) gives further detail on the planning phase, and then Section 3 describes the execution phase.

6.2 Planning phase

6.2.1 Composition of the data

Data consisted of the recorded audio and video performances, the transcribed poems, as well as that obtained through questionnaires and interviews. The questionnaires sought to ascertain how the participants responded to the workshop process and what personal gains they perceived as a result of their participation. The interviews provided opportunity to ask

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[474] This is the approach that was followed in the empirical study. The translation was first completed, and then the musicians read the text aloud and hummed the tonal melody, until a musical melody emerged.
[475] The workshops were generally of 3 days duration. When possible, a 4th day was used to prepare for the performance.

more open-ended questions, thereby eliciting further information concerning the participants' responses, as well as how the audience responded to the translations and the performances.

The literature study highlighted various relevant issues which the questionnaires needed to interrogate:
> - If it is true that the audience will delineate the boundaries of an acceptable interpretation of the text, how (and where) do they set those boundaries?
> - Is the audience sufficiently cognizant of the text, and its context, to be able to make a realistic appraisal? (This would influence their expectations, and thus the fidelity of the performance in their eyes.)
> - What do the participants value most about the exercise (the product or the process)? What has been a significant learning for the participants?

Informally, answers to the following questions were considered to be helpful:
> - What is the best way to help young (Zulu) people engage with the biblical text?
> - Would volunteers be willing to do Bible translation, in their own time for their own pleasure? Is there sufficient need, and sufficient pay-off to make the exercise worthwhile to some people?

The literature also indicates that during the performances, data can be gathered simply by observation. For example:
> - Audience response is likely to be immediate and obvious. Is it positive or not? What are the characteristic signs?
> - How difficult / easy is it for an audience to learn to sing a musical rendition of a psalm?[476]

6.2.2 Choice of the psalms

The psalms selected for the empirical work (viz. 134, 93, and 145:1-7[477]) were chosen to highlight different poetic features which lend themselves to literary-rhetorical translation. According to Brueggemann (who classifies the psalms according to function), the three psalms selected are probably all "psalms of orientation", the simplest form of praise psalm, with no apparent tension.[478] "There is a sense of the orderliness, goodness, and reliability of life" (6). Such psalms seem most like the Zulu praise-songs which declare a stable situation in which the chief is being praised for his character or victories, and thus this genre of psalm seemed most appropriate in seeking to apply characteristics of Zulu praise poems to the translation of psalms.

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[476] This may only be possible to determine after the psalm has been sung several times. But it should be possible to see how quickly a group of participants learns a song.

[477] Ps 134 is addressed first as it is the shortest and simplest; Ps 93 is slightly longer and has interesting poetic features; and Ps 145 was selected as a fairly straight-forward psalm exegetically but with some key terms, repetition and other poetic devices, and different voices (promoting song creativity). Only the first 7 verses of the latter were selected, because of time constraints.

[478] These "psalms of orientation" do not indicate a problem or request; they are simply praise.

6.2.3 Logistical planning for workshops

In terms of practical issues connected with the workshops, the following matters are addressed:
- connecting with the leadership of the various church / poetry groups
- selecting and training a team of research assistants
- preparing the content of the workshops
- planning with respect to data issues

Connecting with the leaders

In terms of motivating people to participate in the workshops, the following steps were taken:

First, with the help of contacts, cooperation was sought with the leaders of several church / poetry groups. Three congregations within the Anglican Church in Pietermaritzburg (PMB) were contacted, as were two Lutheran pastors in the Durban area, the pastor and youth leader of an independent church in the Durban area (AmaOti), the leader of a Bible School among the Zionists in the Durban area, a Catholic group in Vryheid, and a Poetry Group in PMB. In the case of the Anglican Church, this required obtaining permission down the hierarchy. Similarly, contact was established with the other leaders, the vision was shared, and their cooperation was requested.

The Anglican Church was selected as they have a tradition of singing psalms; the Lutheran and Catholic groups are well-known for their musical compositions for special events;[479] the Zionists have a very different modus operandi (from the other Zulu groups) and are known to use traditional song and cultural features in their worship; and the independent group is one of many such churches, thus representative of a large number of Zulu churches.[480] The churches all utilized isiZulu as the mother-tongue.

The study also sought to include participants who were particularly interested in poetry, and thus the Tree of Life poetry-group in PMB was approached. Response was very positive, with strong support from the leadership, including the opportunity to talk about the forthcoming workshops on community (isiZulu) radio. Contact with a poetry group in Durban was also established through one of the Lutheran pastors.[481]

Contact with the Lutheran Theological Institute in PMB was initiated, in order to work with (theological) students, to provide a contrast with the "theologically untrained" participants from the general church or poetry groups.

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[479] In the end, the Catholic group withdrew. Efforts were also made to work with Catholic students from St Joseph's Seminary, but time constraints on the part of the students mitigated against this.

[480] It was hoped to include Zionist churches and cultural groups in the study, but it proved more difficult to win their trust and gain their cooperation.

[481] The Lutheran pastor at Clermont had been very supportive of the project, but withdrew his church (owing to illness of the choir leader) and suggested instead a Durban poetry group. Contact with the latter was established, but because of logistical difficulties and financial constraints, the workshop with this poetry group was not conducted.

It was hoped that the various denominations and poetry groups would include people of different age-groups (youth and general church), of both genders, and possibly urban/rural[482] characteristics. In the end, most of the participants were young (under 30), fairly-well educated (school-leavers), and from a variety of church backgrounds.

The purpose of the workshops was explained to the church-leaders. The value to both the participants and the church was explained: to further equip gifted artists in the church, and provide the church with new renditions of biblical songs or poetry, to be enjoyed by many. Moreover, this would encourage the production of songs or poems that sounded like indigenous productions, but with the words strongly based on the Scriptures.

The leaders of each group were asked to invite volunteers to participate in a 3 (or 4)-day workshop. It was expected that in each workshop, there would be up to twenty participants. As people volunteered to be part of the workshop, the sampling technique resulted in only interested or gifted persons participating. The premise underlying the workshop was that "poets are born and made", thus such a selective process seemed appropriate. Participants were advised that they were free to withdraw from the study at any time, although they were encouraged to commit for the full time.[483]

Over the months preceding the start of the workshops, regular contact was made with the various leaders, and dates and venue were agreed upon in mutual consultation. The leaders were also consulted as to the best way to motivate participants to continue through the whole workshop. The church leaders suggested that the structure of the church would provide sufficient cohesion and thus commitment.[484]

Some weeks before the commencement of the workshop for their group, the leaders were given publicity material to distribute. They were also advised that participants would receive refreshments, lunch, a free Bible, and an audio/video copy of the music they composed.[485]

Selecting a team of research assistants

Two research-assistants were selected (henceforth referred to as M and F), both being isiZulu speakers. F was a 3rd-year theology student from the university, and M worked for a Christian NGO connected with the researcher's church. F had studied Hebrew and Greek, and showed interest in Bible translation.[486] M was an excellent communicator with youth,

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[482] Mthethwa (1988a:28) argues that the rural / urban categorization is "mythical" and that instead the relevant "class distinctions" among SA Blacks are the traditionalists, the semi-skilled (modernized but not highly educated), and the elite (educated).

[483] Many did withdraw, for various reasons, especially when the participants were disparate individuals without their leader.

[484] It was also hoped that that they would be motivated to attend the full workshop by the opportunity to perform in public before their community, and to receive a recording of their performance.

[485] It was agreed that the best way to give this "remembrance" was through copies to participants' smart phones.

[486] After the pilot study, F became ill and only became available again by the time of the fourth workshop. Her place (in Workshop 2) was taken by one of the participants from the pilot study, a gifted musician but unable to assist with the teaching. The researcher then undertook some of the teaching herself (largely that relating

but without tertiary education and not strongly equipped in the areas of translation or poetry. Both were trained in the workshop material, initially over two days and over subsequent opportunities before and after workshops.[487] Also, they were trained to use the audio recorders, conduct the interviews, transcribe data, and assist with back-translations.

<u>Preparing the content of the workshops</u>

The material covered in the workshops included the basics of Bible translation (largely from examples), oral and poetic devices as seen in *izibongo*, features of Zulu music, and an analysis (exegetical, poetical, and functional) of the three psalm portions in the study.

The main area that needed to be included in the training was the area of Bible translation. In particular, the difference between dynamic translation and word-for-word translation was felt to be central, as the latter (formal equivalence) is the style adopted in the 1959 translation, the one most popular even today in Zulu churches. To help distinguish between different translation-approaches, various different translations of Ps 1:1 were considered, to highlight the strengths, weaknesses, and purposes of each translation style.

Significant attention was also paid to the Hebrew text of each psalm (with English interlinear) and this, together with various English and isiZulu translations, was to provide the front translation.

With regard to Zulu music, the research assistants helped by suggesting various music items or songs with different rhythms and styles to be included in the workshop training, to raise awareness of different possibilities. In terms of converting the translation into a performance, participants were encouraged to maintain the centrality of the Scripture text relative to the melody, rhythm, and movement/dance.[488]

<u>Planning with respect to data issues</u>

In terms of data security and disposal, it was planned that the text and audio files would be backed-up regularly on a flash-drive (and later in Google Drive on the internet). Final data would be sent to the researcher's business address in Johannesburg,[489] for secure storage in the safe.

6.3 Execution phase

On the first day of each workshop, an Information Sheet detailing the programme, responsibilities, and benefits of the workshop was read out aloud to participants in isiZulu. Any queries were answered, and participants were then asked to sign a Consent Form, giving permission for data to be included in the research. They were given a copy of the information-sheet (in the language of their preference) to retain.

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to translation, where M was less experienced). For the third workshop (with the Lutheran students), the researcher presented all the teaching in English, the medium of instruction at the Institute.

[487] After each workshop, a day was also planned for de-briefing (collating the data and discussing the results as well as insights being gained).

[488] Fry (22) warns that one must ensure that the Scripture text is not overwhelmed by the music or dance.

[489] Wycliffe Bible Translators, Edenvale, Gauteng.

After having received the basic training on the first day, participants were encouraged to produce their own translations of the first psalm selected; the focus was on being clear and natural, although seeking to be accurate too. Once completed, teams exchanged the translations with one another, and made back-translations (from isiZulu into English) of the other team's work. While they were working, the researcher made a check of the exegesis and attempted to help where there seemed to be any issues or problems.[490]

On successive days, some recapitulation of the theory was provided, any problems relating to the previous exegesis were corrected (if time allowed), and then the next psalm was studied, with the process repeated as on the first day. When groups were ready to perform their item, this was done before their peers, and the item was recorded.

With respect to the performance before an audience of family and friends, it was considered important (for both the translator-participants as well as the audience) to put the psalm into its context. The literature emphasised the importance of audience participation, and their acceptance (if it is to be evaluated as "Scripture"), thus care was taken to ensure the performance was well-framed. This was done in the first workshop through having the presentation in the context of a worship service with known "church-members" performing; also the pastor introduced the program, thereby giving it authorisation. In later workshops, the psalm of the translation being performed was first read, to serve as a comparison for the performed text, and to link it with recognised Scripture.

With regard to the size of the venue, Kromberg's work (1999) indicated that to facilitate audience participation in the performance, the venue should not be too large. Thus where possible, a venue was sought that gave close contact between the performers and the audience.

Also, when time permitted, participants were encouraged to memorise the words of their items, so that the performance of the psalm was seen as an oral event, with no written text visible.

Sound data was collected at the completion of each psalm, when the participants performed their items before their peers.[491] The performances before the audience were also recorded (both audio and video). Every participant was asked to complete the questionnaire, and 3 participants and 3 audience members (when possible) were interviewed at the end of each workshop, to elicit further information.[492]

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[490] In some cases, the problem (exegetically) was actually with the back-translation rather than the isiZulu.

[491] In some cases, time restrictions and the interest of the participants meant that the focus was on the translation and not a performance. But where possible, participants were encouraged to give a dramatic reading of their work, even if not a song.

[492] The questionnaire and interview gave participants and some members of the audience the opportunity to comment; this "returns the ownership and therefore the power of the report to its participants" (Mienczakowski, 1996:241).

Data from the questionnaires was collated and summarised. The recorded responses to the interviews were transcribed (by the research assistants) and key features determined by the researcher. The process was confidential, but a summary report of the workshop was made available to the leaders of each community, as well as a recording (audio, video, and photos)[493] of the songs performed.

In all, four workshops were conducted. Each varied somewhat from the others, but pertinent points relating to each are given next.

6.3.1 Workshop 1 - **Pilot Study** (Fountain of Life church)

The pilot study was held in AmaOti township near Durban over 4 consecutive days in December 2015. The 16 participants were members of the church of which M is a member and leader. The group functioned cohesively and well, and attendance was not a problem. They showed great enthusiasm and talent for the musical adaptation of the text. The translation exercise was definitely more difficult for the majority,[494] and being a large group, meeting on consecutive days, it was not possible to keep a close check on their exegesis efforts. Thus, in some cases, the translated texts were not as accurate as they might have been, with a little more assistance. However, after the second translation, as they began to realise the poetic possibilities of the text, they seemed to enjoy the drafting process too, although sometimes a little help was needed to encourage them to utilise poetic features such as parallelism (e.g. in Ps 93:3,4).

In the translation of Ps 93:3-4, it was noted that some groups used mixed metaphors. At first, they were encouraged to maintain the strong repetition of the same imagery (as in the Hebrew), but then it was noted that "rap poetry" (and "slam poetry) tends to use many contrasting images in swift succession, and thus this could be quite acceptable to a modern, young Zulu audience.

One "learning curve" during this initial study concerned the interviews of some participants (conducted on the last day, after a "dress-rehearsal" performance in front of their peers). Unfortunately some of these initial participant interviews were deleted from the recording device before they had been copied on to the computer. It became evident that a better system was needed to archive the various recordings.

The performance at the church on the Sunday went off well.[495] Four items were rendered, one by each of the 3 groups, and then a combined item. The excitement and positive spirit among everyone (participants and audience) was very encouraging. The applause after each item was warm, and quite a number of young people in the audience recorded the

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[493] Guy (1991:411) noted that although an audio recording cannot record gesture, it can capture the pace, volume, and tone. A video is able to capture the visual cues also.

[494] David Dargie (1983:5) who has run many music workshops has noted: "The texts are the most basic material on which the composers must work." For these participants, it was definitely the texts that demanded more effort, and the musical interludes in contrast seemed to re-energise them.

[495] The performances of the first workshop tended to be more polished and creative than the later workshops, possibly resulting from the extra day of this workshop and the strong interest in music and rap poetry among the young people of this group.

performances on their phones. This was very encouraging as the hope was that the translation would become "something talked about and shared with friends" (Soukup, 1997:106), and perhaps in time become part of the community's oral culture.

With respect to audience involvement, the audience was generally quiet during the performance. This contrasted with the performances before their peers, when there had been more apparent response (some ululating and snapping of fingers during the performances). Possibly the more formal setting of a church service was the reason for this.

Also, as the song items were unknown, and sung once (with only the chorus being repeated), the audience did not participate. Similarly, the spoken poetry and rap elements of the performance were new to the audience and thus they listened quietly, rather than interjected or spoke along with the performers. It would be interesting to see if, in a number of months' time, the songs have been sung more often in the church, and if the audience interact and participate more freely.[496]

Other lessons learned from the pilot study included the need for some adjustment to the questionnaire (to make it more informative) and the need to read the Scripture text in conjunction with the performance (to assist audience members in their evaluation of the fidelity of the Scriptural content of the performance).

6.3.2 Workshop 2 (Anglican, PMB)

Three congregations within the Anglican Church of Pietermaritzburg (PMB) were invited to participate. The three priests had been approached some time previous, and had shown interest. As the time approached, the key contact (from the Cathedral) left the area, and the replacement did not know the people and was not able to motivate them or be involved himself (being very busy). Communication with one of the other groups seemed to have been satisfactory, but in the end, only two elderly women (members of the choir) came. The third group sent some young people, two of whom were committed.

Attendance and commitment was a major challenge for all three sessions. On the first day, attendance fluctuated, with people coming and going, and numbers varying from 3 to 20. On the other two days, attendance was very low (4-5 people, some of whom came late, and others of whom left early). Thus teaching had to be done in small groups, and often with the material reduced, because of the limited time available.

Of the 5 regular participants, the 3 older ladies showed interest in the translation and made a fair effort, as well as coming up with two songs. The younger two ladies were mostly interested in the music, and because of their coming late, were not able to give much effort to the translation.

During the week following the first session, it became apparent that more attention needed to be given in the teaching to the importance of conveying the *functions* of the poetic

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[496] An attempt was made to have a second performance in the same church some months later, but this was not possible (with the illness of the pastor).

devices.[497] The exegesis was sufficiently accurate, but the functions of the poetic and oral devices were not clearly understood, and thus not used with sufficient care.

As this group comprised mainly singers, they also showed great interest in the musical compositions. However, time available mitigated against them being able to perfect their work.

6.3.3 Workshop 3 (Lutheran students, PMB)

Permission was granted by the Bishop and the Principal of the Lutheran Theological Institute to run a workshop with interested students. The first session had 10 students, the second 5, and the third 2.[498] The focus was largely on working with the Hebrew text, studying the poetic features and their functions, and seeking to replicate that in natural, clear text in the receptor language.

The two students who attended all three sessions showed great commitment and ability, and did some good work. The class time was very limited – only three afternoons – thus it was left to the students to make a song or performance item on their own. The one adapted a tune familiar to him, to sing the words of his translation of Ps 134. It was planned to have a brief, fourth meeting to prepare some of the translations to be dramatic readings, to be performed before their peers; however, no-one came, with study commitments having become heavy. Thus no performance was made for this workshop.

Three of the regular students did complete an updated questionnaire, and the Principal showed great interest in seeing the work of the students, and was pleased with what they produced.

6.3.4 Workshop 4 (Poets group, PMB – young people)

Contact had been established over several months with the "Tree of Life" poets' group that meets weekly (Fridays, 1.30-4.30pm) in the central library of PMB. Attendance is generally very high at these meetings, with the auditorium filled to capacity (about 200 people). The workshop had been advertised for some time, and strongly backed by the leadership. On the first day, ten participants managed to find their way to the meeting-room in the university, having made significant effort to get there. Arrangements were made to assist with the transport for the following week, but only 6 people arrived. Similarly, for the third week, assistance was provided, and 8 people came.

With strong insistence from F, the researcher provided the teaching, in English. F felt that the level expected by the audience was higher than M could provide, and as everyone said they were comfortable in English (two in fact were not comfortable in isiZulu), this approach was adopted. The advantage was that the researcher could be sure of what was being presented, and could adapt it to the needs of the group. The focus in the teaching was on

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[497] This was partly because until then, the researcher had not been able to properly assess the quality of the pilot-study translations, owing to F becoming ill and not completing her work.

[498] Some of the participants worked in other languages, but only the isiZulu data is included.

the basic principles of Bible translation and poetic devices, and then attention was given to the text of Ps 134 (various Zulu and English translations as well as the Hebrew).

Participants were encouraged to think outside of the box and to be creative, and one or two did so, almost to an extreme. But they clearly enjoyed the challenge, and all made a performance of their translations (working individually). Only the one lady participant made a song, showing great talent in the short time given for this. The performances were recorded and comments from peers were invited. Most of the participants took advantage of the opportunity to go home with a copy of the recording of his/her item (copied on to their phones from the audio recorder).

On the second day, the participants gave more attention to their performances, and with the assistance of M and F, these were significantly better than on the first day. On the third day, M was called back to Durban at lunch-time, thus not able to assist with the performances and recording.

As most of the participants in this workshop were poets (or "poetry-fans") rather than musicians, the performances were mostly "dramatic readings". The poets sought to utilise nonverbal signals (pace and gestures in particular) as well as the words to convey the message. The participants were happy to perform before one another, but when it came time to appear before the weekly poets' group, most chose to absent themselves. Thus no data was obtained from a public performance.

This chapter has described the workshop process. The next three chapters deal with the psalms in detail (one psalm per chapter), first analysing the Hebrew text, and then considering various workshop translations and evaluating them.

Chapter 7: Psalm 134

Summary: This chapter focuses on the first of the workshop psalms, viz. Psalm 134. The Hebrew analysis (following the Literary-rhetorical approach of Wendland) is first applied, and then the workshop translations are evaluated (with one or more examples for each point being made). Four criteria are used to assess the isiZulu translations, viz. their exegetical acceptability (relative to the Hebrew text), the incorporation of poetic features, the use of effective communicative strategies in their performance, and an evaluation of functions achieved by the poetic features (and how these line up with the functions evident in the Hebrew text). On the basis of these four criteria, a general evaluation of the workshop translations is then given.

This is a very short psalm (only three verses[499]) but it is a clear example of a praise psalm, and one that lends itself to singing,[500] being easily remembered. It was the first psalm studied and translated in the workshop, being the simplest of the three. However, it was the first time participants had done any Bible translation and there was a lot for them to consider: communicating the meaning in simple, clear, natural language; trying to be poetic and use oral features; and trying to understand loaded (key) biblical terms, such as "bless", "holy", and "Zion".

The first step in seeking to translate a psalm is to study the Hebrew text, and in this study the approach being followed is the Literary-rhetorical method of Wendland.[501] Thereafter various workshop translations are analysed and evaluated.

7.1 Literary-rhetorical analysis

Wendland (2004:230-245) lists twelve steps to be followed in analysing the source text:

   1a) Consider the context of the text

The context of the text is a cultic psalm,[502] one of the "Psalms of Ascent" (psalms 120-134). It is thus part of a larger discourse, which Grossberg (1989) contends should be analysed as a whole.[503] Many other Psalms scholars (e.g. Goulder) also argue for the grouping of psalms

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[499] Ps 134 has 23 words in the Hebrew as against 17 in the shortest psalm, Ps 117.
[500] An internet search of "Psalm 134" yields countless sung versions of the psalm, from various traditions.
[501] It should be noted that this thesis is within the scope of Eurocentric Biblical Interpretation, but African Biblical Interpretation (as espoused, for example, by David Tuesday Adamo) is very influential in parts of Africa. This latter approach relates African culture to the study of the Old Testament, and views the Bible as having power for everyday life, "for healing, protection, and success in life" (Adamo, 2001) and "defence against enemies" (Adamo, 2006b: 142). African Biblical Interpretation is closely linked to the African Indigenous Churches. The inclusion of such interpretation of the psalms is beyond the scope of this thesis, but it is recognised that it is a major factor in Africa today, and that Western interpreters could benefit from an understanding of "the diverse ways in which ordinary Africans engage with the Bible" (West, 2006:49).
[502] Mowinckel (1982).
[503] Bruegemann and Bellinger (2014:561) argue that Ps 134 brings the psalms of pilgrimage to a fitting conclusion since it calls the community to praise YHWH and receive His blessing, both of which are goals of the pilgrimage.

into larger units, according to key-words of themes.[504] He argues (Goulder, 1998:302-3) that alternating psalms in such collections were for the morning / evening worship, Psalm 134 being an evening psalm.

There are two major views with respect to the Psalms of Ascent. The first connects them to the exiles returning from Babylon to Jerusalem (in the last half of the 6th century BC). The second view links these psalms with the annual pilgrimage to Jerusalem for the agricultural festivals (Passover, Weeks, and Tabernacles). The latter view seems to be better supported (Bullock: 79). Thus it is probable that this group of fifteen psalms were sung by the Israelites on their journey to Jerusalem to attend a festival, possibly Tabernacles (as indicated by the harvest imagery seen in a number of the psalms).[505]

The Mishnah[506] also suggests that later the Levites sang these fifteen psalms as they stood on the fifteen steps of the temple at the Feast of Tabernacles, and two priests blew horns from the gate behind them. The Tosefta[507] describes the temple liturgy during Tabernacles, quoting Psalm 134:1, 3a, 3b as the song which the Levites sang. Since Psalm 134 is the final Psalm of Ascent, it probably served as the doxology of praise to this unit.[508]

With regard to the context of Ps 134, as the final psalm in the Psalms of Ascent, Hossfeld and Zenger (2011:487) suggest that it can be understood as a "farewell" to the pilgrims as they return to their daily lives. At the end of the worship service, and before the pilgrims go out to their evening rest before returning home the next day, it comes as "an impressive closing liturgy". The pilgrims call to the serving priests to continue to praise YHWH (also as their representatives), and in turn they are blessed with a "pilgrims' blessing".

1b) Consider the boundaries of the text

The boundaries of the psalm are clear in that it is only three verses. The first two verses call on "the servants of the LORD" to praise Him, and the final verse is an appeal for blessing upon these servants. There are thus two voices speaking in the psalm: first, the psalmist / worship-leader (vv.1–2), and the "servants of the LORD" or worshippers (v.3).

Clearly, as the final psalm in the Psalms of Ascent (120-134), Ps 134 presents a summary of the theology of Zion in these fifteen psalms (Hossfeld and Zenger, 2011:489). It has certain expressions in common with other psalms of ascent. For example, this group of psalms frequently remind the community that the source of blessing is from the Creator (Bellinger

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[504] Goulder has made a series of major studies of Psalter collections, e.g. the Korah psalms (42–49, 84–85, 87–88), the "prayers of David" (Psalms 51–72), the Asaph psalms (50, 73–83). These collections are then grouped to form the five books.

[505] As Goulder (1990: 25) notes, "A psalm can be understood only in the light of the circumstances for which it was composed."

[506] The Mishnah makes the association between the 15 Songs of Ascent and the 15 steps that led from the Court of Israel and the Court of Women.

[507] Sukkah 4.7-9, Jacob Neusner's translation. New York: KTAV, 1977.

[508] Whether the psalm itself was performed as a song in the Temple liturgy is questionable. It seems rather (like Ps 133) to have been composed by the redactors as the closing psalm for the collection (120-134) especially as there was a preference to end psalm collections with a doxology (Hossfeld and Zenger, 2011:487).

and Brueggemann, 2014:561). Thus the pilgrims first hear the merismus[509] וְאָרֶץ שָׁמַיִם עֹשֵׂה "(the LORD) who made heaven and earth" in Ps 121:2, again in 124:8, and finally in this psalm, as they return home with the blessing from the Creator. It also appears in two other psalms (115:15, 146:6), forging a link between worship and the Creator[510] (Bullock, 2001:129). Another formula יְבָרֶכְךָ יְהוָה, מִצִּיוֹן ("may the Lord bless you from Zion") appears in 128:5 and again in 134:3.

Hossfeld and Zenger (2011:486-7) see a particularly strong link between Psalms 133 and 134. Both begin with the same call הִנֵּה. Also, the unusual use of the root בָּרַכ in 133:3c-d is repeated in 134:1 suggesting that Ps 134 is a continuation of Ps 133.[511] Ps 133 closes with the notion that it is on Zion and the liturgy celebrated there that God commands his blessing. Then Ps 134 takes up the key word of "Zion", in that the priests are to pass on the blessing from Zion.

Beyond the boundaries of the Psalms of Ascent, the LXX translators saw a close connection between Psalm 134 and Psalms 135-136,[512] and so changed Ps 134:1 to "in the courts of the house of our God", unlike MT but in parallel with Ps 135:2 (Hossfeld and Zenger, 2011: 489-90). There is also a strong link from the Psalms of Ascent to the last set of psalms (135-145 /150) through the repetition of "servants of the LORD who stand in the house of the LORD" in both 134:1 and 135:1-2.

1c) Do text-critical analysis[513]

As noted, the LXX adds "in the courts of the house of our God" after "who stand in the house of the LORD". Apart from following the parallelism seen in Ps 135.2, it also gives 11 syllables, resulting in one accent per colon which contributes to a better rhythm. However, the Qumran text 11QPs(a) supports the MT in omitting this addition.

In v.3, 11QPs(a) inserts "the name of" before YHWH, thus producing a 7:8 syllable line. The rhythm suggests it should be omitted (Dahood, 1970).

2) Posit the genre and sub-genre

This psalm is clearly a psalm of praise, or one of mutual blessing (Brueggemann and Bellinger) and the sub-genre is that of a "psalm of orientation" (by Brueggemann's classification). There is no problem or tension to be resolved; it reflects a stable situation of praise to God. The content of such "hymns" (using Gunkel's terminology) is YHWH's majesty (Gunkel: 29-30).

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[509] שָׁמַיִם עֹשֵׂה ("heaven and earth") is a merismus, i.e. two contrasting words are used to refer to an entirety. The psalmist is implying that the LORD made everything.

[510] This theme is also apparent in psalms 65:5-8 and 149:1-2.

[511] LXX translates הִנֵּה as "but see" in Pss 133:1 and 134:1 thus tying together these two psalms (Ps 133 LXX = blessing of the community on Zion; Ps 134 LXX = blessing of the community distant from Zion).

[512] Psalms 135 and 136 are considered a "psalm pair" as they both depict the history of Israel's origins (Hossfeld and Zenger, 2011:489).

[513] MT = Masoretic Text; LXX = Septuagint; 11QPs (a) is a Qumram text of the Psalms.

Within the psalms of praise, Westermann (124) classifies Ps 134 as "declarative praise" as it uses generic language (e.g. "Hallelujah!"), without giving details of that for which the psalmist is praising. Bullock (2001:126) notes that such psalms, rather than identifying a personal blessing as the reason for praise (e.g. God's protection or loving care), point to His exalted character.

Central to the praise psalms was the notion of the people "standing (in the presence of) the Lord himself, meeting the Almighty in his own place and worshipping Him" (Mowinckel, 1962:81). In this short psalm, a distinctive feature is that the people also receive a blessing from Him.

Bellinger (1990:81) classifies Psalm 134 as a general hymn of praise, with the following typical structure:

> Introduction: a call to praise (v.1)
> Body; a reason for praising God. The relative clause in v.3b gives a reason for praise.
> Conclusion: a renewed call to praise (v.2)

More recently, deClaisse et al (2014:940) classify Ps 134 as a community hymn.

3) <u>Plot repetition.[514] Note key concepts. Group repetitions by topic.</u>

An annotated diagram of the structure of Ps 134 follows.

V.co	post-Vb 3	post-Vb 2	post-Vb 1	Verb	pre-Vb 1
1a	יְהוָה	כָּל-עַבְדֵי	אֶת-יְהוָה	בָּרְכוּ	הִנֵּה
	the LORD	all-servants-of	DO-the LORD	bless(2PP)	Behold
1b	בַּלֵּילוֹת	בְּבֵית-יְהוָה	הָעֹמְדִים		
	at-night	in-house-of -the LORD	the ones standing		
2a		קֹדֶשׁ	יְדֵכֶם	שְׂאוּ-י	
		(to) holy	your-hands	Lift up(2PP)	
2b			אֶת-יְהוָה	וּבָרְכוּ	
			DO-the LORD	and-bless(2PP)	
3a		מִצִּיּוֹן	יְהוָה	יְבָרֶכְךָ	
		from-Zion	the LORD	May-he-bless-you(sg)	
3b	וָאָרֶץ	שָׁמַיִם	עֹשֵׂה		
	and-earth	heavens	the one-making		

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[514] Repeated words are indicated by the same colour. V= verse; co=colon; Vb=verb.

First, the repetition of בָּרְכוּ ("bless") and יְהוָה ("LORD") is noted, occurring in all of the 3 verses. However, in verses 1 and 2, it is the LORD who is being praised. In v.3, it is a request for the LORD to bless his servant(s).[515] Verse 1 has יְהוָה ("LORD") 3 times in the one verse. Clearly, the theme of this little psalm is to praise God and to ask Him to bless His people.

Another group of related concepts is בֵית-יְהוָה "house of the LORD" in v.1, קֹדֶשׁ "holy (place)" in v.2, and מִצִּיּוֹן "from Zion" (the holy mountain) in v.3. All indicate the place of YHWH's dwelling.[516] One could add שָׁמַיִם ("heaven") to this group, and by extension (through the formula), אֶרֶץ ("earth") too becomes not only part of His creation, but also His dwelling.

The notion of עַבְדֵי ("servants (of)") in 1a and that of הָעֹמְדִים ("(the ones) standing (to serve)" in 1b go together, as do שְׂאוּ-יְדֵכֶם ("lift hands", in prayer) in v.2 and the prayer for blessing יְבָרֶכְךָ in v.3. The servants are encouraged to praise the LORD and to pray to Him, and in return they ask (in prayer) God's blessing on the psalmist.

4) Note disjunction[517]

V.1 starts with the disjunctive, הִנֵּה to call for attention.[518] Then v.1 has an imperative בָּרְכוּ ("bless") and v.2 has two further imperatives, שְׂאוּ ("lift up") and וּבָרְכוּ ("bless"). V.1 also has a vocative כָּל-עַבְדֵי יְהוָה ("all you servants of the LORD"). V.3 has the formula שָׁמַיִם וָאֶרֶץ ("heaven and earth") as well as the Piel imperfect (jussive) form of יְבָרֶכְךָ and the key term מִצִּיּוֹן ("(from) Zion").

These three verses are loaded with disjunctive phrases and key terms. These all add emphasis and emotional weight, indicating that this short psalm is intense in its emotional expression of worship.

5) Note the areas of stylistic concentration

There is some development from v.1 to v.2, with the addition of "how" to praise the LORD (with lifted hands) and an emphasis on the holiness of the place where they are serving. The priests are exhorted to bless the One who is their master, and in whose place they are. Perhaps the repetition of "the LORD" emphasises the reason why they should exhort: their relationship to Him, and the reason they are there in that place (to meet with Him). V.2 adds the imperative of lifting hands in prayer. This is a way of blessing the LORD, showing confidence in Him and bringing requests to Him (Hossfeld and Zenger, 2011:488).

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[515] The Hebrew has the singular pronoun, but it is ambiguous: it could refer to either the psalmist or the worship leader. However, most modern commentators interpret this as a collective reference.

[516] Brueggemann and Bellinger (2014:560) also note that each of the verses in this short psalm refer to the place of worship.

[517] Wendland (2004a) defines disjunctions as including formulae, vocatives, and imperatives.

[518] The initial הִנֵּה (behold!) is possibly a scribal addition, from Ps 133 (Gerstenberger, 2001:375) or it may be considered as an intensification of the imperative בָּרְכוּ ("bless").

There is some alliteration and assonance, and a lot of repetition (in all three verses). This is for emphasis, memorability, and stylistic purposes.

V.3 could be considered the "peak" of the psalm, with a significant shift of subject to YHWH (doing the blessing),[519] an attributive phrase appositional to YHWH, a key term ('Zion'), a formula ('heaven and earth')[520] and the use of a jussive (after four imperative verbs). These features contribute to the climactic nature of this verse within the psalm, giving prominence to the One who is able to bless others (the LORD from Zion, the maker of the heavens and the earth), and thus who merits the praise (in vv.1 and 2).

Together the three verses form a highpoint of praise, terminating the fifteen Psalms of Ascent.

6) Identify the structure of the text.

Verses 1 and 2 show a chiastic pattern: "bless" / "you servants" / "you who serve" / "bless". Chiasm is also seen in these two verses with "bless the LORD" / "house of the LORD" / "holy (place)" / "Bless the LORD" (Brueggemann and Bellinger, 2014:560).

In contrast, verse 3 stands alone. Although it has the same word-order "bless" followed by "the LORD", it does not have the object marker (as in verses 1 and 2). Instead, it has an attributive phrase, appositional to the subject, YHWH.

7) Do a semantic study.

It is possible that כָּל-עַבְדֵי יְהוָה ("all (you) servants of the LORD") means the priests,[521] who stand (take up their position) in the house of the LORD. They were standing to perform their service, be it to offer sacrifices or pray.[522] Support for this view is that "house of YHWH" (v.1) is thought to refer to the Temple area where the *priests* served (cf. "sanctuary" in v.2) in contrast to "courts of the house of our God" (Ps 135:2b) which suggests "the place of the laity, even of the Gentiles" as in Ps 100:4 (Hossfeld and Zenger, 2011: 486). Also, Hossfeld and Zenger (2011:488) assert that the verb הֵלֵל is "used emphatically in the Psalter for the praise of God to be offered by the Temple singers" (as in Ps 135:1-3)[523] and that בָּרַךְ (as here in Ps 134:1,2) is the verb to indicate the blessing activity of *priests*.[524] However, Erhard Gerstenberger (1990:375) argues that in the late psalms (as in Pss 113:1 and 135:1), עָבָד

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[519] This is a reflection of the Aaronic blessing in Num 6:22. Just as words of blessing were given to the people of Israel as they entered Canaan, so words of blessings were given to the pilgrims as they returned home (deClaisse et al, 2014:941).

[520] Gerstenberger (376) notes that עֹשֵׂה, שָׁמַיִם וָאָרֶץ ("the one making heaven and earth") is a cultic formula.

[521] Scholars who support this view include Gunkel, Kraus (2:892-93), Hossfeld and Zenger (2011:485-488).

[522] Gerstenberger (375) believes that the "standing" in v.1 is possibly the result of influence from Ps 135:2.

[523] However, Ps 135:19-20 uses בָּרַךְ for "house of Israel" and "you who fear the LORD" thus this seems to lessen this argument.

[524] בָּרַךְ is used in the Aaronic blessing (Num 6:24-26), the privilege of priests, and is also used in Ps 134:1,2 thereby suggesting that in Ps 134:1,2 the addressees are priests. Hossfeld and Zenger (2011:488) maintain that "the vocabulary of the Aaronic blessing … shape(s) the whole Pilgrim Psalter" (Psalms 120-134).

("servants") referred metonymically to the community of faith at large, who are simply called upon to adore YHWH. DeClaisse et al (2014:940) agree with this interpretation.

הָעֹמְדִים ("the ones standing") before YHWH has both the general meaning[525] of "being in the service of"[526] (e.g. 1 Kgs 1:2) and the special sense of priestly service in the Temple (see Deut 10:8), but it can also mean "(those) enduring".

בַּלֵּילוֹת ("at night") could imply that the priests were on night duty to guard the Temple (Kittel, 1929: 281-2),[527] or it may have been an evening ritual.[528] Hossfeld and Zenger (2011:488) understand "night" not as a reference to a nocturnal liturgy in which the people participate ("the OT is unaware of such things") but as a continuation of the priestly service which included "night service" (See 1 Chr 9:27, 33). It could refer to the evening worship service, but Hossfeld and Zenger suggest that it should then have been "in the evening" (as in Ps 141:2). "Night" could also be metonymic of "day and night" (meaning all the time).[529] לֵילוֹת is defined in lexicons[530] as "night (opposed to day)" or "of gloom, protective shadow (fig.), a time of trial, weeping, suffering, and communion with God" (as in Ps 6:6). The interpretation generally favoured in the Hebrew context is that of "night (opposed to day)".

שְׂאוּ-יְדֵכֶם ("lift hands") is an action symbolical of prayer. The phrase (or formula) occurs repeatedly in the psalms, e.g. Ps 28 and Ps 63.

קֹדֶשׁ ("holy (place)") refers to the Holy of Holies where the Ark of the Covenant was kept, and which symbolized the presence of God. The word can be parsed as an accusative of place or an accusative of direction, but a parallel in the Ugaritic text (Krt: 75-76) suggests the latter is correct (Dahood, 1970).

The Hebrew word וּבָרְכוּ ("bless") in vv.1-2 has the sense of "kneeling down", a sign of acquiescence to another (deClaisse et al: 940). It occurs more than 400 times in the Hebrew Bible. Brueggemann and Bellinger (2014:561) argue that blessing is the power to grow and

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[525] See Hossfeld and Zenger, 2011:488.

[526] Ps 134:1d has the definite article before "standing" whereas Ps 135:2a has the relative particle. Hossfeld and Zenger (2011:486) suggest this may be semantically relevant with עֹמֵד in 134:1d depicting service and עֹמֵד in Ps 135:2a indicating presence.

[527] The temple was guarded continuously so that its sanctity would not be violated nor would its valuables be stolen (IVP Bible Background Commentary).

[528] "Nocturnal acts preceded all the great festivals (Gunkel: 572-3). Night rituals were common in the Ancient Near East. Isa 30:29 and Ps 3:5 suggest night vigils were held in the temple in Jerusalem for prolonged festival celebration or seeking God's deliverance (deClaisse et al, 2014:940). The Mishnah (Sukkah 2:6) refers to meals to be eaten in the Sukkah on the nights of Tabernacles. Josephus (Ap.1.22, 199-200) also mentions night liturgies. Ps 134 LXX attaches "in the nights" to v.2, removing it from the context of an action of the priests to an action of the people, suggesting a nocturnal liturgy (490). However, Hossfeld and Zenger (2011:486) question whether there were night liturgies in the Temple.

[529] See 1 Chr 9:33.

[530] Definitions of Hebrew words come from BDB (Brown, Driver, and Briggs: Hebrew-English Lexicon (Abridged) Online Bible, 1999) and TWOT (Theological Wordbook of the Old Testament (online), Database 1999 NavPress Software).

live fully in the world and it is possible because of the divine presence. This psalm has "bless" four times and the place of God's presence three times, confirming this idea.

יְבָרֶכְךָ ("May He bless you") in v.3a[531] could either be a simple greeting (as in Ruth) or a highly-cultic greeting (Gerstenberger, 376). Gerstenberger claims that, in this situation, it is the latter. Contra this is the interpretation of "blessing" as "life" in Ps 133:3d, and the view of Hossfeld and Zenger (2011:486) that Ps 134 is a continuation of Ps 133 in which the blessing commanded by the LORD on Zion (Ps 133:3d) is distributed to His people (Ps 134:3).

8) <u>Study the phonic system and other poetic features.</u>

There is significant use of repetition, which gives a strong rhythm to the psalm. The expression בָּרְכוּ אֶת-יְהוָה ("bless the LORD") occurs twice, בָּרְכוּ ("bless") is repeated again in v.3, and the word יְהוָה occurs 5 times. Also, there is alliteration, e.g. repetition of the שֶׁ consonant in 3b and the preposition בְּ in 1c. In v.1 the בְּ consonantal sound initiates four of the eight words, and הַ is at the beginning of two words.

V.2 also shows sound play: שְׂאוּ-יְדֵכֶם קֹדֶשׁ has שׂ at the beginning and end of the cola, and the final vowels in קֹדֶשׁ and יְדֵכֶם are the same.

V.3 shows rhythmic parallelism, with 3 words in each of the two cola. The two cola also show semantic parallelism: עֹשֵׂה שָׁמַיִם וָאָרֶץ ("the one making heaven and earth") is in parallel with יְהוָה ("the LORD").

9) <u>Note the speech functions.</u> (These support the rhetorical function of the text.)

The psalmist (or worshippers) exhort(s) the priests to praise, and he/they in turn is/are blessed by them (in the name of the LORD). The direction of "blessing" is reversed in v.3. Gerstenberger (376) calls it "a blessing exchange" although it seems that the sense of "bless" is not the same in the two directions.

The rhetorical devices in Ps 134 serve the following functions:

- The repetition of the words בָּרְכוּ אֶת-יְהוָה ("bless the LORD") in v.1a and v.2b highlights the main function of the psalm, which is to lift up the LORD, the one who deserves praise and who gives blessing. This repetition of the same verb and direct object also groups these two verses into one section (which focuses on the "blessing" going from the people to the LORD).
- The repetition of the same verb בָּרְכוּ ("bless") in vv.1-2 and v.3 gives the psalm unity, connecting the two parts.
- The initial word in the psalm, an exclamation הִנֵּה ("behold"), draws attention to the psalm's important message.
- The use of a vocative, and one that is extended from 1a to 1b, also highlights the import of the message. (Direct address is also a feature of oral communication.)

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[531] The exact words יְבָרֶכְךָ יְהוָה occur in the Psalter only here in v.3 and in Ps 128:5.

- The use of four imperatives in the first two verses ("bless" in v.1a and v.2b, and "lift up" in v.2a) highlights the active role expected of the hearers. The verbs come with a strong rhetorical force, to influence behaviour.

- The four imperatives in verses 1 and 2 also move the text forward, to project it towards a climax in v.3. This emphasises the theme of "blessing from the LORD" being an expected result of "blessing to the LORD".

- The psalm uses three locatives all linked to a holy place, viz. בְּבֵית-יְהוָה ("house of the LORD"), קֹדֶשׁ ("the holy (place)), and צִיּוֹן ("Zion", the holy mountain). This special vocabulary emphasises the holy nature of the One who is being praised.

- The repetition of expressions ("bless the LORD"), words ("the LORD"), as well as sounds (in the alliteration and assonance) enable memorization of the text, as well as provide aesthetic appeal.

- The rhythmic and semantic parallelism in v.3 gives weight to the content of the verse, the blessing from the LORD to His people.

- The jussive verb in v.3 (in contrast to the imperatives in vv.1-2) highlights this verse as the climax of the psalm.

10) <u>Find form-functional matches in the receptor language</u>.

IsiZulu uses antiphonal singing, thus the two voices of Ps 134 can be well represented in a Zulu song. Also, following the pattern of repetition that is evident in *izibongo*, the repetition in the source text can be effective in isiZulu too. The structural feature of chiasm, which appears in the Hebrew text of Ps 134, is also a feature of Zulu poetry, and can probably be used satisfactorily in the translation.

The Hebrew appears to show varied rhythm (v.1 has two longer lines), and from its function in the cult, it would have been chanted or sung within the worship ceremony. IsiZulu will also show rhythm, albeit different from that of Hebrew.

11) <u>Make a provisional translation</u>
Participants used the Hebrew-English interlinear text, and discussed key terms and noted the poetic features of the Hebrew text. Then they accessed various translations, in both isiZulu and English,[532] and tried to compose their own versions in isiZulu, using poetic features that they considered to be natural.

12) <u>Assess the success of the work</u>

The workshop translations are analysed and evaluated in the next section, looking at their exegetical interpretation (relative to the Hebrew), poetic flair, performance features, and by comparing the functionality of their poetic features relative to the Hebrew (as per Wendland's model).

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[532] Bishop Nicholas Mbhele made his own poetic versions of Pss 134 and 93; these served as a contrast to the formal-equivalence 1959 translation. Use was also made of various English translations of differing styles.

7.2 Evaluation of workshop psalms[533]

The workshop translations are evaluated on four criteria, viz. their exegetical acceptability (relative to the Hebrew text), the incorporation of poetic features, the use of effective communicative strategies in their performance, and an evaluation of functions achieved by the poetic features (and how these line up with the functions evident in the Hebrew text). This latter analysis seeks to apply Wendland's model for achieving a functionally-equivalent translation.

7.2.1 Exegetical acceptability

<u>Verse 1</u>

The initial word in the Hebrew, הִנֵּה, is defined as: "Behold, Lo". It was understood to be an "attention-getter" and was communicated in various ways by the different translations. Most used the mood of an imperative, e.g. *Lalelani!* (Listen!),[534] *Bekani indlebe*! (Put ears!), *Nakani!* (Focus!). Some poets used a subjunctive, e.g. *Manini kanjalo!* (Stop right there), *Ibambeni* (Hold it there), but the subjunctive was understood as an imperative.

The next word in the Hebrew text בָּרְכוּ ("to bless, kneel, praise") is an imperative 2PP. Some poets used an imperative, such as *Busisani* (as in Item 21) or *Thakazelan'* (as in Item 26). Others used a subjunctive, but in each case this followed an imperative. A subjunctive following an imperative has imperative force, if the actions are perceived as consecutive (Taljaard and Bosch: 132; Mokoena et al: 151). For example, Item 2 had *Lalelani, makadunyiswe[535]uNkulunkulu '*Listen, (may you) praise God'.

The poet of Item 24 used a hortative following a hortative: *Manini, manikhonzeni uSimakade '*(May you) wait, (may you) praise the LORD'. However, a hortative mood is "a softer imperative, with the implication of appeal" (Mokoena et al: 151), and thus the verbs carry imperative force.

Various names were used for the deity YHWH. Participants were not persuaded to adopt a form different to that with which they were comfortable as it was felt that this is a key-term issue, and each denomination (and many were represented) has their own preference. The translations included *uNkulunkulu* ('God'), *uJehova* ('the LORD'), *uSimakade* ('the Eternal one'), *uSomandla* ('the Almighty'), *Inkosi* ('the Lord'), and *Inkosi yamakhosi* ('the Lord of lords').

כָּל- עַבְדֵי in verse 1 is defined as "all/every slave/servant". Most of the versions translated it as a noun, e.g. zinceku ('servants'). Others used a relative clause, e.g. *nonke enimsebenzelayo uJehova* ('You who are working for the LORD').

הָעֹמְדִים "(the ones) standing" is defined as "to stand, remain, endure". Most poets translated the term fairly literally, e.g. *omile endlini uJehova* ('who stand in the house of the

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[533] The analysis for each item (poem or song) is shown in Appendix 1.
[534] Dictionary definitions of isiZulu words are listed in Appendix 9.
[535] *Makadunyiswe* is a hortative, a kind of subjunctive (Taljaard and Bosch: 133).

LORD') or *enimkhonza* ('you who serve Him'). However, two poets (independently) took a very different interpretation for "standing" and for "at night"; one of these (Item 17) said: *Nina enibambelele*[536]*kuSimakade kunzima (*'you who hold on intensely to the LORD in difficulties'). Although none of the published translations referenced took this interpretation, and although it is not the probable interpretation in the cultic context, it is noteworthy that both the poets who came up with these ideas were at that time experiencing a lot of difficulty in their lives. Thus possibly the more symbolical interpretation was particularly meaningful to them.[537]

בְּבֵית- יְהוָה '(in) the house/family of the LORD' was generally translated literally by *indlu ka Jehova* (e.g. Item 4) but a variation used a borrowed word *ethempelini* ('in the temple').

בַּלֵּילוֹת is generally defined as "(at) night" and most poets translated it literally, often with the addition of "and day".[538] There did not seem to be a default word-order (Item 1 had *imini nobusuko* whereas Item 10 had *ubusuku nemini*). The poet of Item 32 gave a more poetic variation, viz. *ngokuhlwa* ('at nightfall').

Verse 2

שְׂאוּ in v.2 of the Hebrew is defined as "lift, bear up". It was generally translated by the root *-phakamisa.* For example, Item 21 had *Phakamisani izandla!* ('Lift up hands'). Item 24 used an extended form[539] of the same root: *Phakamiselani izandla zenu phezulu!* ('Lift up your hands on high'). A variation (Item 26) used a different (poetic) verb: *Tusan' nge-zandla zenu* ('Extol / praise with your hands').

קֹדֶשׁ in verse 2 of the Hebrew is defined as "apartness, sacredness, holiness (of God, places, things)". The sense in this context is "the holy (place)" referring to the Holy of Holies. There were various renderings using the notion of a holy place, for example *endaweni engcwele* ('in holy place') and *endlini ngcwele* ('in holy house'). Some poets did not maintain the idea of a place, but rather indicated the presence of the LORD. For example, Item 16 had *Niphakamisele izandla zenu kongcwele* ('May you lift up your hands to the holy one').

The notion of the 'holy (place)' was clearly the most difficult for the participants to translate, having to work from the English gloss in the interlinear ('the holy'), and not having done this before. Some interpreted (erroneously) 'holy' as an attribute of 'hands', e.g. Item 14: *Phakamisani izindla zenu ezingcwele* ('Lift up your hands which are holy').

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[536] The extension *-elel-* usually implies "a repeated action, an intense action, or the perfect executution of an action" (Taljaard and Bosch: 73).

[537] In chapter 3 (p.52), it was noted: "The 'gaps' (in meaning in the source text) provide hermeneutic opportunities for the hearers to apply the text in a meaningful way to their personal situations."

[538] "Night" was interpreted as metonymic of "night and day". See also 1 Chr 9:33.

[539] *-isa-* is the causative extension (Taljaard and Bosch:72). Thus *–phakamisa* is 'to cause to lift'.

<u>Verse 3</u>

The verb וּכְרְבָּ ("bless") as used in v.3 of the Hebrew was translated by *-busisa* ('bless') in different forms. All the poets noted that וּכְרְבָּ had a different meaning in v.3 from vv.1-2, and translated appropriately.

ןוֹיִצִּמ is defined as "(from) Zion". It seemed to be a familiar (if not understood) term and was generally translated by the borrowed word *Siyoni.* Some chose to omit the term completely, or to replace it, as in Item 14: *esendaweni engcwele ngcwele* ('from place which is the Holy of Holies[540]).

ץֶרָאָו םִיַמָשׁ הֵשֹׂע is defined as "maker of heaven and earth"; this seemed to be a well-known "formula" and was translated in Item 16 as *umdali wezulu nomhlaba* ('the Creator of heaven and earth') and in Item 17 by *owenze umhlaba nezulu* ('who made earth and heaven'). The order of the two constituents did not seem to matter. An interesting variation was provided in Item 23: *lo owahlukanisa ubumnyama nokukhanya, owahlukanisa amanzi nolwandle.* ('This one who separates darkness and light, who separates water and sea'). The poet created a new formula, which carries the same broad reference metonymically to the Creator of all. Moreover, the poet introduced parallelism, thereby adding to the rhythm and beauty of the poem.

7.2.2 Poetic analysis

Five workshop translations poems have been selected to illustrate the poetic features the poets incorporated in their compositions. They are represented in full below, along with some analysis of their poetic features.

a) <u>Item 26</u>
　　1a. *Uk'thula*[541] *ebandleni.*
　　　　Peace　　in the church.
　　1b. ***Thakazelan' uSomandla*,**
　　　　Praise　　　the Almighty,
　　1c. *nin' eza **Somandla** iy'nceku*,
　　　　you the Almighty's　servants
　　1e. *Melishona　　zona　　zin-dlinz'*,　　　alliteration (z-), <u>assonance</u> (-ona)
　　　　who when it sets, the ones　meditating
　　1f. *ekusebenzeni kwesa **Somandl'**　isiqu.*　　　<u>assonance</u> (-e)
　　　　who serve　　to　　the Almighty Himself.
　　2a. *Tusan'　　　ngezandla　zenu*,　　　alliteration (z-), assonance (-a)
　　　　Wave (be joyful) with hands　your,
　　2b. ***thakazelan'　uSomandla　eth**empelini*　　<u>alliteration</u> (th-)
　　　　praise　　　the Almighty　in the temple,
　　3a. *Ngom'dali　　wezinsuku,*
　　　　By the creator　of days (everything),

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[540] "Holy of Holies" refers to the inner sanctum of the temple, and Zion to the mountain on which the temple was built, hence the two terms are not synonymous.
[541] *Thula* is an ideophone indicating 'be absolutely quiet' (Nyembezi, 1990:46).

3b. **uSomandl'** eSiyoni, manibusiseke.
 the Almighty in Zion, may you be bless-able.

The following poetic features are noted in this poem:
- There is an interesting movement in the parallel uses of the divine name: 'Almighty' (1b), 'Almighty Himself' (1f), 'Almighty in the temple' (2b) and 'Almighty in Zion' (3b). The repetition of 'Almighty' assists with memorability (as per oral criticism) but the variation provides interest and aesthetic pleasure.
- There are many characteristics which are aesthetically pleasing: unusual vocabulary (e.g. *thakzelan'* in 1b; *tusan'* in 2a), final vowels omitted (for easy listening), repetition (e.g. 1b cf. 2b), short poetic lines creating a regular rhythm, the use of an ideophone (1a), and intentional assonance (e.g. 1e) and alliteration (e.g. 2b).
- In v.3, there is marked word order, with the verb terminating the final colon. This gives prominence to its meaning ("may you be blessed"), the theme of the psalm.
- The performance of this song also showed a very natural Zulu introit: a slow build-up with a couple of minutes of humming, calling papa and mama to come and listen.[542]

b) <u>Item 17</u>:

1a. *Nakani* **nidumise** *uSimakade,*	asso. (-a) on stressed syllables
Focus (let you) praise the LORD,	
1b. *nina nonke zinceku zikaSimakade,*	alliteration (z-, n-)
you all servants of the LORD	
1c. *nina enibambelele kuSimakade kunzima.*	asso.(-a, -e), allit.(k-)
you you who hold on to the LORD in difficulties	
2a. *Phakamiselani izandla*	assonance (-a)
Lift up hands	
2b. **nidumise** *uSimakade*	assonance (-ise) cf. 3a
(Let you) praise the LORD	
3a. *Makanibusise uSimakade*	
May he yet bless you the LORD,	
3b. *uSimakade owenze umhlaba nezulu.*	
the LORD who made earth and heaven.	

The following poetic features are noted in this poem:
- The exclamation, *Nakani*, and the assonance on the stressed syllables in 1a draws attention to the message that follows.
- The repetition of -*Simakade* (6x) and **nidumise** (2x) in these 3 verses assists with memorization. The assonance (especially that on stressed syllables, as in 1a) and the alliteration patterns also serve as mnemonic aids.
- An inclusio structure (in 1a and 2b) unites the contents of verses 1 and 2.
- Tail-head linkage (3a, 3b) provides aesthetic pleasure and serves as a mnemonic device.

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[542] This characteristic of a slow build-up is also noted in Item 23 ("May you stop there …") and Item 24 ("May you wait"), and deserves further research which could be helpful in understanding "information flow", and the possible interpretation of Selah in the Hebrew Bible.

- Features of the performance also served to highlight verse 3 as in focus. The singer significantly increased the beat of the music before v.3. He also slowed down the pace as he sang the final words (3b). These two devices gave prominence to this verse in the psalm.

c) <u>Item 3</u>:

1a. *Bukani! Dumisani uJehova,*	assonance (-ani)
Look! Praise the LORD,	
1b. *nina nonke zinceku,*	allit. (**n-**), asso. (-i)
you all servants	
1c. *zikhonzi zonke zika Jehova,*	allit. (z-), asso.(-**o**, -i)
worshipers all of the LORD,	
1d. *omile endlini uJehova*	assonance (**-i**)
who stand in-the house (of) the LORD	
1e. *yokukhonzela imini nobusuku.*	allit.(**k-**), assonance (**-u**, **-i**)
worshiping day and night.	
2a. *Izandla - izandla zonke ziphakame*	allit.(**z-**) with 2b
Hands - hands all let them lift up	
2b. *zidlule ikhanda kophakeme,*	allit. (**k-**), asso. (**-e**)
let them pass above the head to the one above,	
2c. *nimdumise uJehova.*	assonance (-ise) with 3a
(let you) praise him the LORD.	
3a. *Anibusise uJehova weseSiyoni,*	allit. (s-), assonance (-e)
May He bless you the LORD from Zion,	
3b. *yena yedwa yilo lelo-dwala*	allit. (**y-**), asso. (-e, -a)
He alone (is) this one that flat/big rock	
3c. *owadala izulu nomhlaba*	assonance (-a)
who created heaven and earth	

The following poetic features are noted in this poem:
- The exclamation, *Bukani*, and the assonance in 1a gives focus to the following message.
- A regular poetic line helps establish a steady rhythm against which those lines in focus can be placed. There are 3 stressed syllables in each poetic line, except for 1b and 2c (possibly to give prominence to these lines). The regular rhythm is established partly through the repetition of *Jehova* at the end of many lines (as well as -phakeme at the end of two lines), by some words repeated (as in 2a) and through the use of intentional assonance (as in 3b and 3c) as well as the natural alliteration and assonance produced by the concord system of the language.

d) <u>Item 23</u>:

1a. <u>*Manini*</u>   *kanjalo*
    (May you) stop right there
1b. ***nibusise***   *Inkosi yamakhosi*
    (let you) bless   the Lord of lords

1c. *ngokuyisebenzela*[543]   *imini nobusuku*.
   by serving him   day   and night
2a. <u>Phakamisani</u> *izandla   zenu*
    Lift up   hands   your
2b. <u>*ninike*</u>   *Inkosi   yamakhosi   udumo,*
   (let you) give the Lord of lords   praise/fame,
2c. ***nimubusise***   *lo*   *aphakeme*.
   (let you) bless   this the highest one.
3a. ***Enga****thi Inkosi yamakhosi* **ingani*busisa***   *eyaseSiyoni*   alliteration (nga-)
    May   the Lord of lords   may he bless you from   Zion
3b. ***enga****thi* **angani*busisa***   alliteration (nga-)
    May   may he bless you
3c. *lo*   *owahlukanisa ubumnyama nokukhanya*   assonance (-o)
   this one who separates   darkness   and light
3d. *owahlukanisa   amanzi   nolwandle*.   assonance (-o, -a)
   who separates   water and sea.

Of interest in this poem are the following features:
  - The parallel lines show a "step down": for example, 2b cf. 2c, 3a cf. 3b, 3c cf. 3d. This is in contrast to the "build up" apparent in Hebrew poetry.[544] This tendency needs to be further explored in Zulu poetry.
  - Various devices highlight verse 3 as being in focus:
    o The use of 5 <u>verbs with imperative force</u> (underlined: 1a, 1b, 2a, 2b, 2c) is followed by a change to the use of verbs with subjunctive mood and including the auxillary verb *engathi* (3a and 3b).
    o Assonance of *-nga* in 3a and 3b, *-o* in 3c and 3d, and the longer poetic line in 3a (following shorter lines in v.2) draws attention to v.3.
    o V.3 has 4 cola (compared to 3 cola in the other verses), with 3b repeating the main content of 3a, and 3c and 3d in parallel.
    o 3c and 3d are an extended interpretation of "creator of heaven and earth". By giving these extended clauses in apposition to "the Lord of lords", weight and focus is applied to this verse.
    o The use of the demonstrative *lo* just before v.3 (in 2c) and again within v.3 (3c) gives prominence to the topic, the Lord of lords (the agent in v.3).
    o The use of the same root verb in v.3 (-*busisa*) as in v.1 highlights that "blessing" is still the focus, but the direction has been reversed.
    o The verb ***engathi** -nganibusisa* is repeated (3a, 3b) highlighting the theme of the psalm.

e) <u>Item 21</u>
   1a. *Lalelani!!* ***Busisani*** ***Inkosi***   assonance (-ani)
      Listen!   Bless   the Lord,
   1b. *nibe izikhonzi*   *zeNkosi*
      all   servants of the Lord

1c. *Ezi-hlala ethempeli   le Nkosi*   alliteration (e-)
    who sit   in the temple of the Lord
1d. *ebusuku   nasemini.*
     night   and day.

2a. *Phakamisani izandla*
     Lift up   hands
2b. *endaweni   engcwele*   alliteration (e-)
     to the place   holy
2c. ***niyidumise   Inkosi,***   assonance (-i)
    (let you) bless-him the Lord
2d. ***nibusise   Inkosi.***   allit. (s-), assonance (-i)
    (let you) bless the Lord.

3a. ***Inkosi   mayinbusise***   *ntabeni   yase Siyoni*   asso. (-i, -e), allit.(s-)
    The Lord may he bless you on the mountain from Zion
3b. ***Mayinibusise***   *owenzile   izulu   nomhlaba.*
    May he bless you, (he) who created heaven and earth.   alliteration (z-)

This poem shows the following poetic devices:
- 2c and 2d are in parallel, terminate in the same word, and have rhythm with the two verbs in the same form
- 1a and 2d form an inclusio (with repetition of 'bless the LORD')
- 2d and 3a form a chiasm
- 3a and 3b are in parallel, with repetition of the verb

It is clear that the Zulu poets have successfully used a plethora of poetic features in their compositions, particularly repetition of words and repetition of sounds (alliteration and assonance). Parallelism, inclusio and chiasm are also apparent.

7.2.3 Performance features

Some groups presented Ps 134 in isiZulu as "spoken poetry" which has the poetic features of *izibongo* and a strong rhythm, but is spoken rather than sung. This is a very popular form of performance genre among young Zulu people today, and imitates in some ways (e.g. fast pace and strong emotion) the style of the *imbongi* (Zulu praise singer), and thus also seems appropriate.

Item 1 presented the psalm as a rap item with very strong rhythm and rhyme on the final syllables of each line. Item 2 had strong chanting by the group, with some melody to give interest. Item 3 included nice humming throughout the song; this provided good rhythm and captured attention without being distracting of the melody. The pace was varied thereby giving interest and focus.

Item 17 used a known tune, but with new words; this appeared to be successful. The rhythm became more up-beat in v.3, thereby giving focus to this verse. The last words of the

blessing in 3b were sung slowly, with emphasis, indicating the high point of the song. The performance greatly added to the communicative effectiveness of the poem.

Some performances included the whole psalm, others only the first one or two verses. All seemed to be appropriate forms for a poem of praise.

7.2.4 Evaluation of functions achieved by poetic features

A functionally-equivalent translation seeks to achieve the same functions as did the original text. The functions achieved by the literary devices in the Hebrew are listed below (from page 128ff).

V/Cola	Device (Hebrew)	Function[545]
1a	הִנֵּה ("behold")	A. draws attention to message which follows
1a, 2b	repetition of V & DO בָּרְכוּ אֶת-יְהוָה	B. Groups vv.1 and 2, and emphasises main point of psalm
1-2 & 3	repetition of "bless" בָּרְכוּ	C. Gives unity to the psalm
1a, 2a-b	imperative verbs	D. Moves text forward, towards climax in v.3 (2-way blessing). E: Highlights active role expected of hearers.
1,2	repetition of "LORD";	F. Enables memorization;
1,2,3	alliteration and assonance	G. Aesthetic appeal; F. Enables memorization
3	Parallel rhythm and parallel semantic content;	H. Highlights climax of psalm
3	Subjunctive V (after 3 imperatives)	H. Highlights climax of psalm

These functions (A – I in the chart above) are fulfilled in various ways in the isiZulu translations. This is shown by examples for each of the functions listed in the Hebrew text.

Function A: Draws attention to the message (in v.1)

In Item 1, the exclamation, *Lalelani*, as well as the alliteration in 1a draws attention to the message that follows.

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[545] A code (A to I) is associated with each function achieved in the Hebrew text, to facilitate comparison with those functions achieved by the isiZulu texts.

1a. *Lalelani! Makadunyiswe   uNkulunkulu,*   alliteration (l-)
    Listen!   (May) be praised   God,

Function B: Unites vv.1 and 2

Item 4 used repetition of key words, rhyme (in 1d and 2a), an inclusio (1a, 2c) and a chiastic structure (1a and 2b-c) to hold verse 1 and 2 together:

1a. *Lalelani,   manimdumise   uJehova,*
    Listen,   (may you) praise him the LORD
1b. *nonke enimsebenzelayo   uJehova,*
    all   you who serve him the LORD,
1c. *nina   enisebenzela*   allit. (n-), assonance (-a)
    you   you who work for (purpose)
1d. *indlu   ka Jehova*
    the house   of the LORD
1d. *imini nobusuku.*
    day   and night.
2a. *Phakamiselani izandla   zenu*   rhyme in 1d and 2a
    Raise-to/for   hands   your
2b. *endlini   kaJehova,*
    in-the house   of the LORD,
2c. *nimudumise.*
    (let you) praise him.

Function C: Gives unity to the psalm

In Item 21, the repetition of *Nkosi* and -*busis*- in all three verses holds the psalm together. Also cola 1a and 3a form a chiasm which adds to the unity of the psalm.

1a. *Lalelani! Busisani   Inkosi*
    Listen! Bless   the Lord,
1b. *nibe izikhonzi   zeNkosi*
    all   servants of the Lord
1c. *ezi-hlala   ethempeli   le Nkosi*
    who sit in the temple of the Lord
1d. *ebusuku   nasemini.*
    at night   and day.
2a. *Phakamisani izandla*
    Lift up   hands
2b. *endaweni   engcwele*
    to the place   holy
2c. *Niyidumise   Inkosi,*
    (and) bless-him the Lord
2d. *nibusise   Inkosi.*
    (let you) bless   the Lord.

3a. **Inkosi**   *mayinbusise*   *entabeni*   *yase Siyoni*
    The Lord   may he bless you on the mountain from Zion
3b. *Mayinibusise*   *owenzile*   *izulu*   *nomhlaba*.
    May he bless you he who created heaven   and earth.

Function D: Moves the text forward to the climax in v.3

Item 2 has 4 <u>verbs with imperative force</u>[546] in verses 1 and 2, which serve to move the text forward quickly to v.3. Also, the use of **Impela** at the start of v.3 indicates that this verse has focus.

1a. *Lalelani,*   *makadunyiswe*   *uNkulunkulu*   Strong imperative
    Listen,   (may he) be praised   God   Subjunctive hortative
2a. *Phakamiselani* *izandla zenu*   *endlini*   *engcwele*   Strong imperative
    Lift up   hands   your in the place which is holy
2b.   *nimnike*   *uNkulunkulu*   *udumo*   Subjunctive following
    (may you) give him   God   praise/fame.   imperative in 2a
3a. **Impela**   *makanibusise*   *owaseSiyoni*,
    Indeed,   may he bless you   he who is from Zion,

Function E: Highlights the active role expected of the hearers

Item 14 uses 4 <u>verbs with imperative force</u> in the first two verses. This serves to focus on the active role expected of the hearer.

1a. *Bekani,*   *nidumise*
    Listen   (let you) praise
2a. *Phakamisani* *izandla zenu ezingcwele*,
    Lift up   hands   your which are holy ses
2b. *dumisani*   *uSimakade*.
    praise   the LORD

Function F: Enables memorization

Item 22 incorporates repetition of the verb root, alliteration, and assonance. These can serve as memory devices.

3a. *Angathi uSimakade wase   Zioni*   asso.(-i), allit. (ang-) cf.3b
    May   the LORD   from   Zion
3b. *angehlisela*   *isibusiso*   *kinina*,   assonance (-i)
    May he give-for blessing   to you (pl)
3c. *yena owenze   izulu   nomhlaba*   assonance (-e, -a)
    he   who made heaven and earth
3d. *angathi angani   busisa.*   allit. (anga-), asso. (-i)
    may   may he-you   bless.

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[546] A subjunctive verb (2PP) following an imperative has the <u>force of an imperative</u> (Taljaard and Bosch: 133).

A special kind of repetition is initial-linkage (a feature of *izibongo*). This appeared in several poems, and contributed to the memorability of the translations. For example, Item 1:

1b. nina   *zinceku   zikaNkulunkulu*,
      you   servants   of God,
1c. *nina   endlini   Nkulunkulu imini nobusuko*.
      you   in the house of   God   day   and night.

Function G: Aesthetic appeal

Item 22 incorporates alliteration and assonance which give aesthetic enjoyment to the listener.

3a. ***Angathi uSimakade wase Zioni***   assonance (-**i**), allit. (**ang**-) cf.3b
      May   the LORD from Zion
3b. ***ang**ehlisela   isibusiso kinina*,   assonance (-**i**)
      may he give-for blessing to you (pl)
3c. *yena owenze   izulu   nomhlaba*   assonance (-**e**, -**a**)
      He   who made heaven and earth
3d. ***ang**athi **ang**ani   busisa*.   alliteration (**ang**-), asso.(-**i**)
      may   may he-you bless

Function H: Highlights the climax of the psalm (in v.3)

Item 24 utilises various devices to highlight v.3 as being in focus:
- the change to verbs of **subjunctive** mood (in 3b and 3c) after 4 verbs with imperative force (in 1a, 2a, and 2b)
- the use of an auxillary verb (*engathi*) together with an active verb in 3c
- the expansion of the blessing to include the responsibility on the receiver of the blessing (3c). The two lines (3b and 3c) are in parallel, with the agent and recipient being switched from 3b to 3c.
- the repetition of ***izibusiso*** (the key word of the verse) in 3b and 3c, and the deliberate use of assonance in all 4 cola, as well as alliteration in 3c.
- a chiastic structure in 3b, 3c with blessing/you/you/blessing.

1a. *Manini,   manikhonzeni   uSimakade*,
      (May you) wait,   may you praise   the LORD
1b. *nina nonke zinceku zikaSimakade*,
      you   all   servants of the LORD,
1c. *nonke nina   enimi   ebusuku*
      all   you   standing at night
1d. *endlini   kaSimakade*.
       in-the house of the LORD.
2a. *Phakamiselani izandla zenu   phezulu*
      Lift up   hands your   on high
2b. *ningcwelise   uSimakade*.
      (let you) praise the LORD.

3a. *uSimakade wase Siyoni*   assonance (-e) on stress
     The LORD from Zion

3b. ***makahlise***   ***izibusiso*** *phezu* *kwenu*   assonance (-i, -e)
     may he bring down blessings upon   you

3c. *Engathi ningathela*   ***izibusiso***   allit. (ngath-), asso. (-i)
     May   you bear   blessings

3d. *kulowo*   *owadala*   *izulu*   *nomhlaba.*   <u>assonance</u> (-o, -a)
     from   (the one) who is Creator of heaven and earth.

Also, in several items, marked word order (with the verb terminating the final colon) gives prominence to its meaning ("may you be blessed"), the theme of the psalm. An example is Item 10 below:

3a. *uSimakade   weseSiyoni*,
     The LORD   from Zion,

3b. *umdali*   *wezulu*   *nomhlaba*,
     Creator   of heaven   and earth,

3c. *anibusise.*
     may He bless you.

Another example (Item 15) shows a variation of marked word order. The poet put the verb at the end of colon 3a and then repeated it at the start of 3b, two devices to give focus to the important verb. The two lines also reveal a chiastic structure with place / bless / bless / place, adding to the poem's memorability and aesthetic pleasure.

3a. Sengathi uSimakade *esendaweni yakhe engcwele* anganibusisa.
     May   the LORD from place his   holy   may (he) bless you

3b. *Sengathi anganibusisa*   *odale*   *izulu*   *nomhlaba*.
     May   may he bless you, who created heaven and earth.

7.2.5 General evaluation of the workshop translations

In this section, the four criteria for evaluation (as in 7.2.1 to 7.2.4) are considered together to give a brief general assessment of the success of the isiZulu translations.

Most of the workshop items conveyed all the informative content of the Hebrew text. There were examples which raised the question: where are the boundaries of acceptable exegesis, and who sets them? For example, the last colon of Item 26 had "may you be bless-able" instead of "may you be blessed". This issue became more acute with the longer, more complicated psalms, and is discussed further in the next chapters.

Most compositions satisfied the communication of the emotive, rhetorical, aesthetic, and performative functions of the original.

The vocabulary used in the workshop items seemed to be understood by the audiences; some words were "deep Zulu"[547] (according to the poets), but still understood by the majority. These words carry metonymic reference and have strong emotional appeal (for those who understand them).

The performances, particularly those in song and rap, were very well received. The spoken poetry items possibly just needed more preparation to make them more pleasing to the audience.

Thus in general, the translations of Ps 134 done by the workshop participants were highly commendable particularly as, for all the poets, it was their very first attempt at Bible translation.

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[547] "Deep Zulu" refers to that spoken in the rural areas, mainly by older people. In contrast, "light Zulu" is that spoken and understood by both isiZulu speakers and others living in Zulu communities (particularly younger people, and in the urban areas).

Chapter 8: Psalm 93

Summary: In this chapter, the same methodology is followed for Ps 93 as was done for Ps 134 (in the previous chapter). First, the Hebrew text is analysed, then some examples of workshop translations are given (with analysis) and then the isiZulu poems are evaluated following the criteria established.

The next psalm, viz. Ps 93, was slightly longer (than the first psalm, Ps 134) and had some difficult terms to translate.

8.1 Literary-rhetorical analysis

1a) Consider the context of the text

Bullock (188) argues that Psalms 90 to 106 form a group dealing with the "Kingship of YHWH". Psalm 93 is one of these psalms emphasizing the kingship of YHWH and the covenants of Moses and Abraham, in the light of the apparent failure of the Davidic covenant, indicated at the close of Book IV (Psalm 89).[548] These psalms proclaim the kingdom of God and affirm that He still reigns, despite the circumstances which may seem to indicate otherwise.[549] Some form critics (e.g. Mowinckel, 1982:106; Gunkel) call these psalms "enthronement psalms" and suggest that the Israelites celebrated YHWH's re-enthronement at an annual harvest festival, as part of a New Year's Day ritual.[550] In this view, they are songs of praise to meet the victorious king, who has just ascended His royal throne to reign in power.

Marvin Tate (1990) argues that recent scholarship supports the notion of a fall celebration of the rule of YHWH, especially over the powers of chaos. Ps 93 is part of this festival. The victory of YHWH implies a defeat for all the other gods,[551] including the sea-monsters (symbolising chaos). This is an echo of YHWH's victory over the sea in the Creation and the Exodus. The festival of the New Year and harvest also became the festival of the renewal of the covenant (Mowinckel: 157). Symbolism played an important role; YHWH has "gone up" and is sitting on His throne (Mowinckel: 183). Because of His victory over the powers of darkness and chaos, YHWH's temple has received the holiness befitting it, and thus is an

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[548] As Bellinger (1990:87) notes, Psalm 93 links creation with the law. God's rule as King over creation is reason to give Him praise.

[549] Brueggemann and Bellinger (2014:404) maintain that, in today's world (as in ancient Israel), the message of "the proclamation of the reign of God with its stability and trustworthy decrees becomes both difficult and essential".

[550] Mowinckel (Vol 2:79) argues that YHWH's enthronement was celebrated on the last day of the feast, "the great day". It was marked by a great procession. Bullock (2001:188) is not convinced that the Israelites performed such a ritual. Hossfeld and Zenger (447) assert that it is difficult to locate the occasion of the psalm, but accept that "A general tie to the cult of the Jerusalem Temple is certain."

[551] The proclamation of YHWH as King is a confession again Marduk, Assur, and all great monarchies of the east. YHWH was King, is King, and ever will be King, when all other powers vanish (Hempel, J. in Buttrick, G.A. (Ed.): The Interpreter's Dictionary of the Bible, Vol 3:949). Eugene Peterson (1985) also maintains that Psalms 90-106 are a polemic against the reign of all other gods or kings pretending to be gods.

abode suitable for Him. As a result of holiness being restored to the temple, blessings (both material and spiritual) follow (Mowinckel: 164). Moreover, having the protection of so great a king, YHWH's people can rejoice and know true security. Thus the psalm calls upon the community to praise the God who comes to deliver, and the God who is present to bless (Bellinger, 1990:92).

During the second temple period and the time of the temple of Herod, Ps 93 was part of the weekly liturgy, assigned to be sung on "the sixth day" (Bullock, 2001:92).[552] The Mishnah indicates that the psalm was sung after the morning and afternoon sacrifices (Mishnah Sukkah: iv, 9, 10).

Gerstenberger (2001:176) considers the purpose of the psalm to be to maintain an ethnic and religious identity for the Jewish people, in the midst of the dominating Persian Empire.

1b) Consider the boundaries of the text

David Howard (1999) argues that Ps 93 is very closely related (lexically and structurally) to Psalms 92,[553] 94,[554] and 95. Ps 96 also has a close link with Ps 95 on one side, and Psalms 97-99 on the other. Bullock (190) suggests that the compiler of this portion of the Psalter organized psalms 92-95 as a mini-group (with only Ps 93 having the formula "YHWH reigns") and psalms 96-99 as a second mini-collection (all of which contain the "YHWH reigns" formula). Thus he sees Ps 93 as the link thematically between the two mini-groups, which McCann (1993) considers "the theological heart of the Psalter". Hossfeld and Zenger (2005:497) see Psalms 93 to 100 as one group, with "the nations drawing closer and closer to Israel and its God". They believe (450) that to understand Ps 93 well, one must see it as the opening psalm of the "YHWH is king" psalms (93-100), i.e. the original liturgical composition (psalms 93, 95, 96, 98, 100) and the literary composition (93-100).

Watts (1965) groups psalms 47, 93, and 95-99[555] together because they show certain characteristics: a concern for all peoples and the whole earth; a reference to other gods, and God's characteristic acts (e.g. judging, establishing, making); and an attitude of praise before the heavenly king. Howard argues that Ps 93 serves as the introductory psalm for this group. It is important to recognise that the position of a psalm within a larger group is an essential part of understanding its full meaning. As the Hebrew scholar, Yair Zakovitch (2010:215), notes: "Rabbinic literature dedicates much attention to the purpose of the juxtapositions of literary units in the Bible."

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[552] Kirkpatrick (563) agrees, maintaining that "Ps 93 was the psalm for Friday in the service of the Second Temple." The singing of the psalms in the First Temple is attested in some psalms itself, e.g. Ps 92 has the heading "A Song for the Sabbath".

[553] E.g. Ps 92:8 has "YHWH on high forever" which fits well with the portrayal of YHWH as the King in Ps 93. Hossfeld and Zenger 449-450) point out the following relationships between the two psalms: YHWH's nature in height and length: 92:9 and 93:4; Divine reliability: 92:3 and 93:5; "house of YHWH" in 92:14 and 93:5.

[554] Hossfeld and Zenger (449-450) note many connections between Psalms 93 and 94, including the following: There is use of the same (rare) root in "crashing together" (93:3) and "striking down" (94:5a); "law" occurs in 93:5 and 94:12; and YHWH's exaltation (93:1) cf. exaltation of proud (94:2).

[555] Howard also includes psalms 94 and 100 in this group.

1c) Do text-critical analysis

The LXX gives this title to Psalm 93: "For the day before the Sabbath, when the land had been filled with inhabitants."[556] This title is supported by Talmudic tradition (Kirkpatrick, 1902:563). Hossfeld and Zenger (2005:446) also note that this title links Ps 93 to Ps 92 which has the superscription "A psalm. For the Sabbath day".

In v.1d, the old manuscripts place a copula before הִתְאַזָּר ("he has girded himself") because they see the lack of a material object for לָבֵשׁ ("he is clothed"), and find it in עֹז ("power"). In doing so they alter the poetic structure of v.1a. Hossfeld and Zenger (446, note b) maintain: "In light of the poetic structure, we should remain with the MT."

In 1e, in place of niphal תִּכּוֹן "(the world) is firmly fixed", the ancient versions read piel "he has firmly established the world". This finds support in the Qumran manuscript 11QPs(a). Thus many modern scholars accept this emendation, but its adoption diminishes the assonance. Hossfeld and Zenger (447, note c) also assert: "The content and poetic structure of vv.1-2 speak against this."[557]

In v.3, the qtl-qtl-yqtl sequence (נָשְׂאוּ in 3a, נָשְׂאוּ in 3b, יִשְׂאוּ in 3c) corresponds to Ugaritic stylistic practice, thus the proposed emendation of final imperfect יִשְׂאוּ to a perfect verb (naseu) is unlikely (Dahood, 1968:341).

In v.4b, the Masoretes made "more powerful than the waves of the sea" into a parenthesis "(powerful are the waves of the sea)". Hossfeld and Zenger (447, note d) prefer Dyserinck's conjecture from more than a hundred years ago, which regroups the consonants.

Dahood (1968:339) interprets v.5 differently from most translations:[558] he reads the first word as "your enthronement".[559] In the second colon, he follows some scribes who altered לְבֵיתְ to בְּבֵית "in the house". Then he takes the verb in 5b as "laud"; support for this comes from a Qumran manuscript, 4QPs(b), which takes *nwh* as a 3PS qal verb which Dahood claims (343) "may prove to be a more satisfactory reading and grammatically more feasible". [560] He also interprets קֹדֶשׁ as "the holy ones" referring to "the gods or divine beings composing YHWH's celestial council" (343).[561] Briggs (303) claims that the MT version of v.5 is an emendation to include the corresponding concepts of the Law and the temple. In v.5b, Hossfeld and Zenger (447, note e) maintain that the suffix conjugation of Piel "be beautiful, fitting" should be assumed.

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[556] The LXX title for Ps 97 was "(A Psalm) of David, when his land was restored." Kirkpatrick (579) claims that these psalms celebrate the occasion of the restoration from Babylon.

[557] Dahood (1968:340) argues for the text as preserved in the MT.

[558] None of the 13 English translations consulted follow Dahood's interpretation.

[559] Dahood claims that 5a "structurally balances v.2" (342) and thus must contain the Ugaritic root which is a lexical variant of "throne".

[560] The alternative is to interpret it as a Piel infinitive construct, as in Ps 147:1 (Dahood: 343). However, the MT interprets נָאוָה in Ps 147:1 as a singular adjective "beautiful, seemly".

[561] For this collective meaning of *qodes*, see Shenkel in Biblica 46 (1965).

2) <u>Posit the genre and sub-genre</u>

Psalm 93 fits in the genre of "psalms of praise"[562] (as identified by Gunkel). As it gives reasons for the praise, it shows some extension beyond the simple (declarative) praise of Psalm 134, and thus is "descriptive praise" (Westermann, 1984:124).

Howard (1999:8) argues that psalms 93-100 show the growing notion of "YHWH's kingship" within the group.[563] Although "Kingship of YHWH" is not a formal genre per se, these psalms are linked together thematically, having the clause יְהוָה מָלָךְ ("the LORD reigns") (93:1; 97:1; 99:1)[564] or הַמֶּלֶךְ יְהוָה ("the LORD is/has become king"). The kingship of YHWH psalms declare not only the reality of YHWH's current reign but include too a picture of His future kingship (e.g. 96:12-13; 98:7-9). While an earthly king sat on the throne of Israel, the people easily forgot that he actually represented a higher king (within an ANE covenantal understanding of rulership). But when the human monarchy had failed, the declaration of these psalms (viz. "The LORD reigns!") was great assurance (Bullock, 2001:190). Gerstenberger (2001:175) notes that YHWH is praised using the 5 kinds of statement typical of these YHWH-Kingship psalms, viz. affirmations (in 3PS[565]) about the superiority of YHWH; communal praise of YHWH (in direct address, 2PS); descriptions of the behaviour of other powers; statements about the activities of the congregation (1PP or 3PP); and a summons to praise (plural imperatives).

3) <u>Plot repetition.[566] Note key concepts. Group repetitions by topic.</u>

Verse colon	post-Vb 2	post-Vb 1	Verb	pre-Vb 1
1a			מָלָךְ he-reigns	יְהוָה **The-LORD**
1b			לָבֵשׁ: He-is clothed	גֵּאוּת in-majesty
1c		יְהוָה, **the-LORD**	לָבֵשׁ He-is clothed	
1d			הִתְאַזָּר; He-has girded himself	עֹז (with) strength

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[562] Kraus (following the work of Crusemann) included Psalm 93 (along with the other two psalms in this study, viz. 134 and 145) among the 30 psalms of praise.

[563] Koenen (1995) also sees psalms 90-110 as a unit, "a composition", with a running theme in the structure of a lament (with Ps 94 forming the lament proper).

[564] Eaton (1995) also links Ps 93 with Ps 97 and Ps 99 as three of the "Kingship of Yahweh psalms".

[565] 3PS=3rd person singular; 2PS=2nd person singular; 1PP=1st person plural; 3PP=3rd person plural.

[566] In the chart, repeated words with the same root are indicated by the same colour (on the same page). Syllables of the same colour indicate assonance or alliteration. Bold font and underlining indicate chiasm.

Verse colon	post-Vb 2	post-Vb 1	Verb	pre-Vb 1
1e		תֵּבֵל, the world	תִּכּוֹן it-is established	אַף- indeed
1f			תִּמּוֹט. it-be shaken	בַּל- not
2a	מֵאָז; <u>from-then</u>	כִסְאֲךָ **Your-throne**	נָכוֹן It-is established	
2b	אָתָּה. **You**	מֵעוֹלָם <u>from-ever-lasting</u>	(are)	
3a	יְהוָה. LORD	נְהָרוֹת the floods	נָשְׂאוּ they-have lifted up	
3b	קוֹלָם; their-voice	נְהָרוֹת the floods	נָשְׂאוּ they-have lifted up	
3c	דָּכְיָם. their-roaring	נְהָרוֹת the floods	יִשְׂאוּ they-lift up	
4a		מַיִם רַבִּים-- many waters	מִקֹּלוֹת, Above-the thundering	
4b	מִשְׁבְּרֵי-יָם; breakers-of the sea	אַדִּירִים mighty	(above-the thundering)	
4c	יְהוָה. LORD	בַּמָּרוֹם ד on-high	אַדִּיר mighty	(is)
5a		מְאֹד-- exceedingly	נֶאֶמְנוּ are reliable	עֵדֹתֶיךָ, your-decrees
5b	לְאֹרֶךְ יָמִים. for-length-of-days	יְהוָה, LORD	קֹדֶשׁ: holiness	נַאֲוָה- befitting	לְבֵיתְךָ to-your-house

Verse 1 opens with the cry of proclamation or reverence מָלָךְ "(YHWH) reigns / is king". Hossfeld and Zenger (448) suggest that this is a thematic statement which is generally regarded as a formula.[567] The second colon repeats the notion of the LORD as king with the word גֵּאוּת ("(in) majesty").

Cola 1b, c, and d are in parallel with 1c לָבֵשׁ יְהוָה repeating the idea of the LORD being "robed" and 1d הִתְאַזָּר עֹז adding the concept of being "girded" (possibly referring to the belt to hold the robe in position). Thus anthropomorphic ideas are attributed to the LORD, and the repetition gives a clear image of a strong king ready for action. Hossfeld and Zenger (448) note that the tricola gives emphasis to the fact that YHWH is clothed in the garments of the divine warrior, ready to fight against chaos.

In verses 1-2 and 5, there are also repeated notions of stability, seen in the following words: מָלָךְ "reigns", עֹז "strength", תִּכּוֹ "firmly-established", בַּל- תִּמּוֹט "not be shaken", נָכוֹן "established", מֵעוֹלָם "from everlasting", מְאֹד "exceedingly-firm", לְבֵיתְךָ "abode", and לְאֹרֶךְ יָמִים "length of days".

Verse 3 shows a repetition of נָשְׂאוּ נְהָרוֹת ("the floods have lifted up") three times, each repetition giving a slightly extended description relative to the former.

Verse 4 has the word אַדִּיר ("mighty") repeated twice, but the phrase has the same notion in the description מִקֹּלוֹת ("above the thundering") which could be thought of as "more mighty than".

The word יְהוָה ("LORD") is repeated 5 times, appearing in every verse except v.2 (but twice in v.1); it appears twice as a vocative (in vv.3 and 5).

4) Note disjunction

Verses 2, 3, and 5 are addressed directly to the LORD (2PS), whereas verses 1 and 4 are in the 3rd-person.[568] Thus the psalm indicates two voices, the psalmist and the narrator. This would lend itself to antiphonal singing.

The rhythm changes significantly after v.2, indicating a point of disjunction before v.3. The 2+2 // 2+2 metrical structure of the introductory cola contrasts noticeably with the 3+3+3 pattern in vv. 3-5 (Dahood, vol 2:340).

Verses 3 and 4 are held together by their poetic pattern (3-fold repetition, or "additive parallelism") as well as thematically, and verses 1 and 2 are also thematically united. The strong repetition of נָכוֹן ("it is established") in cola 1e and 2a, as well as מֵעוֹלָם ("from everlasting / old") in colon 2b heightens the sense of the essential stability of the LORD, before the notion of chaos is introduced in verse 3. Thus the major disjunction is between verses 2 and 3.

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[567] The same declaration also opens Psalms 97 and 99, and occurs in Psalm 96:10.
[568] There is thus a shifting pattern: indirect, direct, direct, indirect, and direct.

Gerstenberger (1990:176) suggests that verses 3 and 4 may have been an old poem remodelled by YHWH theologians. The content and rhythm suggest it is a unit apart, inserted into the frame of the psalm.

There is another point of disjunction after verse 4, with verse 5 serving as the lower frame of the inclusio (vv.1-2 and v.5). However, there is a thematic link from v.4 to v.5: colon 5a gives the result of YHWH being victorious over the sea (as stated in v.4), viz. the consolidation of his royal power. The result of this victory was to build a temple / palace, as referred to in 5b (Dahood: 343).

5) Note the areas of stylistic concentration

All five verses show an intensity of poetic language. The repetition in verse 1-2 and 5 has been mentioned, as has the "growing waves" of first chaos (v.3) and then the power of the LORD (v.4), produced through repetition of an additive nature.

In v.1, the position of YHWH before the verb, gives focus to the truth that YHWH (and no other deity) exercises kingship (Dahood: 340). Also in 1e, the use of אַף- emphasises the statement being made; as indicated by Dahood (1968:340), the Ugaritic equivalent is an emphatic conjunction.

Verses 3 and 4 both show a 3-fold repetition which John Willis (1979) refers to as tricola; he claims (479-80) that "tricola gave the psalmist an opportunity to build a thought or an emotion to a climax". Gerstenberger (2001:174) agrees that "the nucleus of the hymn is verses 3 and 4". He argues that the language is redundant and very rhythmic. He notes that each colon in verse 3 has two "stock words", viz. נָשְׂאוּ ("they have lifted up") and נְהָרוֹת ("floods"), but also an alternate word: first יְהוָה ("YHWH") in place of a grammatical object, and then suffixed nouns, קוֹלָם ("their voice") and דָּכְיָם ("their roaring") which heighten the tension.

Gerstenberger (175) argues, too, that verse 4 shows three tightly-knit cola, ascending to the final word, יְהוָה ("YHWH"); the build-up through verses 3 and 4 to this final victorious ring emphasises His ascendancy.

6) Identify the structure of the text

The psalm shows a careful poetic structure with verses 1-2 and 5 forming an inclusio.[569] Within the inclusio are two key ideas: first, the matter of growing chaos (in v.3) countered in v.4 by the increasing notion of the might of the LORD. Both verses 3 and 4 show "growing waves", with three-fold repetition of an additive nature.[570]

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[569] Dahood (1970:340) claims that v.2 "your throne … of old" forms an inclusio with v.5 "your enthronement was confirmed of old". Gerstenberger (2001:174) supports this idea, arguing that verses 3 and 4 "are framed by direct adoration of YHWH by the congregation". DeClaisse et al (2014:708) also assert that "verse 5 serves as a thematic inclusio for the psalm". Contra this notion, Hossfeld and Zenger (2005:448) believe that literary and redaction criticism suggest that v.5 was a later addition. (See Irsigler, 1991: 158-9).

[570] Westermann (1984:230) calls this "climbing or step parallelism" and notes that it occurs only here and in Ps 29.

Regarding the poetic structure, Hossfeld and Zenger (447) consider the opening formula in colon 1a as a thematic statement, and set it apart. The remaining clauses then form a tricolon with asymmetric parallelism.[571] However this then disturbs the chiastic pattern seen in v.1: "LORD", "clothed", "clothed", "LORD" which emphasises the topic of the psalm, the LORD. Verse 2 also shows chiasm: "your throne" / "from old" / "from everlasting" / you".

Peterson (1985:54) observes that the 3 pairs of parallel lines which open the psalm (verses 1 and 2) build a "foursquare solidity", with God's sovereignty as "a structural fort". Westermann (1984:17) observes that "this particularly artistic form", consisting of 3 ascending clauses (as evident in verses 3 and 4) is also seen in Ugaritic texts. The rhetorical power of the triplet becomes more evident when contrasted with similar imagery used in Ps 46:2-3 and Ps 124:3-5. Psalm 46 uses simple (double) parallelism and Psalm 124 has the triple image, but it does not show the ascending strength as evident in Psalm 93:3-4.

The structure of the psalm consists of three poetic strophs: vv.1-2, vv.3-4, and v.5.[572] There are two alternating "voices": the worship-leader expresses v.1 (truths about YHWH), the choir responds with vv.2-3 (addressing YHWH directly), the leader speaks in v.4, and the choir in v.5.

V.5 has 3 lines, to match the 3 lines in verse 3 and the 3 lines in verse 4. The similar length of poetic line in the 3 verses contributes to the poetic rhythm.

7) <u>Do a semantic study</u>

The notions of גֵּאוּת "majesty" and מָלָךְ "he reigns" in v.1 and כִּסְאֲךָ "(your) throne" in v.2 are all linked with the concept of YHWH as the King. This is in line with Howard's thesis that Psalm 93 functions as the introduction to eight psalms showing the growing idea of "YHWH's kingship"; John Eaton (1995) also identified this as the theme of Psa.93.

In colon 2b, parallelism suggests that אָתָּה should be interpreted as "your throne / royal position" rather than "you" referring to the LORD's existence. The NET Bible argues: "As the context suggests, this refers specifically to God's royal position, not his personal existence." However, Hossfeld and Zenger (448) assert that as "throne" and the existence of God are in parallel, the implication is that "the world shares in the stability and the endurance of God's existence and rule". Thereby they equate the two senses of "existence" and "rule". All of the translations consulted expressed the colon with the sense '*you* are eternal'. Nevertheless, the Translator's Handbook[573] suggests that "… since then you have been king" is acceptable, indicating that the topic is "kingship" rather than "you".

Verses 3 and 4 have Ugaritic and Canaanite mythology as their background: Baal fights and defeats the chaos-enemy, Sea (Hossfeld and Zenger, 2005: 449). For ancient Israel, the sea symbolized the unknown, the feared. By metonymy, it may also refer to the hostile nations

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[571] Hossfeld and Zenger (2005:448) maintain that asymmetric parallelism in tricola is characteristic of Ugaritic poetry, and in the Psalter is a sign of antiquity (cf. 24:7-10, 77:17-20).
[572] DeClaisse et al (2014):706.
[573] Translator's Handbook (2008) of the United Bible Societies.

who opposed Israel and thus YHWH (Bullock).[574] It links back also to the threatening waters before order was first[575] instituted in the Creation, with the separating of the land from the sea (Gen 1:6). The turbulent waves growing in crescendo is a vivid picture of increasing chaos (yet under YHWH's control, as indicated in v.4). Also, the vocative in colon 3a indicates the threat, from a human perspective, of the waters (נְהָרוֹת). There are two interpretations as to what the "waves" are doing, viz. praising YHWH or threatening Him (Brueggemann and Bellinger, 2014:403).[576] In either case, the truth expressed is that YHWH is greater than the waves.

Verse 5 mentions עֵדֹתֶיךָ ("your decrees") and לְבֵיתְךָ ("(to) your house"); these refer to what the LORD has said (His Word), and Who He is ("house" symbolizes His presence among His people). Both are sure and to be trusted, forever. Not only did the LORD establish the world (v.1), and His reign in the world (v.2), He also established His firm decrees to govern it (v.5).

The meaning of קֹדֶשׁ ("holiness") is often 'altogether other' (characteristic of God alone) and that could be the sense here, in contrast with the changing nature of the world – He is always the same, and always to be trusted (for His stability).

Peterson (1985) points out that the Hebrew verb נַאֲוָה ("becometh / be beautiful") used here with 'holiness' is used mainly in the Song of Songs, in the context of love. One does not expect to find it in the context of God's rule, but its use here emphasises that His 'altogether otherness' gives beauty to the place where He is present. Some translations (e.g. NEB, TOB, and NJB) interpret the Hebrew verb נַאֲוָה ("befits") as a noun, viz. "holiness is the beauty of your house".

The final phrase לְאֹרֶךְ יָמִים "(for) length of days" in colon 5c is a formula throughout the Psalter (Hossfeld and Zenger, 2005: 449).

8) <u>Study the phonic system and other poetic features</u>.

The word-repetition is highlighted in the annotated text. Apart from that, there is some alliteration of the תֵ consonant in cola 1e and 1f; the מָ sound in 2a and 2b; the מִ consonant in 4a, 4b, and 4c; the consonant נְ in 5a and 5b, and assonance of the word-final ךָ in 5a and 5b. The alliteration in vv.3-4 adds emotive impact to the growing chaos and the increasing victory of the LORD. As always, alliteration also serves a mnemonic function.

The two central verses (3 and 4) show a very carefully-constructed, regular rhythm: each of the cola in v.3 has 8 syllables, and in v.4 each colon has 7 syllables (Dahood: 341).[577] This

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[574] Cf. Isa. 57:20; Jer. 49:23.

[575] This was after the giving of light, by which the world could become visible. The next creative act was to deal with the chaos mentioned in v.2, through the separating of the water from the land.

[576] DeClaisse et al (2014:707) argue that "the waters rise not to destroy but to praise their Creator". They suggest "waters" echoes Exo 14 where God, in His supremacy, used the rising waters to destroy the enemy.

[577] In colon 4a, רַבִּים is a plural adjective referring to God. In 4b, אַדִּירִים ("mightier") is also a plural adjective referring to God. The plural forms were probably chosen as a result of metrical considerations (Dahood). In colon 4c, the adjective אַדִּיר is singular to keep the syllable count to 7, the same as in cola 4a and 4b.

makes them easily singable, and supports the notion that they were originally a chorus that was borrowed and inserted into the psalm.

The structural poetic features (chiasm, inclusio) have already been mentioned.

9) <u>Note the speech functions</u> (which support the rhetorical function of the text)

By using highly evocative, hence rhetorical, language in verses 3 and 4, the psalmist wishes to encourage the audience of the victory of the King regardless of growing chaos, because of His essential stability and Kingship-attributes (emphasised in the inclusio).

The enelage[578] in v.2, when the LORD is addressed directly, emphasises that the psalmist is in the presence of the LORD, even as he declares His praise. He is in the "holy place" (mentioned in v.5). This links with the cultic or relational function of the psalms, to bring the worshipper into the presence of the Almighty.

The rhetorical devices in Ps 93 serve the following functions:

- The heightened poetical language in verses 3 and 4 (with the 3-fold repetition of the topic and verb, and each of the cola adding some content to the previous) highlight these two verses as the main message of the psalm.
- The repetition of verbs in vv.1-2 ("robed" twice in v.1, and "established" in v.1c and v.2a) facilitate memorisation, and emphasise the message being conveyed, viz. the majesty of the LORD (indicated by "robed" and "majesty"), and the settled-ness of His creation, His throne, and His person (indicated by "established" and "from of old / everlasting").
- the picture of stability and trustworthiness painted in vv.1-2 through the use of נָכֹון ("established"), בַּל-תִּמֹּוט ("not be shaken"), מֵאָז ("from of old") and מֵעֹולָם ("from everlasting") is indicated again in v.5 with the use of מְאֹד ("trustworthy") and לְאֹרֶךְ יָמִים ("forevermore"). This careful use of related semantic content at the beginning and end of the psalm gives unity to the psalm, and frames the main point (in vv.3-4) with the reasons for this truth.
- The repetition of לָבֵשׁ ("he is clothed") at the end of v.1b and the beginning of v.1c moves the text forward.
- The repetition of expressions נָשְׂאוּ נְהָרֹות ("floods lift(ed) up") and words (e.g. יְהוָה "the LORD", לָבֵשׁ "robed", נָכֹון "established") enable memorization of the text and provide aesthetic appeal.
- The use of אַף ("indeed") in v.1e, and the repetition of נָכֹון ("it is established") in v.1e and v.2a and the negative thereof in v.1f בַּל-תִּמֹּוט ("not be shaken") emphasises the sense of settled strength pertaining to the LORD, before the introduction of contrary forces in v.3.

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[578] An enelage is a typical feature of Hebrew poetry where the pronominal references suddenly shift within the same poetic unit/strophe, here vv. 1-2 (Wendland, 2015 personal correspondence).

- The 3-fold repetition of the first two words in the cola of v.3 has great rhetorical effect, symbolising growing chaos or opposition; the variation in the last word of each cola sustains interest.

- The initial consonant מְ is repeated five times in cola 4a, 4b, 4c, and 5a. This alliteration serves an aesthetic function and assists with memorizing. Similarly assonance in the first two words of v.5b has a mnemonic and aesthetic function.

- In v.4 the second two cola (v.4b and v.4c) have an inferred verb (from v.4a); this deletion of the verb (ellipsis) in the latter two cola moves the text forward quickly, to the ultimate word of triumph in v.4c.

- The positioning of יְהוָה ("LORD") at the end of v.4c is not the normal position for the subject, and highlights the truth: the One who is mightier than all else is … the LORD!

- The interjection of the vocative יְהוָה ("LORD") in v.5b puts the final word יָמִים לְאֹרֶךְ ("for length of days") in focus, and echoes מֵעוֹלָם ("from everlasting") in v.2b. Just as He is forever, and His holiness is forever, His victorious power over all foes (the main message of the psalm, from vv.3-4) is true for all time.

10) <u>Find form-functional matches in the receptor language</u>.

Izibongo do sometimes show the structural feature of chiasm, possibly serving a mnemonic function. (See section 4.3.2.) Also, the 4-line pattern of parallelism is common (e.g. in the Shakan *izibongo*), with a statement, extension, development, and conclusion. (See 4.3.1.) If verses 1 and 2 of Ps 93 are slightly adjusted (with v.1c following v.2), this 4-line pattern emerges:

1a. ==The LORD== is king! He is ==robed in majesty==.	==Statement==
1b. Indeed, ==the LORD is robed in majesty== **and armed with strength**.	**Extension**
2 Your throne, O LORD, has been established **from time immemorial**.	**Developmt**
You yourself are **from the everlasting past**.	
1c. ==The world is firmly established; it cannot be shaken==.	==Conclusion==

As to verses 3 and 4 of the psalm, some *izibongo* (e.g. *Izibongo* of Senzangakhona, page 89) show the 3-fold additive repetition evident in the psalm. Thus the pattern seen in the Hebrew of the psalm can be followed in isiZulu too, being a natural form of Zulu poetics.

The NLT (1996) chooses to use the same root word (viz. "mighty" and "mightier") six times in verses 3 and 4; this highlights the theme, and emphasizes the superlative nature of the LORD's might.

The sense of holiness in v.5b קֹדֶשׁ could be "altogether other", in parallel with v.5a מְאֹד "firm". Parallelism is common in Zulu poetry, and thus can be freely used (as in the Hebrew of v.5).

One further notion common to both Hebrew and isiZulu is apparent in v.5, viz. that of poetic rhythm. The first four verses refer to the unchanging nature of the LORD, regardless of challenges that rise against Him or His people. V.5 shows a variation to this pattern, with a

switch to His Word and His house (rather than His person). This draws attention to the verse, which declares a key truth: the LORD is King forever, like no other.

8.2 Evaluation of workshop psalms

8.2.1 Exegetical acceptability

<u>Verses 1-2</u>

As in the previous psalm, the divine name יְהוָה was variously translated. Most of the groups succeeded in conveying the main notions of the LORD described in v.1 of this psalm (viz. He is king,[579] and has "majesty" and "strength") as well as the truth that the world is "established".

Consideration will now be given to the individual Hebrew words in verse 1, with a view to their translation into isiZulu.

מָלָךְ is defined as "reigns". It was translated mostly with the nominal concept *uyinkosi* ('he is king'), but an alternative was to use a verb, e.g. *uyabusa* ('he reigns').

לָבֵשׁ: is defined as "to dress, wear, clothe". This was translated by *wembeth'* ('clothed with') in the 1959 translation and most of the workshop translations. However, a more regal word -*vunula* was used in some translations. An interesting variation was in Item 18 where the poet said: *uvunule ubusomandla* ('he is robed, he is the father of power'). This seemed to be a powerful metaphor.

אַף is defined by "Indeed". Some poets translated this emphasis by a word, e.g. *Impela* ('Truly'). Another option to show this emphasis was through repetition, as in Item 19:

> 1e. *Uqinile ungegulwe yilutho*
>   It is firm, it can be shaken by nothing
> 1f. *Ungegulwe yilutho.*
>   It can be shaken by nothing

The poet of Item 7 indicated the emphasis by having three statements in parallel, two positive and one negative:[580]

> 1d. *Umhlaba umile, ugxilile*
>   The earth it stands, it is firm
> 1e. *Umhlaba awunakuthikaziswa*
>   The earth it cannot be disturbed

---

[579] The Zulu people do have a king, who reigns in, but does not rule, Kwa-Zulu Natal. Formerly the Zulus were a small group led by a chief (dating back to the 16th century), but since the early 19th century when Shaka conquered many other Bantu groups, they have emerged as a powerful force. The current king, Goodwill Zwelethini, serves to unite the people and promotes their cultural heritage, but does not have the power and authority of the kings in the Hebrew Bible.

[580] Item 7 shows "topic-comment" as do Item 18 (2a, 2b), Item 29 (1c, 2a), Item 19, Item 10 and many others. This pattern could be studied further to see if it represents "praise talk" or is typical of all Zulu poetry.

כּוּן is defined as "to be firm, stable, established". It appears in the Hebrew text in both v.1 and v.2. Most poets used a word for 'firm' or 'deep' (= 'established') in v.1 (e.g. *ungxilile, uqinile,* or *ujulile*) and a different word for 'stands' in v.2 (e.g. *simiswe*).

In v.2, most translations indicated that it was "**your Kingdom/throne**" which is "everlasting/from of old", which is in the Hebrew text, but so too is the notion that "You" (i.e. the LORD Himself) are from everlasting". This was captured in some translations, e.g. Item 29:

> 2a. ***Isihlalo wakho***, *Jehova, sijulile kwaseku qaleni,*
>   Throne   your   LORD   firm   from   the beginning
> 2b. *futhi wena khona ekuqaleni.*
>   and   you   there   from the beginning.

However, the notion of the LORD being eternal was missing in most translations, but the NET Bible translates the clause as: "You have always been king", and gives the note: "This refers specifically to God's royal position, not his personal existence." Thus if the idea of His kingship being eternal is included, it would seem to be acceptable. For example, Item 18:

> 2a. ***Isihlalo***   *sakho   sobukhosi simiswe ekugaleni*
>   Throne   your   of kingdom stands   from beginning
> 2b. ***Isihlalo*** *sakho   simile   kuze kube phakade*
>   Throne   your   stands   forever

<u>Verse 3</u>

The poetic device seen in the Hebrew is that of additive parallelism, with the second line building on that of the first. This was seen to be a feature of some izibongo (see for example, p.87) and some of the isiZulu translations captured this development beautifully.

E.g. <u>Item 18</u>
> 3a. *Imifula **ihlokoma**   kuSomandla,*
>
>   Rivers they roar   to the Almighty
> 3b. *Imifula **ihlokoma   ngezwi   elikhulu**   kuSomandla,*
>   Rivers they roar with-voice which is big to the Almighty
> 3c. *Imifula **ihlokoma   ngezwi   elikhulu**   kuSomandla.*
>   Rivers they roar   with-voice which is big to the Almighty

E.g. <u>Item 19</u>
> 3a. *Imifula ingcwale   kakhulu, Nkosi*
>   Rivers   they are full   very,   king/lord
> 3b. *Ulwandle   nemifula kuzwakala   **ngomsindo***
>   Oceans   and rivers they are heard   by noise/sound
> 3c. ***Ngomsindo omkhulu***   *ulwandle   luyezwakala.*
>   Sound   which is big   from ocean   is heard

E.g. Item 27

3a. *Amagagasi* **ayaphakama** *Nkosi*
    Waves   they are rising, Lord
3b. *Amagagasi olwandle* **ayaphakama** **ngamandla**
     Waves   of ocean they are rising with power
3c. *Amagagasi olwandle* **ayaphakama** **ngamandla**
     Waves   of ocean   they are rising with power
3d. **ngomsindo** **owesabekayo.**
    with a noise   which is fearful.

All of these examples above show a movement in the parallelism (as indicated by the green shaded text). The movement in Item 27 (above) indicates a growing wave (from 3a to 3b) and then the repetition in 3c possibly gives a crescendo, before an "easing up" in 3d. This movement in Zulu poetry requires further study, but it is clear that the interplay between parallel lines has significant aesthetic value for the Zulu hearer.

In discussing the text with the participants, it was noted that one could maintain the metaphor, adapt it to another (if the Hebrew metaphor was not particularly meaningful), or apply it. Among different metaphors used, the most popular was that of "strong wind". Perhaps this was an attempt to maintain an image from nature that was part of the poets' common experience. An example using this imagery is Item 28:

3a. *Umoya* **uyavunguza** *ke*
    The wind it is blowing   (filler)
3b. *Izivungu-vungu* **ziyavunguza,** *Mdali*
    Gales   they are blowing Creator
3c. **Kuvunguza** *sansunami.*
    Blowing   tsunami

Others combined several metaphors (often including that of "fire"), as in Item 7:

3a. *Noma* *umfula* *ungagcwala*[581] **uphuphume**,
    Even if river   it can be full   it overflows,
3b. *noma* *umlilo* *ungavutha* **ubuhangu-hangu**,[582]
    even if   fire   it can burn   scorching heat
3c. *noma* *ulwandle* *lungenza* **unonakalo**,
    even if   sea   is doing/causing destruction

Other poets interpreted the "floods" as difficulties (or enemy attacks), as Item 6:

3a. *Noma* *isitha* **si-nga**[583]**-hlasela,** *Jehova*
    Even if enemy   it-may-attack (for), LORD

---

[581] *Gcwala* is an ideophone indicating 'be full to capacity' (Nyembezi, 1990:46). The prefix *-nga* indicates the potential form (Taljaard and Bosch: 135).

[582] *Hangu* is an ideophone connected with scorching heat (Dent and Nyembezi).

[583] *-nga-* is interpreted as the "potential form". See Taljaard and Bosch; 135.

3b. *sihlasele*   ***nhlangothi zombili***
    it attacks   ways   both,
3c. ***sihlasela***   *kuhle* *kwebhubesi*
    it attacks   well   like a lion,

Some combined images in various ways; Item 12 below uses a metaphor (wind), a simile (like a lion), and an application (an enemy) of the original metaphor within the same poem.

3a. *Nakuba* *isitha*   ***sibhodla*** ***okwebhubesi***,
    Even tho' enemy   it roars   like a lion,
3b. *Nakuba*   *izivunga-vunga* ***zisihlasela*** *ngamandla*,
    Even tho'   strong winds   they attack with strength,
3c. *Nakuba*   *umoya* ***uvunguza***   *ngamandla*,
    Even tho' wind   it blows strongly with power,

Verse 4

The metaphor in the Hebrew of v.4 relates to that in v.3, and most poets did so in their translations. For example, Items 18 and 12 below:

Item 18

3a. *Imifula* *ihlokoma*   *kuSomandla*,
    Rivers   roar   to the Almighty
3b. *Imifula ihlokoma*   *ngezwi*   *elikhulu*   *kuSomandla,*
    Rivers   roar   with voice that is big to the Almighty
3c. *Imifula ihlokoma* *ngezwi*   *elikhulu*   *kuSomandla.*
    Rivers   roar   with voice that is big to the Almighty
4a. *Ngaphezu* *kwemidumo*   *yamagagasi* *amanzi*
    Above   (of) thunder   of the waves (of) waters
4b. *ungaphezulu*   *kwemidumo* *yolwandle*
    You are above   (of) thunder   of the sea
4c. *uphakeme*   *ngamandla, uSomandla*.
    You above   with power, Almighty

Item 12

3a. *Nakuba*   *isitha*   *sibhodla* *okwebhubesi*,
    Even tho' enemy   it roars   that of a lion,
3b. *Nakuba*   *izivunga-vunga* *zisihlasela* *ngamandla*,
    Even tho'   strong winds   they attack with strength,
3c. *Nakuba*   *umoya* *uvunguza*   *ngamandla*,
    Even tho'   wind   blows strongly with power,
4a. *inamandla Nkosi ngaphezu* *kwebhubesi*
    powerful Lord above   (of) the lion
4b. *inamandla Nkosi ngaphezu* *kwezivungu-vungu*[584]
    powerful Lord above   (of) the blowing (storms)
4c. *inamandla Nkosi ngaphezu kwezivungu-vungu*   *ezivunguza ngamandla*
    powerful Lord above   (of) the blowing (storms) that blow   with power

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[584] *Izivungavunga* is an impersonal deverbative, from *ukuvunguza* (to blow strongly). See Taljaard and Bosch: 20.

However, the poet of Item 19 linked the metaphor in v.3 with that in v.4, but also added a ==new metaphor== in v.4 (that of the mountain, considered to be "the highest", thus emphasising that the LORD is higher than even the highest thing known to man:

3a. *Imifula ingcwale kakhulu, Nkosi*
　　　Rivers　they are full　very,　king/lord
3b. *Ulwandle nemifula kuzwakala ngomsindo*
　　　Oceans　and rivers　they are heard　by sound
3c. *Ngomsindo omkhulu ulwandle luyezwakala.*
　　　Sound　　big　　from ocean　it is heard

4a. *Unamandla　　ukwedlula　umsindo ulwandle*
　　　You are mighty in spite of　　sound　　of ocean
4b. *Unamandla　　ukwedlula　umdumo wamagagasi asolwandle*
　　　You are mighty　in spite of　　riot　　of waves　　　of ocean
4c. *Unamandla unamanela ukwedlula izintaba euphakemeyo, Somandla!*
　　　You mighty　enough　　in spite of mountains　that are high　Almighty!

In terms of expressing the power of the LORD in v.4, the word *-amandla* was repeatedly used. Some poets added to this other notions, which can be implied from the Hebrew text, for example Item 31:

4a. *Kepha, Nkosi, amandla akho angeyakufaniswa*
　　　But　　Lord,　power　your　it-not-will-be compared

Verse 5

עֵדֹתֶיךָ the first word in v.5, is defined as "testimony, witness, laws" and was generally translated by *imithetho* ('laws'). The verb in 5a נֶאֶמְנוּ is defined as "confirmed, established, sure, reliable, faithful", and was translated in various ways: *ithembekile* ('they are faithful'), *ayijiki* ('they do not change'), *kayigudluki* ('they are immovable'). Item 28 had an interesting variation: *zingu yebo zimile* ('they are yes, they stand').

נַאֲוָה- in 5b, is defined as "==seemly==, beautiful / suitable". TWOT notes: "In Ps 93:5 it would seem better to translate 'befitting' since the parallel idea is מָנוּ 'faithful, steady'. Some poets used the root *-uhle* ('beautiful'), but others just focussed on the notion of 'holiness' (ascribing it either to the LORD's house or to the LORD Himself).

8.2.2 Poetic analysis

As a good number of examples were given in 8.2.1 to indicate ways the poets translated particularly verses 3 and 4, only two full poems are listed here, to illustrate some other poetic features used by poets for this psalm.[585] The poems are first presented, and after each one, analysis of their poetic features is offered.

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[585] The full analysis of all the translations of the workshop psalms is available in Appendix 1.

a) Item 19

1a. **u*Somandla*** ***u**ya**bu**se*. alliteration (**u-**)
  The Almighty   he is reigning.
1b. *Uhlobe*   *ngezobukhosi,* assonance (**-o**)
  He beautiful   with majesty,
1c. *uhlobe   wagqoka amandla.* assonance (**-a**)
  he beautiful   wearing   power.
1d. *Impela, umhlaba uqinile kakhulu,* assonance (-a)
  Really, the earth   it is firm very,
1e. *uqinile ungeguqulwe yilutho,* allit. (u-), asso. (-e)
  it is firm, can shake it   nothing,
1f. *ungeguluqulwe yilutho.*
  can shake it   nothing.

2a. *Isihlalo   sombuso   wakho abekwa   kwaseku dalweni);* allit.(s-), asso.(-o, -e)
  Throne of kingdom your   it is firm (since) before   creation;
2b. (*kwaseku dalweni) (isihlalo   sombuso   wakho sabekwa),* allit.(s-), asso.(-o, -e)
  before creation   throne   of kingdom your   it is firm,
2c. *umile   njalo-njalo.*
  it (kingdom) stands continually.

3a. *Imifula ingcwale kakhulu, Nkosi,* assonance (-u)
  Rivers   they are full very,   king/lord,
3b. *ulwandle nemifula kuzwakala ngomsindo,* assonance (-a)
  oceans   and rivers are heard   by sound,
3c. *ngomsindo omkhulu ulwandle luyezwakala.* alliteration (l-)
  with sound   big   ocean   is heard.
4a. *Unamandla   ukwedlula umsindo ulwandle,* alliteration (u-)
  You are mighty in spite of   sound   of ocean,
4b. *unamandla   ukwedlula umdumo wamagagasi asolwandle,* allit. (u-), asso. (-a)
  you are mighty   in spite of   riot   of waves   of ocean,
4c. *unamandla unamanela ukwedlula izintaba euphakemeyo, Somandla*! allit(u-), asso(-a)
  you mighty   enough   in spite of   mountains which are high, Almighty!
5a. *Azinalaguquka   iziyalezo   zakho.* allit. (**z-**), asso. (**-o**)
  They-not-be changed   commands   your.
5b. *Umuzi wakho muhle   ngobungcwele, Somandla,* assonance (-e)
  House   your   beautiful   with holiness   Almighty,
5c. *Somandla wamabandla, ubuhle   obuphakade*!
  Almighty of the church, beauty   forevermore!

Poetic features:

- Tail-head linkage is used in 1d-1e and 3b-3c.
- A chiasm repeats the key attribute in 2a-2b.
- The chiasm in 5a-5b gives a pleasing completeness to the poem in its final line. There is also an inclusio in 1b-c and 5b-c.

- A movement is noted in the parallelism which is different to that of Hebrew poetry in that 1e is "more" than 1d, but 1f is "less" than 1e.
- 2c is a much shorter poetic line than those preceding and following, thereby giving prominence to, and summing up, this truth
- There is a growing intensity from 3a to 3c with 'rivers' becoming 'the ocean'.
- There is also an increasing intensity in v.4 with 'sound of ocean' growing to 'riot of waves of ocean'.
- A new metaphor was introduced in 4c. Several poets noted that 'mountains' are considered to be the highest / most powerful feature in nature, and thus it serves as a kind of superlative.
- A lot of deliberate assonance in verses 1,2, and 3 leads up to the strong repetition in v.4, the main theme of the poem.
- The use of a simile in 2c, in contrast to the word repetition in 2a and 2b for the same semantic notion adds variety, and serves as "poetic rhythm" – the break in the rhythm highlights the statement.
- The introduction of the new metaphor, and the use of the vocative, in 4c highlight this line as the most climactic.

b) <u>Item 6</u>

1a. *UJehova* *uyinkosi*	allit. (u-), asso (-osi) cf. 1b
The LORD he is King	
1b. *Ubukhosi* *bungobakhe*	alliteration (b-)
The majesty is his	
1c. *Jehova,* *uyingonyama*	
LORD, you are the lion	
1d. *Izwi* *lakhe* *aliguquki*	
Word his doesn't change,	
1e. *limi* *njalo* *izwi* *lakho.*	allit. (l-), <u>assonance (-o, -i)</u>
stands forever words your.	
2a. *Wena* *wawuyi* *nkosi* *ukhona* *emandulo,*	allit. (w-), <u>assonance</u> (-o)
You were king you there before creation,	
2b. *ukhona* *kuze kube* *phakade.*	alliteration (k-)
you there forever.	
3a. *Noma* *isitha* *singahlasela,* *Jehova*	allit. (s-), <u>assonance (-a)</u>
Even if the enemy they may attack, LORD	
3b. *sihlasele* *nhlangothi* zombili,	<u>assonance</u> (-i)
they attack ways both,	
3c. *sihlasela* *kuhle* *kwebhubesi,*	<u>assonance</u> (-e)
they attack strong/well like a lion,	
4a. *kepha* *unamandla* *kunesitha,*	<u>assonance</u> (-a)
but you are powerful than the enemy	
4b. *unguJehova* *phezu* *kwakho konke,*	alliteration (k-)
You're LORD above things all,	
4c. *umkhulu,* *unamandla.*	alliteration (u-)
you are bigger, you are powerful.	
4d. *UnguJehova,* *ubukhulu* *bakho* *abulinganiseki.*	<u>alliteration</u> (b-)
You are LORD, power your can never be equalled.	

5a. *Am*<mark>*azwi*</mark> *akho   ayiqiniso   impela;*   alliteration (a-)
    Word   your   is true   indeed;
5b. *ubungcwele* **bungobakho**, *Jehova*,   alliteration (b-, k-)
    holiness   is yours,   LORD,
5c. **kuze   kube   phakade**.   alliteration (k-)
    forever and   ever.

Poetic features:

- There is lots of good repetition (e.g. divine name, *ukhona, -khulu*).
- There is additive parallelism in v.3.
- The imagery in 1c and 3c is the same, although a metaphor is used in 1c ('*the* lion') and a simile in 3c ("*like a* lion"). This suggests that the enemy may try to appear strong, but the real lion / strong one is the LORD. This seems to be a powerful insight.
- There is an inclusio in 1b and 5b (uJehova / -*bungobakho* / -*bungobakho* / Jehova).
- Tail-head linkage in 1a and 1b (same root)
- Intentional assonance and alliteration (underlined on RHS)
- In 5a, the addition of "indeed" captures the superlative well
- The two units (the inclusio and vv.3-4) are linked with the same imagery of a lion in 1c and 3c (although different words are used).
- The repetition of *hlasela* in v.3 gives emotive force.
- The repetition of *unamandla* and *-khulu* in v.4 (as well as *unguJehova*) draw attention to this key verse and stir the emotions
- The intensity implicit in the word מְאֹד is communicated through the use of *impela* (5a).

8.2.3 Performance features

Some highlights from the performances are mentioned below.

a) Item 5
The song begins with drums and snapping of fingers, and then a chorus sings a catchy rhythm with the simple text *iyomama … eyebaba,* calling mothers and fathers to listen. The introduction continues with drums and the chorus singing, for about 1m30s. Many of the young people showed a very favourable response to this introit (although the Hebrew text does not show such a device). Whether it served as a prolonged attention-getter or as part of the Zulu way of building interest is something that requires further study.

Then, with humming in the background (by the whole group), a poet speaks the words of the psalm. At the end, the group hums the tune again twice, and then sings the chorus twice. This performance was very well received, and the audience joined in with humming.

b) Item 6

This performance is treated in some detail as it exemplifies a number of the factors mentioned in the theory (in Chapter 5). The song is transcribed below:

Group (all singing the same words at the same time, with a steady rhythm and some harmony)

1a. [*UJehova uyinkosi*	The LORD is King
1b. *Ubukhosi bungobakhe*	The majesty is his
1c. *Jehova, uyingonyama*	LORD, you are the lion
1d. *Izwi lakhe aliguquki*] x2	His word doesn't change
2a. [*Wena wawuyi nkosi,*	You were king,
2b. *ukhona emandulo,*	you were there before creation,
2c. *Ukhona kuze kube phakade.*	You there forever.
1e. *limi njalo izwi lakho.*] x2	Your words stand forever.

Chorus (with first soloist simultaneously singing in a stirring way, words not easily distinguishable)

4b. **[*UnguJehova phezu kwakho konke*,**	You're LORD, above all things,
4c. ***Umkhulu, unamandla*,**	You are great, you are powerful
4d. ***UnguJehova,***	You are LORD,
4e. **ubukhulu bakho abulinganiseki] x2**	your power can never be equalled

Second solo:

3a. [*Noma isitha singahlasela, Jehova*	Even if the enemy attacks, LORD
3b. *(sihlasele) nhlangothi zombili*	(they attack) both ways
3c. *Sihlasela kuhle kwebhubesi*	they attack strongly like a lion,
4a: *Unamandla kunesitha*] x2	You are more powerful than the enemy
5a. *Amazwi akho ayiqiniso impela*	Your word is true indeed
5b. *Ubungcwele bungobakho, Jehova*,	Holiness is yours, LORD,

Chorus (with first soloist again piercing above the chorus line with her own words)

4b. **[*UnguJehova phezu kwakho konke*,**	You're LORD, above all things,
4c. ***Umkhulu, unamandla*,**	You are great, you are powerful
4d. ***UnguJehova,***	You are LORD,
4e. **ubukhulu bakho abulinganiseki] x2**	Your power can never be equalled

The performed song consisted of most of the cola from the translation (with the exception of the final colon)[586] but with the order of the cola changed slightly. The words of the first soloist were not clear, although the word "Jehova" leapt above the chorus, in an emotive, heart-wrenching way.[587]

In this performance, the song clearly followed the antiphonal form, beginning with a stable chorus, followed by a soloist singing a different melody and different lyrics to the group. The chorus was repeated without change, but the (first) soloist showed some variation in the melody as she repeated it later in the song. Moreover, her role seems to have been that suggested by Rycroft, to add colour to the performance, rather than to convey the main message.

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[586] The final colon was *kuze kube phakade* ('forever and ever').

[587] Rhetorically, the soaring solo served the purpose of stirring the audience and drawing them in, to pay attention to the chorus giving the main message. Thus the actual words of the first soloist were not in focus, but rather the rhetorical power of the melody.

"Polyphony" was apparent with overlapping of the (first) soloist voice with that of the chorus. Two melodies were sung together, although the soloist ended before the group. As the literature argued, the length of the cola was short (4 beats to a colon). In the second soloist part, there was no overlap with a chorus.

The (first) soloist soared above the chorus, using a much higher timbre of voice than the chorus. The second soloist (a woman) also sang with a high pitch, causing the chorus (which included two male voices) to be perceived as a pleasing counterpoint.

c) <u>Item 7</u>

In chapter 5, it was noted that the end of a Zulu song is not signalled by a "collective cadence". This was found to be the case in the performance of Item 7. A chorus was sung various times, and then the song-leader picked up a drum, tapped it gently, and the whole group reverted to humming the same tune. This served to transition to two rappers, who performed one after the other, after which the soft drumming and humming continued. Thereafter, the youth-leader directed the group to sing, and they began enthusiastically with the first colon of the chorus; however, at the start of the second colon, he spoke to the song-leader, and the whole group took his lead and faded out, with a sudden and unexpected conclusion to the item.

Secondly, the song showed a sonorous harmony. The presence of soprano, alto, tenor, and bass voices in the chorus made this possible. And thirdly, this song exemplified the corporate nature of much Zulu performance. The song began with with 5 men and 9 women singing the chorus, then just the women sang the same line. After several repetitions of this pattern, a drummer came to the fore and the others hummed. This was then followed by first one rapper speaking, then a second rapper, and finally the whole group sang the chorus again to complete the item.

d) <u>Item 12a</u>

The theory referred to the "internal meter" (i.e. not sounded out) that characterises much African music. It was noted that 6 of the 13 songs seemed to have such an internal meter, derived simply from the poetic line. However, other performers sounded out the meter, through the use of drums. Rhythm patterns were established through swaying of the body, stepping of the feet, nodding of the head, restrained clapping, or snapping of fingers. The performance of Item 12a had participants swaying their legs and snapping their fingers as they sang. A recorded drum beat gave the basic meter but their snapping and their swaying following different rhythms, playing off this regular pulse.[588]

8.2.4 Evaluation of functions achieved by poetic features

The literary and rhetorical devices used in the Hebrew text are compared with/to those used in the isiZulu translations. The Hebrew showed the followed functionality:

- a unity of all 5 verses in the psalm

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[588] This is in line with Dargie (1986:259) noting that a performer may have to "sing, clap, and dance to different rhythms, while the *uhadi* bow appears to beat a different rhythm entirely".

- a unity of verses 1-2 (creating the "upper frame") and 5 (the "lower frame") so that the unity in the original is maintained
- a unity of verses 3 and 4, which form the "chorus" of the item
- rhetorical force in the chorus, vv.3-4
- mnemonic features
- aesthetic features

The following chart shows some of the functions in detail, as seen in the Hebrew text:

V/Cola	Device (Hebrew)	Function
3, 4	3-fold repetition of topic and V, in parallel	A: highlights main message of psalm
1-2	Repetition of verbs ("robed", "established")	B: facilitates memorisation; C: emphasises message
1-2	Similes ("established" x2, "not be shaken"; "from of old"; "from everlasting")	D: gives unity to the frame of the psalm (vv.1-2 and 5) which frames the main point (in vv.3-4)
5	"trustworthy" and "forevermore"	
1b, 1c	tail-head linkage ("he is clothed")	E: moves text forward (towards "crisis" in vv.3-4)
3	repetition of "floods lift(ed) up" and "the LORD"	F: aesthetic appeal; G: strong rhetorical power
4, 5	Alliteration and assonance	H: enables memorisation of text; I: also aesthetic function (in all verses)
1e	"indeed"	J: emphasis
4b-c	Verb deletion	K: moves text forward
4c	cola final "LORD"	L: highlights message
5b	interjection of vocative	M: gives focus to final word "forever", a theme of the psalm

These functions (A – M in the chart above) are fulfilled in various ways in the isiZulu translations. Some examples follow:

Function A: Main message of the psalm highlighted

In Item 31, the main message of the psalm (the LORD more powerful than all difficulties) is highlighted in various ways: 3-fold parallelism in both v.3 and v.4 uses imagery showing

increasing menace, but this is negated by the repetition of -*amandla* (twice) and -*ngaphezu* (twice) in v.4.

3a. *Imimoya iyavunguza, Nkosi,*		*assonance (-a)*
Wind it is blowing, Lord,		
3b. *imimoya iyavunguza ngamandla, Nkosi,*		assonance (-a)
wind it is blowing with power, Lord,		
3c. *imimoya iyavunguza okwesiphepho, Nkosi.*		assonance (-si)
wind it is blowing that of a gale, Lord.		
4a. *Kepha, Nkosi, amandla akho angeyakufaniswa*		assonance (-a)
But Lord, power your it-not-will-be compared		
4b. *Ubukhulu bakho bungaphezu kwezivungu-vungu,*		allit. (b-), asso. (-u)
Greatness your above of strong wind,		
4c. *unamandla ngaphezu kwa-kho konke.*		allit. (k-)
You are powerful above of-them all.		

Some poets highlighted His power by changing 3rd-person statements in v.1 to direct address to the LORD. This also served to add a performative dimension of praise to His kingship. For example, Item 6:

1b. *Ubukhosi   bungobakho*
    The majesty   is yours
1c. *Jehova,   uyingonyama*
    LORD,   you are the lion

Function B: Facilitates memorisation in vv.1-2

In Item 12, the audience is assisted to memorise the song through the repetition of the first word of each colon in v.1, and **rhyme** in the last words of the cola.

1a. uSimakade *uyiNkosi*
    The LORD   is King
1b. uSimakade   *ugcwele   ubukhosi*
    The LORD   he is full of   majesty
1c. uSimakade   *wembethe   amandla nobukhosi*
    The LORD (is) clothed with   power   and majesty

Function C: Emphasis given to message of vv.1-2

In Item 7, focus is drawn to colon 2a (thematic of the 2 verses) through the use of a short poetic line which interrupts the established rhythm. Repetition of words (as indicated below) and alliteration and assonance (much of it intentional) also draws attention to the importance of the message.

1a. uSimakade   *uyinkosi*   alliteration (u-)
    The LORD   he is King
1b. *Wembeth'   ubukhosi*
    He is clothed with   majesty

1c. uSimakade   *wembeth'*   *amandla.*
    The LORD   he is clothed with   strength

1d. *Umhlaba*   *umile*   *ugxilile*   alliteration (u-), asso (-ile)
    The earth   it stands   firm

1e. *Umhlaba*   *awunakuthikaziswa*   assonance (-a) and 2a, 2b, 3a
    The earth   it is undisturbed

2a. *Wagcotshwa,*   alliteration (w-) with 2b and 1e
    You the anointed one

2b. *wanikwa* **ubukhosi**   *emandulo*   assonance (-o)
    you were with majesty (since) the ancient days

Function D: Gives unity to the frame of the psalm (vv.1-2, and 5)

In Item 6, the song is held together as one by repeating words in the two parts of the frame, viz. vv1-2 and v.5. The colour coding below indicates that 4 different words from the top frame are repeated in the bottom frame.

1a. ***UJehova***   *uyi**nkosi***
    The LORD   is king

1b. *Ubu**khosi***   ***bungobakho***
    The majesty   is yours

1c. ***Jehova,***   *uyingonyama*
    LORD,   you are the lion

1d. Izwi   *lakhe*   *aliguquki*
    Word   his   doesn't change,

1e. *limi*   *njalo*   *izwi*   *lakho.*
    it stands   forever   word   your.

2a. *Wena   wawuyi* **nkosi** *ukhona*   *emandulo*
    You   were   king   you there   before creation

2b. *Ukhona*   ***kuze kube   phakade****.*
    You there   forever.

5a. Amazwi   *akho*   *ayiqiniso*   *impela*
    Words   your   are true   indeed

5b. *Ubungcwele* ***bungobakho, Jehova,***
    Holiness   is yours,   LORD,

5c. ***kuze   kube   phakade****.*
    forever and   ever.

Function E: Moves the text forward towards the highpoint (vv.3-4)

In Item 18, tail-head linkage in 1b and 1c moves the text forward to the climax (in vv.3-4).

1b. *Ngobukhosi*   *uvunule,*
    With majesty   you are robed

1c. *uvunule*   *ubusomandla*
    You are robed   with power

Function F: Aesthetic appeal in v.3

In Item 29, aesthetic appeal is provide for the listener in these ways:
- the increasing length of the poetic line (from 3a to 3c)
- the repetition of the verb (3x) and the topic (2x)
- the intentional assonance of the -a sound in all three cola
- the climactic, new word at the end of the last colon (viz. *ngamandla*)

3a. *Umoya   uyavunguza*,
     The wind   is blowing (continuously),
3b. *izivungu-vungu ziyavunguza,*
      the gales   are blowing (continuously),
3c. *izivungu-vungu zivunguza   ngamandla*
      the gales   are blowing with power.

Function G: Strong rhetorical power in v.3

In Item 27, strong rhetorical force is given to this verse by:
- the repetition of the topic and verb, both 3x
- repetition of **olwandle** and ***ngamandla*** in 3b and 3c
- the short poetic line in 3d, with no repetition, comes as a contrast and draws attention to the declaration of it all being very "fearful".

3a. *Amagagasi ayaphakama Nkosi*
      Waves   are rising,   Lord
3b. *Amagagasi olwandle ayaphakama ngamandla*
      Waves   of ocean are rising   with force
3c. *Amagagasi olwandle ayaphakama ngamandla*
      Waves   of ocean are rising   with force
3d. *ngomsindo   owesabekayo*.
      with a noise   fearful.

Function H: Enables memorization of the text (vv.4-5)

Item 18 shows significant alliteration and assonance in vv 4-5, which assist with memorization of the text.

4c. *uphakeme ngamandla, uSomandla*.   assonance (-a)
      you high   with power,   Almighty
5a. *Izimiso zakho zimile aziguquki*.   alliteration (z-)
      Laws   your stand   not changeable
5b. *Indlu   yakho igcwele ubungcwale bakho, Somandla* alliteration (cw-)
      House your holiness   fills   it,   Almighty,
5c. *izinsuku zonke*.   alliteration (z-)
       days   all.

Function I: adds to the aesthetic enjoyment of the text

Verse 1 in the 1959 used *uyinkosi …ubukhosi* ('reigns … majesty') taking poetic advantage of the assonance / rhyme. Many of the participants' translations did the same. In Item 7, the rhyming words were put at the end of both of the initial two strophs. In Item 6, tail-head linkage (a feature of *izibongo*) was used, as well as chiasm. The rhyme, tail-head linkage, and chiasm contribute to the aesthetic appreciation of the item.

Item 7   Item 6

1a. *uSimakade*   *uyinkosi*   1a. *UJehova*   *uyinkosi*
    The LORD   is King   The LORD   is king
1b. *Wembeth'*   *ubukhosi*   1b. *Ubukhosi*   *bungobakho*
    He is clothed with majesty   The majesty   is yours

Function J: Emphasis on the statement: "the world is established" (1e)

In Item 19, the use of *Impela* ('Really'), the **positive** repetition (1d and 1e) and the repetition of the negation (1e and 1f) give focus to the statement "the world is established".

1d. *Impela, umhlaba uqinile kakhulu;*
    Really,   earth   it is firm very;
1e. *uqinile ungeguqulwe yilutho,*
    it is firm,   can shake it   nothing
1f. *ungeguluqulwe yilutho.*
    can shake it   nothing

Function K: Moves the text forward (in v.4) to the climax, and Function L: highlights the message

In Item 33, several devices move the text forward to the final word, "LORD", thus highlighting the main message (that it is the LORD who is more powerful than all else). These devices include:
- initial linkage repetition
- **repetition** in 4c
- short poetic line in 4c
- dropping of the final vowel in the 2nd word of 4c

4a. *Unamandla*   ngaphezu kwenhlokomo   yemifula!
    You are powerful   above   of the big sound of the rivers

4b. *Unamandla   ngaphezu kwemidumo yamagagas'olwandle!*
    You are powerful   above   of the roar   of the waves of the sea
4c. *Unamandla,*   *unamandl'*   *uSimakad'*
    You are powerful, you are powerful   LORD

Function M: Focus on "forever" in v.5

Item 28 uses rhythm to highlight the final word, 'forever'. THis is achieved by having a regular rhythm of 5 beats in 5a and 5b, followed by a short poetic line consisting of just the one word. The rhythm in 5b is achived by adding a vocative, which also slows down the text, preparatory to the peak in 5c.

5a. *Izithembiso zakho zingu   yebo   zimile*
    Promises your they are yes they stand
5b. *Mdali,   ubungcwele bumi endlini yakho*
   Creator, holiness   stands in house your
5c. *njalo-njalo.*
   forever and ever.

8.2.5 General evaluation of workshop translations

As in Ps 134, the main information content of the original text was captured in most of the translations. Some small exegetical errors are indicated in the detailed analysis in Appendix 1b, but for the most part, the translations were effective in communicating the eternal kingship of the LORD, including in creation. As mentioned in 7.2.5, the question arises as to how much "deviation" is permissible in the exegesis. This is a matter that requires further study, and the involvement of the community to a large degree in setting th boundaries.

This psalm has very clear rhetorical force through the use of poetic devices, and most of the translations used various poetic features to achieve the emotive, rhetorical, aesthetic, and performative functions of the original text. In particular, the items made good use of repetition, additive parallelism, chiasm, inclusio, and effective metaphors, as well as performance features (e.g. repetition, through making the key verses a chorus which was sung several times).

Chapter 9 Psalm 145:1-7

Summary: As in the previous chapter, this chapter follows the pattern established in Chapter 7 for the analysis of a psalm. This time the psalm under study is Ps 145:1-7. The Hebrew is first analysed, and then various isiZulu translations are presented, to highlight various features evident in the workshop compositions. The isiZulu psalms are again assessed following the four criteria established (in Chapter 7).

Ps 145 is a psalm of praise in worship. Like the Zulu praise-items which refer to various feats of the person praised, this psalm lists various reasons for praising the LORD.

9.1 Literary-rhetorical analysis

1a) Consider the context of the text
Gerald Wilson (1985:199) recognizes a meaningful arrangement within the Psalter, and understands Book V to end with Psalm 145, and Psalms 146-150 to give the conclusion[589] or a doxology.[590] Lama (131-134, 154) also describes this psalm as "the climax of Book V" (linked with what comes before), but shows too how it connects lexically, syntactically, thematically, semantically, and pragmatically with each of the final *hallel* psalms.[591] Nancy deClaisse-Walford (1997:55-56) notes that the psalms that close the book divisions of the Psalter often "deliberately echo the initial compositions". Consequently, the final five psalms in the Psalter provide "an emphatic conclusion to the entire work. They offer a sustained call to 'praise the LORD'".[592]

Wilson (1985:182-97) groups Ps 145 closely with Ps 144, a royal Davidic psalm, thereby giving a declaration of YHWH's kingdom on earth (Ps 144) and in heaven (Ps 145) at the end of the Psalter. Within Book V, Psalms 105 and 145 form an inclusio, both giving a strong affirmation of the unfailing love of God (Bullock, 2001:70). Ps 145 is strongly linked to various other psalms within Book V (e.g. Pss 138,[593] 139,[594] and 143[595]). However, as Ps 145 not only concludes Book V but the whole Psalter, it is also linked to many other psalms, in

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[589] Wilson (1985, 207-8) argued for the importance of the "seam psalms", those that come at the beginning and end of the books of the Psalter.

[590] Bullock (2001:122) notes that doxologies conclude each of the five books of the Psalter: 41:13; 72:18-19; 89:52; 106:48; 146-150.

[591] Mays (1994:437-439) suggests that Ps 145 is "the overture to the final movement of the Psalter". The final five psalms all echo features and language in Ps 145, and the concluding verse of Ps 150 echoes the concluding verse of Ps 145.

[592] W.D.Tucker (Jr) in Longman and Enns (Eds.):590.

[593] Ps 145 shares the following features with Ps 138: hymnic tone; opening to universality in space and time; description of God with the royal insignia of love, greatness and majesty; and the works of God in history (Hossfeld and Zenger, 2011:602).

[594] Ps 145 is linked to Ps 139 by reflection on the creation of the individual and hence the enduring relationship to God (with key terms "unsearchable", "wondrous", "awesome"). Also there is the experience of deadly hostility between the petitioner and the wicked, and the necessity of choosing the right path (Hossfeld and Zenger, 2011:602).

[595] Ps 145 agrees with Ps 143 in its depiction of the two fundamental characteristics of YHWH – gracious love and demanding righteousness – with the necessary consequence that one must choose the right path in the face of danger from enemies (Hossfeld and Zenger, 2011:602).

particular Pss 48, 86, 103, 104, and 111-112 (Hossfeld and Zenger, 2011:603). With regard to the latter, Matthias Franz (2003:253) has shown that some of the alphabetic line beginnings in Ps 145 take up the roots / words found in Pss 111-112. For example, 145:3 cf. 111:2; 145:4 cf. 112:2; 145:5 cf. 111:3; 145:7 cf. 111:4.

1b) Consider the boundaries of the text

Within the psalm itself, the boundaries of the entire psalm are clearly defined by the acrostic pattern, each verse beginning with a subsequent letter of the Hebrew alphabet, although the letter נ ("nun") is missing (Bullock, 1988:37-38).[596]

1c) Do a text-critical analysis[597]

The letter *nun* is missing in the MT but is found in one Hebrew manuscript, the LXX, and Syriac. 11QPs(a) preserves the *nun* verse, and includes a congregational response after each verse ("Blessed be YHWH and blessed be his name forever") which is not found in the MT.

In v.1, the title in the MT is "Praises", but 11QPs(a) has "A prayer". Dahood (336) asserts that the MT is correct, noting that it forms an inclusio with v.21 "the praise of YHWH".

In v.3 (MT) מְאֹד ("much") has been revocalised in some readings to give a composite divine name YHWH the Grand (Dahood, 1970:336).

In v.4a, the MT has the singular verb יְשַׁבַּח ("shall laud") but 11QPs(a) has the plural form. Dahood (1970:336-7) argues that the plural form (with an extra syllable) gives a better balanced verse rhythmically. In v.4b, the ancient versions have "your mighty deed" (unlike the MT plural), and thus equate it with the descriptions of YHWH's nature in the singular in vv.3, 5a, and 7. There does not seem need for this. Rather, the MT retains the parallelism of the two cola in verse 4: "works" and "mighty deeds" (Hossfeld and Zenger, 2011:592).

In v.5, Dahood (1970:337) argues that הֲדַר should be interpreted as a vocative / divine title,[598] "Majesty". The MT has only one verb אֶשִׂיחָה in the verse, interpreting וְדִבְרֵי as "and the words/acts of", whereas the Qumran manuscript 11QPs(a) has a second verb, "they will speak", as does the LXX and the Syriac. The whole of v.5 is made to parallel v.6. Translations are divided as to which text they follow: RSV, NJV, NEB and TOB translate the Masoretic text whereas TEV follows Qumran. Dahood (1970:337) opts "tentatively" for the latter. Hossfeld and Zenger (2011:592, note b) observe that "the MT remains comprehensible as it is" and represents the more difficult reading.

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[596] The LXX and other ancient texts have a נ (nun) bicolon. Lama (2013:60-69, 71) argues for including a *nun*-bicolon for it completes and complements "the literary structure and the message the psalm intends to convey".

[597] MT = Masoretic Text; LXX = Septuagint; 11QPs (a) is a Qumran text of the Psalms.

[598] Dahood (1970:337) claims this psalm is "a litany of divine titles", and thus the MT reading is preferable.

In 6a, Dahood (1970:337) repoints the MT וֶעֱזוּז as an adjective ("Strong One"), explaining the initial *we* as the vocative particle. Again in 7a, Dahood (1970:337) finds a vocative "Master"[599] in the construct chain, where the MT interprets רַב as the adjective "great".

In 6b, the MT has וּגְדֻלָּתְךָ with a singular noun, (as do several ancient versions) but Ketiv, Juxta Hebraeos and 11QPs(a) have the plural. Dahood (1970) argues that parallelism with נוֹרְאֹתֶיךָ ("your awesome acts") in v.6a sustains the plural reading. On the other hand, the singular noun of the ancient versions is in parallel with the singular noun in v.7. As to the verb in 6b, some scholars (e.g. Dahood, 1970:337) interpret סַפְּרֶנָּה as "number" rather than the MT "tell".

In cola 5b and 6b, the MT has the verbs in 1PS, but the LXX has changed them to 3PP verbs, to harmonise with the verbs in 4a, 4b, 6a, 7a, and 7b. Hossfeld and Zenger (2011:592) claim this is a secondary smoothing of the MT.

2) <u>Posit the genre and sub-genre.</u>

According to Hossfeld and Zenger (2011:583), the genre of Ps 145 is "undisputed: it is an acrostic with a pedagogical and mnemotechnical function for the purpose of expressing a totality, in this case, the complete praise of God". With regard to the content, they suggest it is a hymnic text. Brueggemann and Bellinger (2014:603) classify Psalm 145 as "a psalm of praise in worship". Wilson (1985) posits that Ps 145 is a climax to a "Final Wisdom Frame" in the psalms. David Howard (1999:6) also argues that Book V, after treating various subjects and interjecting "notes of praise of Yahweh", climaxes in Psalm 145 with an affirmation of YHWH's kingship.

Bullock (2001:125) maintains that Ps 145 is a praise psalm, with the sub-genre of a "harvest psalm". Claus Westermann (1984:224) puts Ps 145 within the liturgical psalms, used in communal worship. Gerstenberger (2001:436) maintains that the psalm belongs in the Jewish community-worship service of the Persian era; every member of the congregation is included. Many scholars argue for the ancient liturgical use of the psalm (Gerstenberger, 2001:436). Its daily recitation, recommended in the Talmud, may reflect an ancient tradition (Hossfeld and Zenger, 2011:603). It was considered to be particularly important, and unique, because of its focus of praise on the "Name" and the "reign" of God (Kratz: 637-8).

3)   <u>Plot repetition</u>[600] (V=verse; co=colon; Vb=verb)

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[599] Cf. Ps 123:3.
[600] The same colour is used to indicate repeated words with the same root and alliterative consonants. A line across the page indicates a break / change in the topic.

V.co	post-Vb 3	post-Vb 2	post-Vb 1	Verb	pre-Vb 1
1a		הַמֶּלֶךְ; the king	אֱלוֹהַי my-God	אֲרוֹמִמְךָ I-will-extol -you	
1b		לְעוֹלָם וָעֶד. forever and ever	שִׁמְךָ, your-name	וַאֲבָרְכָה and-I-will-bless	
2a				אֲבָרְכֶךָּ; I-will-bless you	בְּכָל-יוֹם in-all-days
2b		לְעוֹלָם וָעֶד. forever and ever	שִׁמְךָ, Your name	_אֲהַלְלָה and I will make a boast	
3a		יְהוָה LORD	גָּדוֹל great	(is)	
3b			מְאֹד; much	וּמְהֻלָּל and to be praised	
3c				אֵין חֵקֶר. not to be searched out	וְלִגְדֻלָּתוֹ, And his greatness
4a			מַעֲשֶׂיךָ; your-works	יְשַׁבַּח shall praise	דּוֹר לְדוֹר, Generation to generation
4b				_גִּידוּ. they-shall -declare	וּגְבוּרֹתֶיךָ and your mighty (deeds)
5a					הֲדַר, כְּבוֹד הוֹדֶךָ- On-splendour-of the glory-of your- majesty
5b				אָשִׂיחָה I-will rehearse	וְדִבְרֵי נִפְלְאֹתֶיךָ and-your marvellous acts

V.co	post-Vb 3	post-Vb 2	post-Vb 1	Verb	pre-Vb 1
6a				יֹאמֵרוּ; they-say	וֶעֱזוּז נוֹרְאֹתֶיךָ The strength-of your-fearful (acts)
6b				אֲסַפְּרֶנָּה. I will tell	וגדלותיך (וּגְדֻלָּתְךָ֫) and of your-greatness
7a				יַבִּיעוּ they-will pour out	זֵכֶר רַב-טוּבְךָ Remembrance-of great-your-goodness
7b				יְרַנֵּנוּ they-shall cry out in joy	וְצִדְקָתְךָ and your justice

Various similes are used in verses 1 to 3 to "extol" (אֲרוֹמִמְךָ) / "bless" (וַאֲבָרְכָה) / "praise" (אֲהַלְלָה) the Almighty. Also three different names are used to refer to the Deity, viz. אֱלוֹהַי "my God", הַמֶּלֶךְ "(the) King", and יְהוָה "the LORD".

In cola 3a and 3c (and again in 6b) the repetition of גָּדוֹל "great" and וְלִגְדֻלָּתוֹ "greatly" emphasizes the reason for the psalm, as do the other two adjectives used in this verse: מְאֹד "much" (to be praised) in 3b, and אֵין חֵקֶר "beyond coming to the end" (His greatness) in 3c.

In verses 4 to 7, there is a focus on the "works" of the LORD although this is implied in v.4b and 6, and different words are used in v.4a and v.5 for the same concept. The same notion of "mighty acts" is repeated in v.12 (although outside the selected portion). DeClaisse et al (2014:992) note that such words are often used to refer to the marvellous deeds during the Exodus (e.g. Exo 3:20 and 34:10).[601]

Various words are used for oral communication in verses 4 to 7. V.4 has יְשַׁבַּח ("praise") and יַגִּידוּ ("declare"); v.5 has אָשִׂיחָה ("meditate"); v.6 has יֹאמֵרוּ ("say") and אֲסַפְּרֶנָּה ("relate"); and v.7 has יַבִּיעוּ ("pour out") and יְרַנֵּנוּ ("cry / sing out"). There is probably no significance attached to the individual synonymic senses of the different words, but given the frequency of such vocabulary (resulting from the theme of the psalm being giving praise to the Lord through spoken words), their variety adds interest to the public hearing of the psalm.

Throughout the psalm, there is a repetition of הַמֶּלֶךְ ("the king"), כָּל ("all"), and בָּרֲךָ ("bless"). Also, across the psalm as a whole, the repetition of בָּרֲךָ reveals an interesting movement from "I bless" (v.1) to "your faithful bless" (v.10) to "all flesh shall bless"

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[601] See also Ps 86:10 and Ps 136:4.

(v.21).[602] The notion of "praise" is also repeated from verses 4 to 6, with a similar extending nature: v.4 has praise by the generations, v.5 has praise by the petitioner, and v.6 has praise by the generations and the petitioner (Hossfeld and Zenger, 2011:596). Verses 6 to 9 open a new theme: the generations remember YHWH's kindness and justice, and both of these characteristics of YHWH are then developed.

4) Note disjunction

There is a break after verse 3 with the first three verses all actively giving praise to the LORD.[603] V.3 has the first usage of the key term YHWH, and the first use of an attribute, viz. גָדֹול ("great"), in the psalm. Moreover this attribute is in an emphatic position (without a preceding verb),[604] supporting the notion of this verse as forming a significant function, viz. linking the pure praise in the initial verses to the declarative praise which follows (giving reasons for the praise).

Verses 4-7 then continue to give praise to YHWH, and reasons therefore. There is also an alternation of voices indicated by "one generation" (v.4), "I" (v.5), "they" (v.6a), "I" (v.6b), and "they" (7). Then there is another stanza break before v.8, with a change in subject (from "one generation (they)" / "I" in verses 3-7 to "the LORD" in v.8).

Within the unity of verses 4 to 7, there is disjunction as the voice alternates between "them" (one generation) and "I". The Septuagint converts all the verbs to third-person plural in these verses, but this loses something of the antiphonal singing of two voices that is possible with the psalmist alternating with the choir.[605]

The subject changes in verse 8 with "the LORD" once again mentioned (this time as the topic), thus giving a disjunction at the end of verse 7. The verses 4 to 7 are held together by their alternating "they" and "I" performing the praise.

5) Note the areas of stylistic concentration.

There is a lot of repetition of key words in verses 1 to 3: אֲבָרְכָה ("bless/praise"), לְעֹולָם וָעֶד שְׁמָךְ ("your name forever and ever"), and גָדֹול ("great"). The lines are also shorter and more rhythmical.

Verses 4 to 7 show a heaping up of "kingly attributes" for which YHWH is praised, as well as the multiple references to the strength and awesomeness of His deeds. Words referring to His awesome "deeds/works" are used four times in vv.4-6. Verses 4 to 7 use direct speech to YHWH, thus even as they are a summons to praise, they are also praise itself.

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[602] Hossfeld and Zenger (2011:596.
[603] However, it could be argued that v.3 is disjunctive as the speech moves from 2nd-person to 3rd-person. Nevertheless, most commentators see the new stroph at v.4, with verse 3 serving as a bridging verse.
[604] Lama (112) argues that the ellipsis (omission of the verb) in v.3 serves as a "literary marker", to "underscore the 'attributes' of YHWH as well as the perpetual nature of YHWH's Kingship".
[605] The psalmist could be thought to sing v.1-3 and then v.5 and 6b, with the choir singing v.4, 6a, and 7.

However, the key section of this psalm is outside the selected portion. DeClaisse et al (2014:993) argue that "verses 11-13 are the centrepiece thematically and physically of the psalm".[606]

6) <u>Identify the structure of the text</u>.

Ps 145 is "an example of sophisticated poetic art"[607] with two structural patterns: an acrostic, and alternating affirmations and exhortations.[608] The acrostic serves to highlight YHWH's comprehensive character and consequently the comprehensive way He should be praised. As Adele Berlin (1985a) notes: "The poet praises God with everything from A to Z; his praise is all-inclusive." Lama (2013:243) agrees, arguing that "the acrostic structure of Psalm 145 is … a literary tool to communicate its message effectively … [concerning] the universal Kingdom of God and all-inclusive praise of YHWH". He notes, too, the mnemonic function that an acrostic serves.

Verses 1-2 and v.21 form an inclusio. This highlights the function of the first two verses, serving to introduce the theme of the psalm, viz. the praise of the LORD. However, beyond the inclusio, Hossfeld (2011:594) delineates a chiastic pattern across the psalm as a whole: A (vv.3-6), B (vv.7-10), C (vv.11-13), B' (vv.14-16) and A' (vv.17-20).

The first verse recalls Psalm 93 where God is celebrated as King (Westermann, 1984:224).[609] Gerstenberger (2001:436) also claims that the background to the psalm is the Kingship of YHWH. Verses 1 and 2 show parallelism, with v.2 adding the time element "every day". From verse 4 to 7, there is an alternation of voice, between "one generation" and what they do, and "I" and what I do.

However, if one considers the psalm as a whole, there appear to be two voices, viz. the psalmist (speaking in the first person, and directly to YHWH), and what might be the priests singing declarations of characteristics of YHWH (in verses 3, 8, 9, 13b, 14,17-21). Gerstenberger (2001:433) also notes a structure where there are alternating affirmations (about YHWH)[610] and exhortations. He suggests that this alternation of voice may be a liturgical feature.[611] The pattern of someone praising, and then someone (else) responding with praise-worthy facts about YHWH is repeated twice through the psalm, with a conclusion in verses 15 and 16. Then in the final parts of the psalm, the order is reversed, with affirmations about YHWH followed by a summons (to self) to praise in v.21 (Gerstenberger, 2001:435).

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[606] The letters in the acrostic of these verses (11 to 13) spell out מֶלֶךְ (king). The root of מֶלֶךְ occurs 4x in these verses.
[607] Brueggemann and Bellinger (2014):603.
[608] Brueggemann and Bellinger (2014:603) refer to the latter structure as an alternation of "declarations of intent to praise YHWH and a portrayal of His characteristics".
[609] Brueggemann and Bellinger (2014:605) argue that although this psalm links YHWH the King with creation, it does not include the theme of conflict with the powers of chaos (as happens in other texts dealing with the establishment of order).
[610] These are stock phrases. Cf. Pss 48:2, 96:4.
[611] The Babylonian Talmud stated that Ps 145 (along with the *shema*) was to be recited three times daily. Also, the Dead Sea Psalm scroll contains a version of Ps 145 suggesting liturgical use (deClaisse et al, 2014:990).

Ps 145 has been divided into two halves, the first focusing on human praise of the majesty and transcendence of YHWH, while the second half describes his immanence and lists the divine deeds of devotion to the created world (Hossfeld and Zenger, 2011:594). The division is thought to be after v.10 or after v.13. Wilfred Watson (1981) observes that the acrostic sequence of the letters *kap*, *lamed*, *mem* (in vv.11-13) read backward yields the theme of the psalm (מֶלֶךְ) at its heart. However, certain scholars[612] caution not to overvalue this letter-play.

Within the selected portion (verses 1 to 7), there is parallelism in 1a-1b-2b, a small inclusio in 3a-3c, a chiastic structure in 1b-2a (bless / forever / all days / bless) and 4a-4b (praise / works / deeds / declare), and parallelism from 5b to 7b.

7) Do a semantic study

Psalm 145 focuses on "YHWH's compassionate goodness, providential care and salvation extended to all creation" (Lama: 239). He is the perfect King, and many of the terms describe such an ideal king.

Verse 1: "I" refers to the "corporate personality", which acts through the speaker; the use of "I" in this way was natural in the ancient world (Mowinckel, 1962:38).

Verse 2 includes the particle כָל ("all") which, according to Watson (1984:288) occurs 17 times in this psalm. Although this excerpt does not show this significant repetition, it is worthy noting that it indicates the "universalist theme" of the poem.

Brueggemann and Bellinger (2014:604) observe that Ps 145 has "a poetic structure of intensification as descriptions pile up. The adjectives continue to pile up and the praise intensifies." This is very apparent in verse 5 with the three key terms הֲדַר, כְּבוֹד הוֹדֶךָ ("glorious splendour of your majesty").[613] The double genitive construction brings together three nouns which have essentially the same meaning ("honour / glory / splendour). The resultant effect is together to give great emphasis to this attribute. NET suggests "your honour and majestic splendour", and NIV and ESV have "glorious splendour of your majesty". In translation, a collation of such attributes may be used, or an intensification of one, if there are not several similes. The terms all have a kingly element.

YHWH is also praised for His greatness (v.6a), His goodness (v.7a), and His justice (v.7b). This is a Kingship psalm, and thus these qualities can all be seen as attributes of the ideal King. In verse 7, the words used for conveying praise are extended beyond the normal speech-acts of talking, speaking, and narrating. As Hossfeld and Zenger (2011:598) note, "Now the message bubbles over, and the people shout for joy".

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[612] For example, Ballhorn (2004): 286 n. 735 and Berlin (1985b).

[613] Hossfeld and Zenger (2011:598) suggest that the unusual double genitive construction in v.5a brings together three traditional attributes of royal dignity, viz. splendour, glory, and majesty, which are "proper in such fullness only to YHWH".

8) <u>Study the phonic system and other poetic features</u>.

The chart on pages 177-178 shows the repetition of "I will bless" and "forever" (v.1 and v.2), "great" and "greatness" in v.3, and "generation" in v.4. There is also assonance of the ךָ sound at the end of several words, those cohesively referring to 'your (sg.)', indicating YHWH. The alliteration in v1 of the אֲ consonant is also noted.

Gerstenberger (2001:433) notes that "YHWH" occurs 9 times, but only in the first colon of a line (with the second colon being explicative in nature each time).

9) <u>Note the speech functions</u>.

The two voices are declaring praise to YHWH and encouraging each other to do so, as they list more and more reasons for this, and indicate ways that people will praise Him. They mention His character, how others will respond to Him, and what "I" (the psalmist) will do to honour Him.

The rhetorical devices in Ps 145:1-7 serve the following functions:

- The repetition of וַאֲבָרְכָה שִׁמְךָ לְעוֹלָם וָעֶד ("I will bless your name forever and ever") in v.1b and vv.2a-b introduces and highlights the main function of the psalm, which is to praise the LORD.
- The superlative language in vv.1-3 groups these verses into one section; this is seen in the following careful word choice: the LORD is described as both אֱלוֹהַי ("my God") and הַמֶּלֶךְ ("the king"); there are 4 references to His unending worth, viz. לְעוֹלָם וָעֶד ("forever and ever" x2), בְּכָל-יוֹם ("in all days"), אֵין חֵקֶר ("not to be searched out"); the verbs are lavish, viz. אֲרוֹמִמְךָ ("I will extol you"), וַאֲהַלְלָה ("(and) I will make a boast") as well as the more usual אֲבָרְכָה ("I will bless"), which is repeated to heighten its effect.
- The repetition of גָּדוֹל ("great") in vv.3a, 3c and again in v.6b gives the psalm unity, connecting the two parts (vv.1-3 and vv.4-7).
- The repetition of וַאֲבָרְכָה in v.1b, 2a and v.5b links the two parts of the psalm together in a unity, and facilitates memorization of the text.
- The repetition of the verb הַלֵּל in vv.2b and 3b unites these two verses and serves a mnemonic function.
- The verbs in vv.4-7 are all active, introducing forceful declarative statements; this rhetorical language indicates a strong confidence in the LORD.
- The use of four different expressions in vv.4-6 to describe the great works of the LORD emphasise the extent and wonder of His deeds.
- The very heavy topic (5 words) in vv.5a-b (with no verb in v.5a, but implied from v.5b) emphasises the greatness of the LORD and His acts. This is repeated to a lesser degree in the next cola, v.6a.
- V.7 again uses "superlative language" in that the verbs describe an extreme form: יַבִּיעוּ ("pour out") and יְרַנֵּנוּ ("cry out with joy"). The lavishness is seen in that the goodness of the LORD (in v.7a) is intensified with the addition of רַב ("much/great").

This superlative language provides something of a chiasm with that in vv.1-3, and contributes to the unity of the two sections of the psalm.

- The extended expressions that begin the consecutive cola 5a, 5b, 6a, 6b, and 7a slow down the text, and encourage the reader to contemplate the reasons why the LORD deserves to be praised.

- There is some assonance in v.1b: וַאֲבָרְכָה and שְׁמְךָ repeat the final vowel sound (as well as the repetition of the same sound within וַאֲבָרְכָה. There is also alliteration in the psalm, for example in v.4b the גּ consonant is repeated. Many of the words (e.g. in vv. 6b, 7a, 7b) end in ךָ ("your") giving natural assonance. This word play contributes to the aesthetic enjoyment of the psalm.

10) <u>Find form-functional matches in the receptor language</u>.

Zulu praise-songs are usually in the 3rd person, i.e. they are not directly addressed to the person being praised, but they do speak of the person's acts and his character.

Many of the poetic devices used in the Hebrew can be used also in isiZulu. The literature review highlighted such features (in chapter 4); the most relevant for this psalm are colourful metaphors; formulas; alliteration and assonance; word-play; metonymy; and repetition. Structural patterns (parallelism, chiasm, and terseness) must also be borne in mind.

9.2 Evaluation of workshop psalms

Not all groups managed to make a translation of Ps 145, owing to them being occupied with completing Ps 93 and the performance thereof. Some managed to make a translation, but not take it further into a performance item.

By this stage in the workshop, participants generally found it relatively easy to work from the Hebrew interlinear text, to note repetitions of words, and to note the grouping into vv.1-3 and vv.4-7. The use of two consecutive genitives in v.5 was difficult for some, but many made a good effort.

9.2.1 Exegetical acceptability

<u>Verses 1 and 2</u>

In v.1, אֲרוֹמִמְךָ is defined as "I will extol you" and וַאֲבָרְכָה is defined as "and I will bless". This latter verb is repeated in 2a. In 2b there is a third term in the semantic domain of "praise", viz. אֲהַלְלָה (Piel), defined as "to boast, **make a boast**".

These key terms were translated variously; some poets used different words for the three terms (with 1b=2a) as in the Hebrew:

E.g. Item 20

1a. *Ngizokukuphakamisa*[614] *kakhulu, Simakade Nkosi,*
      I will lift up you   much   LORD   King

1b. *ngizolidumisa igama lakho   phakade na phakade*
      I will praise-it name   your   forever and ever

2a. *Zonke izinsuku   ngizolidumisa.*
      All   the days   I will praise-it

2b. ***Ngizozigqaja***   *ngegama   lakho   phakade na phakade*
      I will boast   with name   your   forever and ever

Other used two different terms, but repeated one of them in colon 2b:

E.g. Item 8

1a. *Ngizokuphakamisa wena   Jehova   wami   Nkosi,*
        I will lift up-you   you ,   LORD   my   king

1b. *ngizolidumisa   igama lakho   njalo.*
      I will praise-it   name   your   forever

2a. *Nsukuzonke   ngizodumisa   wena,*
        Day   all   I will praise   you

2b. *ngolidumisa igama lakho   njalo.*
      I will praise-it name   your   forever.

Some used various words from the semantic domain of praise, without following the pattern in the Hebrew. For example, in Item 13, the poet did not use the same root words in 1b and 2a, but did in 2a and 2b (unlike the Hebrew), although he did add two other praise words (in 1b and 2a). Semantically it is not important to follow the Hebrew pattern exactly, but it could impact the rhythm or memorability.

Item 13

1a. *Ngizokwenza mkhulu Nkosi*
      I will make   great   Lord

1b. *Ngiphakamise igama lakho phakade naphakade*
      I lift up   name   your   forever   and ever

2a. *Njalo-njalo*   ***ngizokubonga***   *ngikudumise*[615]
      Continually   I will thank you,   (and) praise you

2b. ***Ngilibonge***   *igama lakho kuze kube phakade naphakade*
      (and) praise-it name   your forever and ever   forever

The temporal expressions in vv.1 and 2 are בְּכָל-יוֹם (2a), defined as "in all days", and לְעוֹלָם וָעֶד (1b and 2b), defined as "**forever and ever**". Although the isiZulu translations used various terms, most poets used the same expression in 1b and 2b, as in Item 13 below (which added emphasis in 2b).

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[614] The use of –*zo*- indicates a more immediate future and –*yo*- a more distant future; Taljaard and Bosch (61) claim that, in speaking, the distinction is not always observed, but an isiZulu speaker (with a doctorate in isiZulu) disagreed and said the distinction is valid, in speech too.

[615] The use of subjunctives (as in 2a and 2b) following an indicative has the sense of consecutive actions (thus of the same tense, viz. future), translated 'and then'. See Taljaard and Bosch: 132-3.

1b. *ngiphakamise igama   lakho **phakade naphakade***
   (and) lift up   name   your   forever   and ever

2a. *Njalo-njalo*   *ngizokubonga*   *ngikudumise*
   Continually   I will thank you   (and) praise you

2b. *Ngilibonge*   *igama   lakho **kuze kube phakade naphakade***
   (and) praise-it   name   your forever and ever   forever

In Item 35 (on the next page), the poet used a different expression in 2b from that in 1b. The verbs took the pattern of "thank / thank / praise". Perhaps this gave more prominence to the act of praise in the final line. Also, the poet included a chiastic structure in 1b / 2a, which contributed to the memorability and rhythm.

Item 35

1b. *Ngiyakukubonga*   ***njalo-njalo***.
   I will thank you   continually

2a. *Ilanga nelanga ngiyakukubonga,*
   Day after day   I will thank you,

2b. *ngiyakukudumisa **njalo-njalo***
   I will praise you   continually.

Verse 3

גָּדוֹל occurs in 3a and 3c, and is defined as "great". This was generally translated by *kakhulu* ('great / much'). In 3c, אֵין חֵקֶר (defined as "unsearchable") was translated in various ways, for example: *abuqondakali*   ('cannot be understood'), *abuphenyisiseki* ('not able to be searched out') *bungaphezu kwemidlinzo yethu* ('above our thinking'),   *ayichazeki* ('not able to be explained'). All of these seemed very acceptable.

Verse 4

In v.4, the first actor is דּוֹר לְדוֹר, which is defined as "generation". Most translations (e.g. Items 8 and 13) simply used the term *-kulwane* in some form, which gives the literal term. But Item 36 brought out a beautiful and accurate rendering:

4a. *Abazali badumisa imsebenzi yakho eziqaneni,*
   Parents they praise work   your   to their children,

4b. *nasesi   zukulwanene sabo.*
   even   to grandchildren their.

The term *abazali* is balanced by *eziqaneni*, and 4b (cf. 4a) shows the "downplay" which seems to be typical of Zulu poetry.

In 4a, the verbs יְשַׁבַּח (Piel) and יַגִּידוּ carry the sense of praise and declaration. The objects מַעֲשֶׂיךָ and וּגְבוּרֹתֶיךָ indicate a movement from 'deeds' to 'mighty (deeds)'. Most translations indicated this distinction, with the first term being *izenzo* ('deeds') or

Okwenzileyo ('what you have done') moving on to *izenzo … ezinkhulu* ('acts which are mighty') or *ngamandla ezenzo* ('power of deeds')

Verse 5

There is only one verb in v.5 (וְאֲבָרְכָה) which means "I meditate / think about". There are two objects of the verb: first a complex object consisting of 3 words in construct with one another, all virtually synonyms, their 3-fold repetition intensifying the quality. ESV gives: "the glorious splendor of your majesty", but the poets were encouraged to come up with something intelligible that captures the lavishness of His kingliness.

The second object of the verb is וְדִבְרֵי ("acts /words") and is qualified by נִפְלְאֹתֶיךָ ("to be wonderful / extraordinary"). Many of the translations used the root -*mangaliso* ('marvel').

The poet of Item 37 seems to have captured the essence of the verse well:
      5a. *Ngizojula   ngobucwazicwazi*
          I will think deeply   about your glory
      5b. *nodumo lobukhosi   bakho nezimangaliso zakho.*
          and fame of majesty   your   and wonders   your

In terms of the poetry of verse 5, there is a theme of "they do this …, I do that". In Hebrew, and in isiZulu, the "they" acts and the "I" acts seem to match each other, implying an "and" relation. This differs to English, where the logical relation in such a "they …I …" expression is often "but". Again this is a matter for further study.

Verse 6

In v.6, the first verb יֹאמֵרוּ ('they say') takes the object וֶעֱזוּז נוֹרְאֹתֶיךָ ('the strength of your awesome (acts)'). The second verb אֲסַפְּרֶנָּה ('I will tell') takes the object וּגְדֻלָּתְךָ ('(your) greatness"). The two verbs were fairly simple to translate, as was the object in 6b. The complex object in 6a was a little more difficult.

The poet of Item 37 seemed to capture the semantic content in a natural, poetic way:

      6a. *Amandla ezenzo   zakho ezesakekayo*
         Strength of deeds your   which are fearful
      6b. *abantu bayakukhuluma ngazo,*
         people   they will talk   about-them,
      6c. ***ngiyakubumemezela*** *ubukhulu bakho.*
         I will declare (for)   greatness your
      6d. *Ubukhulu   bakho ngiyakubumemezela.*
         Greatness your   I will declare (for).

6a-6b reveals a topic-comment structure, which seems to be typical of Zulu praise poetry. And the chiasm in 6c-6d adds an aesthetic touch, maintains the rhythm, and is memorable.

<u>Verse 7</u>

In v.7 the first verb is יַבִּיעוּ which means '**they will pour out**'. It describes a lavish action, and conveys emotional weight; a good translation will capture this. The NIV has "They will celebrate …" and the NASB has "They shall eagerly utter …" with a note suggesting "or bubble over with …" Some other versions seem a bit weak in their translation, e.g. NET has "They will talk about ..." Some of the isiZulu translations show a real effort to capture the emotion and generosity in the action, e.g. *Bayakugubha* ('they will celebrate'), *Bayonaba kakhulu bajabule, babiyozele* ('they will spread out even more, be happy, celebrate'). The poet of Item 37 followed the order of topic-comment (which seems to be typical of Zulu praise) to say:

> 7a. *Inkhumbulo   yebuhle   bakho obukhulu   iyokhululwa*,
>   Remembrance of goodness   your   which is great it will be released

The object of the verb in 7a is זֵכֶר רַב-טוּבְךָ ('the remembrance of the abundance of your goodness'). This is a complex concept, consisting of three words in the Hebrew. The translation above seemed to capture the full concept.

The second verb (7b) is יְרַנֵּנוּ which means (BDB) "they shall cry out in joy". Some English translations give the verb as "shout joyfully" (NASB), "sing aloud" (RSV), "joyfully sing" (NIV), and "sing with joy" (REB). There is an idea of exuberance, and some translations captured this well, for example: *Bayakukhomuluka ngenjabulo* ('They will cry aloud with happiness').

The object of the verb in 7b is וְצִדְקָתְךָ ('your justice'). Most translations used a form of the root *-kulunga.* The poet of Item 37 captured the meaning well, and followed the topic-comment form, which possibly indicates praise.[616]

> 7b. <u>ngokulunga</u>   kwakho bahube
>   about justice   your   they (will) sing

9.2.2 Poetic analysis

One example is presented, with analysis, to give a taste of the rich use of poetic features in the workshop compositions.

a) <u>Item 8</u>:

1a. **N***gizoku***phakamisa** wena ***Jehova*** wami **N***kosi,*   allit. (n-, w-), <u>asso. (-a, -i)</u>
     I will lift up you ,   you   LORD   my   king,
1b. **n***gizoli***dumisa** *igama lakho*   **njalo.**   allit. (n-), <u>asso. (-a, -o)</u>
     I will praise-it name your   forever.
2a. *Nsukuzonke   ngizodumisa wena*,   alliteration (n-), <u>asso. (-a)</u>
     Day   all   I will praise you,

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[616] The topic-comment structure does match the Hebrew word order, but it could be indicative of praise language in isiZulu, something to be further investigated.

2b. **n**goli*dumisa* **igama lakho** **njalo**. allit. (n-), <u>asso. (-a, -o)</u>
    I will praise-it name your forever.

3a. **Mkhulu** **uJehove,** *futhi ufanelwe* **udumo**. <u>assonance (u-)</u>
    Great is the LORD and deserving the praise.

3b. *Akekho ongaqondo* **ubukhulu** ba**kh**e. a<u>llit. (kh-), asso. (-o)</u>
    No-one can understand greatness his.

4a. *Isizukulwane siyaku*dumisa *nezenzo* *zakho,* alliteration (z-)
    Generation it will praise acts your,

4b. *abanye* ba*khulume* **ngamandla** *ezenzo* *zakho*. allit. (b-, z-), <u>asso. (-o)</u>
    others they speak about power of deeds your.

5a. *Ngiyakugxila*[617] *eku***phakamis***eni ubukhosi,* <u>assonance (-i)</u>
    I will focus on lifting up majesty,

5b. *nenkazimulo yakho kanye nezi*mangaliso *zezenzo* *zakho*. alliteration (z-), <u>asso. (-o)</u>
    and glory your and wonderful deeds your.

6a. *Bayakufakaza* **ngamandla** *ezi*mangaliso *zezenzo* *zakho;* allit. (z-), <u>asso. (-a, -o)</u>
  They will proclaim about power marvellous of deeds your;

6b. *Ngiyakumemezela* **ubukhulu** *bakho.* alliteration (b-)
    I will declare greatness your.

7a. *Bayoku*khuluma *nga*dumo *olukhu lomusa* *wakho* assonance (-o)
    They will talk about fame great of mercy your,

7b. *bacule ngobulungiswa* *bakho.* alliteration (b-)
    (and) sing about justice your.

<u>Poetic features noted in Item 8:</u>

- All the cola from verses 4 to7 (except one) terminate in –*akho*, giving rhyme and a pleasing rhythm.

- Cola 1a-3a and v.2 form an inclusio with the theme of the psalm in the centre, thus giving it prominence.

- There is a 3-fold chiasm in 4a-4b and 6a-7a, with the centre in v.5.

- The parallelism in 1a-1b and 2a-2b establishes a steady rhythm (3 stressed syllables to the poetic line) and a tone of praise, leading up to v.3, where the rhythm changes. The topic remains the same, but the change in rhythm, together with the repetition of -*khulu* in v.3 gives focus to this verse. The topic changes in v.4, as does the rhythm, indicating the end of the section at the end of v.3. This is confirmed by the word order in v.3.

9.2.3 Performance features

A number of the performances, particularly those which combined song and rap, were much enjoyed by the audience. A few points of note are mentioned below:

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[617] *-yaku-* indicates a future (Taljaard and Bosch: 61).

Item 8: The song has very simple lyrics, but captures the theme of praise of the psalm. Moreover, it has a catchy tune, and is simple enough for people to remember it and sing along themselves.

Item 32: The song was created in about half an hour by a very gifted musician. She sang the words of verses 1 and 2 with some repetition of *njalo* ('always') and the inclusion of a "nonsense syllable" to fit the melody and rhythm. The melody varied, soaring to high notes on the repetition of the first colon. The words were easy to remember, and the singer had the audience snapping fingers in unison with her.

Item 36: The poet read the psalm portion (with no time to memorize). Some words were changed in his performance. The clear rhythm in vv.1b, 2a, and 2b is apparent in the performance, as is the chiasm in v.3.

Item 9: The literature noted that at times the words of a song must be adjusted (syllables added or deleted) in order to match the rhythm of the melody. This was observed in the performance of Item 9: the performers omitted the shaded words (below). The meaning was not significantly altered, and the correct stress and rhythm were achieved.

1a. *Ngizokuphakamisela igama   lakho   phezulu,   Jehova, oh   Nkosi*.
    I will lift high   name   your   above,   LORD   oh   King,
1b. *Ngizolidumisa igama lakho njalo-njalo*.
    I will praise   name   your   continually.

Item 7: In performing Item 7, the performers adjusted the syllables to achieve the correct rhythm: the final vowel (shaded) was significantly prolonged. However, on the final repetition of the chorus, the exclamation "Hee!" was added instead.

UJehov'uNkulunkulu unamandla	LORD God, you are powerful
Phezu kwezivungu-vungu zonke;	Above all the stormy winds;
UJehov'uNkulunkulu unamandla	LORD God, you are powerful
Nangaphezu kwezivungu-vungu zolwandle	Even above the stormy seas
Hee!	Hey!

9.2.4 Evaluation of functions achieved by poetic features

The stylistic devices used to achieve certain functions in the original are listed next:

V/Cola	Device (Hebrew)	Function
1b, 2a-b	repetition of "I will bless your name forever and ever"	A: Highlights main purpose (to praise the LORD)
1-3	superlative language (4 references to His unending worth; lavish verbs e.g."extol" and "make a boast")	B: groups these verses into one section

V/Cola	Device (Hebrew)	Function
1-3	repetition of "great" (3a-c, 6b), אֲבָרְכָה (1b, 2a, 5b) and הַלֵּל (2b, 6b, 7b); also a chiasm is formed from the superlative language used in vv.1-3 and v.7	C: gives the psalm unity, connecting the two parts (vv.1-3 and vv.4-7)
	repetition of וַאֲבָרְכָה (1b, 2a, 5b) and הַלֵּל (2b, 6b, 7b); also alliteration (e.g. 4b)	D: facilitates memorization
4-7	active verbs	E: introduce forceful declarative statements (indicates strong confidence in the LORD)
4-6	4 different ways to describe the works of the LORD	F: emphasises the extent and great wonder of His deeds
5a-b	very heavy topic (5 words) with implied verb in 5a	G: emphasises the greatness of the LORD and His acts
5a, 5b, 6a,	extended initial expressions	H: slows down the text (for listener to
6b, 7a		think about the reasons why the LORD deserves to be praised)
1b, 6b, 7a-b	assonance	I: aesthetic enjoyment

These functions (A – I in the chart above) are fulfilled in various ways in the isiZulu translations. Some examples follow:

Function A: Highlights main purpose (to praise the LORD) in vv.1-2

In Item 9, the 3-fold parallelism and repetition (in vv.1-2) serves to highlight the theme of the psalm, viz. to praise the LORD.

    1b. *Ngizolidumisa* igama   lakho njalo-njalo.
       I will praise-it name   your continually.
   2a. *Malanga wonke   ngizokudumisa.*
      Day   every   I will praise you.
   2b. *Ngizolidumisa*   *igama lakho*   *njalo-njalo.*
       I will praise-it   name   your   continually.

Function B: Unites verses 1 - 3 in one section

Item 33 uses a chiasm to define the boundaries of the section:

1a. *Ngiyakusimamisa* **ubukhulu bakho**,
    I will affirm   greatness   your,
1b. *ngisimamise igama laleho*,
    (and) affirm name (your) is big,
1c. *mhlekazi wamkankaramba yezulu*.
    lord / sir   mighty one   of heaven
2a. *Malanga wonke ngiyakubonga*
    Day   every   I will thank you
2b. *ngikungcwelise njalo-njalo, sohlekazi*.
    I glorify you   continually, my Saviour
3a. *Umele ukungcweliswa*
    You deserve to be glorified,
3b. *usamhlekazi inkankaramba yezulu*
    Lord / sir   mighty one   of heaven.
3c. **Ubukhulu bakho** *bungechazwe*
    Greatness your cannot be explained

Function C: Gives the psalm unity, connecting the two sections (vv.1-3 and vv.4-7)

The repetition of the same words in different sections of a song brings unity to the song. For example, in Item 36 below, four different words are repeated in the two sections, uniting these sections as belonging to the same poem.

E.g. Item 36
1a. *Ngiyakukhothamela wena, Nkulunkulu, Nkosi yami,*
    I will bow down to you you   God   king my
1b. *ngilidumise igama lakho* **njalo-njalo**.
    (and) praise-it name your continually
2a. *Ngilidumise igama lakho nsuku zonke*,
    Let-me praise-it name   your day   all
2b. *Ngilidumisa phakade naphakade*.
    I praise-it   forever and ever.
3a. *Simakade* **umkhulu,** *wena umele* *ukuduniswa.*
    LORD,   you are great, you worthy to be praised.
3b. *Akunamuntu obaziyo* **ubukhulu** *bakho,* *Simakade.*
    There is no-one who knows greatness your,   LORD.

4a. *Abazali* *badumisa* *imsebenzi yakho eziqaneni,*
    Parents they praise work   your   to their children,
4b. *nasesi zukulwanene sabo*.
    even to grandchildren their.
4c. *Ingane nesizukulwane ziyoxoxa* *ngendumiso yakho*
    Their children and grandchildren they will give an account about praise your

4d. *kwizingane zabo nesizukulwane   isabo,*
    to children   their and grandchildren their,
4e. ***nakanjalo, kanjalo***
     forever   and ever.
5a. *Bayokhuluma   ngamandla   nobukhosi   bakho.*
    They will speak about strength and majesty your
5b. *Ngiyochitha   isikhathi sonke ngikhuluma,   ngibabaza   ubukhulu*
    I will spend   time   all   with speaking, with praising (your) greatness,
5c. *nemsebenzi yakho emihle   Simakade.*
    and works   your   which are good, LORD.

6a. *Kuyakhulunywa   ngamandla   nezimangaliso zakho*
    They are being spoken about power   and marvels   your
6b. *obenzele   zona   nozenzele   abanye,*
     that you did for them   and you did for others,
6c. *name ngiyofakaza   ngobuhle   obenzile.*
     also   I will bear witness about greatness that you have done.
7a. *Bayonaba   kakhulu, bajabule, babiyozele ubukhulu bakho,*
    They will speak much,   be happy, celebrate   greatness your,
7b. *baculele injabulo ngemsebenzi yakho emihle*
    (and) sing with joy   about works   your   which are good/beautiful

Function D: Facilitates memorization

The repetitions of key words (as seen in Item 36 above) helps the hearer to remember the important truths. This is particularly the case when the repetition forms a chiasm, as in Item 34:

1b. *ngizokubonga   mihla ngemihla.*
    I will thank you day by day
2a. *Ngazo   zonke izinsuku ngiyakukubonga,*
    About-it   all   days   I will thank you

Function E: Emphasis on confidence in the LORD

In vv.4-7, the Hebrew uses strong active verbs to introduce forceful declarative statements, which serve the function of indicating strong confidence in the LORD. The isiZulu translations seem to achieve this function through a variety of verbs. In Item 9 below, seven active verbs are used to describe how people make known the greatness of the LORD. This variety of vocabulary highlights the breadth of His greatness that requires a multitude of ways to express it and pass it on to others. The use of an inclusio of a praise verb (*baze* in 4b and 7b) adds to the emphasis on confidence in the LORD.

4a. *Izizukulwane zizobungaza   izenzo zakho   komunye ngamunye*
    Generations   they will celebrate doings   your   one to another
4b. *zibabaze   ubuhle   bakho.*
    (and) praise   goodness/beauty your.

5a. *Ngizogxila   ebukhoneni bakho*,
    I will focus   in presence your,

5b. *nase   bukhosini bakho*
    and in majesty   your

5c. *obukhazimulayo.*
    which has splendour

5d. *nase   zenzweni zakho*
    and in   deeds   your

5e. *ezimangalalisayo.*
    that are marvellous

6a. *Bazosho   ubukhulu   bamandla   nezenzo   zakho.*
    They will speak the greatness of power   and deeds   your.

6b. *Ngizofakaza   ngemisebenz   yakho emihle.*
    I will proclaim about works   your good/great

7a. *Bazokhuluma   ngodumo   lobumnene   bakho*,
    They will speak about fame of graciousness your,

7b. *baze   bacule   ngobulungiswa bakho.*
    (and) praise (and) sing about   justice   your

Function F: Emphasises the extent and wonder of His deeds

Verses 4-6 in the Hebrew describe with 4 different expressions the great deeds of the LORD: מַעֲשֶׂיךָ "deeds" (4a), וּגְבוּרֹתֶיךָ "mighty deeds" (4b), וְדִבְרֵי נִפְלְאֹתֶיךָ "marvellous deeds" (5b), and וֶעֱזוּז נוֹרְאֹתֶיךָ "the strength of your fearful (deeds)" (6a). The IsiZulu translations do not follow this pattern literally, but by using parallelism and repetition, they capture the vastness and range of His works. For example, Item 32 below uses three relative clauses (in parallel) to highlight the wonder of His deeds.

4b. *Bayakuphakamisa izenzo zakho ezinkhulu.*
    They will lift up   acts   your   which are mighty.

5a. *Bazokhuluma   ngenkazimulo nobukhosi   bakho*,
    They will tell   about glory   and majesty your

5b. *ngizodlinza   ngemisebenzi yakho eyisimangaliso.*
    I will meditate   about deeds   your   that are marvellous

6a. *Bazokhuluma   ngemisebenzi yakho enzulukazi*,
    They will tell   about deeds   your   that are deep

Function G: Emphasises the greatness of the LORD and His acts (v.5)

The Hebrew (v.5) begins with a heavy pre-verbal topic, viz. הֲדַר כְּבוֹד הוֹדֶךָ   וְדִבְרֵי נִפְלְאֹתֶיךָ 'on the splendour of the glory of your majesty and your marvellous acts'. This serves to emphasise the greatness of the LORD. The more natural isiZulu translations did not follow the Hebraic structure but achieved the same function through the use of multiple attributes.

For example, Item 9:

5a. ***Ngizogxila***   *ebukhoneni bakho*,
     I will focus   in presence your,
5b. *nase*   *bukhosini* *bakho*
     and in   majesty   your
5c. *obukhazimulayo*
     which has splendour
5d. *nase   zenzweni zakho*
     and   in deeds   your
5e. *ezimangalalisayo.*
      that are marvellous

Function H: Change of rhythm to give prominence

The Hebrew text has extended initial (pre-verbal) expressions at the beginning of the cola of vv.5 and 6 and the first colon in v.7. These heavy expressions serve to slow down the text, to enable the listener to think and ponder the reasons for why the LORD deserves to be praised. In contrast, the isiZulu translations tend to maintain a regular beat at the beginning of the song, and slow down at the very end. Again Item 9 is a good example: the first four verses have a more or less regular rhythm of 3 beats[618] in the poetic line. Verse 5 shows a reduced poetic line, slowing down the text. The next three cola, all in parallel, each have 3 beats giving a regular rhythm, and then the last line again has a reduced poetic line (of 2 beats), giving focus to this final line (in the selected portion).

Item 9:

1a. ***Ngi****zokuphakami****se****la igama **la***kho **phe****zu***lu, Jeho**va**, oh **Nko***si*.	3+3 stress
I will lift high (for) name your above, LORD oh King,	
1b. *Ngizolidu**mi**sa igama **la**kho njalo-**nja**lo.*	3 stress
I will praise-it name your continually.	
2a. *Malanga **wo**nke ngizokudu**mi**sa.*	2
Days all I will praise you.	
2b. *Ngizolidu**mi**sa igama **la**kho njalo-**nja**lo.*	3
I will praise-it name your continually.	
3a. *Unkulu**nku**lu m**khu**lu. Ufa**ne**lwe u**du**mo*	4
God is great. He is worthy of praise.	
3b. *Akekho onga**cha**za ubu**khu**lu **ba**kho.*	3
No-one can explain greatness your.	
4a. *Izizuku**lwa**ne zizobun**ga**za izenzo **za**kho komunye nga**mu**nye*	4
Generations they will celebrate doings your one to another	
4b. *ziba**ba**ze u**bu**hle **ba**kho.*	3
(and) praise greatness/beauty your.	
5a. *Ngizo**gxi**la ebukhoneni **ba**kho,*	2
I will focus in presence your,	

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[618] Beats arise from stressed syllables, which are indicated by bold type in Item 9.

5b. *na*se   bukhosini   *ba*kho   2
    and   in majesty   your

5c. *obukhazimula*yo.   1
    which has splendour

5d. *na*se   zenzweni   *za*kho   2
    and   in deeds   your

5e. *ezimangalalisa*yo.   1
    that are marvellous

6a. *Bazo*sho   ubukhulu   ba*ma*ndla nezenzo   *za*kho.   3
    They will speak   the greatness   of power   and deeds your.

6b. *Ngizofaka*za   ngemise*be*nzi yakho e*mi*hle.   3
    I will proclaim about works   your   which are good/great

7a. *Bazokhulu*ma   ngo*du*mo   lobumnene   *ba*kho,   3
    They will speak about fame of graciousness   your,

7b. *baze   bacu*le   ngobulungiswa *ba*kho.   2
    (and) praise (and) sing about   justice   your

The poet of Item 37 (which follows) introduced a chiasm towards the end of the song. Colon 6c is redundant, but is included for various poetic reasons: aesthetic pleasure, memorability, and to slow down the text enabling the hearer to grasp the content more easily.

<u>Item 37</u>

6c. ==*ngiyakubu**memezela*== ==*ubukhulu bakho*==.
    I will declare   greatness your

6d. ==*Ubukhulu bakho*== ==*ngiyakubu**memezela*==.
    Greatness your   I will declare.

The poet of Item 36 (below) added many superfluous clauses (indicated below by the shading) in vv.4-7 (but not in vv.1-3), to slow down the text in that section and thus emphasise his point, through repetition and a slower delivery of new information:

1a. *Ngiyakukhothamela   wena, Nkulunkulu, Nkosi yami*,
    I will bow down to you   you   God   king   my

1b. *ngilidumise   igama lakho njalo-njalo.*
    (and) praise-it   name your always / continually

2a. *Ngilidumise   igama lakho nsuku zonke.*
    (let me) praise-it name   your   day   all.

2b. *Ngilidumisa   phakade naphakade.*
    I praise-it   forever and ever.

3a. *Simakade umkhulu,   wena umele   ukuduniswa.*
    LORD,   you are great, you   worthy   to be praised.

3b. *Akunamuntu   obaziyo   ubukhulu bakho, Simakade.*
    There is no-one who knows greatness your,   LORD.

4a. *Abazali   badumisa   imsebenzi yakho eziqaneni,*
    Parents they praise   works   your   to their children,

4b. *nasesi   zukulwanene   sabo.*
    even   to grandchildren their.
4c. *Ingane   nesizukulwane   ziyoxoxa   ngendumiso yakho*
    Their children and grandchildren   they will give an account about praise your
4d. *kwizingane   zabo nesizukulwane   isabo*,
    to children   their and grandchildren their,
4e. *nakanjalo, kanjalo*.
    forever   and ever.
5a. *Bayokhuluma   ngamandla   nobukhosi   bakho.*
    They will speak   about strength   and majesty your
5b. *Ngiyochitha isikhathi sonke ngikhuluma   ngibabaza   ubukhulu*
    I will spend   time   all   with speaking, with praising (your) greatness,

5c. *nemsebenzi yakho emihle   Simakade.*
    and   works   your   which are good,   LORD.
6a. *Kuyakhulunywa   ngamandla   nezimangaliso zakho*
    They are being spoken about power   and marvels   your
6b. *obenzele   zona   nozenzele   abanye;*
    that you did for them   and you did for   others;
6c. *name ngiyofakaza   ngobuhle   obenzile.*
    also   I will bear witness about greatness you have done.

7a. *Bayonaba   kakhulu, bajabule, babiyozele ubukhulu   bakho,*
    They will speak much,   be happy, celebrate   greatness your,
7b. *baculele   injabulo ngemsebenzi   yakho emihle*,
    (will) sing with joy about the works your   which are good/beautiful,
7c. *eyimthelelo   yeziyalo   zakhe.*
    which they are pouring out   of   instructions His

Function I: Aesthetic enjoyment

The Hebrew text provided aesthetic enjoyment in many ways: through the sound play of alliteration and assonance, the rhythm, and the use of inclusio and chiasm. The isiZulu translations show some of these poetic devices, but also reveal a pleasing movement of ideas, which gives pleasure to the Zulu listener.

For example, in Item 32, the repetition of the first word in colon 2a assists with memorability, but the variation of the second word in 2a (in contrast with 1b) adds interest. Colon 2b then provides further surprise with the introduction of a new verb, but the repetition of *njalo-njalo* draws back to 1b, making the song memorable and aesthetically pleasing. The parallelism apparent in 1b, 2a, and 2b is also aesthetically rewarding, creating a regular rhythm, and emphasising the content, thereby making it easy to remember.

In v.3, the strong assonance of the -u sound gives aesthetic pleasure and serves a mnemonic function. The link from v.2 to v.3 through the repetition of -*tuse* is also helpful to the hearer, and consequently adds to the aesthetics of the item.

Item 32

    1b. *Ngiyakukubonga   njalo-njalo*
       I will thank you   continually
    2a. *Ngiyakukubonga   onke amalanga*,
       I will thank you   all   the days
    2b. *ngikutuse   njalo-njalo*,
     (and) praise you continually
    3a. *Unkulunkulu **mkhulu**,   kumele   atuse   **kakhulu***.
        God   (is) great,   deserves to be praised much.
    3b. ***Ubukhulu** bakhe bungaphezu kwemidlinzo yethu*
        Greatness his above   of thinking   our

9.2.5 General evaluation of workshop translations

The poets in the workshops succeeded particularly in using poetic devices to communicate the various functions of the Hebrew, and most of the time, their information content was sufficiently accurate to be within reasonable bounds of acceptability. Considering their lack of experience with biblical key terms, they did extremely well.

However, again the question is raised as to how much "deviation" from the source text is permissible? Several of the compositions replaced the key term "justice" in the last line (7b) with various other terms, e.g. "kindness" (Item 35), "good works" (Item 36). Possibly if more time had been available in ther workshops for discussion of key terms, this kind of error would have been averted. It is hoped that the opportunity for better equipping of the poets on exegetical and other matters (as proposed through the use of an online platform – see 11.8.1) will help in this regard. Further research is also needed on the role of the audience in determining the boundaries of acceptability.

9.3 General summary of poetic devices used / functionality achieved in the workshop translations

From the isiZulu compositions of the three psalms under study, responses to the following questions can be offered:

  a) <u>What were the poetic devices most used</u>?

At word level, repetition was used frequently, as was assonance (often deliberate) and alliteration (often resulting from concordance).
At discourse level, parallelism and chiasm were employed, sometimes even when the Hebrew text did not show such structures.

  b) <u>Which poetic devices best matched the functionality of the Hebrew poetic devices</u>?

The five poetic devices mentioned above (word repetition, assonance, alliteration, parallelism, chiasm) all performed similar functions in the isiZulu poetry as they did in the Hebrew psalms. Also, topic-comment order, as apparent in some of the Hebrew psalms (e.g.

Ps 145:4b-7), seemed to be the natural and acceptable order in isiZulu, when in the genre of praise poetry.

    c)   <u>Which poetic devices / functions in the Hebrew did not work in the Zulu poems</u>?

Hebrew parallelism tends to show "step up" or intensification whereas Zulu poetry seems to show the opposite, with the parallel lines getting shorter and less detailed.

Conclusion to the psalm analysis

Chapter 7, 8, and 9 have provided an overview of the analysis of the isiZulu compositions emerging out of the workshop, as well as their performance features. The isiZulu compositions and performances formed the major part of the data for the empirical study. However, as in all oral performance, the role of the audience is important, and thus their response also needs to be obtained, as part of the data. The insights and responses of the participants were also considered important, as an evaluation of the effectiveness of the methodology, and thus questionnaires were also administered. The interview and questionnaire data pertains to the entire workshops (i.e. to all of the psalms) and so is briefly summaried in its own chapter, the one that follows.

Chapter 10: Analysis of questionnaires and interviews

Summary: In order to ascertain if the workshop methodology had been successful, and to gain an insight into benefits perceived by the poets as a result of their participation, questionnaires were administered at the end of the workshops.

Second, interviews were conducted with both participants and audience members. The former was to provide opportunity to clarify responses obtained in the questionnaires, and to facilitate more open-ended questions, to elicit further data of value. The interviews with audience members were considered crucial, to add to the responses observed in the performances, in providing feedback not only with respect to the enjoyment of the items, but also on whether the items were perceived as "biblical translations".

The questionnaires were administered to the participants after they had completed the three translations and had been part of the performances of all the items.[619] The results are summarised below.

10.1 Questionnaire data

The questionnaires completed by the participants showed that they appreciated being a part of the translation process, and that this gave them greater ownership of, and commitment to, the Scriptures. Many of them also indicated that they felt they gained new insights as to the message of the psalms studied, and were amazed at the beauty and emotive power of the poetic portions in the Bible. This led to them perceiving a deeper relevance of the Scriptures to their lives.

One of the more committed participants noted the following: "(the most important thing I learned is) that every word contributes to the meaning of the text". He argued further that the main benefit of an exercise like translating Scripture is that it brings people "into contact with the text". As a 29-year-old studying for the ministry, his concern was that "young people do not know the text, they do not read the Scriptures". The interview data supported this notion, and amplified participants' interest in engaging with the text more.

Interpretation of the questionnaires in the light of theory

Gerald West (2016a:5) contends that the early missionary translations of the Bible in Africa (in particular, that of Robert Moffatt into Setswana) were "controlled by the missionaries". He claims that Moffatt did not offer the people "access to the Bible on its own terms (and theirs), he is translating 'the message' for them" (7). This is the case, West concludes, because Moffatt "(trusted) only himself to be the arbiter of how to render … a particular biblical verse".

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[619] In those cases where there were no performances before an audience (as in Workshops 3 and 4), participants simply completed the first two sections of the questionnaire.

Clearly local native speakers have a vast array of indigenous knowledge that can significantly contribute to a Bible translation. Not only do they have an innate sense of the appropriateness of particular words in different contexts, but their cultural knowledge, use of idiom, and understanding of different genres of communication is essential. Moreover, an even more important reason for involving local people in a translation is the sense of ownership and commitment that it engenders among them for the text. As has been noted, this became very apparent from the responses made by participants to the questionnaires, and was confirmed in the interview data.

10.2 Interview data

The interviews were undertaken with a random sample of both participants and audience members, following the performance.[620]

As is apparent from the literature study, "acceptability" of oral performance is largely defined by the audience, and thus their responses (as well as those of the participants) are considered. The audience (community) has a popular understanding of the content of Scripture texts, and to be acceptable, the translation must fit within the boundaries of that understanding.

The interview data is recorded in Appendix 2. The main insights gained from this data are the following:

1. Memorability of the words (when in the form of a song)

   - "With the message they did using drums, I can even recall the scripture they used… It is not easy to forget the song" (Interview 1)
   - "I like many ways of preaching, which involve acting, and it help people to remember what was said and done." (Interview 3)
   - "I think that Zulu people will like to create songs like these because it is … a way to know the Bible. When we sing it, we remember the verses …" (Interview 9)

2. The message was appreciated for being clear and contextualised

   - "… (the people) were able to understand in different ways God's word, using the singing and using drums" (Interview 2)
   - "… (the Nguni people will enjoy having / creating more songs like these) because it is done in a way that people can relate to and understand better" (Interview 4)
   - "… (most people will enjoy singing the songs) because the translation used is much easier to understand than the original translation we have" (Interview 5)
   - "(what I liked best about the songs was) being able to translate the scripture into a song that I can relate to and understand, and be able to engage others as well" (Interview 6)

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[620] For the first workshop, both research assistants each conducted an interview with 3 participants and 3 audience members. For the second workshop, time was very limited, and thus the two research assistants did their best to interview 3 people each. The "random sampling" tried to include various ages and genders, but was largely determined by the research assistants inviting whoever was first to cross their paths.

- "people would like to sing and join in when the song is sung because it states a clear message" (Interview 7a)

3. <u>The performed message was accessible to all</u>

- "… even those people who cannot read for themselves, they can understand the psalms or translation through hearing it sung or recited as a poem" (Interview 4)
- When asked "what did you like best about the songs", the response was "they were just songs that you can sing along with" (Interview 9)

4. <u>Being able to participate in the process of "Bible translation" was highly valued</u>

- "(What I liked best about the songs) was the fact that we contributed, and became part of the translation of the scripture into a song" (Interview 5)
- " (Nguni speaking people will enjoy having/creating more songs like these); it will encourage and engage people in making them realise the potential they have in being part of the process in translating the scripture in a way they can relate to" (Interview 5)
- "(being part of the workshop) I discovered the potential of transforming the scripture … by understanding the context of the psalms. I have learned to be part of the process of transforming the scripture for my context" (Interview 6)

5. <u>Being able to engage with the biblical text was highly valued</u>

- "Being part of the workshop helped me to engage more with the text" (Interview 4)
- "(being part of the workshop) will change the way I engage with the scripture because I have learned better and different ways to approach and understand it" (Interview 5)
- "(Nguni speaking people will enjoy having/ creating more songs like these); if they can learn the same skills, they will be happy to be part of such transformation. It will encourage them in engaging with the scripture and realising their potential as well" (Interview 6)
- "(Before I came to the workshop) I was not familiar with the psalms" (Interview 6)

6. <u>The process gave communal benefits to the church</u>

- "Before I preached, they gave me power, because they started first and gave a strong message" (Interview 3)
- "We still need to work more in helping these young people to grow … so that they can teach others. It will also help to bring back the pride in being Christians." (Interview 3)

7. <u>The translations were evaluated to be "Scripture"</u>

- "(people will enjoy singing the songs) because of the message and it still part of the scripture, not something we came up with" (Interview 6)

8. <u>The process encouraged creativity</u>

- "I think it is a good thing for many people to translate because it inspires many people to be able to create songs." (Interview 7a)
- "The workshop has made me realise that a person can compose his / her song rather than always listening to other peoples' songs or music" (79-year-old choir member – Interview 8)

9. <u>The process may contribute to evangelism / discipleship</u>

- When asked, "Do you think it is OK to try and translate the Bible, or should that be left to the 'experts', the response was: "This has to continue because young people will grow …" (Interview 7b)
- "I think people enjoyed … because the song's words were catchy, because this song is created in a way that can attract teenagers. And there was also a beat; beats are always catchy, that's why I like it" (Interview 9)

Although the interviews provided valuable data, the following possible improvements are noted for future research:

10.3 Possible improvements for future research

Several factors mitigated against obtaining more significant data in the interviews:

- Interviewing audience members immediately after the performance was not ideal. Usually this was a noisy time of social interaction by others, and the time when refreshments were being served, a distracting factor!
- The interviewees often did not have a very detailed knowledge of the biblical content of the psalms under review, and thus were not able to discern if the texts were "translations" providing essentially the same content as the biblical text, or not. (This was one of the key concerns of the researcher, to determine if audience members considered the performances "just another nice Scripture-based song" or something that could take the place of hearing the Scripture text read.) The participants, having studied the source text, were in a better position to be able to evaluate each other's texts along that line.
- As the items were only performed once before audience members were asked for their responses, they had not had sufficient exposure to the texts and songs to be able to remember which lines they liked best, or which poetic features struck them particularly. Again, the participants would probably have been more attuned to such features, but would also have needed to hear the items a number of times before being able to make more detailed evaluation.

One way to possibly overcome these drawbacks is to have the performances available online, to be listened to by poets / composers and others, as many times as they wished. If the respondents had also composed their own versions of the same source text, they would be in a better position to comment on others' compositions and performances. This idea is pursued further in section 11.8.

Chapter 11: Conclusions

Summary: This chapter concludes the research-study by drawing out conclusions from the work presented in the first 10 chapters and in the Appendices. First the contribution of the theory (in chapters 1 to 5) to the empirical work is assessed. Second, the initial research questions are revisited, and some responses offered in the light of the results obtained.

The next sections list the advantages obtained by the workshop method, evaluate the success of using the literary-rhetorical approach, and offer some general conclusions to the empirical research.

The final sections indicate negative and positive factors to be borne in mind in further research. Limitations to this present study as well as problems to be overcome are mentioned, and possible ideas for further research are suggested.

11.1 Contribution of the theory to the empirical work

The methodology of the empirical work is based squarely on the theoretical foundation provided through the literature review (presented in chapters 2 to 5). An understanding of various translation theories (e.g. Skopos theory, Relevance theory, and Functional-equivalence) facilitated the choice of the Literary-rhetorical approach for the Hebrew analysis.

The research in Chapters 3, 4, and 5 provided the "big picture" from which the researcher selected the input that was discerned as being essential to pass on to the workshop participants. This in turn enabled them to utilise oral, poetic, and musical features of Zulu poetry and song to make a good, sing-able translation of the psalms in question. Also, the literature on Performance criticism allowed for important factors to be included in the planning and presentation of the compositions (e.g. the roles of ambiguity, the audience, extralinguistic and paralinguistic cues, the "arena", etc.).

Thus the success of the empirical study is largely due to the insights obtained from those who have gone before, and shared their knowledge for others to benefit.

11.2 Research findings with reference to initial research questions

In Chapter 1, certain research questions were raised; in this section, responses to these questions are suggested:

i)   How would training in the basics of poetic techniques and functional translation result in translations of some psalms being accepted by an audience as more pleasing, understandable, and memorable than the translation in general use?

The participants learned the basic features of poetic literature and applied these to their translations of some psalms. They also learned the importance of translating all the functions of the original text. The resulting poems were received by their peers and the audience as being more understandable, and using a more relevant medium (song, rap,

spoken poetry), than the published psalms (which many of the respondents had never read or heard read).

> ii) What features of orality, poetics, performance criticism, and ethnomusicology applied to the translation of some psalms make them more aesthetically-pleasing, easily understood, memorable and sing-able?

The features of form criticism that were particularly applicable in the translation of psalms were the following: the use of sound play (particularly alliteration and assonance), the importance of repetition of key-words and expressions, the use of structural features (such as chiasm, parallelism, and inclusio), the importance of terseness, and the need for a good rhythm (by paying attention to the length of the poetic line).

In terms of reception criticism, the audience played a significant role in determining the acceptability of the translations. Although there was not opportunity to present the same item multiple times (to test for changeability and the impact of the audience on the performance), there was a noted difference in the non-verbal features of the performance from the training times to the performance before the audience. In some cases, the performers were more subdued before the audience, at other times more animated, and this impacted the message received.

Ethnomusicology theory helped provide a background for testing if aspects of the songs (such as harmony, the rhythm, and the melody of the song relative to that of the language tones) were appropriate or not. The participants who chose to present their items as songs were musically-gifted and had an innate sense of rhythm, but learning to use the rhythm, harmonies and melody to focus on particular themes or verses in the psalms added to the richness of the message communicated.

> iii) Are there new exegetical understandings that emerge as participants engage with, and perform, the Scripture?

The participants acted out Ps 134 before translating it, and consequently discovered the two voices in the short poem. New understanding came as some performed their items, or listened to the performance of others: in one case, the change of rhythm in the final verse of Ps 134 drew the listeners' attention to the focus of the psalm. Also, speaking out aloud the parallelism and rhetoric in verses 3 and 4 of Psalm 93 highlighted to the participants the emotion and force of the argument being made. Some participants also noted the different voices apparent in Ps 145 as they tried to put the words into a song with various harmonies.

Allied with these sub-questions were the following objectives of the study:

> i) To see if mother-tongue speakers can successfully use the features of their indigenous songs and poetry to translate some selected praise psalms.

It was apparent that the majority of the participants were able to apply poetic features which are used in Zulu *izibongo* and slam poetry to the translation and performance of some psalms. Musically-gifted participants were then able (with relative ease) to transform a poetically-composed translation into a song.

ii)   To determine if a literary-rhetorical translation results in higher acceptability by a local audience than that of current translations.

The responses of both participants and audience members showed that they considered the new translations to be more understandable, relevant, and with a stronger message than the older published versions. They enjoyed the aesthetics of the songs or performed poetry, and found the songs easy to memorise.

iii)   To determine the exegetical contributions that the participants bring as they interact with the Scripture in their own context.

In Ps 134, two poets brought a new interpretation to "stand by night" which was closely related to the difficulties they were going through. Also, the metaphors chosen in Ps 93:3-4 were different in many cases from those used in the original; participants chose pictures that made more sense to them in their contexts. In one case this brought a new exegetical understanding: the enemy was described as being *like* a lion, but the LORD was *the* lion that has all power.

Some poets also effectively related their term for the divinity with key words in the poem. For example, in Ps 93, one poet used the divine name *Somandla* and then repeated several times that the LORD has *amandla* ("power"); another used the divine name *Simakade*, and repeated the word *kade* ("forever") several times in relation to the LORD.

In Ps 145:2b, one poet used a "deep Zulu" word *ngizozigqaja* ("I will boast about") which BDB indicates is a significant part of the meaning, but which no English version consulted implies. Thus the choice of word used in this translation included something important in the original meaning not included in many other (even published) translations.

Another interesting dimension that arose from "performance" of Ps 93:1 was that some poets changed 3rd-person statements to second-person address, thereby making the praise performative and immediate.

It is clear that many significant learnings can come to light as people bring their own contexts and creativity into their understandings of biblical text. Indeed, such understandings are an essential part of the whole meaning of the biblical text. As West (2016b:13) asserts: "The original languages have had their partial say, and so too have other translated Bible languages, but others remain, and so we must wait for a fuller understanding of what the Bible says." As the participants in this study brought their own interpretations through their own translations, the measure of the meaning of the text was more fully realised.

11.3 Advantages obtained by the workshops

The workshops comprised participants who came with particular identities: church-members (either youth or choir-members), theological students, or poets within the broader Christian community. The "church-members" tended to be people more interested in the musical and performance arts, whereas the theological students and poets were more concerned with "the play of words", and not necessarily interested in musical performance.

All the participants seemed to benefit in the following ways:

- Greater ownership of the local Scriptures.
- Greater engagement with the Scriptures, and an interest to study further.[621] The process of working with the Scriptures in a new way was more meaningful to the participants than the products resulting (the songs and poetical items).[622] This was even the case with the majority of the musically-gifted participants (as opposed to the word-gifted participants).
- Greater understanding of the message of the Scriptures, and revelation of its relevance.

  Other benefits noted are the following:
- The message of the church becomes more relevant and arresting to young people. Using the form of "oral art" speaks to them in their idiom, and thus attracts those who would not be interested to hear a more traditional message (read from the Bible or preached).
- The participants and the audience found it easy to memorize the words of the Scriptures, or at least the part which was repeated in the chorus (which was the main point of the text).
- The songs and poetic items were perceived as being within the Zulu cultural idiom. This was because the language was natural (and current, i.e. "light")[623] isiZulu and presented in a form that communicated to their peers.[624]
- Through the performance before the church, a community of interpretation becomes established, which will play a significant role in defining the limits of acceptability of the translation.
- The translation is more likely to become "something talked about and shared with friends" (Soukup, 1997:106). It was noted how all the young people in the audience jumped up once the performance began, and recorded their peers (on their phones). No doubt these performances would be shared with many others, and be a talking point.
- The type of translation done in this study encouraged participants to experiment and seek new ways of communicating,[625] using music as well as non-verbal forms (humming, snapping fingers, gestures, etc. to complement the words of the translation). Such an approach aimed to produce a translation that would appeal to

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[621] As West (2013:311) notes: "Exegesis offers important details to ordinary readers of the Bible that they do not usually have access to. Often the very details denied to them by the church (are) vital in their daily struggles to live full abundant lives."

[622] West (2016c) asks: "Do we need a better translation, or a better life?" It seems that young people are more interested in having a meaningful, owned translation than a "perfect" one.

[623] This is not to deny the importance of "deep Zulu"words (with their metonymic and emotional weight). However, once the text is understood in current language, a "deep Zulu" version is more likely to be appreciated.

[624] One of the participants was singing her translation of Ps 134 in the taxi when a fellow-passenger commented to her on how much she liked the song, and "where did she learn it?"

[625] A participant remarked how she now planned to do some other psalm translations on her own, and teach them to her teenager-daughter and friends.

those interested in singing or performing Scripture. However, it was found that even those not very artistically inclined appreciated a fresh and lively way of presenting the Scripture message; this was particularly true of the young people.

Particular benefits arise if one involves poets within the Christian community in the translation of biblical poetry; these benefits include the following:

- opportunity for creative members of the church to contribute in a significant way, and support the preaching of the Word,
- discovery of new gifts,[626]
- a more poetic, sing-able translation (as a result of a sensitivity to the need for rhythm),
- a translation that is more functionally equivalent with that of the Hebrew, providing aesthetic and emotive beauty and power (in addition to the information function).

11.4 Evaluation of the success of using the literary-rhetorical approach

Wendland's (2004) model for literary-rhetorical translation provided the basis for the researcher's analysis of the Hebrew, and promoted the concept of seeking for functional equivalence achieved by the poetic devices in the translations (relative to the functions achieved by the Hebrew poetic devices). The analysis has shown that although Zulu poetry does not conform in several ways to Hebrew poetry, it is possible to achieve most, if not all, of the functions in isiZulu translation as were evident in the source text.

However, matching Zulu device for Hebrew device to achieve the same function sometimes seemed to have points of strain. Although many of the devices matched easily, certain features of Zulu poetry require further study to understand better what function they are achieving. (This is discussed further in 11.8.)

Sometimes the focus on matching up functions obscured an attention to the literary beauty and interesting poetic features in the isiZulu. For example, the movement in the isiZulu parallelism was often unexpected, and may operate in quite a different way to that of Hebrew. Perhaps it highlights the need in appreciating poetry to not over-analyse, but allow the play of picture-ideas and the rumble of rhythm to speak to the soul, rather than to understand the role of each constituent of the poem.

Nevertheless, the value of using Wendland's model is clear. With relatively little training, Zulu poets were able to achieve beautiful and powerful renditions of psalms, using the literary-rhetorical approach.

11.5 General conclusions from the empirical research

From the empirical research, the following is evident:

1) There are members of the community (word-smiths, poets, musicians) who are interested, and talented, to use their creative skills to make a translation and/or

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[626] One singer noted at the end of the workshop: "I always knew I was a singer, but now I realise that I am also a poet."

performance of a psalm that speaks to them and their peers.[627] The history of praise-poetry and the value given to poetry by a large number of Zulu youth are important factors contributing to, and strengthening, this natural poetic talent.

2) However, although there are a number of such people, they are geographically-dispersed, with only a handful in any one church or group. Time issues also are a major concern, with few people being able to commit to any organised program for such training and exploratory creative-work together.

1) Oral communication is still very important in African communities. This is evidenced by the strong support for Poets' Groups across South Africa. Informants mentioned that every township has numerous such groups, gathering in groups of about 10 people, weekly or bi-weekly, to share poetry. The prevalence of such groups is even higher in Durban.[628] Clearly, there is a culture of poetry among young Africans (probably in the "under 30" age-group) that presents an opportunity for those who seek to encourage young people to engage with the Scriptures.

2) It is possible to give some basic help to interested, formerly-untrained participants which will enable them to make a better translation of a particular psalm. Such help includes assistance in working from the interlinear Hebrew text, and the provision of study notes (for clarification on exegetical issues, poetic devices being utilised, and the functions thereof).

3) Artists (word-smiths, poets, musicians) do not show much interest in improving someone else's translation (as per the "wiki" model), but prefer to create their own compositions from scratch. Although Bishop Mbhele had created two beautiful, poetic versions of Psalms 134 and 93, participants were not interested in performing his words, although they agreed that they were readily understood and "more poetic" than the 1959 version.

4) The process of interacting with the Scriptures appeared to be more fulfilling and motivating than having a "perfect product". The sense of ownership resulting from making one's own translation seemed to be more valuable than having someone else's translation, even if the latter was "more beautiful" in terms of its use of poetic devices.[629]

5) Young people today want, and expect, to interact with knowledge, not simply to be handed a final product already prepared.[630]

6) Many young (Zulu) people today do not read the Scriptures. However, many are interested to use the arts to communicate an important message, or to hear a

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[627] Richard Schechner, "the pre-eminent philosopher of innovative theatre of modern times" (Malina: 193) believed that people have a capacity to be creative. Julian Beck (in Malina: 194) often said that "… those of us who work in the arts have the task of releasing the sublime artist in everyone".

[628] Informants mentioned that a monthly "Poets in Suits" event is held in Durban at a smart hotel. Young interested people drive 90km for the evening, and pay the R120 entry fee, to listen to poetry being performed.

[629] This is in line with Shirky's assertion (2010:78): "Creating something personal, even of moderate quality, has a different kind of appeal than consuming made by others, even something of high quality."

[630] The upcoming generation expects to be able to participate and share (Shirky, 2010:212-3). This suggests the viability of an online, interactive approach, whereby interested persons can explore the topic of "translating psalms" using online resources.

message, and thus new ways of interacting with the Scriptures must be found. Bible translation offers such a challenge.

11.6 Limitations to the study

The following limitations were recognised at the onset of the research, but practicalities of the situation did not allow for them to be averted. Nonetheless, despite these difficulties, some interesting and effective translations were produced. Under more conducive conditions, the results could be even more note-worthy.

1) The "training-time" for participants was very restricted, but it was felt that one could not expect them to commit themselves for much longer, seeing as it was on a voluntary basis.[631] The time constraint means that the results obtained give only a small reflection of what might be possible using this approach.

2) The training time for the two research assistants also proved to be inadequate. The work and study responsibilities of F and M, and the fact that neither had previous experience in Bible translation or poetry, meant that they were not really able to communicate the material to the depth required. Once this became apparent, the researcher tried to fill the gaps (in the second workshop), and then for the third and fourth workshops, the teaching was conducted in English. As some of the participants were speakers of other African languages,[632] and as all indicated an ease in English, this did not seem to be a problem.

3) A further limitation of the study is that it only included simple praise psalms. The other sub-genres of biblical psalms would probably require adaptation in terms of the rhythm and musical style, although the translation process would be similar. The longer psalms would also probably require more creativity in their musical formulation, with either a portion forming the song, or the central verses forming a chorus with selected other verses taking solo parts.

11.7 Problems to be overcome

Two factors became apparent as difficulties which arose during the workshops. These were (a) insufficient training, or unrealistic expectations of the ability of the research assistants, and (b) audience-members not being available, or not being sufficiently informed, to make a realistic evaluation of the quality of the translations. With regard to the latter, it was felt that a more realistic appraisal would be obtained by those who had studied the text (i.e. the participants), or had at least heard it being read in conjunction with the performance.

11.8 Considerations for further research

The following ideas arise out of the execution of the empirical research:

- It would be interesting to note if the songs and poetic items resulting from the workshops become part of the church life or disappear as "one-off" compositions. If

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[631] The budget was very limited, and thus there was insufficient funding to pay participants for their time.
[632] Only the isiZulu data is included in the study, to facilitate lexical comparison.

the former, it would be worthwhile to study if the text changed over time / performance, or if it remained stable. (It would be expected that items might remain stable, but rap performances might vary in the wording.)

- The first study (in AmaOti) indicated strong support from the audience for ongoing "Bible study" through translating and performing psalms in one's mother tongue. In cases where there is an established group (e.g. a church youth-group or a weekly home-group) and the leadership of that group has the vision to run such a workshop, and enthuse their group-members to participate, it could be very successful.

- It would also be of value to extend the methodology to other genres within the Psalms. For example, many communities suffer ongoing issues of violence or abuse, and the need for community lament is indicated. The opportunity to engage with biblical psalms of lament through personal translation of the text (as in this study) could be healing. The performance of such text would no doubt involve other forms, perhaps chant or rap rather than song.

- Another area of possible research sparked off by this study is to investigate young (post-apartheid) isiZulu speakers' ability to write (and read) isiZulu. Particularly with regard to the click sounds, it appears that young Zulus have aural/oral literacy, but many battle with the written symbols for the click sounds.[633] This has implications for the kind of Bible translation currently being undertaken by the BSSA and the Catholic Church.

- It would be interesting to explore further certain "tendencies" that seemed to arise in the isiZulu compositions (for example, the "step-down" nature of parallelism, the use of enelage, and the topic-comment word-order). From an extensive study of the poetry composed in the workshop (with many examples in the workshop renditions, in Appendix 1) together with a study of published *izibongo*, it should be possible to ascertain if these are features of Zulu praise poetry, or Zulu poetry in general, or incidental and not typical. Another possible topic for research concerns the information-flow in Zulu poetry. Several items (e.g. Items 23 and 24) were characterised by a slow build-up. Further work could show if this is typical in Zulu (praise) poetry and may give insight into the use of *Selah* in the Hebrew Bible.

- An area that needs further research is the Zulu poets' use of metaphors, both in published praise poems and in the participants' compositions. Related to the choice of metaphors are the following questions:
    o Where are the boundaries set for acceptable metaphors in biblical translation?
    o Are the metaphors standard (from a limited set) or can the poet create a new metaphor?

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[633] This may only be the case with isiZulu speakers attending Model C schools. However, the compositions from Workshop 1 (youth from township schools) also showed a predominance of "light Zulu".

11.8.1 An online platform for community poets?

Emerging from the study is the idea of an online platform for community poets. This notion is one the researcher plans to put into effect very soon. The study suggests that many young people would be interested to use their creative talents to translate some psalms poetically and/or put such translations into a performance mode. However, the "old way" of running workshops for young people is no longer relevant for many of them.[634] Rather the use of online media is appropriate, in terms of the time and geographical factors, and to facilitate interactive involvement with others of a similar interest.[635]

The work of Shirky (2010) highlights the importance of taking hold of the opportunity provided by advancing technology, more "free time", and social need,[636] to use the internet for "crowd-sourcing".[637] He notes (51) that "Abundance brings a rapid fall in average quality, but over time experimentation pays off, diversity expands the range of the possible, and the best work becomes better than what went before." He continues (103): "As the group's ability to learn and work together gets stronger, it attracts more participants. The newcomers who don't become part of the core group often take the ideas out to the wider world." The opportunity to increase the general understanding of the Bible through enabling more people to undertand the process of Bible translation is before us. Not only do the participants benefit, but so too does the wider community.

Shirky (153-4) does acknowledge the criticism that the sharing of personal knowledge or skill by amateurs may not aggregate to the quality achieved by professionals. But, he claims, there are times when the gains obtained by the process exceed those of having a perfect product. Moreover, he notes that negotiating this issue "is not between radicals and traditionalists; instead it has to be with the citizens of the larger society" (211). The distinction between professional and amateur production is now blurred (211), and "change in the direction of more participation has already happened" (212). The upcoming generations of isiZulu speakers are going to expect to be participants and not simply passive recipients of the finished product. As Shirky (212) concludes: "The opportunity before us is enormous; what we do with it will be determined largely by how well we are able to imagine and reward public creativity, participation, and sharing."

Thus the idea is posited of an online "community Bible-translation" site, where interested people could engage with the Scriptures through Bible translation into their own language. Initially the focus would be on isiZulu, and the content would be psalms, with a particular psalm selected each month / week. Those interested would be offered "helps" (through hypertext), [638] providing training in Bible translation, poetics, exegetical issues in the

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[634] In this day and age, the media of choice among urban youth are electronic (online interaction through blogs and youtube videos) rather than face-to-face.

[635] Moreover, the internet mimics the way people think and communicate orally, and thus is a viable tool for those in a predominantly oral community. (See Foley's *Pathways Project* online as well as Foley, 2012).

[636] "Social media rewards our intrinsic desires for membership and sharing." (Shirky: 88).

[637] The value of "crowd-sourcing" (as mentioned on page 16) has been shown to be worthwhile, particularly when the genre is poetry, and those with poetic gifts may not be professional translators.

[638] Foley ("From Performance":105) claims that hypertext enables readers to "blaze their own pathways through the rich thicket of receptional possibilities that await them".

particular psalm, and working with the Hebrew text. In this way, participants would extend their biblical understanding and background, and have a greater sense of ownership of the Scriptures.

Participants would then be encouraged to make their own translation of the psalm. Perhaps a competition could be run, with an "oversight group" giving some feedback on each translation, as well as inviting all members to interact with the postings (and video performances) of other members.[639] This could lead to lively debate on the use of particular words (enabling younger members to learn some of the "deep" words of the language).[640]

The problem of having an informed audience (to set the boundaries of acceptability) would be resolved in that the audience members would also (probably) be participants, who had studied the text in order to make their own translations. Thus they would be well-informed and able to assess the validity or otherwise of others' work.

Although such translations would not be "definitive" in the sense of a published text, they would achieve many benefits for the participants, and could also provide a stock of alternative renderings for the official Bible-translators to peruse.

Another area of research bouncing off this initial study is to try to follow the methodology with an oral community. There is a need in many communities in southern Africa for oral Bible translation, translated orally and communicated orally. It might take some effort to study the literary and rhetorical features of oral poetry in such a community, but the resulting translation of some psalms could be very significant.

11.9 Final conclusion

The study set out to determine if it is possible to work with formerly-untrained members of the Zulu community, to produce translations and performances of some biblical psalms that are accessible and acceptable to the community, and accurate to the source text. The literature provided many signposts along the way as to important principles to be considered in such an undertaking. Applying these principles, and with the interest and talent of the Zulu participants, Eugene Nida's observation of 2003[641] has been confirmed: "Some of the Zulu poets are extremely skilled in producing praise poems …"

This study has opened the door in several ways to further research to be done: in community-translation, in the study of discourse features in Zulu poetry, and in the value of performance-translation as a key element in the life of the church. More specifically, the study has also shown the opportunity to expose many people to the beauty, emotional power, and rhetorical force of the Psalms through their "hands-on" involvement. It is clear that many young isiZulu-speakers today would be open to an artistic communication of the psalms, and would value the experience of engaging with the text themselves and making it their own.

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[639] This is similar to the site Faithwriters.com.
[640] One would need to consider if a back-translation into English would be expected of postings, to enable others (including "experts") from other languages to interact.
[641] Nida, 2003: 82.

Thus this study suggests the next … that poets and musicians are interested, and their talent can be honed, to give a new depth of beauty and richness to the psalms. Such a gift is for the church, and for the Master of creativity - that more beautiful and lyrical praise might rise to the One who deserves it all.

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Appendix 1a: Psalm 134 translations[642]

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[642] Dictionary definitions for words used in the translations are listed in Appendix 9. In the analysis of items, asso. = assonance, allit. = alliteration, and underlining of assonance/alliteration indicates that the word play appears to be intentional. Words of the same root are highlighted in the same colour.

[643] These old translations are included for comparison. Copies were kindly supplied by Dr Eric Hermanson of BSSA. See section 2.2 of the thesis for a brief history of the various isiZulu Bible translations. Also, please note that the orthography of the old translations differs from the current orthography.

Ps 134 (Item 1)[644]

1a. *Lalelani, makadunyiswe* **uNkulunkulu**,   alliteration (l-)
     Listen, (amy you) praise   God,
1b. **nina** *zinceku* *zika***Nkulun***kulu,*   assonance (-u)
     you   servants   of God,
1c. **nina** *endlini* **kaNkulunkulu** *imini nobusuko*.   assonance (-i)
     you   in the house   of   God   day   and night.
2a. *Phakamiselani izandla zenu endaweni engcwele*   asso. (-e), allit. (n-)
     Lift up   hands   your   to place   holy
2b. *nidumise* **uNkulunkulu.**   assonance (-ise) with 3a
     (and) praise   God.
3a. *Makanibusise* **uNkulunkulu** *waseSiyoni*,   alliteration (s-)
     May he bless you   God   from Zion,
3b. *yena owenza izulu nomhlaba*.   asso. (-e), alliteration (z-)
     he   who created   heaven   and earth.

a) Exegetical observations:
- Use of uNkulunkulu ('God') instead of uSimakade ('LORD'), but the same key term was
  repeated five times, as in the Hebrew.
- In Hebrew, 2b is a repetition of (V + DO)[645] from 1a, but translation does not show this
  (different verb roots).
- 1b: 'all' missing
- 'day and night' in 1c is accepted by many commentaries

b) Poetic observations:
- 5x repetition of *uNkulunkulu*
- rhyme "-ise" in 2b and 3a
- repetition of "zi-" in 1b
- repetition of *nina* in 1b and 1c
- much alliteration and assonance as indicated above

c) Functional evaluation:
- 4 imperatives followed by subjunctive gives prominence to v.3
- repetition of *uNkulunkulu*, use of imperatives, and repetition of V + DO in 1a and 2b unites
  vv.1 and 2
- repetition of *uNkulunkulu* unites two parts (vv.1-2 and v.3)
- *Lalelani* in 1a draws attention to what is to follow
- repetition of *nina … uNkulunkulu* in 1b and 1c contributes to rhythm
- Alliteration and assonance contribute to aesthetic appreciation of psalm
- 3 stressed syllables in 3a and 3b contribute to a good rhythm (aesthetic and mnemonic
  function)

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[644] C= cohortative, S=subjunctive, A=active, P=passive, Imp=imperative, 2PP=you (pl.)
[645] V= verb; DO= direct object.

d) Performance observations:

The performed (sung) version of Poem 1 is slightly different to the translation:

1a. *Makadunyiswe   yena   omkhulu,*
   May you praise   him   who is great
1b. *zinceku   zikaNkulunkulu*
    servants   of God
1c. *Nina enisebenza imini nobusuku,*
    you who serve day   and night
1d. *imini   nobusuku.*
     day   and night
1e. *Nisebenzeke yena   uNkulunkulu,*
   You serving   him   God
2a. *phakamisani izandla zenu edwaleni elikhulu*
    lift up   hands your   to rock   big
2b. *nidumise   uNkulunkulu*
   (and) praise   God
3. *owaseSiyoni*
  who is from Zion

From the performance, the following observations are made:
- style of rap
- strong pronounced ending rhyming syllables, with a very exact rhythm
- v.3 was not included in the psalm, i.e. the blessing on the people was excluded

Ps 134 (Item 2)

1a. *Lalelani!*   *Makadunyiswe* **uNkulunkulu,**
     Listen!   (May you) praise   God

1b. *zisebenzi zonke, nina enisebenz' ubusuku nemini.*   allit. (z-, n-), asso. (-u, -i)
     servants all   you   who work   night   and day.

2a. *Phakamiselani izandla zenu endlini engcwele,*   allit. (e-, z-, n-), asso. (-i)
       Lift   hands your   in the place   holy

2b.   *nimnike* **uNkulunkulu** *udumo*   asso. (-u, -i), allit. (u-)
     (and) give   God   praise.

3a. *Impela*   *makanibusise*   *owaseSiyoni,*   assonance (-se)
     Indeed,   may he bless you   from Zion,

3b. *owadala*   *izulu*   *nomhlaba.*   assonance (-a)
   who created   heaven   and earth.

a) Exegetical observations:
- Use of 'God' instead of 'LORD' (only used 2x and not in v.3)
- 'house of the LORD' (v.1) missing
- 2a: should be 'to' the holy place, not 'in'

b) Poetic observations:
- lack of sufficient repetition of the Divine Name (2x instead of 5x)4
- use of *impela* ('Indeed') does give focus to v.3
- use of subjunctive (in 3a) after 3 imperatives
- lack of repetition of the same verb and DO in 1a and 2b

c) Functional evaluation:
- 'Indeed' and subjunctive V give prominence to v.3 as the most important verse
- repetition of *uNkulunkulu* holds vv.1 and 2 together as a section
- use of *Impela* ('Indeed') has sense of emphasizing previous assertion, and thus links
  sections (vv.1-2 and v.3)

d) Performance observations:
- strong chanting by group, with some melody to give interest
- leader started v.3 but most done by whole group
- good rhythm established
- whole psalm included in the chant

Ps 134 (Item 3)

1a. *Bukani   Dumisani   uJehova,*   assonance (-ani)
    Look!   Praise   the LORD,

1b. *nina nonke   zinceku,*   allit. (n-), asso. (-i)
    you   all   servants,

1c. *zikhonzi   zonke   zika   Jehova,*   allit. (z-), asso. (-o, -i)
    worshipers all   of   the LORD,

1d. *omile   endlini   uJehova*   assonance (-i)
    who stand   in the house (of) the LORD

1d. *yokukhonzela   imini   nobusuku.*   allit. (k-), asso. (-u, -i)
     worshiping   day   and night.

2a. *Izandla -   izandla zonke   ziphakame*   alliteration (z-) with 2b
    Hands -   hands   all   let them lift up

2b. *zidlule   ikhanda   kophakeme*   allit. (k-), asso. (-e)
    above   the head   to the one above

2c. *nimdumise   uJehova.*   assonance (-ise) with 3a
    (and) praise the LORD.

3a. *Anibusise   uJehova   weseSiyoni,*   allit. (s-), asso. (-e)
    May He bless you   the LORD   from Zion,

3b. *yena   yedwa   yilo   lelo-dwala*   allit. (y-), asso. (-e, -a)
    he   alone   the   that flat/big rock

3c. *owadala   izulu   nomhlaba*   assonance (-a)
    who created heaven   and earth

a) Exegetical observations:
- use of uJehova instead of uSimakade (possibly a denominational bias)
- 'house' in 1c is not qualified by 'of the LORD', but probably implied by context (use of 'the LORD' in 1b and 1c)
- verb in 2a is not imperative

b) Poetic observations:
- use of chiasm in 1c-1d provides good rhythm
- rhyme in 2a/2b, and 3b/3c
- repetition of uJehova (5x)

c) Functional evaluation:
- Frequent use of assonance and alliteration is aesthetically pleasing)
- repetition of uJehova unites vv.1-2 and 3
- strong rhythm throughout the psalm serves an aesthetic function
- use of a lot of assonance in 3b gives emphasis to this verse, as does the use of a different verb form (subjunctive after the preceding imperatives)
- repetition of 'praise the LORD' in 1a and 2b unites vv.1 and 2 in a section

d) Performance observations:
The song was sung with the words amended, and some parts repeated:

1a Bukani   badumisi!
    Look   worshippers!
1b. Dumisani   uJehova,
     Worship   the LORD
1c. nina nonke zinceku
      you   all   servants
1d. komile   phakade kakade
     who are standing forever   and ever
2a. Uphakeme ungcwele
      He is high   and holy
2b. Nimdumise,   badumisi
     (Let you) worship him, worshippers
3a. Owasebawoti uJehova
      from Bawoti   the LORD
3b. Nimdumise,   nimdumise!
     (Let you) worship him,   (let you) worship him!

Note:
- The song only included content from v.1 of the Scriptures
- nice humming throughout with good rhythm and melody (catches attention without being
  distracting)
- pace varied – gives interest and focus

Ps 134 (Item 4)

1a. *Lalelani,   ma**nimdumise**   uJehova,*
    Listen,   (may you) praise the LORD
1b. *nonke enim**sebenz**elayo   uJehova,*
    all   who are serving   the LORD,
1c. *nina   eni**sebenz**ela*   alliteration (n-), assonance (-a)
    you   who work for
1d. *indlu   ka   Jehova*
    the house   of the LORD
1d. *imini nobusuku.*
    day   and night.
2a. *Phakamiselani   izandla   zenu*   alliteration (z-)
    Lift up   hands   your
2b. *endlini   kaJehova,*
    in the house   of the LORD,
2c. *nimudumise.*
    (and) praise him.
3a. *uJehova   waseSiyoni,*
    The LORD   from Zion,
3b. *anibusise   yena*   assonance (-e)
    may he bless you   he
3c. *owadala   izulu   nomhlaba.*   assonance (-a)
    who created   heaven   and earth.

a) Exegetical observations:
  - v.2b should refer to the Holy of Holies, the presence of YHWH. Instead "house of the
  LORD" is repeated. This could be for oral and poetic effect, and is not significantly
   inaccurate.

b) Poetic observations:
- repetition of verb root in 1b and 1c
- repetition of verb in 1a and 2c, but not DO (pronoun used in 2b)
- word order in v.3 looks unnatural (with 3a separated from 3c) but two isiZulu speakers
  confirmed it is natural

c) Functional evaluation:
- different rhythm in 2c (shortened poetic line) draws focus to this command
- focus given to v.3 with subjunctive and assonance, thereby drawing attention to this verse
  as the most important

d) No performance

Ps 134 (Item 10)

1a. *Lalelani!*   *Mdumiseni*   *uSimakade,*   rhyme (-ni)
    Listen!   (Let you) praise him   the LORD
1b. *nina   nonke   zinceku   zikaSimakade*   alliteration (n-, z-, k-)
     you   all   servants   of the LORD
1b. *enimkhonza   ubusuku   nemini.*   assonance (-i)
    who worship Him   night   and day.
2a. *Phakamiselani izandla zenu   endaweni   engcwele,*   allit. (z-, e-), asso. (-a)
    Lift up   hands your   to the place   holy
2b. *nimdumise   uSimakade*   assonance (-e)
    (and) praise   the LORD
3a. *uSimakade   weseSiyoni,*   alliteration (s-)
     The LORD   from Zion,
3b. *umdali   wezulu   nomhlaba,*   asso. (-a) on stress syll.
    Creator   of heaven   and earth,
3c. *anibusise.*
     may He bless you.

a) Exegetical observations:
- no real problems

b) Poetic observations:
- subjunctive verb in v.3c, marked position (verb final)
- good repetition of divine name and verb (1a, 2b)

c) Functional evaluation:
- Verb in final position in v.3 gives prominence to the action, the LORD blessing.

d) Performance observations:
- v.1a (*Mdumiseni uSimakade*) sung several times before and after the spoken poetry performance of the psalm
- attention gained through the sung chorus (which repeated and drew attention to the main theme)
- the whole psalm spoken in a clear, rhythmic voice

Ps 134 (Item 11)

1a. Lalelani ==mdumiseni== uSimakade   asso. (-i, -a) on stress syll.
    Listen, (let you) praise him the LORD
1b. nina zinceku zikaSimakade   alliteration (z-)
    you servants of the LORD
1c. ==*Mdumiseni*== *nina* ==nonke==   allit.(n-), asso.(-ni) cf. 1d
    (Let you) praise him you all
1d. enisendlini kaSimakade
    in the house of the LORD
1e. negzikhathi ==*zonke*==*.*   alliteration (z-) with 2a
    at times all.
2a. Phakamisani izandla zenu   alliteration (z-)
    Lift up hands your
2b. endaweni engcwele,   alliteration (e-)
    to the place holy,
2c. ==*nimdumise*== uSimakade
    (and) praise him the LORD
3a. ==*Makanibusise*== uSimakade *eseSiyoni,*   asso. (-ise) cf. 2c, 3b
    May he bless you the LORD from Zion,
3b. ==*makanibusise,*== *owadala izulu nomhlaba*   assonance (-a)
    may he bless you (he) who created heaven and earth

a) Exegetical observations:
- 2b should be "to" (i.e. towards) the holy place
- 'all' should be linked to 'servants of the LORD', not 'house of the LORD'

b) Poetic observations:
- good repetition of verb (1a, 1c) and 2c
- parallelism in 3a, 3b
- subjunctive verb in v.3 after imperatives in vv.1-2

c) Functional evaluation:
- repetition of *Simakade* in all verses holds the psalm together
- subjunctive verb in 3a, 3b sets apart v.3 from the previous two verses, highlighting the
  new direction of the blessing
- rhyme at the end of 1c and 1e gives a pleasing rhythm

d) Performance observations: The words sung were different:

3a. Makanibusise ngezikhathi zonke
    may he bless you the time all
3b. owenza izulu nomhlaba
    who created heaven and earth
1a. Lalelani! Nimdumise uSimakade,
    Listen! (Let you) praise him the LORD,
1b. nina zinceku zika Simakade
    you servants of the LORD

3a. Nina nimdumise,   makanibusise   zikhathi zonke
    You (let you) worship him, may he bless you   times   all

3b. owenza   izulu   nimhlaba
   who created heaven and earth

2a. Phakamisani izandla zenu
    Lift up   hands your

2b. endaweni engcwele;
    in the place holy

3a. nimdumise   uSimakade
   (and) praise him the LORD,

3b. makanibusise   eseSiyoni
    may he bless you from Zion.

Ps 134 (Item 14)

1a. *Bekani! nidumise*   alliteration (n-) with 1b
    Listen! (let you) praise
1b. *nina nonke zinceku zikaSimakade.*   alliteration (z-)
    you   all   servants of the LORD
1c. *enisebenza   endlini   kaSimakade*   allit. (e-), asso.(-ini) cf. 1d
    working   in the house of the LORD
1d. *imini nobusuku.*
    day and night.
2a. *Phakamisani izindla zenu ezingcwele,*   alliteration (z-)
    Lift up   hands your   holy (attributive to 'hands')
2b. *dumisani   uSimakade.*   asso. (-a) on stress syll.
    praise   the LORD
3a. *Akanibusise   uSimakade*   asso. (-e), alliteration (e-)
    May He bless you the LORD
3b. *esendaweni engcwele ngcwele,*   <u>allit. (e-), asso. (-e)</u>
    from place   the Holy of Holies
3c. *Umdali   wezulu   nomhlaba.*   a<u>sso. (-a) on stress syll.</u>
    Maker   of heaven   and earth.

a) <u>Exegetical observations</u>:
- 1a lacks the DO, although it could be assumed from the context
- 2a takes "holy" as an adjective, describing 'hands' instead of the place to which the hands
  are to lift
- 'Zion' is translated as "Holy of Holies". This may be a conflation of ideas from 2a (the holy
  place) and Zion, the holy mountain. Theologically it is not incorrect.

b) <u>Poetic observations</u>:
- alliteration and assonance in v.3 seems deliberate and does highlight the verse
- inclusio with verb repeated in 1a and 2b
- divine name repeated in vv.1-2 and v.3

c) <u>Functional evaluation</u>:
- v.3 highlighted by alliteration and assonance as well as subjunctive verb
- repetition of divine name holds three verse together
- chiasm (1a-2b) separates vv.1-2 and v.3 (the first part with blessing towards the LORD, and
  the second part with the blessing from the LORD to his people)

d) <u>No performance</u>

Ps 134 (Item 15)

1a. *Bekani   indlebe!*
     Put   ears/ Attention!
1b. **Dumisa**ni   uSimakade   nina nonke zinceku zikaSimakade.   alliteration (n-, z-)
     Praise   the LORD   you all   servants of the LORD.
1c. M**dumise**ni   nina   eniqiniselayo   <u>alliteration</u> (ni-)
    (And) praise him   you   who hold on (continuously)/persevere
1d. *ku*Simakade   nase   binzimeni
    to the LORD   through difficulties
2a. *Phakamiselani izandla zenu kuSimakade,*   alliteration (z-)
     Lift up   hands your   to the LORD
2b. *nim***dumis**e   uSimakade.   assonance (-i)
    (and) praise   the LORD.
3a. *Sengathi uSimakade esendaweni yakhe engcwele* **anganibusisa.**   <u>asso.</u>(-e), <u>allit. (s-)</u>
     May   the LORD   from place his   holy   may he bless you   asso.(-a) on stress
3b. *Sengathi* **anganibusisa**   odale   izulu   nomhlaba.   a<u>ss</u>o. (-a), <u>allit. (s-)</u>
     May   may he bless you, (he) who made heaven and earth.

a) <u>Exegetical observations</u>:
- 1c is an alternative interpretation of 'standing' as is 1d of 'night'.
- 2a replaces 'holy place' with "the LORD", but 'the holy place' is where the LORD is, thus it
  is not theologically incorrect
- 'house of the LORD' is reduced to "the LORD" in 1d. This fits the context (this particular
  interpretation) better.
- the locative "holy (place)' is also reduced to "the LORD" in 2a
- the name 'Zion' is removed and there is just a reference to "his holy place" (3a)

b) <u>Poetic observations</u>:

- parallelism in 3a, 3b
- parallelism in 1b and 1c-d, and chiasm from 1c to 2a ('praise' – the LORD – the LORD –
  praise)
- strong alliteration and assonance, especially in v.3
- repetition of the divine name (in all verses)

c) <u>Functional evaluation</u>:

- parallelism and repetition of auxillary V and main V in 3a, 3b highlights this verse as
important
- strong, intentional alliteration and assonance in v.3 draws attention to this verse, helps
with memorization, and adds to the aesthetic value of the psalm
- parallelism in 1b and 1c-d (beginning of first unit) and repetition of same verb at end of
first unit (2b) holds vv.1-2 together
- repetition of *Simakade* six times in vv.1-2 and 3 holds these verses together
- use of auxillary V, and repetition thereof, sets apart v.3 as different from other two verses
- chiasm (1c-2a) emphasises the theme of the first unit

d) <u>No performance</u>

Ps 134 (Item 16)

1a. *Bekanini   nibonge   uSomandla*
     Look   (and) praise the Almighty

1b. *nina nonke abathobekileyo bakaSomandla*   allit. (ba-, n-), asso.(-a, -o)
     you   all   humble people   of the Almighty

1c. *enimi   endlini   kaSomandla   ebusuku.*   alliteration (e-), asso. (-i)
     who stand in the house of the Almighty at night.

2a. *Niphakamisele izandla zenu kongcwele*   assonance (-ele), allit. (z-)
     (Let you) lift up hands   your   to the holy one

2b. *nigcwelise   uSomandla.*   assonance (-ise) cf. 3a, 3b
      (and) praise the Almighty.

3a. ***Anibusise   uSomandla ophezu   konke,*** assonance (-o)
     May he bless you   the Almighty above   all

3b. ***anibusise   umdali   wezulu   nomhlaba.***
      may he bless you the Creator of heaven and earth.

a) Exegetical observations:
- 1a: "look and praise" does not seem to suggest that "look" is an attention-getter and not a
   normal verb
- 'servants' is translated by "humble people". The idea of serving does not seem to be
   apparent.
- 2a: the Hebrew of 2a indicates it is an inanimate object, i.e. the holy place, not a holy
   person
- 3a: 'from Zion' is deleted and replaced with "above all"

b) Poetic observations:
- repetition of divine name 5x
- loss of repetition of same verb in 1a and 2b (imperative)
- parallelism in 3a, 3b (with repetition of verb)
- subjunctive verb in v.3
- same rhythm in 3a and 3b
- 2b a shorter poetic line than those preceding

c) Functional evaluation:
- v.3 is set apart as important by parallelism, regular rhythm, and subjunctive verb
- theme of vv.1-2 is highlighted by short poetic line at end of this unit (2b)
- repetition of divine name unites the three verses

d) No performance

Ps 134 (Item 17)

1a. *Nak**ani**,*   *nidumise*   *uSimakade,*   asso. (-a) on stress
      Focus,   praise   the LORD,
1b. *nina nonke zinceku zikaSimakade,*   alliteration (z-, n-)
      you   all   servants of the LORD
1c. *nina   enibambelele kuSimakade   kunzima.*   assonance (-a)
      you   who hold on   to the LORD in difficulties.
2a. *Phakamisel**ani**   izandla*   assonance (-a)
      Lift up   hands
2b. *nidumise*   *uSimakade*   assonance (-ise) cf. 3a
      (and) praise the LORD
3a. *Makanibusise*   *uSimakade*
     May he bless you   the LORD,
3b. *uSimakade owenze   umhlaba   nezulu.*
      the LORD   who made   earth   and heaven.

a) Exegetical observations:
- 1c: the alternative interpretations of 'standing' and 'night'
- 2a: lacks the direction to which the hands should be lifted ('towards the holy place')
- 3a: lacks 'Zion', the third mention in this psalm of the place where God is., the second
  mention in this psalm of the place where God is.

b) Poetic observations:
- tail-head linkage in 3a, 3b
- ellipsis in 3b to maintain the rhythm over 3a-3b
- the poetic line in 2a and 2b is very short, but regular over the two cola
- almost all lines terminate with *uSimakade*, which makes the last word in 1c stand out
- inclusio in 1a and 2b with the repetition of "praise the LORD"

c) Functional evaluation:
- 1c is highlighted as important by being at the middle of the inclusio, and by its final word
  breaking the narrative rhythm established by the former lines
- the tail-head linkage in 3a and 3b holds these two lines together
- the inclusio (1a-2b) holds these two verses as a unit
- repetition of the divine name across all verses unites the psalm
- the frequent repetition of the divine name (one more occurrence than in the Hebrew,
  which already had 5) and the strong assonance of the –*a* sound in the first line (in the
  stressed syllables of *nakani* and *uSimakade*) points to the message of the psalm (i.e. those
  who are suffering, as per 1c, must *nakani* ("focus") on *uSimakade* ("the LORD")

d) Performance observations:
- used a known tune, but with new words (appears to be successful)
- rhythm becomes more up-beat in v.3, indicating this verse as different from the preceding
- last words of blessing in 3b are sung slowly, with emphasis

Ps 134 (Item 21)

1a. *Lalel**ani**!! Busis**ani** **Inkosi***   assonance (-ani)
  Listen bless   the Lord,
1b. *nibe izikhonzi ze**Nkosi***
  all servants of the Lord
1c. *ezi-hlala ethempeli le **Nkosi***   alliteration (e-)
  who sit in the temple of the Lord
1d. *ebusuku nasemini.*
  night and day.
2a. *Phakamis**ani** izandla*
  Lift up   hands
2b. *endaweni engcwele*   alliteration (e-)
  to the place holy
2c. *niyidumise   **Inkosi,***   assonance (-i)
  (and) bless-him the Lord
2d. *ni**busise**   **Inkosi.***   allit. (s-), asso. (-i)
  (and) bless the Lord.
3a. ***Inkosi*** *mayinbusise* *entabeni* *yase Siyoni* asso. (-i, -e), allit. (s-)
  The Lord may he bless you on the mountain from Zion
3b. *Mayinibusise*   *owenzile*   *izulu nomhlaba.* alliteration (z-)
  May he bless you (he) who created heaven and earth.

a) Exegetical observations:
- Same verb is used for 'bless' in 1a, 2d and 3c (as in Hebrew). The verb has meaning in both
 directions: 'praise' when from man to God, and 'show favour' when from God to man.
- 'your' is deleted from 2a, but this could be because of the rhythm, and it is implied

b) Poetic observations:
- good repetition of divine name and 'bless'
- excellent rhythm: regular rhythm in vv.1-2 (3 stressed syllables per poetic line), and then
 change in v.3 to 4 stressed syllables (3a and 3b forming the poetic lines in the latter).
- 2c is in parallel with 2d
- 1a and 2d form an inclusio (with repetition of 'bless the LORD')
- 2d and 3a form a chiasm
- 3a and 3b are in parallel, with repetition of the verb

c) Functional evaluation:
- repetition of the divine name in all 3 verses holds the psalm together
- the inclusio (1a and 2d) define the first unit, separating these verses from v.3
- the change in rhythm in v.3 sets this verse apart, as does the change in the form of the
 verb (subjunctive, after 3 strong verbs – two in 1a and one in 2a)
- the use of the same verb for 'bless' in vv.1-2 and 3 adds to the unity of the psalm
- the addition of 2c (actually extraneous in terms of content) emphasises the important
 message, and facilitates the regular rhythm
- the chiasm in 2d and 3a emphasises the mutual blessing (bi-directional)

 d) Performance observations: - spoken very fast, with no change of pace or volume

Ps 134 (Item 22)

1a. *Bhekani kuye   Simakade*,
   Look   to him   the LORD

1b. *nina nonke nimudumise*,   alliteration (n-)
   you   all   (let you) praise him

1c. *nina nonke enisebenza*   alliteration (n-),
   you   all   who work

1d. *imini nobusuku*   asso. (-ini) with 1e
   day   and night

1e. *endlini   kaSimakade*.
   in the house of the LORD.

2a. *Lulelani   izandla zenu   kuye*   alliteration (z-)
    Raise up   hands your   to him

2b. *ongcwele   futhi   nimutuse*.   assonance (-e)
   the holy (one)   and   praise him.

3a. *Angathi uSimakade wase Zioni*   assonance (-i), allit. (ang-) cf. 3b
    May   the LORD   from   Zion

3b. *angehlisela isibusiso kinina*,   assonance (-i)
    may he give blessing to you

3c. *yena owenze   izulu   nomhlaba*   alliteration (z-)
   he   who made heaven and earth

3d. *angathi angani   busisa*.   allit. (anga-), assonance (-i)
    may   may he-you   bless.

a) Exegetical observations:
- 1a: 'look' is an attention-getter not an ordinary command verb. The sense of looking to the
  LORD is not in the Hebrew
- 2a: "raise hands to him" is theologically correct, but loses the idea of 'the holy place', one
  of the three locatives describing 'God's place' in this psalm
- 2b: 'holy (place)' is replaced with holy person, "the incomprehendable"

b) Poetic observations:
- the divine name used in v.1 (x2) and v.3
- regular rhythm of 2 stressed syllables in all cola of first two verses (except for 2b where
  futhi does not fit in well)
- regular rhythm of 3 stressed syllables in all cola of verse 3
- 3a-b is in parallel with 3c-d
- assonance (1d, 2b, 3b) and alliteration (3a, 3d) appears deliberate
- verb used in 1b not repeated in 2b
- unusual vocabulary: e.g. *ongenele* (which seems to be closely linked to 'holy'), *nimutuse*
  ('and praise him')
- use of auxiliary verb in v.3 (3x), with the auxiliary V in 3a in a separate colon from the main
  V (in 3b)

c) <u>Functional evaluation</u>:
- the use of the divine name in both units of the psalm (v.1 and v.3) unites the psalm
- *kuye* appears in the translation in v.1 and v.2, thereby uniting these two verses[646]
- the use of strong imperative verbs in 1a and 2a also serves to unite verses 1 and 2
- the regular rhythm across verses 1 and 2 unites these two verses
- the change in rhythm apparent in v.3 sets this verse apart from verses 1-2
- the regular rhythm across the cola of v.3 holds them together, as does the parallelism
- the intentional use of assonance and alliteration adds to the aesthetic value of the psalm, assists with the rhythm and makes it more memorable
- the use of auxiliary verbs in v.3 slows down the pace, highlighting this verse
- the double use of an auxiliary verb in 3d assists with the rhythm, but also slows down the text, to give emphasis to the final word
- the unusual and varied vocabulary (as in different words for "praise") heightens the aesthetic enjoyment of the psalm

d) <u>Performance observations</u>:
- Verses 1 and 2 sung, with 1a-1b repeated, 1c-1d-1e repeated, and then 2a-2b repeated
- pretty melody and words followed psalm closely, with the exception of the deletion of "futhi" on the second repeat. This was omitted as it did not fit the rhythm.

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[646] However, in the performance the *kuye* in 1a and 2a was not vocalised, supposedly as its inclusion upset the regular rhythm.

Ps 134 (Item 23)

1a. *Manini kanjalo*
    Stop right there
1b. *nibusise   Inkosi yamakhosi*   assonance (-i)
    (and) bless the Lord of lords
1c. *ngokuyisebenzela   imini nobusuku*.
     by serving-him   day   and night
2a. *Phakamisani izandla zenu*
     Lift up   hands   your
2b. *ninike   Inkosi   yamakhosi udumo*,
    (and) give the Lord of lords   praise,
2c. *nimubusise   lo   aphakeme*.
    (and) bless-him this the highest one.
3a. *Engathi Inkosi yamakhosi inganibusisa   eyaseSiyoni*,   alliteration (nga-)
    May   the Lord of lords   may he bless-you   from Zion,
3b. *engathi anganibusisa*
     may   may he bless you
3c. *lo   owahlukanisa ubumnyama nokukhanya*   assonance (-o)
    this one who separates   darkness   and light
3d. *owahlukanisa amanzi   nolwandle*.   assonance (-o, -a)
    who separates   water and sea.

a) Exegetical observations:
- 1c: should not be a means (by …), but a state (you who are serving him …)
- 2a: omits "to the holy place'
- 3c-d replaces the traditional formula 'maker of heaven and earth' with two expressions
  reflecting the same truth (specifics from Gen 1-2 which are metonymic of the more generic
  expression)

b) Poetic observations:
- same verb used in 1b and 2c
- divine name used once in each verse
- use of auxillary verb in 3a and 3b
- 3b repeating main content of 3a
- use of demonstrative lo in 3c to highlight "the LORD" (from 3a) and to introduce 3c and 3d
- 3c and 3d in parallel
- 2b and 2c in parallel
- demonstrative (intensifier) used in 2c and 3c
- same verb root used in v.3 as in v.1-2 for "bless"

c) Functional evaluation:
- repetition of verb for "praise" (1b and 2c) unites verses 1 and 2
- use of divine name in all verses holds the psalm together
- repetition of auxillary verb and main verb in 3b highlights the blessing given in 3a
- the use of *lo* in 2c and 3c unites the first section (vv.1-2) and the second section (v.3)
- parallelism in 3c and 3d emphasises the source of the blessing given in 3a-b

- 2b is extraneous in terms of content (parallel to 2c) but introduces variety and thus added richness to the meaning of "bless"
- the use of the same verb in 1b-2c and 3a-b adds to the unity of the psalm

d) Performance observations:
- words followed closely in a dramatic reading
- clear, strong voice
- good rhythm

Ps 134 (Item 24)

1a. *Manini, manikhonzeni uSimakade,*	asso. (-ni), alliteration (mani-)
(May you) wait, (and) praise the LORD,	
1b. *nina nonke zinceku zikaSimakade,*	alliteration (n-, z-)
you all servants of the LORD,	
1c. *nonke nina enimi ebusuku*	alliteration (e-) with 1d
all you standing at night	
1d. *endlini kaSimakade.*	
in the house of the LORD.	
2a. *Phakamiselani izandla zenu phezulu*	allit. (ph-, z-), assonance (-a)
Lift up hands your on high	
2b. *ningcwelise uSimakade.*	
(and) praise the LORD.	
3a. *uSimakade wase Siyoni*	assonance (-e) on stress syll.
The LORD from Zion	
3b. *makahlise izibusiso phezu kwenu.*	assonance (-i, -e)
may he bring down blessings upon you.	
3c. *Engathi ningathela izibusiso*	allit. (ngath-), assonance (-i)
May you bear blessings	
3d. *kulowo owadala izulu nomhlaba.*	assonance (-o, -a)
from (he) who created heaven and earth.	

a) Exegetical observations:
- 2a: omits 'to the holy (place)'

b) Poetic observations:
- chiasm in v.3 (the LORD – blessings – blessings – Creator)
- divine name used in all verses
- different verbs used in 1a and 2b for "praise"
- 3b and 3c are in parallel, with 3b indicating the passive state for the recipient and 3c the active response
- 1a and 2b form an inclusio (although the verbs differ in form, but the meaning is the same)
- deliberate assonance and alliteration in 3c and 3c
- 3d has an extra stressed syllable in the poetic line (relative to the other cola)

c) <u>Functional evaluation</u>:
- the use of the same divine name in all the verses holds the psalm together
- interest added by the use of unusual words for "praise" (1a, 2b) and 'give blessings' (3b-c)
- the chiasm in v.3 sets that verse apart and defines its boundaries
- the passive and active states indicated in 3b and 3c emphasise the event, and highlight the recipient's responsibility (an interesting insight)
- the inclusio (1a and 2b) holds verses 1 and 2 together
- the alliteration and assonance in 3c and 3d highlights the message – the recipient's responsibility in the light of the source of the blessings
- the extra stressed syllable in the final colon (3d) slows down the text, and emphasises the one from whom the blessings come

d) <u>Performance observations</u>:
- read strongly, but fast
- repetitions of *uSimakade* and *izibusiso* clear

Ps 134 (Item 25)

1a. *Ibambeni,   nina nonke zinceku -*
    Hold it there, you all   servants
1b. *zikhonzi,   balandeli beNkosi,*   assonance (-i) cf. 1a, 1c
    Worshipers, followers of the Lord
1c. *nidumiseni   Inkosi,*
     (and) praise the Lord,
1d. *ngoba   babusisiwe   bona bonke abamile*   alliteration (b-) cf. 1e
    because they are blessed   those all   standing
1e. *naba   sebenzayo   kwindlu   yeNkosi   ubusuku nemini.*
     and   working   in the house of the Lord night   and day.
2a. *Niphakamise izandla kwindawo   engcwele*
      Lift up   hands   in the place   holy
2b. *nidumise   Inkosi   yamakhosi.*
     (and) praise the Lord   of lords.
3a. *Ingathi   inganbusisa   Inkosi   eseSiyoni,*   alliteration (inga-)
      May   may he bless you   the Lord   from Zion,
3b. *akubusise   okuyena   odala   amazulu nomhlaba.*
     may he bless you the one   who created heaven and earth.

a) Exegetical observations:
- 1d: gives a reason instead of a command. The command is actually given in 1c, and thus
  1d-e should continue the vocative, attributive to "servants" in 1a
 - 2a has "in" the holy place instead of 'to' the holy place

b) Poetic observations:
- parallelism in v.3, with two different expressions for the verb – one an auxiliary and an
  affirmative, the other a subjunctive - although the same root
- two additional expressions added in 1b, in apposition to 'servants' in 1a – possibly for the
  rhythm
- same term for the divine name repeated 5x, and appears in every verse
- 1c and 2b use the same verb for 'praise' but one is singular and the other plural
- 1d (although exegetically incorrect) does use the same verb as in v.3
- good strong attention getter in 1a
- intentional use of assonance and alliteration in v.1
- alliteration and use of an auxiliary verb in 3a

c) Functional evaluation:
- v.3 is signalled as important by the use of parallelism, the slowing down of the text
  (through the use of auxiliary V), alliteration, and a subjunctive V in 3b (after imperatives)
- the repetition of the divine name term in all verses holds the psalm together
- the repetition of the 'bless' root in 1d and 3a-b unites the two sections of the psalm
- the strong attention-getter emphasises the important of the message that follows
- the many cola in v.1 and the use of intentional alliteration and assonance in this verse ,
  together with the attention-getter at the start of the verse, highlight it as important

d) Performance observations: read strongly and with a good rhythm

Ps 134 (Item 26)

1a. *Uk'thula*[647]   *ebandleni!*
   Let there be peace in the church!
1b. *Thakazelan'* *uSomandla,*
   Praise   the Almighty,
1c. *nin' eza* *Somandla* *iy'nceku,*
   you the Almighty's servants
1e. *melishona*   *zona*   *zin-dlinz',*   allit. (z-), <u>asso.</u> (-ona)
   who when it sets, the ones meditating
1f. *ekusebenzeni kwesa* *Somandl'* *isiqu.*   <u>assonance</u> (-e)
    serving   to   the Almighty Himself.
2a. *Tusan'*   *ngezandla* *zenu,*   allit. (z-), asso. (-a)
  Wave (be joyful) with hands your,
2b. *thakazelan'* *uSomandla* *ethempelini.*   <u>alliteration</u> (th-)
   praise   the Almighty in the temple.
3a. *Ngom'dali*   *wezinsuku,*
  By the creator of days (everything),
3b. *uSomandl'*   *eSiyoni,* *manibusiseke.*
   the Almighty in Zion,   may you be bless-able.

a) <u>Exegetical observations:</u>
- omission of 'house of the LORD' in v.1
- 'to the holy (place)' is replaced by "in the temple"
- 1e: adds notion of "meditating", but it could be implied within 'serving'
- the verb used for 'praise' is more specific than in the Hebrew, viz. "sing praises"

b) <u>Poetic observations:</u>
- 3a: "creator of days" is metonymic of creator of all
- 3b: position of verb at end of v.3 (and end of psalm) gives prominence to the main point of
  the psalm
- interesting, different vocabulary used, e.g. *thusan'* in 2a to indicate a raising of hands that
  is joyful; "when the sun sets" to indicate 'night'; and *uk'thula* as an attention-getter and
  emplying an ideophone
- the omission of final vowels when preceding a vowel-initial word is aurally correct and thus
  more poetic. It probably also serves the rhythm pattern.

c) <u>Functional evaluation:</u>
- the intentional assonance and alliteration in vv.1-2 as well as the unusual vocabulary
  throughout the psalm add to the aesthetic enjoyment of the poem
- repetition of the divine name in all verses holds the psalm together
- the marked word order (the verb in final position) in 3b highlights the action, the highpoint
  in the psalm
- strong rhythm produced by poetic lines of equal length (so composed through the use of

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[647] *Thula* is an ideophone indicating 'be absolutely quiet' (Nyembezi, 1990:46).

ellipsis)
- use of a different "formula" in 3a is stimulating to the hearer in that the metonymy triggers
  some thinking

d) <u>Performance observations</u>:
- strong, clear reading
- good rhythm; poetic lines of equal length

Ps 134 (Item 32)[648]

1a. *Mdumiseni   uSimakade,*
    (Let you) praise-him the LORD,

1b. *nina nonke zinceku zikaSimakade,*   alliteration (n-, z-)
    you   all   servants of the LORD,

1c. *uSimakad'enimkhonza   ngokuhlwa,*
    the LORD who you are serving at nightfall

1d. *nimkhonzel'endlini   yakh'eNgcwele.*
    worshipping in the house   his   holy.

2a. *Phakamiselan'izandla zenu phezulu,*   alliteration (ph-, z-) cf. 2b
    Lift up   hands your on high,

2b. *niziphakamisel'endawen'eNgcwele,*   assonance (-i, -e)
    lift up-them   to the place   holy

2c. *nimbonge   nimdumis'uSimakade.*   alliteration (ni-)
    (and) praise praise   the LORD

3a. *Osengath'uSimakad'oyiNkosi*   alliteration (o-) cf. 3b
    May he   the LORD who is king

3b. *odale   amaZulu nomhlaba,*
    who created heaven and earth,

3c. *angakubusisa   eseZiyoni.*   alliteration (s-)
    may he bless you from Zion.

a) Exegetical observations:
- omission of an attention-getter word at the beginning of the psalm
- 3a: adds the notion of the LORD as the king

b) Poetic observations:
- same verb for 'praise' in 1a and 2c
- use of the same term for the divine name in all three verses
- two different verbs used for 'praise' in 2c
- passive verb in 3c rather than a subjunctive / jussive (as in the Hebrew)
- not much repetition of words (poet is very literate, and did not undergo the workshop
  training where features of orality were stressed)
- use of auxiliary verb in 3a

c) Functional observations:
- first two verses united by repetition of -*dumisa* and *Simakade*
- all three verses held together by repetition of *Simakade* in all verses
- use of auxiliary V in v.3 (after imperatives in vv.1-2) gives focus to v.3

d) No performance

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[648] This poem was not composed in a workshop but during a visit with the author, Bishop Mbhele. After discussion with him about some of the poetic features in this psalm (and Ps 93), he of his own accord, made his own compositions. He is acknowledged as a poet, having published some books of poetry, and thus his contributions give an interesting comparison.

Ps 134 (Callaway, 1872-9)

1a. *Bheka ni, halalisa   nikusimakade, nina bantu bake*;
    Look,   cry with joy to the LORD   all   people his
1b. *e ni linda ngobusuku endhlini yake.*
    watching   at night   in house   his
2a. *Ni pakamisele izandhla endaweni engcwele*;
    Lift up   hands   in the place   holy
2b. *ni kuliso   Usimakade.*
    you magnify the LORD
3a. *Usimakade ow'enza izulu nomhlaba*;
    The LORD   who made heaven and earth;
3b. *ngi u ni busisa   ngokwasesioni.*
    may he bless you   from Zion

Ps 134 (ABS 1883, revised 1893)[649]

1a. *Bheka,   bongani   uJehova   nina zinceku zika Jehova*
    Look   thank/praise the LORD all   servants of the LORD
1b. *e ni mi   endhlini   ka Jehova ebusuku.*
    standing in the house of the LORD   at night.
2a. *Pakamisani izandhla zenu ezihlanzekileyo*,
    Lift up   hands   your to place of being purified
2b. *ni mbonge   uJehova.*
    you thank/praise the LORD.
3a. *uJehova   o wenzile izulu   nomhlaba*
    The LORD who made heaven and earth
3b. *ma ku kubusise   ngoku vela   eZioni*
    may he bless you   coming from   Zion.

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[649] This original translation of the American Bible Society uses the old orthography. It is still available, and popular with the Shembe church.

Ps 134 (ABS 1924)

1a. *Bheka, bongani uJehova,*
    Look   praise   the LORD,
1b. *nina nonke zinceku zika Jehova,*
    you all   servants of the LORD
1c. *enima   endhlini   ka   Jehova ebusuku.*
   standing in the house of the LORD   at night
2a. *Pakamiselani izandhla zenu nga sendhlini engcwele*
      Lift up   hands   your to house   holy
2b. *nibonge   uJehova.*
   you praise the LORD
3a. *Makakubusise   uJehova   eseZiyon,*
   May he bless you the LORD from Zion
3b. *yena owenz'   izulu   nomhlaba.*
   he who created heaven and earth.

Ps 134 (Hermannsburg, 1924)

1a. *Nakoke,   bongani uJehova nina nonke, zinceku zikaJehova,*
   There you are! praise   the LORD you all   servants of the LORD
1b. *enimi   endhlini   kaJehova   ebusuku.*
   standing in the house of the LORD at night.
2a. *Pakamiselani izandhla kukungcwele*
    Lift up   hands   to the holy
2b. *ulbonge uJehova.*
    praise the LORD
3a. *Makakubusise   uJehova   eseZion,*
   May he bless you the LORD from Zion,
3b. *umdali wezulu   nomhlaba.*
   creator of heaven and earth.

Psalm 134 (1959 isiZulu)

1a. *Bhekani, nibonge   uJehova,*
   Look   (let you) praise   the LORD,

1b. *nina nonke zinceku zikaJehova*   alliteration (zi-)
   you all   servants of the LORD

1c. *enimi   endlini   kaJehova   ebusuku.*   allit. (e-), asso. (-i)
   standing   in the house of the LORD   at night.

2a. *Phakamiselani izandla zenu endlini   engcwele,*   allit. (e-; z-), asso. (-e)
    Lift up   hands   your in the house holy

2b. *nimbonge   uJehova.*
   (and) praise him   the LORD

3a. *UJehova   makakubusise   eseSiyoni,*   assonance (-se)
   The LORD may he bless you from Zion,

3b. *yena   owenzile   izulu   nomhlaba.*   allit. (z-); asso. (-e; -a)
   he   who created   heaven   and earth.

a) Exegetical observations:
- repetition of the divine name echoes that in the Hebrew
- order of clauses (e.g. in v.3) follows the Hebrew exactly
- preposition in 2a is probably 'towards' (as in Ps 28:2), not 'in'
- preposition in 3a should probably be 'from' (as in Ps 128:5), not 'in'

b) Poetic observations:
- repetition of *nibonge* (1a, 2b) and *uJehova* (5x) is helpful for clarity of understanding and
  memorization
- there does not seem to be any intentional assonance or alliteration
- the rhythm seems to be regular
- the style lacks poetic interest, apart from the repetitions mentioned

c) Functional evaluation:
- the repetition of *uJehova* in verses 1, 2, and 3 unifies the psalm
- the use of a subjunctive verb in 3a, after the strong imperatives in 1a and 2a sets this verse
  apart. However, the form *ni(m)bonge* in 1a and 2a (instead of strong imperatives) lessens
  the impact. This form is used because of the prefix 'and ...'
- the unmarked word order (i.e. not moving the verb to the end) loses some of the impact of
  the blessing (indicated in the Hebrew by the appositional clause)

Ps 134 (Studerus RC, 1973)

1a. *Salani s*eniyibabaza **INKOSI**,
     Remain, praise   the Lord

1b. *nina nonke zikhonzi ze***NKOSI**,
    you   all   servants of the Lord

1c. *nina enimi   endlini   ye***NKOSI**
   you standing in the house of the Lord

1d. *ngenkathi   yasebusuku*.
    at the time of night

2a. *Phakamiselani izandla zenu ngasendaweni eyingcwele*,
     Lift up   hands your in the place   holy

2b. *niyibabaze*   **INKOSI.**
   (and) praise-him the Lord

3a. *Mayikuhlanhlamelise* **INKOSI**   *iseSioni*
   May he bless you   the Lord from Zion

3b. *eyenza   izulu   nomhlaba.*
  who made heaven and earth.

Ps 134 (Watchtower, 1984)

1a. ***Bongani*** *uJehova,*
    Praise   the LORD

1b. *nonke nina   zinceku   zika***Jehova**,
    all   you   servants of the LORD

1c. *nina enima   endlini   ka***Jehova**   *ngezikhathi zasebusuku.*
   you standing in the house of the LORD at the time   of night

2a. *Phakamisani izandla zenu ngobungcwele*,
     Lift up   hands your   to the holy

2b. ***nibonge*** *uJehova.*
   (and) praise the LORD

3a. *Kwangathi* *uJehova angakubusisa*   *eseZiyoni,*
    May   the LORD may he bless you from Zion

3b. *Yena onguMenzi wezulu nomhlaba*.
   He   the Maker of heaven and earth.

Ps 134 (1986 NT & Psalms, *Ithestamente eliSha namaHubo*)[650]

1a. *Wozani* **nimbonge** *uSimakade*
    Come   praise/thank the LORD
1b. *nonke nina zinceku zikaSimakade*
     all   you servants of the LORD
1c. *nina enima nilinde ubusuku*
    you standing waiting   for night
1d. *nikhonza* **endlini** *kaSimakade!*
    serving   in the house of the LORD
2a. *Phakamisani izandla zenu nikhuleke,*
    Lift up   hands your salute/adore
2b. **nibonge** *uSimakade* **endlini** *engcwele!*
  (and) praise the LORD   in the house holy
3a. *Akakubusise uSimakade eseZiyoni*
    May he bless you the LORD from Zion
3b. *yena menzi wezulu nomhlaba!*
    he who made heaven and earth

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[650] This translation was the forerunner of the present translation project being done by the Bible Society of South Africa; Blose Ndelu, a poet, was one of the translators. It is a functional-equivalent translation.

Appendix 1b: Psalm 93 translations[651]

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[651] Dictionary definitions for words used in the translations are listed in Appendix 9. In the analysis of items, asso. = assonance, allit. = alliteration, and underlining of assonance/alliteration indicates that the word play appears to be intentional. Words of the same root are highlighted in the same colour.

Ps 93 (Item 5)

1a. *Simakade uyingonyama   ugqoke   amandla*,   allit. (u-), asso. (-a)
    LORD   you are a lion (king), you wearing strength/power,
1b *umbuso wakhe   unyehlulwa*.   alliteration (u-)
   kingdom   his   has not been defeated.
2a. *Umbuso wakho, indalo   yakho, imile kusukela ekudalweni*.   allit. (s-), asso. (-o)
    Kingdom your   creation your, stands since   from creation.

3a. *Izilingo   noma   ziyanda,   Simakade,*   assonance (-a)
  Temptations even if they increase,   LORD,
3b. *izilingo   noma   ziyanda   nokundlondlobala,   Simakade,*   asso. (-a) stress.
  temptations even if they increase and become massive, LORD,
3c. *izilingo   noma   ziyanda,   zinga khula   nemthwalo, Simakade*, alliteration (zi-)
  temptations even if they increase, they-may increase to burden, LORD,
4a. *kuko   konke   unamandla,   Simakade,*   alliteration (k-)
    above   all   you are mighty,   LORD,
4b. *kuko   konke   unamandla,*   alliteration (k-)
    above   all   you are mighty,
4c. *Okunqoba,   kuko   konke,*   alliteration (k-)
   (power) which is victorious above   all,
4d. *amandla   akho   ayanginqobela.*   assonance (-a)
   power   your   it (power)-for me-it fights.

5a. *Umlando wakho   awujiki,*   alliteration (w-)
    History   your   doesn't change
5b. *ubuhle bakho, Simakade, abupheli.*   alliteration (b-)
   beauty your, LORD,   it doesn't end.

a) Exegetical observations:
- v.1 lacks the notion of the LORD having "majesty"
- 1b: the topic should be 'the world', not "kingdom"
- v.2 lacks 'You are from everlasting'
- v.3 is conditional (3x) cf. Heb (affirmative)
- v.4 does not mention the problem in v.3 ("temptation")
- 4d: adds a personal application not seen in the Hebrew
- v.5 omits the idea of 'holiness'

 b) Poetic observations:
- good repetition in v.3, with additive parallelism
- good repetition generally (Simakade, amandla, -qoba)
- 4a and 4b repetition
- 4a and 4b-4c chiastic (kuko konke – unamandla – unamandla – kuko konke)
- 1a and 4d-5b chiastic (Simakade – amandla – amandla – Simakade)

c) <u>Functional evaluation</u>:
- V.3 shows repetition with lines of increasing length and content of increasing intensity,
  thus contributing to a strong emotive forcefulness in this key verse.
- the repetition in v.4 (*kuke koke, -amandla, -qoba*) makes this important verse memorable,
  and gives emotive force.
- the chiastic structure (vv.1 and 5) holds the psalm together as a unit.
- the repetition of *umbuso* in vv.1 and 2 unites the first two verses.
- the repetition of the first three words in 3a, 3b, and 3c holds these verses together, and
  also sets them apart from the previous verses.
- the repetition of *Simakade* in vv.3 and 4 unites these verses.

d) <u>Performance observations</u>:
- The song begins with drums, and then a chorus sings a catchy rhythm with nonsense words
  (*iyomama … eyebaba*) calling mothers and fathers to listen. The introduction continues
  with drums and then the chorus singing, for about 1m30s. Then, with humming in the
  background (by the whole group), a poet speaks the words of the psalm. At the end, the
  group hums the tune again twice, and then sings the chorus twice.
- This performance was very well received, and the audience seemed to enjoy the catchy
  introduction, and hummed along.

Ps 93 (Item 6)

1a. UJehova uyinkosi	allit. (u-), asso (-osi) cf. 1b
The LORD he is King	
1b. Ubukhosi bungobakhe	alliteration (b-)
The majesty is his	
1c. Jehova, uyingonyama	
LORD, you are the lion	
1d. Izwi lakhe aliguquki	
Word his doesn't change,	
1e. limi njalo izwi lakho.	allit. (l-), assonance (-o, -i)
stands forever words your.	
2a. Wena wawuyi nkosi ukhona emandulo,	allit. (w-), assonance (-o)
You were king you there before creation,	
2b. ukhona kuze kube phakade.	alliteration (k-)
you there forever.	
3a. Noma isitha singahlasela, Jehova	allit. (s-), assonance (-a)
Even if the enemy they may attack, LORD	
3b. sihlasele nhlangothi zombili,	assonance (-i)
they attack ways both,	
3c. sihlasela kuhle kwebhubesi,	assonance (-e)
they attack strong/well like a lion,	
4a. kepha unamandla kunesitha,	assonance (-a)
but you are powerful than the enemy	
4b. unguJehova phezu kwakho konke,	alliteration (k-)
You're LORD above things all,	
4c. umkhulu, unamandla.	alliteration (u-)
you are bigger, you are powerful.	
4d. UnguJehova, ubukhulu bakho abulinganiseki.	alliteration (b-)
You are LORD, power your can never be equalled.	
5a. Amazwi akho ayiqiniso impela;	alliteration (a-)
Word your is true indeed;	
5b. ubungcwele bungobakho, Jehova,	alliteration (b-, k-)
holiness is yours, LORD,	
5c. kuze kube phakade.	alliteration (k-)
forever and ever.	

a) Exegetical observations:
- 1b: 2PS instead of 3PS
- omitted imagery of clothing and introduced metaphor ("you are the lion") to indicate
  strength.
- 1d: topic should be 'the world' not "his word"
- 5a: addition of "indeed" captures the superlative well

b) Poetic observations:
- Lots of good repetition (e.g. divine name, ukhona, -khulu)
- good repetition of verb and additive parallelism in v.3
- repetition of 'more powerful' and 'bigger' in v.4

- same imagery in 1c and 3c although a metaphor in 1c ('*the* lion') and a simile in 3c ("*like a* lion"). This suggests that the enemy may try to appear strong, but the real lion / strong one is the LORD. This seems to be a powerful insight.
- inclusio in 1b and 5b (uJehova / *-bungobakho / -bungobakho /* Jehova*)*
- tail-head linkage in 1a and 1b (same root)
- intentional assonance and alliteration (underlined on RHS)

c) <u>Functional evaluation</u>:
- the two units (the inclusio and vv.3-4) are linked with the same imagery of a lion in 1c and 3c (although different words are used)
- repetition of *hlasela* in v.3 gives emotive force
- repetition of *unamandla* and *-khulu* in v.4 (as well as *unguJehova*) draw attention to this key verse and stir the emotions
- the inclusio in 1b and 5b holds the psalm together.
- the repetition of *-nkosi* in vv.1 and 2 holds these two verse together.
- the repetition of *ukhona* in v.2 strengthens this notion and gives it prominence
- the repetition of *-isitha* and *Jehova* in vv.3 and 4 holds these verses together.
- the intensity implicit in the word מְאֹד is communicated through the use of *impela* (5a).

d) <u>Performance observations</u>:
- The song consisted of lines from verses 1, 2 and 4, with the order changed slightly: (1a, 4c, 1b, 1c, 1d) x2, and then followed by 2a, 2b, 1e, 1d.
- the group sings verses 1 and 2 with a steady rhythm. This is followed by a soloist singing verse 3, and the the group singing verses 5 and 4. The change to the soloist in v.3 draws attention to this verse, and the combined group singing v.4 at the end leaves the audience with this important message.
- For most of the song, there are soaring harmonies, which have a very emotive force.

Ps 93 (Item 7)

1a. *uSimakade* *uyinkosi* alliteration (u-)
    The LORD he is King
1b. *Wembeth'* *ubukhosi*
    He is clothed with majesty
1c. *uSimakade* *wembeth'* *amandla*.
    The LORD he is clothed with strength
1d. *Umhlaba* *umile* *ugxilile* alliteration (u-)
    The earth it stands firm
1e. *Umhlaba* *awunakuthikaziswa* asso. (-a) cf. 2a, 2b, 3a
    The earth it is undisturbed
2a. *Wagcotshwa,* allit. (w-) cf. 2b and 1e
    You the anointed one
2b. *wanikwa* *ubukhosi* *emandulo* assonance (-o)
    you were with majesty (since) the ancient days

3a. *Noma* *umfula* *ungagcwala*[652] *uphuphume*, alliteration (u-)
    Even if river can become full overflow,
3b. *noma* *umlilo* *ungavutha* *ubuhangu-hangu,*[653] alliteration (u-)

    even if fire can burn scorching heat
3c. *noma* *ulwandle* *lungenza* *unonakalo*, alliteration (u-)
    even if sea is doing destruction (great)

4a. *uJehova* *uNkulunkulu* *unamandla* alliteration (u-)
    The LORD God he is more powerful
4b. *phezu* *komlilo* *omkhulu*, assonance (-o, -u)
    above the flames great,
4c. *nangaphezu* *kwe-zi-vunga-vunga* *zolwandle*. assonance (-e), allit. (z-)
    even above of-blowing of gale (tsunami) of sea.

5a. *Imithetho* *yakho* *imile* *ingunaphakade.* alliteration (imi-)
    Commandments your stand (firm) forever and ever.
5b. *Ungcwele* *Nkosi*
    You holy Lord
5c. *Ungcwele* *njalo-njalo,* *Jehova* *wamabandla*. assonance (-a)
    You holy forever LORD of the assembly.

a) Exegetical observations:
- conflation of two ideas in v.2 (idea of YHWH being eternal is contained within His reign
  being eternal)
- mixed metaphors in v.3 but from 3a to 3c there is the notion of increasing destruction
  (that caused by a river, and that caused by the sea)
- both the threats mentioned in v.3 are included in v.4, with YHWH more powerful

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[652] *Gcwala* is an ideophone indicating 'be full to capacity' (Nyembezi, 1990:46).
[653] *Hangu* is an ideophone connected with scorching heat.

b) <u>Poetic observations:</u>

- rhyme in 1a and 1b
- inclusio (*ubukhosi*) in 1b and 2b
- good repetition (e.g. umhlaba, wembethe, noma, ungcwele)
- excellent alliteration of same sound (u-) in 3a, 3b, 3c, and 4a
- 3 different names for YHWH, with only one repeated (*Jehova* in 4a and 5c)
- intentional assonance and alliteration

c) <u>Functional evaluation:</u>

- inclusio in 1b and 2b defines these two verses as a unit
- the repetition of the root verb -*mila* in 1d and 5a forms an inclusio, framing the main theme in vv.3-4
- rhyme and repetition of words in vv.1-2 provides aesthetic enjoyment and assists with memorability
- alliteration, repetition of words (e.g. *noma*) and mounting imagery ('river' increases to 'the sea') provides a forceful, emotive picture, the first part of the key theme indicated in vv.3-4
- the use of two different images in v.3 is typical of "slam poetry" and keeps the interest of the hearer
- the repetition of *Jehova* in 4a and 5c unites "the chorus" or main theme (vv.3-4) with the frame of the poem (vv.1-2, and 5)
- the assonance and alliteration in 1e and 2a-b hold these two verses together, forming the "upper frame"

d) <u>Performance:</u>

The song has a chorus from verse 4, then 1b. Thereafter a poet speaks, repeating a conflation of 1b and 1c, and then speaking 1a. From there the poet continues with a section that has no content from the psalm. A second poet then speaks, also pronouncing content that has no connection to the psalm (and in fact no biblical content). The item concludes with the singing of the chorus and an exclamatory "hee!" In detail, the song is as follows:

Chorus: [i. *UJehov'uNkulunkulu unamandla*   = 4a
     The LORD   God   he is powerful
    ii. *Phezu kwezivungu-vungu zonke*   conflation of 4b-c
     Above   stormy winds   all] x2
  [iii. *Nangaphezu kwezivungu-vungu zolwandle*] x2   = 4c
     Even above   of- stormy winds of the seas
  [iv. *UJehova uyinkosi wembethe   ubukhosi*] x3   c.f.1a-1b
     The LORD he is King, he is clothed with majesty
Then the poet speaks:
    v. *UJehova   unobukhosi   wembethe amandla obukhosi*   cf. 1b-c
     The LORD he has majesty clothed with strength   which is majestic
    vi. *Ubukhosi bonke bungobakhe*   cf.1b
     Majesty   all   is His
    vii. *Kakade uyinkosi   yamakhosi*   cf. 1a
     Indeed you are King of kings
Then he continues with a piece of *text that has no connection to the psalm:*

viii. Amazulu nama**khosi**
    Heavens and kings
  ix. *Thina* (x2) *singabadli   befa lo**bukhosi*
    We are   the beneficiaries of   the Kingdom
   x. *Kufakaza   amahubo* 19
    This is supported   in psalm 19
  xi. *Mazulu ayalanda nge***nkosi**   *yezulu*
    Heaven tells   about the king of heaven

A second poet then speaks, the words being unrelated to the psalm:

    xii. *UbuNkulunkulu bu**kithi*   *ba**kithi*
      Your Lordship   is with our people
   xiii. *Aba**kithi*   *besilahlekisa ngama**kithi*
     Our people stray us   to homes
  xiv. *angakaze abakhona*
     that never existed
   xv. *besikhothamisa   kokhokho   ba**kithi*
     making us bow down to ancestors of our people
  xvi. *abangakaze babakhona*
     that never   existed
  xvii. *Thina* (x2) *sabunjwa   ngesihlabathi* *solwandlwe.*
     We   were created with sand   from the sea
  xviii. *Yeka* (x2) *uthando olungaka ba**kithi*
      Witness love   much   our people

The chorus is then sung twice by the whole group. This is followed by the following:

    xix. *Nangaphezu kwezivungu-vungu* *zolwandle*   = iii (= 4c)
      Even above   of big winds   of the sea
   xx. *Heeey!!!!*

Performance observations:

- the song has a very catchy melody, and the repetition of the chorus and the soaring notes
  of the melody draw attention to the words, and make them memorable
- the chorus begins with words from the translation (4a-b-c, 1a-b) with *Simakade* replaced
  by *Jehova* for the divine name. The initial part of the poet's presentation (v, vi, vii) are in
  keeping with the words of the psalm (c.f.1a-b-c). However, viii – xi then pick up ideas
  mentioned already (viz. –*nkosi* and *ubukhosi*) and the poet goes off on a tangent,
  mentioning concepts not included in the psalm. This is typical of "slam poetry" where
  metonymy plays a big role. A word mentioned in one context takes the poet off to another
  context where the same word is used.
- The second poet introduces a lot of new ideas, but does link with the original translation
  through the use of *Nkulunkulu* (from 4a) and *zolwandle* (from 4c).
- the song ends with the chorus (strongly related to the translation) and a key-line from the
  psalm (4c), thus giving a strong message.

Ps 93 (Item 12)

1a. uSimakade uyiNkosi;   alliteration (u-)
    The LORD   he is King;
1b. uSimakade   ugcwele   ubukhosi.   alliteration (u-)
    the LORD   he is full of   majesty.
1c. uSimakade wembethe   amandla   nobukhosi.
    The LORD he is clothed with   power   and majesty.
1d. Nokuba umhlaba   awunakuzanya-zanyiswa.   assonance (-a)
   Even tho' the world   cannot be stirred.
2a. Isihlalo sakho   sobukhosi simiswe   emandulo,   allit. (s-), asso. (-o)
    Seat   your   of kingdom stands   from the beginning,
2b. ubukhona bakho bunguna phakade   alliteration (b-)
    presence your   is   everlasting
3a. Nakuba isitha   sibhodla okwebhubesi,   asso. (-a), allit (si-)
    Even tho' enemy   it is roaring like a lion,
3b. Nakuba   izivunga-vunga zisihlasela ngamandla,   allit. (z-), asso. (-a)
    Even tho'   strong winds   they attack with strength,
3c. Nakuba   umoya   uvunguza   ngamandla,   assonance (-a)
    Even tho' wind   it is blowing strongly with power,
4a. inamandla   Nkosi ngaphezu kwebhubesi,
    he is powerful   the Lord   above   the lion,
4b. inamandla   Nkosi   ngaphezu kwezivungu-vungu,
   he is powerful the Lord above   of the storm (blowing),
4c. inamandla   Nkosi   ngaphezukwezivungu-vungu ezivunguza   ngamandla.
   he is powerful the Lord above   that storm   that is blowing with power.
5a. Imiyalo   yakho   ayiguquki.   assonance (-o)
    Commandments your   do not change.
5b. Indlu   yakho   ingcwele   njalo-njalo.   allit. (i-), asso. (-o)
    House   your   place of holiness   forever and ever.

a) Exegetical observations:
- 1b and 1c: 'majesty' and 'strength' conflated into "powerful majesty"

b) Poetic observations:
- 1d uses "indeed" to intensify the statement, rather than using a positive and negative
  statement (as in the Hebrew)
- mixed metaphor in v.3. The participants mentioned that for them the lion is the greatest
  threat.
- growing 'wave' in that "strong winds" becomes "tornado".
- divine name used in v.1 and v.4 (but not in vv. 3 and 5, as in Hebrew); however, different
  words are used. Use of different words is possibly owing to v.4 being composed on a
  different day than the rest of the psalm, owing to it being done rather poorly the first time.
- there is a lot of repetition of words in vv.3-4 (*nakuba, kwebhubesi, ngamandla, Nkosi,
  ngaphezu, vung-*).[654]

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[654] It is noteworthy that the group were careful to use such repetitions, as v.4 was composed on a different day from v.3.

- repetition of -*gcwele* in 1b and 5b.
- repetition of -*bukhosi* in 1b, 1c, 2a.

c) <u>Functional evaluation</u>:
- intensification of the statement in 1d is achieved not by the use of a positive and negative statement (as in the Hebrew) but by the use of 'indeed'
- the repetition of -*bukhosi* in v.1 and v.2 holds these two verses together
- the repetition of -*gcwele* in 1b and 5b holds the two parts of the inclusio frame together.
- the piling up of word-repetitions in verses 3 and 4 gives prominence to these verses (as the theme of the psalm) and makes them memorable.
- although mixed metaphors (viz. 'lion' and 'wind') are used in v.3, they are linked through the use of the verb 'attacking' which is more often connected with a lion than with wind. These two images seem to be the most common for "things feared" by the average isiZulu speaker. The combination of both gives variety, interest, and serves as a merismus, representing "all things feared".

d) <u>Performance observations</u>:
The same words were used by two groups in their performance (owing to time constraints). The first song (Song 12a) adjusted the translation somewhat for the song.

The second song (Song 12b) started with v.4 from the translation being read. (This was owing to the fact that it had been translated very weakly, and thus a change was requested, but by that time, the group had worked out their song and could not easily adapt it.) However, this served to give prominence to the key verse in the psalm. The song continued with verse 1 being sung as follows:
1a, 1b, 1c, 1c, 1d, 1d, *uSimakade, Nkosi* (x2), *uSimakade, Nkosi* (x2). Then the one lady spoke v.2 (2a, 2b)[655] before the group sang the chorus (v.3 and the original v.4a) followed by v.5 being spoken. The song ended with *uyinkosi uSimakade* (The Lord is king) being sung several times.

Song 12b had a very strong rhythm; in fact, the group used a backing rhythm to their song (which they played from a cell-phone), and the song was accompanied by snapping of fingers. Even the spoken part fitted in well with the rhythm. At times words were repeated to fit the beat well.

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[655] The first time the song was prepared and sung a young man took the speaking role. However study commitments prevented him being able to do so the next week and thus a lady took over the part, but was not as confident nor practised.

Ps 93 (Item 18)

1a. *uSomandla   uyabusa,*   allit. (u-), assonance (-a)
    The Almighty   he is reigning,
1b. *ngobukhosi   uvunule,*   allit. (b-) cf. 1a
    with majesty   he is robed,
1c. *uvunule   ubusomandla.*   allit. (u-), assonance (-u)
    he is robed with power.
1d. *Amandla akho   uwabhincile okhalo.*   assonance (-o)
    Power   your   it covers   waist.
1e. *Impela, ungxilile umhlaba,*   allit. (u-), assonance (-a)
    Really,   it is firm the world,
1f. *awu nakuzanyazinyiswa.*
    not   be shaken.
2a. *Isihlalo   sakho   sobukhosi simiswe ekugaleni,*   allit. (s-), assonance (-o)
    Throne   your   of kingdom it stands   from beginning,
2b. *isihlalo sakho   simile   kuze kube phakade.*   alliteration (s-, k-)
    throne   your   it stands   forever.
3a. *Imifula   ihlokoma   kuSomandla,*   assonance (-a)
    Rivers   they roar   to the Almighty,
3b. *imifula ihlokoma   ngezwi   elikhulu kuSomandla,*
    rivers   they roar   with voice that is big to the Almighty,
3c. *imifula ihlokoma   ngezwi   elikhulu kuSomandla.*
    rivers   they roar   with a voice that is big   to the Almighty.
4a. *Ngaphezu   kwemidumo yamagagasi amanzi,*   assonance (-i)
    He is above   of thunder of the waves (of) waters,
4b. *ungaphezulu kwemidumo yolwandle,*
    he is above   of thunder   of the sea,
4c. *uphakeme   ngamandla, uSomandla.*   assonance (-a)
    he is above with power, the Almighty.
5a. *Izimiso zakho zimile   aziguquki*   alliteration (z-)
     Laws   your they stand they cannot change
5b. *Indlu yakho igcwele ubungcwale Somandla*   assonance (-cwele)
    House   your   holiness   fills,   Almighty,
5c. *izinsuku zonke.*   alliteration (z-)
     days   all.

a) Exegetical observations:
- 1f: the referent should be 'the world' and thus the pronoun should be 'it' rather than 'you'
- 2b: the topic should be 'you' (i.e. the LORD) rather than his throne, and the comment
  should be that he is eternal (rather than unshakable)
- v.3: in the Hebrew, 'LORD' is a vocative, but the translation has it as a locative / recipient of
  the roaring.

b) Poetic observations:
- chiasm in 1a-1b and 1c

- tail-head linkage in 1c,d with -*mandla* repeated
- *Somandla* repeated in vv.1, 3, 4, 5
- -*bukhosi* in 1b and 2a
- -*amandla* in 1d and 4c
- 3-fold additive parallelism in v.3
- parallelism and repetition in 4a and 4b, with an intensifying dimension going from 'waters' to 'the sea'
- repetition of -*gcwele* in 5b

c) <u>Functional evaluation</u>:
- chiasm in v.1 assists with memorability and adds to the aesthetic dimension of the poem
- the repetition of sound with the tail-head linkage in 1c and 1d gives prominence to this attribute, helps with memorability, and is aesthetically pleasing
- the repetition of the divine name in the framing verses (1-2 and 5) as well as in the central / main theme verses (3-4) holds the poem together
- the repetition of -*bukhosi* in verses 1 and 2 unites these two verses
- the repetition of -*amandla* in the frame (1d) and the central chorus (4c) holds the poem together
- the additive parallelism in v.3 has a strong emotive force, and gives prominence to this verse
- the parallelism and repetition in v.4 also serves to focus on this key verse; the vocative at the end of v.4 and the shorter line in 4c gives a climax, emphasizing the main message of the psalm
- the use of a noun and a verb from the same root in 5b emphasises this important attribute

d) <u>No performance</u>

Ps 93 (Item 19)

1a. **uSomandla** uya*buse*.		alliteration (u-)
The Almighty he is reigning.		
1b. *Uhlobe* ngezobukhosi,		assonance (-o)
He beautiful with majesty,		
1c. *uhlobe* wagqoka a*mandla*.		assonance (-a)
he beautiful wearing power.		
1d. *Impela, umhlaba uqinile kakhulu,*		assonance (-a)
Really, the earth it is firm very,		
1e. *uqinile ungeguqulwe yilutho,*		allit. (u-), asso. (-e)
it is firm, can shake it nothing,		
1f. *ungeguluqulwe yilutho.*		
can shake it nothing.		
2a. *Isihlalo som*buso * wakho abekwa kwaseku dalweni);*		allit.(s-), asso.(-o, -e)
Throne of kingdom your it is firm (since) before creation;		
2b. (*kwaseku dalweni*) (*isihlalo som*buso *wakho sabekwa),*		allit.(s-), asso.(-o, -e)
before creation throne of kingdom your it is firm,		
2c. *umile njalo-njalo.*		
it (kingdom) stands continually.		
3a. **Imifula** in*gcwale kakhulu, Nkosi,*		assonance (-u)
Rivers they are full very, king/lord,		
3b. *ulwandle ne**mifula** ku*zwakala **ngomsindo,***		assonance (-a)
oceans and rivers are heard by sound,		
3c. *ngo*msindo *omkhulu ulwandle luye*zwakala*.*		alliteration (l-)
with sound big ocean is heard.		
4a. *Unamandla ukwedlula umsindo ulwandle,*		alliteration (u-)
You are mighty in spite of sound of ocean,		
4b. *unamandla ukwedlula umdumo wamagagasi aso*lwandle*,*		allit. (u-), asso. (-a)
you are mighty in spite of riot of waves of ocean,		
4c. *unamandla unamanela ukwedlula izintaba euphakemeyo, **Somandla**!*		allit.(u-), asso(-a)
you mighty enough in spite of mountains which are high, Almighty!		
5a. *Azinalaguquka iziyalezo za*kho.		allit. (z-), asso. (-o)
They-not-be changed commands your.		
5b. *Umuzi wakho* muhle ngobun*gcwele,* **Somandla**,		assonance (-e)
House your beautiful with holiness Almighty,		
5c. **Somandla** *wamabandla,* ubuhle *obuphakade*!		
Almighty of the church, beauty forevermore!		

a) Exegetical observations:

- 1b and 1c add the notion of the LORD being "beautiful" although the Hebrew word לָבֵשׁ
  ('clothed') has the connotation of beautiful clothing

b) <u>Poetic observations</u>:
- a lot of intentional assonance and some deliberate alliteration
- 2a and 2b form a chiastic structure
- divine name *Somandla* used in 1a, 4c, 5b, 5c
- *-amandla* in 1c and 4a, b, c
- *-khulu* in 1d, 3a, 3c
- 1f repeats last part of 1e
- 1b and 1c start with the same word
- 2c a much shorter poetic line than those preceding and following
- use of simile *umile* ('firm') in 2c compared to repetition of *sabekwa* ('firm') in 2a and 2b
- tail-head linkage in 3b-3c and much repetition in v.3; notion of growing intensity from 3a to 3c with "rivers" becoming "the ocean"
- increasing intensity seen in v.4 too with "sound of ocean" growing to "riot of waves of ocean"
- a new metaphor introduced in 4c. Several poets noted that "mountains" are considered to be the highest / most powerful feature in nature, and thus it serves as a kind of superlative
- chiastic structure in 5b and 5c (*-uhle, Somandla, Somandla, -uhle*)
- root of *-hle* ('beauty') in v.1 (1b, 1c) and v.5 (5b, 5c), forming an inclusio
- *-msindo* and *-lwandle* in v.3 and v.4

c) <u>Functional evaluation</u>:
- chiasm in 2a and 2b emphasises this truth, and adds to the aesthetic value of the poem
- the short poetic line in 2c, following the lengthy poetic lines in the chiasm (2a and 2b) gives prominence, and sums up, the idea of this verse
- a lot of deliberate assonance in verses 1,2, and 3 leads up to the strong repetition in v.4, the main theme of the poem
- the use of a simile in 2c, in contrast to the word repetition in 2a and 2b for the same semantic notion adds variety, and serves as "narrative rhythm" – the break in the rhythm highlights the statement
- the repetition of the divine name *Somandla* 4 times (in 3 of the 5 verses) unites the psalm as one composition
- the repetition of *-amandla* in the frame (v.1) and the chorus (v.4) helps to hold the psalm together
- the repetition of *-khulu* in the frame (v.1) and the chorus (v.3) brings unity to the poem
- the repetition in 1f of the majority of the words in 1e gives prominence to the statement and adds to the rhythm of the poem
- the repetition of *uhlobe* in 1b and 1c makes the quality more memorable and contributes to the rhythm of the poem
- the tail-head linkage in v.3 together with the repetition of words and additive parallelism (showing growing intensity) highlights this verse as important.
- the growing intensity of the problem in v.4 ('sound' becoming 'riotous noise') contributes to the climactic nature of this verse, stated finally in 4c
- the introduction of the new metaphor, and the use of the vocative, in 4c highlight this line as the most climactic
- the repetition of *-msindo* and *-lwandle* in verses 3 and 4 holds these two verses together
- the inclusion formed by the root of *-hle* repeated in the first and last verses define the boundaries of the poem and contribute to it being seen as one composition

- the chiastic structure in 5b and 5c adds to the aesthetic nature of the poem and gives a
  pleasing completeness to the poem in its final line

d) <u>No performance</u>

<u>Ps 93 (Item 27)</u>

1a. *Uyinkosi yamakhosi,*	alliteration (y-)
You are King of kings,	
1b. *umbethe amandla njengengubo,*	<u>assonance (-e)</u>
you are clothed with power covered as a blanket,	
1c. *ubukhosi bungobakho Nkosi.*	assonance (-osi)
majesty is yours Lord.	
1d. *Umhlaba kawungquki umile,*	
The world not changed it stands firm,	
1e. *njalo kawunakuzanyazanyiswa.*	
forever it cannot be stirred.	
2a. *Isihlalo sakho, Nkosi, simiswe emandulo,*	<u>asso. (-o)</u> cf. 2b, 2c
Throne your, Lord, has been standing from the beginning,	
2b. *sa⁶⁵⁶-si-khona umhlaba u-nga-ka⁶⁵⁷-bibikho, Nkosi.*	<u>assonance (-o)</u>
still-it was-there world it-not- yet-made, Lord.	

3a. ***Amagagasi ayaphakama Nkosi,***	allit. (a-), <u>rhyme</u>
Waves they are rising, Lord,	
3b. ***amagagasi olwandle ayaphakama ngamandla***	allit. (a-), <u>asso. (-a)</u>
waves of ocean they are rising with force	
3c. ***amagagasi olwandle ayaphakama ngamandla***	allit. (a-), <u>asso. (-a)</u>
waves of ocean they are rising with force	
3d. *ngomsindo owesabekayo.*	<u>assonance (-o)</u>
with a noise fearful.	
4a. *Kepha Nkosi uyabusa,*	allit. (u-), <u>asso. (-a)</u>
But Lord you are reigning,	
4b. *unamandla nangaphezu komsindo wolwandle,*	assonance (-o)
you are powerful above of noise of ocean,	
4c. *wena uyabusa, Nkosi.*	<u>assonance (-a)</u>
you are reigning, Lord.	
5a. *Imiyalo yakho kayiguquki, Nkosi,*	allit. (y-) with 5b,
Commandments your not change Lord,	<u>asso.(-o)</u>
5b. *indlu yakho igcwele njalo-njalo.*	alliteration (i-)
house your holy forever.	

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⁶⁵⁶ *-sa-* indicates progressive aspect (Taljaard and Bosch: 63).

⁶⁵⁷ *-ka-* indicates exclusive aspect (Taljaard and Bosch: 6).

a) <u>Exegetical observations</u>:
- direct speech in v.1 c/f 3rd person in Hebrew
- 2b should refer to "you" rather than "your throne"

b) <u>Poetic observations</u>:
- *njalo* in vv.1 and 5 (forming an inclusio)
- *-amandla* in vv.1, 3, and 4
- *Nkosi* in vv.1, 2, 4, and 5
- *umhlaba* in vv.1 and 2
- *-omsindo* and *-olwandle* in vv.3 and 4
- 3-fold repetition and parallelism in v.3
- 4a and 4c form a chiasm

c) <u>Functional evaluation</u>:
- the repetition of *umhlaba* in vv.1 and 2 holds the first two verses together (forming the "upper frame")
- the repetition of in vv.1 and 5 holds the two parts of the frame (1-2 and 5) together, and defines the boundaries of the psalm
- the repetition of *-amandla* and *Nkosi* in both the frame (1-2 and 5) as well as in *njalo* the chorus (3-4) holds the psalm together
- the repetition of *-omsindo* and *-olwandle* in vv.3 and 4 holds the two verses of "the chorus" together
- the 3-fold repetition and parallelism in v.3 gives focus to this verse as important, and adds to the rhetorical force
- the chiasm in v.4 is aesthetically pleasing and makes the verse memorable

d) <u>Performance observations</u>:
This poet combined with those who wrote Poems 30 and 31, and together they made a joint performance. Poet 27 spoke the words of his v.1, then Poet 30 spoke his version of v.2, and all 3 poets together did a dramatic (with gestures and then freezing while the other person spoke) interpretation of v.3 (from Poem 31). Then Poet 31 spoke vv.4-5 from his own work, with all 3 poets joining in the last word, along with gestures.

The enunciation was very fast and forceful, and as a whole, the performance was enjoyed by the audience.

Ps 93 (Item 28)

1a. *Umdali   uyiNkosi.*   alliteration (u-), assonance (-i)
    The Creator he is king.
1b. *Umdali   ugqoke   amandla obukhosi,*   alliteration (u-), assonance (-o, -i)
    The Creator he is clothed with strength and majesty,
1c. *Mdali,   Mdali,*   alliteration (m-) with 2a
    Creator, Creator,
1d. *mhlaba ujulile,   Mdali.*   alliteration (l-)
    world   it is deep/established, Creator.
2a. *Isihlalo sakho simile   emphakadeni.*   assonance (-o, -i, -e)
    Throne your   it stands   forever and ever.
2b. *Wawukhona   umhlaba u-nga-ka-sekel-wa*   alliteration (u-), assonance (-a)
    You were there world   it-not-yet-propped up (passive).

3a. *Umoya   uyavunguza   ke*   alliteration (u-)
    The wind it is blowing   (filler)
3b. *izivungu-vungu ziyavunguza,   Mdali,*
    gales   they are blowing, Creator,
3c. *kuvunguza sansunami.*
    blowing   tsunami.
4a. *Ungophezu   kwezivungu-vungu,*   assonance (-e)
    You are above   of gales (strong blowing),
4b. *izivungu-vungu ziyakulalela,*
    gales   they will listen to you,
4c. *unamandla   okumisa   insunami.*   assonance (-a)
    you have power that you stop tsunami.

5a. *Izithembiso zakho zingu   yebo zimile.*   alliteration (z-)
    Promises   your they-are   yes   they stand / remain.
5b. *Mdali,   ubungcwele bumi   endlini yakho*   alliteration (b-), assonance (-i)
    Creator, holiness   stands in house your
5c. *njalo-njalo.*
    forever and ever.

a) Exegetical observations:
- Strictly speaking, the word Umdali means "Creator", coming from the verb *ukudala* =
  'create'. The poet has used this term (repeated 7x) for the divine name, LORD
- 1d: the word *ujulile* implies the foundations of the earth are very deep (= secure).

b) Poetic observations:
- intentional assonance
- -*Mdali* in vv.1, 3, and 5; the repetition in 1a and 5b forms an inclusio
- -*amandla* in 1b and 4c
- 3-fold repetition of verb in v.3
- 3 different words in the same semantic domain in v.3 for the topic, with growing intensity

(wind => gale => tsunami)
- -izivungu and -nsumani in vv.3 and 4
  - ke in 3a is a filler to satisfy the rhythm

c) Functional evaluation:
- inclusio in vv. 1 and 5 defines the boundaries of the psalm
- repetition of *Mdali* in vv.1, 3, and 5 holds the psalm as a unit
- -*amandla* in vv.1 and 4 unites the frame with the central chorus, giving a unity to the psalm
- repetition of -*izivungu* and -n*sunami* in vv.3 and 4 unites the two verses in the chorus
- the word choice in v.3 indicates a growing threat / problem, with rhetorical force
- the 3-fold repetition of the verb in v.3 adds to the rhetoric, emphasis, and memorability
- the intentional assonance throughout the poem adds to its aesthetic beauty and makes it more easily remembered
- the use of an ideophone in 3a adds to the aesthetic pleasure of the listener, and enriches the imagery

d) Performance observations:
The poet combined for the performance with the poet of Song 29. The lady first sang, and then he spoke all the words of his poem. The pace was very fast, with no differentiation from one theme to the next. The performance ended with a few lines sung again from Poet 29. The combination of song and poem was interesting and held the attention of the audience.

Ps 93 (Item 29)

1a. *uJehova* *uyinkosi.*	alliteration (u-)
The LORD he is king.	
1b. *Uwembethe* *amandla* *nobukhosi.*	
He is clothed with power and majesty.	
1c. *Umhlaba* *ujulile,* *ungenyakaziswe.*	alliteration (u-), asso. (-e)
The world it is firm, it cannot be shaken.	
2a. *Isihlalo wakho, Jehova, sijulile* *kwaseku qaleni,*	assonance (-o, -a)
Throne your, LORD, it is firm from the beginning	
2b. *futhi wena khona ekuqaleni.*	assonance (-a)
and you there from the beginning.	

3a. *Umoya* *uyavunguza,*	alliteration (u-), asso. (-a)
The wind it is blowing,	
3b. *izivungu-vungu ziyavunguza,*	
the gales they are blowing,	
3c. *izivungu-vungu zivunguza* *ngamandla.*	assonance (-a)
the gales they are blowing with power.	
4a. *Umkhulu* *ngaphezu komulilo,*	assonance (-u)
You powerful above fire,	
4b. *umkhulu* *ngaphezu kwentabamlilo.*	assonance (-u)
you powerful above volcano.	

5a. *Izithembiso zakho zingu yebo,*	alliteration (z-), asso. (-o)
Promises your are yes,	
5b. *zingu* *amen.*	
they-are amen.	

a) Exegetical observations:
- v.5 lacks the second line "holiness is what fills your house forever, LORD"

b) Poetic observations:
- v.4 lacks the 3-fold parallelism in the Hebrew, and the metaphors in v.4 do not relate to
  that in v.3
- v.3 has good repetition of the verb and the topic shows increasing menace, from 'wind' to
  'gales'
- *-amandla* in 1b and 3c
- *-julile* in 1c and 2a
- *Jehova* in 1a and 2a
- rhyme in 4a and 4b
- 2a and 2b terminate with the same word
- rhyme in 1a and 1b
- parallelism in 4a and 4b; also in 5a and 5b

c) <u>Functional evaluation</u>:

- the repetition and growing intensity of the problem in v.3 give rhetorical force to this important verse
- the first two verses are held together by the repetition of *-julile* and *Jehova*
- v.5 is not linked in any way with the other 4 verses
- the rhyme and parallelism in 4a and 4b contributes to the rhythm, memorability, aesthetic appreciation and rhetorical force
- the parallelism in 5a and 5b emphasises the truth, and makes it memorable
- the repetition of *-amandla* in v.1 and v.3 unites the frame (vv.1-2. 5) with the chorus (3-4)
- the rhyme in 1a and 1b, and the repetition of the final word in 2a and 2b adds to the memorability of the poem
- the lack of reference to "wind" or "gales" in v.4 results in the two verses of the chorus not being well glued together. However, the imagery in v.4 does show a growing intensity, from "fire" to "volcano"
- the lack of a final declaration of the power of the LORD in v.4 (the third line in the 3-fold parallelism, as seen in the Hebrew) leaves v.4 rather weak, and does not fit the rhythm established in v.3

d) <u>Performance observations</u>:

The performance was a combined effort with Poet 28. This poet sang the words of v.1 (1a,b,c) in a pretty melody, and then poet 28 spoke (the whole of his poem). At the end, this poet sang again the words of v.1. The song was memorable and easy for others to join in.

Ps 93 (Item 30)

1a. *Uhleli*   ebukhosini,[658]   <u>assonance (-i)</u>
    He is seated   on the throne,

1b. *oyinkosi*   *yamakhosi,*
    (the one) who is the King of kings,

1c. *Oyinkosi*   *yamakhosi u**faka** izindophu*
    (The one) who is the King of kings   wearing ropes/belts

1d. *ezi**faka**zelo angamandla a**khe**.*   assonance (-a) cf. 2a
    which affirm   strength   his.

1e. *Yebo! Umhlaba wakhi**we**,*   <u>rhyme cf. 1d, 2b</u>
    Yes!   World   it was created,

1f. *angeke ugudlulwe,   angeke ugudlu**lwe**!*   assonance (-e)
    never moved aside, never   moved aside!

2a. *Ubukhosi bakho bab**ukhona** kudala,*   alliteration (b-), <u>asso. (-o)</u>
    Kingdom   your   it is   there from creation,

2b. *waw**ukhona** emandulo.*   <u>assonance (-o)</u>
    been there   from the beginning.

3a. *In**hlupheko** i**phakeme**,   Nkosi yamakhosi!*   alliteration (ph-)
    Afflictions   they have lifted up   King of *kings!*

3b. *I**zizwe** zingibukile   en**hluphek**weni yami*   <u>assonance (-i)</u>
    People watched (me)   in afflictions   my.

3c. *Ama**zwi** e**zizwe**   aya**zw**akala e**zi**ndlebeni zama, e**zi**ndlebeni zama.*   allit. (zw-) cf. 4a, 4b
    Voices   of people   can hear   in ears   my,   in ears   my.

4a. *Ngi**zw**a ama**zwi** om**dumo** wakho*   assonance (-o)
    I hear   voices   of praise   your

4b. ***phe**zu ko**duma** wazo i**zizwe**,*   asso. (-u), <u>allit. (**ph**-) cf. 4c</u>
    above praise   of   people,

4c. *oyinkosi yamakhosi   o**phakeme**   **ungcwele**.*   assonance (-e)
    who is the King of kings, who is lifted up   (you are) holy.

5a. *Imithetho yakho   ithembekile,*   <u>allit. (th-, i-), asso. (-o)</u>
     Laws   your   faithful,

5b. *ub**ungcwele** bakho buya-khazimula,*   alliteration (b-)
     holiness is yours   is-   shining,

5c. *Nkosi yamakhosi emile   njalo.*   alliteration (l-)
    King of kings   it stands forever.

a) <u>Exegetical observations</u>:
- direct speech in v.1 (Hebrew has 3rd person)
- "majesty" is not explicitly mentioned, but is implied by the references to "throne" and
  "king" (v.1) and "shining" in v.5b
- 2b should have "you" as the topic rather than "your throne"
- the notion of "voice" is mentioned, but as the "affliction" referred to in 4a. The Hebrew

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[658] The isiZulu of 1a could also be translated as "You are seated on the throne". The difference is tonal, not apparent in writing and without a context. However, 1d indicates that it is probably 3PS, not 2PS.

uses the notion of "voice" to indicate the growing intensity of the problem ("voice" to "roaring")
- 3b introduces the idea of "people" and what they are saying as they watch the person suffer. This is not strictly speaking in the Hebrew but could be part of the growing problem (the floods lifting up their voice)
- 4a and 4b do not focus on the power of the LORD, as they should (from the Hebrew)
- the notion of "house" is missing in v.5

b) Poetic observations:
- -*bukhosi* in 1a and 2a
- extra repetition of phrases, e.g. 1f; 2b (in parallel with 2a); 3c
- a lot of deliberate assonance and alliteration
- -*Nkosi yamakhosi* repeated in vv.1, 3, 4, and 5
- play on words with –*faka*- in 1c and 1d
- exclamation in 1e
- -*phakeme* in 3a and 4c, forming an inclusio
- inclusio from 3b to 4b with repetition of *izizwe*
- -*hluphek*- repeated in 3a and 3b
- *amazwi* in 3c and 4a
- -*dumo* repeated in 4a and 4b
- -*ungcwele* in 4c and 5b

c) Functional evaluation:
- repetition of -bukhosi in vv.1 and 2 holds these two verses together
- repetition of -*khona* and parallelism in v.2 unites these two verses
- inclusio from 3a to 4c (with repetition of -*phakeme*) defines the boundaries of "the chorus" and holds these verses (3 and 4) together
- a second inclusio, inside the one mentioned above (viz. from 3b to 4b) details the problem. The two verses on either side of this interior inclusio (viz. 3a and 4c) give first the general problem (3a) and then the general solution (4c)
- the repetition of -*hluphek* holds 3a and 3b together, and the repetition of -*zizwe* in 3b and 3c unites these cola, thus the 3 cola of v.3 are held together
- the repetition of -*dumo* in 4a and 4b and the sound play with -*zwi* (4b) and –*zwe* (4b) unites the first two cola in v.4
- -*amazwi* in 3c and 4a unites the two verses of the chorus
- the repetition of -*ungcwele* in v.5 (as well as in v.4) and that of *Nkosi yamakhosi* in v.5 (as well as in vv.1, 3, and 4) unites verse 5 with the rest of the psalm

d) Performance observations:
This poet combined with those who wrote Poems 27 and 31, and together they made a joint performance. Poet 27 spoke the words of his v.1, then Poet 30 spoke his version of v.2, and all 3 poets together did a dramatic (with gestures and then freezing while the other person spoke) interpretation of v.3 (from Poem 31). Then Poet 31 spoke vv.4-5 from his own work, with all 3 poets joining in the last word, along with gestures.
The enunciation was very fast and forceful, and as a whole, the performance was enjoyed by the audience.

Ps 93 (Item 31)

1a. *uSimakade uyinkosi.*   alliteration (u-)
    The LORD   he is king.
1b. *Wembethe   amandla obukhosi.*
    He is clothed with power   which is majestic.
1c. *Kungeke kwabakhona   zinguquko zezwe.*   allit.(k-, z-), asso. (-
    Never   it existed   change   in world.
2a. *Selokhu wabakhona, ubukhona bakho bungunaphakade,*   allit. (b-, kh-)
    Since   you existed, existence your   forever and ever,
2b. *Simakade, namanje   ubakhona.*
    LORD,   even now   you exist.

3a. ***Imimoya iyavunguza, Nkosi,***   assonance (-a)
    Wind   it is blowing, Lord,
3b. ***imimoya iyavunguza*** *ngamandla, **Nkosi,***   assonance (-a)
    wind   it is blowing   with power, Lord,
3c. ***imimoya iyavunguza*** *okwesiphepho, **Nkosi.***   assonance (-si)
    wind   it is blowing what is a gale,   Lord.
4a. *Kepha, **Nkosi**, amandla akho angeyakufaniswa;*   assonance (-a)
    But   Lord, power   your it-not-will be compared;
4b. *ubukhulu bakho bungaphezu kwezi**vungu-vungu,***   allit. (b-), asso. (-u)
    greatness   your   above   strong wind,
4c. *unamandla   ngaphezu   kwakho konke,*   alliteration (k-)
    you are powerful above   of-their all.

5a. *Imithetho yakho ayijiki,*   assonance (-o)
    Laws   your   not-they-change,
5b. *indlu   yakho ingcwele njalo.*   asso. (-o), allit (i-)
    house your   holy   forever.

a) Exegetical observations:
- v.2 lacks the notion of the *throne / royal position* of the LORD being established from of old

b) Poetic observations:
- intentional assonance and alliteration
- inclusio in 1a and 2b (*Simakade* repeated)
- 1c lacks the parallelism and positive-negative declarations in the Hebrew
- notion of "no change" in 1c and 5a (but different root words)
- *-amandla* in vv1, 3, and 4
- rhyme in 1a and 1b
- *-bakhona* in vv.1 and 2
- *-vungu* in vv.3 and 4
- repetition and additive parallelism in v.3
- *-ngaphezu* in 4b and 4c

c) <u>Functional evaluation:</u>

- inclusio in 1a and 2b defines boundaries of "upper frame" and holds vv.1 and 2 together
- -*bakhona* in verses and 2 unites tehse two verses to form the upper frame
- the link between the upper(vv.1-2) and lower (v.5) frames is weak, but they do share a
  semantic notion of "no change" although the root words differ
- -*vungu* in vv.3 and 4 unites these two verses to form the chorus
- repetition of -*amandla* in frame (v.1) and chorus (vv.3-4) holds the whole poem together
- rhyme in 1a and 1b is aesthetically pleasing and serves as a mnemonic device
- the repetition of -*ngaphezu* in 4b and 4c holds these cola together
- the repetition and additive parallelism in v.3 has strong rhetorical force, is memorable, and
  gives a strong image of the increasing problem
- 1c does not show parallelism (as in the Hebrew) but emphasis is given to this truth through
  the use of the intensive "never"

d) <u>Performance observations</u>:
This poet combined with those who wrote Poems 27 and 30, and together they made a joint performance. Poet 27 spoke the words of his v.1, then Poet 30 spoke his version of v.2, and all 3 poets together did a dramatic (with gestures and then freezing while the other person spoke) interpretation of v.3 (from Poem 31). Then Poet 31 spoke vv.4-5 from his own work, with all 3 poets joining in the last word, along with gestures.

The enunciation was very fast and forceful, and as a whole, the performance was enjoyed by the audience.

Ps 93 (Item 33)[659]

1a. *USimakade uyiNkosi,*   asso. (-osi) cf.1b, allit. (u-)
     The LORD   he is king
1b. *USimakade uvunul'ezobukhosi,*   alliteration (u-)
     The LORD is robed in majesty
1c. *USimakade uvunule wembeth'   amandla*   alliteration (u-)
     The LORD is robed clothed with power
2a. *Umhlaba umile   ugxilile,*   allit. (u-), asso. (-i) and 2b
     The world it stands it is firm
2b. *umile   awunakuzanya-zanyiswa,*   assonance (-a)
      It is firm   not-shaken (emphasis)
2c. *Isihlalo sakho sobukhosi   samiswa   emandulo,*   allit. (s-), assonance (-o)
      Throne your   of kingdom established   from the beginning
2d. *isihlalo sakho sobukhosi samisw'emaphakadeni,*
      throne your of kingdom established forever,
2e. *siyakuma   kuze kube phakade.*   allit. (k-), assonance (-e)
      it will stand forever and ever

3a. *Imiful'igcwel'iyaphuphuma, Nkosi,*   alliteration (i-)
     Rivers   full   overflowing,   Lord/king,
3b. *ulwandle nemifula kuphakamise   amaphimbo,*   allit. (ph-) cf. 3c,4a, 4b, 4d
      sea   and rivers they have raised their voices,
3c. *ulwandle luphakamis'amagagasi ngomdum'omkhulu.*   assonance (-o, -u, -a)
      sea   it raises   the waves with roaring loud/big.
4a. *Unamandla   ngaphezu kwenhlokomo   yemifula!*   assonance (-a)
    You are powerful   above   of the big sound of the rivers!
4b. *Unamandla   ngaphezu kwemidumo yamagagas'olwandle!*
     You are powerful   above   of the roar of the waves of the sea!
4c. *Unamandla,   unamandl',   uSimakad'*
     You are powerful, you are powerful,   LORD,
4d. *ongaphezu   kwezicongco zezintaba!*   alliteration (z-)
       above   of highest   mountain!

5a. *Imithetho   yakho imile   kayigudluki.*   asso. (-o), allit. (imi-)
     Commandments your they are firm immovable.
5b. *Ubungcwele bungubuhle bomuzi wakho, Nkosi,*   allit. (b-), asso. (-e)
      Holiness   is beauty   of house your, Lord,
5c. *ubuhle   bezikhathi ngezikhathi ezizayo,*
     beauty   of the times, of the times coming,
5d. *Simakade wamabandla.*
      LORD   of church (community of faith).

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[659] This composition is by Bishop Mbhele. See footnote 3 (p.22).

a) <u>Exegetical observations</u>:
- 5c and 5d are not apparent in the Hebrew
- the notion of the holiness (mentioned in 5b) continuing *forever* is missing

b) <u>Poetic observations</u>:

- the poem was formatted with lines cental-justification, giving a pleasing "barrel shape"[660]
- *Simakade* in vv.1, 4, and 5 with an inclusio formed from the repetition in 1a and 5d
- there is a lot of repetition within verses (e.g.within v.1 and within v.2) but not between verses (e.g. no shared semantic content in v.1 and v.2)
- repetition of *-imifula* and *-lwandle* in vv.3 and 4
- strong repetition and additive parallelism in v.4 (cola 4a, 4b, 4c all have *unamandla - ngaphezu ….. kwe-…-o …*)
- repetition and additive parallelism in v.3
- *-dum* in vv.3 and 4
- *Nkosi* in 1a, 3a, and 5b
- introduction of a new metaphor in 4d (which was not mentioned in v.3)
- *-ngaphezu* in 4a, 4b, and 4d

c) <u>Functional evaluation</u>:
- the repetition of *Simakade* in 1a and 5d, forming an inclusio, defines the boundaries of the poem, and unites the verses together
- the large amount of repetition within verses holds the cola of the verse together. However, the lack of shared semantic content between verses means that the connections between verses are not very strong, e.g. there is no link between the two verses of the upper frame (v.1-2).
- the repetition of *–imifula, -dum,* and *-lwandle* in vv.3 and 4 holds the two verses of the chorus together
- the repetition and additive parallelism in vv.3 and 4 (particularly v.4) has strong rhetorical force and memorability
- 4d is linked to the other cola in v.4 by the use of *–ngaphezu.* The new metaphor may seem strange, but for the local people, the superlative image of something that is "high" is a mountain, thus to say that the LORD is higher is taking the comparison to the maximum
- the use of Nkosi in verses 1, 3, and 5 holds the poem together
- the upper frame (vv.1-2) and the lower frame (v.5) are united by the shared use of *-nkosi* and *Simakade* (although this is a phonic link, in the case of *nkosi*, as in 1a the sense is "king" and in 5b the sense is "LORD")

d) <u>No performance</u>

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[660] The format was adjusted for the analysis.

Ps 93:3,4 (Song 54)[661]

3a. **Izilingo**   *noma*   *zinganda*   *kodwa*
    Temptations even if   they may grow   *but*
4a. *UJehova*   uyinkosi.
    the LORD he is king
4b. *Uyinkosi*   nakanjani,
     He is king   surely
4c. *UJesu* uyinkosi   *ngampel*a.
    Jesus he is King   indeed
3a. *Izilingo*   *noma*   *zinganda,*
    Temptations even if   they may grow
4c. *UJesu* uyinkosi.
    Jesus he is king
3b. *Amagagasi nemifula noma   ingavuk*a -
    Waves   and rivers even if they are able to rise
4c. *Kepha uJesu* uyinkosi
    But   Jesus   he is king

a) Exegetical notes:
- the use of UJehova in 4a moves on to UJesu in 4c. It seems that for many of the Zulu
  people, the difference between the members of the Trinity is conflated.
- the main message of the psalm does come through, with a focus on the kingship of the
  divinity, regardless of the difficulties that might come.

b) Poetical notes
- the poetic lines are short
- there is a lot of repetition of uyinkosi
- there is a lot of assonance of the –a sound
- the imagery changes from "temptations growing" to "water rising"
- the song ends on a triumphal note

c) Performance notes (see the video of Song 54)
  - the audience enjoyed the song very much, and participated
- the audience remembered the words "The LORD is King", from the frequent repetition

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[661] The following songs (Songs 54 and 56) are loosely based on some verses from Ps 93.

Ps 93:1,4 (Song 56)

4a. *UJehova* *uNkulunkulu* *unamandla*
    The LORD   God   he is strong
4b. *phezu* *kwezivungu-vungu* *zonke* x3
    above   of winds   all
4c. *Nangaphezu* *kwezivungu-vungu* *zolwandle* x3
    And above   of winds   of sea (tsunami)

1a. *UJehova* *uyinkosi*   *wembethe*   *ubukhosi,* x 4
    The LORD he is king he is clothed with majesty
1b. *UJehova* *uNkulunkulu* *unamandla*
    The LORD   God   he is strong
4b. *phezu* *kwezivungu-vungu* *zonke,*   x 3
    above   of winds   all.
4c. *nangaphezu* *kwezivungu-vungu* *zolwandle*.   x3
    And above   of winds   of the sea.
    Heeeeey!!!

a) Exegetical notes:
- the essential truth of Ps 93 is captured in this short song, focusing on the LORD's power and his Kingship.

b) Poetical notes:
- frequent repetition of the divine name (*UJehova uNkulunkulu*) and his attribute of
  strength, above all else (*unamandla … phezu*) gives a strong message
- the imagery is simple, that of "winds" or "winds of the sea" and thus the message is easily
  grasped

c) Performance notes: (see video of Song 56)
- the various lines are repeated many times, making it easy to learn and join in
- the song ends with a triumphant shout

Hymn based on Ps 93 (Colenso, 1852:29)

With glory clad, with strength arrayed,
The LORD, Who o'er all nature reigns,
The world's foundations strongly laid,
And the vast fabric still sustains.

How surely stablished is Thy throne,
Which shall no change or period see!
For Thou, o LORD, and Thou alone,
Art God from all eternity.

The floods, o LORD, lift up their voice,
And toss their troubled waves on high;
Th' Almighty God can still their noise,
And make the angry deep comply.

The testimonies of Thy Word
Faithful and sure shall still remain;
And in Thy House, almighty LORD,
Eternal holiness shall reign.

b) Poetic observations:
- all verses follow the same rhythm, with no verse standing out as more important
-regular a-b-a'-b' rhyme
- the 3-fold repetition / parallelism apparent in v.3 and in v.4 in the Hebrew is not
  represented
- the chiastic structure apparent in the Hebrew is not represented

c) Functional evaluation:
- the hymn carries most of the informative content of the original, but little of the other
  functions. In particular, the emotive power of the key verses (3 and 4) does not come
  through.
- the rhyming assists with memorization.
- there is a strong regular rhythm, but consequently it appears rather "flat" emotively.

Ps 93 (Callaway, 1872-9)

1a. *USimakade uyabusa,* *uvete* *ubukhosi*;
   The LORD is reigning he is robed with majesty
1b. *uSimakade uvete* *amandhla azivatise ngawo*;
   The LORD is robed with power   wearing   it
1c. *umhlaba umisiwe, a u zamazami*.
   the world is firm, it does not shake
2a. *Isihlalo sobukhosi sako sa miswa kade*;
   Seat of kingdom your it is firm forever
2b. *wa bakona kade.*
   You exist   forever
3a. *Simakade, izikukula,* *zipakamisile,*
    LORD   (waters) they are increasing, they are lifting up
3b. *zipakamisile* *ukuhlokoma kwazo;*
   they are lifting up   roaring   their
3c. *zipakamisile* *amaza azo*.
   they are lifting up waves their
4a. *uSimakade usezulwini*:
   The LORD in the heavens
4b. *ung'okqata* *kunokuhlokoma kwemifula eminingi ekqata,*   allit. (kq-) cf. 5a
   he is stronger than roaring   of the river much   strong
4c. *na kuwo   amaze olwandhle*.
   and   the waves of the sea
5a. *Amakqiniso ako akqinisekile*:   allit. (k-, kq-)
   Truth   your   it is firm / reliable
5b. *Simakade ukulunga* *kulungele indlu yako kuze kube phakade.*   alliteration (k-)
   LORD   righteousness it is fitting for house your forever and ever

Ps 93 (ABS 1883, revised 1893, isiZulu)[662]

1a. *uJehova u ya busa, wembete*   *ukupakama,*
    The LORD he reigns he is clothed   on high

1b. *uJehova wembete*   *amandhla, u zihlomile;*
    the LORD he is clothed with power,   he is prepared/armed

1c. *izwe li qiniswe ukuze*   *li nga   zamazami.*
    world it is firm so that not   may   shake

2a. *Isihlalo sako   sobukosi   si qiniswe kwa sebudaleni;*
     Seat   his   of kingdom it is firm from creation;

2b. *wena wa u kona kwa pakade.*
     you   existed   forever.

3a. *Imisinga i pakamisile,*   *Jehova;*
     Rivers   they have lifted up LORD;

3b. *imisinga i pakamisile*   *izwi layo;*
     Rivers   they have lifted up voice their;

3c. *imisinga i ya pakamisa*   *amaza ayo.*
     Rivers   they have lifted up waves their.

4a. *Ezinhlokomweni   zamanzi amaningi,*
     They are babbling   waters   many,

4b. *a namandhla na semadhlambini   olwandhle*
         power   of the foaming/churning of the sea

4c. *u namandhla   ngapezulu uJehova.*
    He is powerful   above   the LORD

5a. *Izifundiso zako zi qinisekile kakulu;*
    Teachings his   they firm   very

5b. *ubungcwele bu fanele indhlu yako Jehova ku ze ku be sebudeni   bezinsuku.*
     holiness   is fitting house your LORD   forever   long period of days

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[662] This original translation of the American Bible Society (using the old orthography) is still available, and popular with the Shembe church. There is little difference between the 1887 and the 1959 translations.

Ps 93 (ABS, 1924)

1a. u*Jehova*   *uyabusa,*   ***wembete***   *ubungqongqoshe*;
   The LORD he is reigning, he is clothed with majesty (that pertaining to a chief)
1b. u*Jehova* ***wembete***   *amandhla; wabinca ngawo*.
   the LORD is clothed with power   is robed with it
1c. *Izwe*   *liqinisiwe* *ukuba linga*   *kaziswa*.
   World it is firm   that   not-may   be moved
2a. *Isihlalo sako sobukosi*   *siqinisiwe* *kwa sendulo*.
   Seat   your of kingdom it is firm since antiquity
2b. *Wena waukona kwa pakade*.
    You   existed   forever
3a. *Imifula ipakamisile,*   *Jehova*;
    Rivers they have lifted up LORD
3b. *imifula ipakamisile*   *izwi   layo*;
    Rivers they have lifted up voice their
3c. *imifula ipakamisile*   *amaza ayo*.
   rivers   they have lifted up waves their
4a. *Kunenhlokomo yamanzi amaningi,*
      Roaring   of waters   many,
4b. *kunamadhlambi a**dhondholobele* *olwandhle*,
    foaming   furiously excited of the sea
4c. u*Jehova* *opezulu u**dhondholobele*.
   the LORD above   furious excitement
5a. *Izifakazo*   *zako* *ziqinisekile*   *kakulu;*
    Testimonies your   they are firm   very
5b. *ubungcwele bufanele indhlu yako,*
    holiness   is fitting for house your,
5c. *Jehova, kuze kube sekupeleni kwezinsuku*.
    LORD,   forever   until end of   days.

Ps 93 (Hermannsburg, 1924)

1a. *uJehova*   *uyabusa,*   ==*wembete*==   *ubukhosi.*
    The LORD he is reigning, he is clothed with   majesty.

1b. *uJehova*   ==*wembete*==   *amandhla uzibope ngawo,*
    The LORD is clothed with power   binding   with-it

1c. *ngakoke*   *izwe selihlezi kahle alinakunyakaziswa.*
    because of that, world   it sits   well   not be moved.

2a. *Isihlalo*   *sako   simi   seloku kwanini,*
    Seat/Throne   your   stands   since   long ago

2b. *kusuka pakade, ukona wena.*
     since forever   exist   you

3a. ==*Imifula ipakamisile,*==   *Jehova*,
    Rivers they have lifted up,   LORD,

3b. ==*imifula ipakamisile*==   *ukuholoba kwayo*,
    rivers they have lifted up   babbling   their

3c. ==*imifula iyapakamisa*==   *indumo yayo.*
    rivers they have lifted up   noise   their.

4a. *uJehova*   *opezulu*
    The LORD   is high

4b. *uyesabeka kunokunoloba kwamanzi   amaningi,*
    awesome   loud sound   of waters   many,

4c. *asabekayo kunokuduma   kolwandhle.*
    marvellous over   thundering   of the sea.

5a. *Izifakazo   zako   ziqinisile   impela,*
    Testimonies   your   they are firm   truly,

5b. *ubungcwele bufunele   indhlu yako,*
    holiness   is fitting   for   house your,

5c. *Jehova kuze kube ngunapakade.*
    LORD   forever   and   ever.

Ps 93 (1959 isiZulu)

1a. UJehova   uyinkosi,   alliteration (u-)
    The LORD   he is king
1b. wembethe   ubukhosi;
    he is clothed with majesty
1c. uJehova   wembethe   ubhince   amandla.
    The LORD is covered with wearing   power.
2a. Nezwe   limi   liqinile,   allit. (l-) cf. 2b
    And the world it is standing it is firm
2b. lingazanyazanyiswa.   assonance (-a)
    it shall not be moved / stirred.
2c. Seat   sakhe sobukhosi   alliteration (s-) cf. 2d
    Throne   your of your kingdom
2d. simi   siqinile kwasendulo;
    it is standing it is firm since long time.
2e. Wena   ukhona kwaphakade.   assonance (-a)
    You   you exist since forever.
3a. Imifula   iphakamisile,   Jehova,   assonance (-i)
     Rivers   they have lifted up, LORD
3b. imifula   iphakamisile   ukuholoba   kwayo;   assonance (-i, -o)
    rivers   they have lifted up babble   their
3c. imifula   iphakamisa   ukuduma   kwayo.   assonance (-i, -o)
    rivers   have lifted up   thunder   their
4a. UJehova   ophakeme   unamandla
    The LORD   on high   he has strength
4b. umsindo   wamanzi   amaningi,   assonance (-i, -a)
    over the noise   of waters   many,
4c. kunokuduma   wamandla   olwandle.   alliteration (ndl-)
    and the big sound of strength   of the sea.
5a. Ukufakaza   kwakho   kuqinisekile   kakhulu,   alliteration (k-)
    Proclamation your (LORD's)   is affirmed   very much,
5b. ubungcwele   buyifanele indlu yakho, Jehova,   alliteration (b-)
    holiness (your) is fitting for house   your,   LORD
5c. kuze   kube phakade.
    forever and ever.

Ps 93 (Studerus RC 1973)

1a. **INKOSI** *InguNgqongqoshe,* **yembethe** *ubukhosi,*
   The Lord   he is the chief   he is clothed with majesty

1b. **INKOSI** **yembethe** *ubuqhwaga izivunulise ngabo.*
   the Lord he is clothed with strength   adorning   him

1c. *Yona   eyasekela   umhlaba,*
   You   give foundation to /prop up   earth,

1d. *awusoze   wanyakaziswa.*
   it shall   never be shaken.

2a. *Isihlalo sakho sobukhosi siqinile   selokhu kwaba nini,*
   Seat   your   of kingdom it is firm since   beginning

2b. *unguSimakade!*
   you the Eternal / LORD!

3a. *O* **NKOSI,** *ulwandle luya***phakamisa** –
   O Lord,   the sea   it is lifting up

3b. *luya***phakamisa** *izwi lalo.*
   it is lifting up   voice its

3c. *ulwandle lupa***phakamisa** *uk***uduma** *kwalo.*
   the sea   it is lifting up   thundering   its.

4a. *Kanti* **uphezu** *kwenhlokomo yamanzi amaningi* –
   But you above strong power of waters many -

4b. **uphezu** *kok***oduma** *ko***lwandle**.
   you above   thundering of the sea.

4c. *Wo,   yaze   ya***phakam***a* **INKOSI** *kweliphezulu.*
   Wow, (affirmation)   high   the Lord   on high / above.

5a. *Iqiniso lakho lithembeka ngempela,*
   Truth your it is faithful really/indeed,

5b. *ubungcwele buyifanele indhlu yakho,* **NKOSI***, nsukuzonke.*
   holiness   is fitting for house your, Lord, days   all.

Ps 93 (Watchtower 1984)

1a. *uJehova   ngokwakhe   usebe   yinkosi,*
   The LORD   about him   he became a king
1b. ***Wembethe   ukuphakama***
    He is clothed   on high
1c. *uJehova **wembethe** – ubhince   izikwepha.*
   The LORD is clothed - robed with strength
1d. *Nezwe elikhiqizayo   **lima liqine** kangangokuba alinakuntenga-
ntengiswa.*
    World which was made abundantly it stands firm in as much as not swaying   to and fro
2a. *Isihlalo sakho sobukhosi **simi   siqinile** kusukela kudala,*
    Seat   his   of kingdom it stands it is firm since   creation,
2b. *wena obulokhu   ukhona   nini nanini.*
    you   who have been existing since olden times
3a. ***Imifula iphakamisile**,   O *Jehova,*
   Rivers they have lifted up, O LORD
3b. ***imifula iphakamise**   umsindo **wayo**,*
   Rivers they have lifted up voice   their
3c. ***imifula** ilokhu **iphakamisa**   ukuhlokoma **kwayo**.*
   rivers   these they have lifted up strong force their.
4a. *Ngaphezu kwemisindo yamanzi amaningi,*
    Above   of sound   of waters   many,
4b. *amadlambi olwandle amakhulu ngokubabazekayo,*
    foaming of   the sea   great   babbling/making noise,
4c. *uJehova   mkulu ngokubabazekayo   endaweni ephakeme.*
   the LORD (is) great above babbling in place   on high.
5a. *Izikumbuzo   zakho zitholakale   zithembeke   kakhulu.*
   Promises/Reminders your   they-found to be   they-faithful   very.
5b. *O Jehova, ubungcwele buyafaneleka endlini yakho,*
   O LORD,   holiness   it is fitting for house   your,
5c. *ubude   bezinsuku.*
   for length of days

Ps 93 (1986 NT & Psalms *Ithestamente eliSha namaHubo*)[663]

1a. *USimakade uyabusa,*
     The LORD   he is reigning

1b. *uyiNkosi wembethe   ubukhosi,*
      the king is clothed with majesty

1c. *uSimakade wembethe ubhince   amandla.*
     the LORD   is clothed   robed with power

1d. *Impela,*
     Truly,

1e. *umhlaba wonke uzinzile   awunakuzamazama.*
     the earth   all   it sits comfortably   not shaking

2a. *Simakade,*
      LORD

2b. *ubukhosi bakho bumi   kwasemandulo,*
     majesty   your   it stands since antiquity,

2c. *wena wawuvele ukhona kwaphakade.*
     you   there   you exist   forever.

3a. *Nkosi,*
     Lord / king

3b. *imifula idlange   ngenhlokomo,*
      rivers   they are imbued   with forceful movement

3c. *imifula ihlobe   ngesimokololo,*
     rivers   they appear   like smoking

3d. *imifula izwakele   ngombhongo,*
     rivers   been heard   with loud noise,

4a. *kepha wena Simakade uphakeme,*
      but   you   LORD   on high,

4b. *unobukhosi   unamandla   uyesabeka*
      you are majestic, you are powerful, you are wonderful

4c. *ngaphezu kokuhlokoma kwezilwandle zonkana,*
     above   force (of water)   of the sea   all *of it,*

4d. *kunamadlambi asolwandle ayizindlondlobela.*
      the foaming   of the sea   furiously excited.

5a. *Ubufakazi   bakho bethembekile ngokwempela,*
     Proclamation your   faithful   truly

5b. *ubungcwele bubafanele abendlu   yakho,*
      holiness   is fitting for household   your,

5c. *wena Nkosi, phakade kwaphakade.*
      you   Lord   forever and ever

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[663] This translation was the forerunner of the present project; Blose Ndelu, a poet, was one of the translators. It is a functional-equivalent translation.

Appendix 1c: Psalm 145 translations[664]

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[664] Dictionary definitions for words used in the translations are listed in Appendix 9. In the analysis of items, asso. = assonance, allit. = alliteration, and underlining of assonance/alliteration indicates that the word play appears to be intentional. Words of the same root are highlighted in the same colour.

Ps 145 (Item 8):

1a. **N**gizoku*phakamisa* wena Jehova wami **N**kosi,   allit. (n-, w-), asso. (-a, -i)
    I will lift up you ,   you   LORD   my   king,
1b. **n**gizoli**dumisa** *igama lakho* **njalo.**   allit. (n-), asso. (-a, -o)
    I will praise-it name your forever.
2a. *Nsukuzonke   ngizodumisa wena*,   alliteration (n-), asso. (-a)
    Day   all   I will praise you,
2b. **n**goli**dumisa** *igama lakho* **njalo.**   allit. (n-), asso. (-a, -o)
    I will praise-it name your   forever.
3a. *Mkhulu   uJehove,   futhi ufanelwe   udumo*.   assonance (u-)
    Great is   the LORD   and   deserving   the praise.
3b. *Ake**kh**o   ongaqondo   ubukhulu   ba**kh**e*.   allit. (kh-), asso. (-o)
    No-one   can understand   greatness   his.

4a. *Isizukulwane siyaku**dumisa** nezenzo   zakho,*   alliteration (z-)
    Generation   it will praise   acts   your,
4b. *abanye   ba**khulume**   **ngamandla** ezenzo zakho.*   allit. (b-, z-), asso. (-o)
    others   they speak   about power   of deeds your.
5a. *Ngiyakugxila*[665] *eku**phakamis**eni   ubukhosi,*   assonance (-i)
    I will focus   on lifting up   majesty,
5b. *nenkazimulo yakho kanye nezi**mangaliso** zezenzo   zakho.*   alliteration (z-), asso. (-o)
    and glory   your   and   wonderful   deeds   your.
6a. *Bayakufakaza   **ngamandla**   ezi**mangaliso** zezenzo zakho;*   allit. (z-), asso. (-a, -o)
   They will proclaim about power marvellous of deeds   your;
6b. *Ngiyakumemezela **ubukhulu**   bakho.*   alliteration (b-)
    I will declare   greatness   your.
7a. *Bayoku**khuluma** nga**dumo**   olukhu lomusa wakho*   assonance (-o)
    They will talk   about fame great   of mercy your,
7b. *bacule   ngobulungiswa   bakho.*   alliteration (b-)
    (and) sing   about justice   your.

a) Exegetical observations:
- 1a: should be "God" not "LORD"
- 4b: should be "they" ('generations' in 4a) rather than "others"
- 5a: verb "I will be focus" (reflexive)" – has the sense of "meditate"

b) Poetic observations:
- vv.4-7: all the cola (except one) terminate in -*akho*
- 1a and 3a have *Jehova,* forming an inclusio
- -*phakamisa* in vv.1 and 5
- -*dumisa / dumo* in vv.1, 2, 3, 4, 7
- -*ezenzo* in 4a, 4b, 5b, 6a
- chiasm with -*dumisa, -khuluma, ngamandla* in 4a-4b and *ngamandla, -khuluma, -dumo* in 6a-7a. Centre of chiasm is v.5

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[665] -*yaku*- indicates a future (Taljaard and Bosch: 61).

- repetition in 1b and 2b; 1a-1b and 2a-2b in parallel

c) <u>Functional evaluation</u>:
- rhyming poetic lines from v.4 to v.7 (excluding 5a) give a pleasing rhythm
- the inclusio formed by 1a and 3a has v.2 (the theme of the psalm) in the centre, thus giving
  it prominence
- the repetition of -*phakamisa* in vv.1 and 5 unites the two parts of the psalm
- -*dumisa* and -*dumo* repeated across the psalm holds the psalm together
- -*ezenzo* repeated in vv.4,5, and 6 holds together the verses in the second unit
- the 3-fold chiasm (from 4a to 7a) helps with memorization
- the parallelism in 1a-1b and 2a-2b establishes a steady rhythm (3 stressed syllables to the
  poetic line) and tone of praise, leading up to v.3, where the rhythm changes. The topic
  remains the same, but the change in rhythm, together with the repetition of -*khulu* in v.3
  gives focus to this verse. The topic changes in v.4, as does the rhythm, indicating the end of
  the section at the end of v.3. This is confirmed by the word order in v.3.

d) <u>Performance observations</u>:

The song was sung as follows:
i) chorus: conflation of 1a and 1b (*Ngizophakamisa igama lakho* 'I will lift up your name')
sung 3 times.
ii) end of 1a and 1b (*Jehova o' Nkosi, Ngizodumisa igama lakho*) sung twice
iii) chorus (as in i)

The song has very simple lyrics, but captures the theme of praise of the psalm. Moreover, it
has a catchy tune, and is simple enough for people to remember it and sing along
themselves.

<u>Ps 145 (Item 9)</u>**:**

1a. *Ngizoku**pha**kamisela*[666] *igama lakho* *phe**zulu,* *Jehova, oh Nkosi.*   alliteration (ph-)
   I will lift high (to)   name your above,   LORD oh King,

1b. *Ngizolidumisa* *igama lakho* njalo-njalo.   assonance (-o)
   I will praise-it name   your continually.

2a. *Malanga wonke* *ngizokudumisa*.
   Day   every   I will praise you.

2b. *Ngizolidumisa* *igama* *lakho* njalo-njalo.
   I will praise-it   name   your   continually.

3a. *Unkulunkulu* mkhulu. *Ufanelwe* udumo.   alliteration (u-)
    God,   he is great.   He is worthy of praise.

3b. *Akekho ongachaza* ubukhulu *bakho.*   allit. (b-), asso. (-o)
   No-one   can explain greatness your.

4a. *Izizukulwane zizobungaza* *izenzo zakho komunye ngamunye*   allit. (z-) cf. 4b
   Generations   they will celebrate doings   your one to another

4b. *ziba**baze* ubuhle *bakho*.   alliteration (b-)
   (and) praise greatness/beauty your.

5a. *Ngizogxila ebukhoneni* *bakho*,   alliteration (b-)
   I will focus   in presence your,

5b. *nase* *bukhosini* *bakho*   alliteration (b-)
   and in majesty   your

5c. *obukhazimul**ayo,*
   which has splendour,

5d. *nase* *zenzweni* *zakho*   alliteration (z-)
   and in deeds   your

5e. *ezimangalis**ayo*.
   that are marvellous.

6a. *Bazosho* ubukhulu *bamandla nezenzo* *zakho*.   alliteration (b-)
   They will speak of greatness of power   and deeds your.

6b. *Ngizofakaza* *ngemisebenzi yakho emi*hle.   alliteration (ng-)
   I will proclaim about works   your which are good/great

7a. *Bazokhuluma ngodumo lobumnene* *bakho*,   assonance (-u)
   They will speak about fame of graciousness your,

7b. *baze,* *bacule ngobulungiswa* *bakho*.   alliteration (b-)
   (and) praise, sing   about justice your.

a) <u>Exegetical observations</u>:
- 1a: should be "God" not "LORD"
- 1a has "(lift up) your name" whereas the Hebrew is "(lift up) you" (essentially the same)
- 3a uses direct speech, and "God" instead of "LORD"
- 4b: focus is on the character of the LORD, whereas in the Hebrew it is on His acts (although "greatness" does imply "great acts")
- 5a: verb seems to imply "think about" so acceptable

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[666] *-zoku-* indicates "the long future".

b) <u>Poetic observations</u>:
- cola 4a to 7b (the second section in the psalm, excluding v.6b) show a chiastic pattern in the terminating sounds: *-akho* (x3), *-ayo, -akho, -ayo, -akho* (x3). - 2b repeats 1b (exactly) with the repeated verb initiating 1b and 2b and terminating the colon in between (1a)
- *-dumisa* repeated several times in vv.1 and 2 and *-dumo* in v.3
- *-khulu* in vv.3 and 6
- 4a much longer poetic line, and then followed by 6 short lines
- rhyme in 4b to 7b (with exclusion of 6b), with two terminating sounds
- *-hle* in 4b and 6b

c) <u>Functional evaluation</u>:
- The central colon in the chiasm formed by 4a to 7b, viz. 5c, sums up the theme of this section, viz. "your amazing deeds"
- *-khulu* in vv.3 and 6 unites the two parts of the psalm
- rhyme in 4b to 5d helps with memorizing and is aesthetically pleasing
- long poetic line in 4a heralds the start of a new unit
- repetition of *-hle* in vv.4 and 6 adds to the unity of the verses in the second unit
- different terminating sound in 6b, interrupting the pattern established from 4b onwards draws attention to this word, a key theme of the psalm (His *good/great* works)
- repetition of *-dumisa /-dumo* in vv.1-3 unites the verses in the first unit (1-3)
- the vocative and direct speech in v.3 continues the first-person speech, thus giving greater continuity within the section (vv.1-3) rather than switching to thried-person speech as in the Hebrew

d) <u>Performance observations</u>:

The song was based on cola 1a and 1b, sung several times with a few words omitted to fit the rhythm (e.g. *phezulu* and *njalo-njalo* were omitted). This did not impact the meaning transmitted.
The tune was easy to learn and sing along with, and this song was one of the four songs chosen to be sung at the church performance; it was enjoyed greatly by the audience.

Ps 145 (Item 13)

1a. *Ngizokwenza   Mkhulu,   Nkosi*
    I will make   the Great One   king
1b. *ngiphakamise igama lakho phakade naphakade.*   alliteration (ph-)
     (and) lift up   name   your forever   and ever.
2a. *Njalo-njalo ngizokubonga   ngikudumise,*   allit. (ng-) with 1a, 1b, 2b
     Continually   I will thank you,   I praise you,
2b. *ngilibonge   igama lakho kuze kube phakade naphakade.* alliteration (k-), asso. (-e)
    (and) praise-it name   your forever and ever   forever.
3a. *Mkhulu uSimakade,*
     Great   is the LORD,
3b. *makadunyiswe   kakhulu;*
      may he be praised   much;
3c. *ubukhulu bakho abuqondakali.*   alliteration (b-)
     greatness your cannot be understood.

4a. *Isizukulwane ngesizukulwane*
     Generation   to generation
4b. *siyophakamisa inisebenzi yakho,*   alliteration (s-)
      it will speak of deeds   your,
4c. *simemezela   ubuhle   bamandla   akho.*   alliteration (b-)
     it proclaims greatness of power   your.
5a. *Ngiyakujula   ngobungcwele bakho*   alliteration (b-)
      I will think deep   about holiness   your
5b. *nodumo   nobukhosi bakho.*   allit. (b-, no-), asso.(-o, -u)
     and fame and majesty your.
6a. *Bayokhumula   ngamandla   nemisebenzi yakho esabekayo.* assonance (-a, -o, -e)
     They will speak about power   of deeds   your   fearful.
7a. *Bayokhumbula   ubuhle   bobukhulu,*   alliteration (b-), asso. (-u)
     They will remember beauty/goodness of (your) greatness,
7b. *babonakalise ubukhulu   bakho*   allit. (b-) with 7c
     (and) show   greatness   your
7c. *badumise.*   assonance (-ise) cf. 7b
     (and) praise.

a) Exegetical observations:
- 4c: agent should be "generation" not "we"
- 5a: verb has sense of "think deeply", according to Doke et al
- 5a: "holiness" not apparent in the Hebrew
- 5b: lacks notion of His *deeds*
- 6b: missing ("I will declare your greatness")
- 7c: notion of "righteousness" missing

b) Poetic observations:
- -akho terminates 4b, 4c, 5a, 5b
- some deliberate assonance and alliteration
- -khulu in v.v.1, 3 (3x) and v.7 (2x)

- -dumisa in 2, 3, and 7 and -dumo in v.5
- -phakamisa in v.1 and v.4
- chiasm in v.1 to v.3 with -khula, -dumisa (1a, 2a) and -dumisa, -khula (3b, 3c). Centre of chiasm is 2b
- short poetic line in 7c
- ubuhle in v.4 and v.7
- -khulu in vv.1, 3, and 7
- direct speech in 3b and 3c

c) <u>Functional evaluation</u>:
- repetition of -*khulu* in both units (1-3, 4-7) unites the psalm together
- repetition of -*ubuhle* in vv.4 and 7 holds the verses in the second unit (vv.4-7) together
- the short poetic line in7c draws attention to this important truth, the key theme throughout the poem
- chiasm in vv.1 and 3 defines the boundaries of the first unit
- the centre of the chiasm in vv1-3 (viz.2b) is thematic
- -*phakamisa* in vv.1 and 4 unites the two parts of the poem
- -*dumisa / -dumo* in both units (1&3, 5&7) unites the poem
- rhyme in 4b to 5b (over 4 poetic lines) is aesthetically pleasing
- 1a-2b and 3b-3c are direct speech, praising the LORD. In this inclusio, the colon 3a stands out as different, and thus attention is drawn to this thematic statement (Great is the LORD)

d) <u>No performance</u>

Ps 145 (Item 20)

1a. *Ngizokukuphakamisa* *kakhulu*, **Simakade** Nkosi,   alliteration (k-)
    I will lift you up   much   LORD   King,

1b. *ngizolidumisa* igama lakho   phakade na phakade.   assonance (-a)
    I will praise-it name   your   forever and ever.

2a. *Zonke izinsuku* **ngizolidumisa**,   alliteration (z-)
    All   the days   I will praise-it,

2b. *nizozigqaja* ngegama   lakho phakade na phakade.   alliteration (g-), asso. (-a)
    I will boast   about name your   forever and ever.

3a. *Mhkulu* **uSimakade**,   assonance (-u)
    Great   (is) the LORD,

3b. *ukubabaziwe* *kakhulu*,   assonance (-u)
    he is to be praised   much,

3c. futhi ubukhulu *bakho*   abuphenyisiseki.   alliteration (b-), asso. (-u)
    and greatness   your   beyond understanding.

4a. **Izizukulwane** nge*zizukulwane* *iyakuyibabaza* imisebenzi *yakho*. alliteration (z-)
    Generations   to generations they will praise them works your.

4b. **Imisebenzi** *yakho* *emkhulu*   *ziyakuyishumayela*.   assonance (-u)
    Works   your   that are great   they will be preached.

5a. *Ebuhleni*   benkazimulo yobukhosi *bakho*   alliteration (b-), asso. (-o)
    In the beauty   of the glory   of majesty your

5b. *ngiyakujula*   ngemisebenzi *yakho* emangeli*sayo*.   allit. (ng-), assonance (-o)
    I will think deep   about works your that are amazing.

6a. *Ziyakusho*   ngamandla *akho*   asabek*ayo*;   assonance (-o)
    They will pronounce about power your   of wonderful deeds;

6b. *Ngiyakuxoxa*   nango*bukhulu* *bakho*.   alliteration (b-)
    I will give an account   of greatness   your.

7a. **Bayaku***gubha*   bekhumbula   imisebenzi *yakho* *emikhulu*.   allit. (b-), asso. (-u …-a)
    They will celebrate remembrance of works   your which are great.

7b. **Bayaku***khomuluka*   *nge*njabulo   alliteration (ng-) cf. 7c
    They will cry aloud   with happiness

7c. *nge*nxa   yokulunga   *kwakho*.   rhyme (cf. 7b)
    because   of righteousness your.

a) Exegetical observations:
- 1a: text has "LORD" whereas Hebrew has "my God"
- 7a: focus in the Hebrew is on the character of the LORD (His goodness) not His works

b) Poetic observations:
- Verses 1 and 3 form a chiasm with *-khulu, uSimakade, -khulu, uSimakade, -khulu*.
- deliberate assonance, alliteration, and rhyme
- *-khulu* in vv.1, 3, 4, and 6
- tail-head linkage and parallelism in 4a and 4b
- strong rhythm with a lot of repetition in 1b and 2b
- chiasm in 1b-2a
- *Simakade* repeated in vv.1 and 3

- 2b: variety introduced with a new word for "praise" (c.f. 1b)

c) <u>Functional evaluation</u>:
- chiasm in 1b-2a adds aesthetic value and helps with memorability
- strong rhythm with repetition in 1b, 2b helps with memorization and adds aesthetic
  appreciation
- chiasm in vv.1,3 draws attention to the main theme of the psalm, the greatness (-khulu) of
  the LORD (uSimakade), and holds these verses together in a unit
- repetition of -khulu holds the psalm together in unity
- tail-head linkage, and parallelism, in 4a and 4b highlights the truth and serves a mnemonic
  function
- repetition of -khulu Simakade in vv.1 and 3 strengthens the bond between the first 3
   verses
- use of unusual word for praise in 2b (viz. –zozigqaja) adds variety and makes the listener
  think more about the meaning of the line

d) <u>No performance</u>

Ps 145 (Item 32)

1a. *Ngiyakuphakamisa* *ubukhulu akho, Nkulunkulu wami oyinkosi,*
    I will lift up   greatness your,   God   my   who is the king,

1b. *Ngiyakukubonga* *njalo-njalo.*
    I will thank you   continually.

2a. *Ngiyakukubonga* *onke amalanga,*
    I will thank you   all   the days,

2b. *ngiku*tuse *njalo-njalo.*
    I praise you   continually.

3a. *Unkulunkulu* mkhulu,   *kumele* *a*tuswe   kakhulu.
    God   (is) great,   and deserves to be praised much.

3b. *Ubukhulu bakhe bungaphezu kwemiblizizo yethu.*
    Greatness his   is above   of- thinking   our.

4a. *Okwenzileyo*   *kuyo*tus*wa*   *nayizizukulwane*   *ngezizukulwane.*
    What you have done will be praised from one generation to another generation.

4b. *Bayakuphakamisa izenzo zakho* ezinkhulu.
    They will lift up   acts   your   which are mighty.

5a. *Bazokhuluma* *ngenkazimulo nobukhosi*   *bakho,*
    They will tell about glory   and majesty your,

5b. *ngizodlinza*   *ngemisebenzi yakho eyisimangaliso.*
    I will meditate about deeds   your   that are marvellous

6a. *Bazokhuluma* *ngemisebenzi yakho enzulukazi,*
    They will tell about deeds your   which are deep/profound,

6b. *ngiyakuphakamisa* ubukhulu *bakho.*
    I will lift up   greatness your.

7a. *Bazokhuluma* *ngobu*hle   *bakho,*
    They will tell about goodness your,

7b. *bahlabelele* *ngobu*mnene   *bakho.*
    (and) sing   about kindness your.

a) Exegetical observations:
- 5a: actor is "I" not "they", and verb should be that of 5b, not "tell about"
- 7a: language needs to be more intense: "pour forth the fame of your abundant goodness"
- 7b: should be "righteousness", "not kindness"

b) Poetic observations:
- -*khulu* in vv.1, 3, 4, and 6
- *njalo-njalo* repeated in 1b and 2b
- parallelism in 1b and 2a, with repetition of verb; further parallelism of 1b, 2a with 2b
- root of -*tusa* in 2b, 3a, and 4a
- -*phakamisa* in 4b and 6b
- *bazokhuluma* in 5a, 6a, and 7a
- regular poetic line in last 3 lines (6b, 7a, 7b), with all these lines ending in *bakho*
- *ubukhulu* forms an inclusion in 1a and 3b
- chiasm from 1a to 3a [-*khulu, (ngikukubonga njalo-njalo), (ngikukubonga …njalo-njalo), khulu*]

- chiasm in 1a and 3a: *-khulu, Nkulunkulu, Nkulunkulu, -khulu*
- chiasm from 4b to 6b with the roots of the verbs: *-phakamisa, -khuluma, -khuluma, -phakamisa*)
- parallelism in v.7, and repetition of *ngobu-* and *bakho*

c) Functional evaluation
- repetition and parallelism in 1b-2b creates a regular rhythm, forming a "filling" for the -khulu sandwich (in 1a and v.3)
- chiasm in 1a and 3a (with repetition of *-khulu and Nkulunkulu*) is memorable with the repetition of sounds, and especially so with the repetition of *Ngiyakukubonga .. njalo-njalo* in the lines between (1b and 2a-b)
- the repetition of *-tusa* in vv.2-3 and v.4, as well as the repetition of *-khulu* in vv.1, 3, 4, 6 holds the two parts (vv.1-3 and vv.4-7) of this psalm portion together
- inclusio (4b to 6b) helps the listener to remember the verbs
- parallelism in v.7, wih repetition of the possessive pronoun (*bakho*) and alliteration (*ngobu-*) makes these verses memorable
- the regular poetic line and termination with bakho in the last 3 lines (6b, 7a, 7b) provides a strong rhythm

d) Performance observations:
The song was created in about half an hour by a very gifted musician. She sang the words of 1a, 1b, 2a, and 2b, with some repetition of "njalo" and a "nonsense syllable" (at the end of 2b) to fit the melody and rhythm. The melody varied, soaring to high notes on the repetition of 1a. The words were easy to remember, and the singer had the audience snapping fingers in unison with her.

Ps 145 (Item 33)

1a. *Ngiyaku**simamis**a   ubukhulu bakho,*
     I will affirm   greatness your,
1b. *ngi**simamis**e igama lakho,*   rhyme cf. 1a
     (and) affirm   name   your,
1c. *mhlekazi   wamkankaramba   yezulu*.
     lord / sir   mighty one   of heaven.
2a. *Malanga wonke ngiyakubonga,*
      Day   every   I will thank you,
2b. *ngik**ungcwelise** njalo-njalo,   so**hlekazi**.*
      I glorify you   continually,   my Saviour.
3a. *Umele   uk**ungcweliswa**,*
     You deserve you be glorified,
3b. *usa**mhlekazi** inkankaramba yezulu*
     lord / sir   mighty one   of heaven.
3c. *Ubukhulu bakho   bungechazwe.*
     Greatness your cannot be explained.

4a. ***Ubungcwele** bakho buyak**ungcweliswa***
         Holiness   your   it will be hallowed
4b. *kuzizukulwane ngesizukulwane.*
      generation   to generation.
4c. *Kuyakumemezelwa   izenzo zikaso**mhlekazi**,*
      It will be announced works saving (his),
5a. *ku**khulunywe** ngo**bungcwele** nangezimangaliso zezenzo zakho.*
          talked of   about holiness   of   marvellous   works   your.
5b. *Ngiyazindla   **ngemisebenzi   yakho yomusa**.*
   I am meditating about works   your   of mercy/kindness.
6a. *Abantu **bakhulume**   **ngemisebenzi yakho yomusa**,*
      People   they speak   about works your   of mercy,
6b. *bavume   ukuth**ungcwele**.*
     (and) they agree you are holy.
7a. ***Bakhulume**   ngokulunga   kwakho,*
      They talk   about righteousness your,
 7b. *bahlabelele   nyokulunga   kwakho.*
      (and) sing   about righteousness your.

a) Exegetical observations:
- v.1: omits idea of praising *forever and ever;* vocative in 1c is not as in the Hebrew ("my God
  and king")
- 2b: extra vocative added ("Saviour") – not fitting in this context
- 3b: misses notion of the LORD being great, although the vocative "mighty one of heaven"
  does imply power
- 4c: should be "mighty" works rather than "saving" works
- 5b: should be works of wonder, rather than works of mercy
- 6b: should refer to "I" and the comment is "declare your greatness"
- 7a: should be "fame of your abundant goodness" not "righteousness"

b) <u>Poetic observations</u>:
- chiasm with 1a-1c and 3b-3c (*ubukhulu bakho, mhlekazi wamkankaramba   yezulu)*
- parallelism in 1a and 1b
- 1c and 3b the same, a chorus line
- *-ngcwelisa* in 2b, 3a, 4a, 5a
- *-khuluma* in 5a, 6a, 7a
- parallelism in 7a and 7b
- repetition in 5b and 6a
- *-hlekazi* in 2b and 4c
- *-bungcwele* in 4a and 5a
- vv.1-3 have a regular rhythm of 3 stressed syllables per poetic line

c) <u>Functional evaluation</u>:
- chiasm in vv.1 and 3 defines the boundaries of the first part of the poem
- the parallelism in 1a and 1b emphasises the truth, and serves a mnemonic function
- the rhythm in the first 3 verses is stable, and then it changes, confirming a boundary at the
  end of v.3
- the repetition of *-ngcwelisa* and *-hlekazi* in both sections of the portion of the psalm (vv.1-
  3 and 4-7) unite the poem
- verses 5, 6, and 7 start with the same verb root; this helps with memorization
- the repetition of *-khuluma*, *ngemisebenzi yakho yomusa*, and *-bungcwele* in verses 4-7
  holds these verses together
- the parallelism in 7a and 7b is aesthetically pleasing and reinforces the message

d) <u>Performance evaluation</u>
The poet combined with Poet 34 and Poet 35 to perform. First they sang a familiar chorus
(not very tuneful or with much stage presence) and then this poet read the first two verses
of his composition, changing the divine name. Although he has a good speaking voice, the
performance was not polished, for lack of time.

Ps 145 (Item 34)

1a. *Ngiyakudumisa   nobukhulu   bakho, Nkosi yamakhosi,*
    I will praise you   and greatness   your,   King   of kings,
1b. *ngizokubonga   mihla ngemihla.*
     I will thank you   day by day.
2a. *Ngazo zonke izinsuku ngiyakukubonga,*
    About-it all   day   I will thank you,
2b. *ngikunike   udumo ngezikhati zonke.*
    (and) give you praise   at times all.
3a. *uNkulunkulu muhle, kumela   adunyiswe;*
        God   (is) great, deserves to be praised;
3b. *inkazimulo   yakhe   ayichazeki.*
     amazing   works his   cannot be explained.
4a. *Ngezinto   osuzenzile*
    The deeds that you did
4b. *izizukulwane ziyokwazi   ukukunika udumo.*   alliteration (z-, k-)
     generations they will know to give you praise.
5a. *Abantu bayokuqonda   ngezenzo zakho,*
     People they will understand   doings   your,
5b. *baphakamise   ubukhulu bakho.*
    (and) lift up   greatness   your.
6a. *Bayokhuluma   ngobungcwele,*
    They will speak about (your) holiness/glory,
6b. *nangemilingo   yakho,*
     and mysteries your,
7a. *bakunike   indumiso,*
    (and) give you   praise,
7b. *bazindle   ngemithetho yakho.*
    (and) meditate about law   your.

a) Exegetical observation:
- omits notion of "my God"
- 3a: uses "God" instead of "the LORD"
- vv.4-7 are muddled and only have a slight reference to the Hebrew. (V.6, 7 seem to be
  different in the performance.)

b) Poetic observation:
- *-dumisa* in vv.1, 2, 3, 4, and 7
- *-nika -dum-* in vv.2, 4, and 7
- *-bukhulu* in vv.1 and 5
- chiasm in 1b and 2a

c) Functional evaluation:
- the repetition of *-dumisa* (in vv.1, 2, 3, 4, 7), *-bukhulu* (vv.1, 5) and *-nika- -dum-* (vv. 2, 4, 7)
  holds these 7 verses as a unit
- the chiasm in 1b and 2a serves an aesthetic and mnemonic function

d) Performance observations:

The poet combined with two other men to make their performance. He read vv.4ff but it seems as if vv.6 and 7 had been amended from the translation.

Ps 145 (Item 35)

1a. *Ngiya**kubabaza*** **ubuhle** *bakho, Nkosi yami, unguMsindisi wami,*
  I will praise-you greatness your, king my,   you are God   my,
1b. *Ngiyakukubonga njalo-njalo.*
  I will thank you   continually.
2a. *Ilanga nelanga **ngiyakukubonga**,*
  Day after day   I will thank you,
2b. *ngiyakuku**dumisa** njalo-njalo.*
   I will praise you   continually.
3a. *Umdali **emuhle**, umelwe   ukuphakany**iswa** ngen**dumiso**.*
  Creator great,   you deserve you be lifted up   and praised.
3b. ***Ubuhle*** *bakho bungefan**iswa**   nokuqonda.*
  Greatness your   cannot be compared nor understood.

4a. *Ngokwenzile   siyaku**dumisa**   kusona tsizukulwane nedizayo;*
   About what you did it will praise you this   generation   to another;
4b. *bayo**kubabaza** u*bukhulu   *bakho.*
  they will praise greatness   your.
5a. ***Bayakukhuluma*** *ngokukazimulo   nobukhosi   bakho,*
  They will talk   about glory/splendour and majesty your,
5b. *futhi ngiyakuziqhayisa   ngo**kuhle**   okw**enzileyo**.*
   and   I will take pride in / boast about good deeds that you have done.
6a. *Abantu **bayakukhuluma** ngo*bukhulu   *bakho ob**enzileyo**.*
  People   they will talk   about greatness your that you have done.
7a. *Bayokusho   konke o**kuhle**   baphinde*
  They will say all   beauty/goodness and also
7b. *bacule   ngokunene   bakho.*
   (will) sing about gentleness / kindness your.

a) Exegetical observations:
- 3a: "Creator" instead of "the LORD"
- 5a has "they will talk about" but it should be "I will think about"
- 6b is missing but 5b covers the content
- 7b should be "righteousness" not "kindness"

b) Poetic observations:
- *-uhle* in vv.1, 3, 5, and 7
- *-babaza* in 1a and 4b
- 1b and 2a chiasm

- 2b parallel to 1b
- -*bukhulu* in 4b and 6a
- -*khuluma* in 5a and 6a
- 5b and 6a in parallel, with repetition of final word in line

c) <u>Functional evaluation</u>:
- the repetition of -*uhle* (vv.1, 3, 5, 7) and -*babaza* (vv.1, 4) holds the two sections of the
  psalm-portion together
- the repetition of -*bukhulu* (vv.4, 6) as well as -*khuluma* and -*enzileyo* (vv.5, 6) holds verses
   4-6 as a unit
- 5b and 6a terminate in the same word, and are statements in parallel; this helps with
  memorization and gives focus to the truth
- the chiasm in 1b and 2a is aesthetically pleasing and memorable
- the 3 lines 1b, 2a, and 2b are of the same poetic length, and establish a pleasing rhythm as
  a result. They are also in parallel, thus their truth is given focus. The rhythm then changes
  significantly in v.3 with a much longer poetic line.

d) <u>Performance observations</u>:
The poet in combination with two others made a performance. He only read his version of
2a, 2b, and 3a.

Ps 145 (Item 36)

1a. *Ngiyakukhothamela   wena, Nkulunkulu Nkosi yami,*
   I will bow down to you   you,   God   king   my,
1b. *ngilidumise   igama lakho njalo-njalo.*
   (and) praise-it name your   continually.
2a. *Ngilidumise   igama   lakho nsuku zonke,*
   (Let me) praise-it name   your   day   all,
2b. *ngilidumisa   phakade naphakade.*
   I praise-it   forever.
3a. *Simakade umkhulu,   wena umele   ukuduniswa.*
   LORD,   you are great, you   you are worthy to be praised.
3b. *Akunamuntu   obaziyo   ubukhulu bakho, Simakade.*
   There is no-one who knows greatness your,   LORD.
4a. *Abazali badumisa imsebenzi yakho eziqaneni,*
   Parents they praise work   your   to their children,
4b. *nasesi   zukulwane   sabo.*   assonance (-aXo)
   even   to grandchildren their.   with 4c, 4d, 4e, 5a
4c. *Ingane   nesizukulwane   ziyoxoxa   ngendumiso yakho*
   Their children and grandchildren they give an account about praise your
4d. *kwizingane zabo nesizukulwane   isabo,*
   to children   their and grandchildren their,
4e. *nakanjalo, kanjalo*
   forever   and ever.
5a. *Bayokhuluma ngamandla   nobukhosi   bakho.*
   They will speak about strength and majesty your.
5b. *Ngiyochitha isikhathi sonke ngikhuluma ngibabaza   ubukhulu,*
   I will spend   time   all   speaking   praising (your) greatness,
5c. *nemsebenzi yakho emihle   Simakade,*
   and works   your   which are good, LORD,
6a. *kuyakhuluma   ngamandla   nezimangaliso zakho*
   speaking   about power and marvels   your
6b. *obenzele   zona   nozenzele   abanye;*
   that you did   for them   and you did   for others;
6c. *name ngiyofakaza   ngobuhle   obenzile.*
   also   I will bear witness about greatness that you have done.
7a. *Bayonaba   kakhulu,   bajabule, babiyozele ubukhulu bakho,*
   They will spread out even more, be happy, praise   greatness your,
7b. *baculele   injabulo ngemsebenzi yakho emihle,*
   (and) sing with joy about works your   which are good/beautiful,
7c. *eyimthelelo   yeziyalo   zakhe.*
   which they are pouring out   of instructions His.

a) Exegetical observations:
- 5a has "they speak" but it should be "I think about"
- 5b: the verb is "meditate" rather than "speak about" and "praise"
- 7b: lacks the notion of "righteousness"
- 7c has been added to the Hebrew text

b) Poetic observations:
- 1b, 2a, and 2b are in parallel
- *-dumisa* in vv.1, 2, 3, and 4
- *-khuluma* in 5a, 5b, and 6a
- *-khuluma -ngamandla* in 5a and 6a
- *-hle* in 5c and 6c
- repetition of *-kulwane* and *-ingane* in v.4
- short poetic line in 4e after previous long lines
- 4a-b and 4c form a chiastic structure, with *-dumisa, -kulwane, -kulwane, -dumisa*
- *njalo-njalo* in vv.1 and 4
- *-khulu* in vv.3, 5, 7
- *Simakade* in vv.3 and 5
- chiasm in v.3 (*Simakade, -khulu, -khulu, Simakade*)

c) Functional evaluation:
- the repetition of *-dumisa* (in verses 1, 2, 3, and 4), *-khulu* (in vv.3, 5, 7), *Simakade* (in vv.3 and 5) and *njalo-njalo* (in vv.1 and 4) unites the first section (vv.1-3) with the second (vv.4-7)
- the repetition of *-khuluma -ngamandla* in 5a and 6a serves a mnemonic function, and unites these verses
- *-hle* in verses 5 and 6 also unites these two verses
- there are various other word repetitions but it is always within a verse (e.g. *-zukulwane* in v.4); this does not unite verses, but does give focus and adds to the memorability of the truth
- the chiasm in 4a to 4c is aesthetically rewarding and memorable
- 1b, 2a, and 2b all start with the same verb, are in parallel, and have a steady rhythm created by 3 stressed syllables per poetic line. These factors make the verses memorable and aesthetically pleasing.
- the chiasm in v.3 is memorable and beautiful to listen to

d) Performance observations:
The poet read the psalm portion (with no time to memorize). Some words were changed in his performance.
The clear rhythm in vv.1b, 2a, and 2b is apparent as is the chiasm in v.3.

Ps 145 (Item 37)

1a. *Ngiyakuku**phakamisa** ubukhulu bakho, wena, Nkulunkulu, Nkosi yami.*
 I will lift you up   greatness   your   you, God   king   my.
1b. *Ngingcwelise **igama lakho** njalo-njalo.*
 I hallow   name your forever and ever.
2a. *Njalo-njalo   wena   **uphakeme**.*
 Forever and ever   you   (are) high / lifted up.
2b. *Imihla nemihla ngiyaku**phakamisa** zandla,*
 Day   after day   I will lift up to you hands (my),
2c. *ngi**dumise** **igama lakho** njalo-njalo.*
 (and) praise name your   continually.
3a. *Mkhulu uSomandla, umwelwe   in**dumiso** e**phakem**e kakhulu,*
 Great   the Almighty he is worthy to be praised that is high   very,
3b. *ubukhulu bakhe abufaniseki.*
 greatness   his   not able to be compared.

4a. *Izenzo zakho zamandla nemisebenzi yakho*
 Works your of power   and deeds   your
4b. *iyomemezelwa,   ibabaziwe isizukulwane   kwesinye.*
 they will be proclaimed, praised   by generation to the other.
5a. *Ngizojula   ngobukhazikhazi*
 I will think deeply about your glory
5b. *nodumo lobukhosi bakho nezimangaliso zakho.*
 and fame of majesty your   and wonders your.
6a. *Amandla ezenzo   zakho ezesakekayo*
 Strength of deeds your   which are fearful
6b. *abantu bayakukhuluma ngazo,*
 people   they will talk   about-them,
6c. *ngiyakubumemezela ubukhulu bakho.*
 I will declare (for) greatness   your.
6d. *Ubukhulu bakho ngiyakubumemezela.*
 Greatness your   I will declare (for).
7a. *Inkumbulo   yebuhle   bakho obukhulu   iyokhululwa,*
 Remembrance of goodness your   which is great   will be released,
7b. *ngokulunga   kwakho bahube.*
 about justice your   they (will) sing.

a) Exegetical observations:
v.2: differs from the Hebrew, but has the general idea of praising the Lord (although lacks the parallelism in the Hebrew)

b) Poetic observations:
- different words used for divine name in 1a and 3a
- *-ukhulu* used in vv.1, 3, 6, 7
- 4 different words used for 'praise' (*-phakamisa, -ngcwelisa, -dumisa, -babaza*)
- 6c and 6d a chiastic repetition
- 1b and 2 c in parallel

- tail-head linkage in 1b and 2a
- *-phakamisa* used in vv.1, 2, and 3
- chiasm in 2a and 2b-c

c) <u>Functional evaluation</u>:
- vv.1-3 united by repetition of *-phakeme, igama lakho, njalo-njalo, -dumisa*
- vv.4-7 united by repetition of *-memezel-*
- two units (vv.1-3 and vv.4-7) united by repetition of -khulu
- parallelism missing in 2a and 2b, but chiasm in v.2 serves instead to reinforce the truth of this verse, and tail-head linkage serves to help with memorability and is aesthetically pleasing
- chiasm in 6c and 6d serves an aesthetic and mnemonic function, and contributes to the rhythm of the poem
- vocabulary is rich and interesting, and stimulates the listener with its variety

d) <u>Performance observations</u>:
Poem read fairly well. Chiasm stood out well, and was memorable.

Ps 145:1-3 (Song 51, AmaOti – see video)[667]

1a. *Ngizokuphakamisa wena, Nkosi,*
    I will praise you,   you   King /Lord,
1b. *ngilidumise   igama lakho njalo.*
    and praise-it name your always
2a. *Nsuku zonke ngizodumisa wena,*
    Day   all   I will praise you
2b. *ngilidumise   igama lakho njalo.*
    and praise-it name your always.
3a. *Umkhulu   uJehova,*
    He is great the LORD,
3b. *ufanelwe   nalo udumo.*   last syllable extended
    he is worthy of   praise.
3c. *Akekho ongaqonda   ubukhulu bake.*
    No one can understand greatness his.

Song: (1a, 1b) x2 ladies only; (2a) x2 all; (2b) x3 all; 3a; 3b; (3c)x3, (2a) x2, 2b (x2)

a) <u>Exegetical observations</u>:
No problem with the exegetical accuracy.

b) Poetical and functional observations:
Excellent repetition, holding the three verses in unity.
2b echoes 1b, providing a chorus (thereby focusing on the truth) and contributing to the memorability of the song
Good rhythm through consistently short poetic lines

d) <u>Performance observations</u>: Very sing-able; nice melody

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[667] The songs that follow (Songs 51 and 52) are loosely based on excerpts of translations made by teams.

Ps 145:1,3,4 (Song 52, AmaOti – see videos)

Chorus

                                    Rapper
3a. uNkulunkulu wami   akahluleki,
     God   my   never fails
3b. uNkulunkulu wami   sizodumisa,
     God   my   we will praise
1c.   uNkulunkulu (5x) Uphakeme uphakeme
                             God   He is high (x2)

Rap 1:
1a Phakamisa udumo lwakho,
     Lift   praise   your
1b. Lonke lungo lwakho.
      all   is   yours
3a. Zenzo zonke zona ezinamandla   zona zinge zakho.
     Deeds all   them that are powerful they are   yours.
3b. Wena ukwenza konke ngamandla   akho,
     You   make   all   with power your,
3c. wena uyasisiza   endleleni,   wena uhamba nathi.
     you   are helping us on our path, you   go   with us.

Sizodumisa (We will praise)

Chorus:
       (Singers)   (Rapper)
3a. uNkulunkulu wami   akahluleki,
     God   my   never fails
3b. uNkulunkulu wami   sizodumisa,
     God   my   we will praise
1c. uNkulunkulu (5x) Uphakeme uphakeme
     God   He is high (x2)
   (Yeeeh!!)

Rap 2:
1a Phakamisa udumo lwakho,
     Lift   praise   your,
1b. lonke lungo lwakho.
      all   is   yours.
4a. Zukulwane,   zukulwane,
     Generation, generation,
4b. sona singesakho,
      it   is yours,
4c. thina sonke umasihlangane,
     we   all   together,
4d. siphakamisa uNkulunkulu.
     we lift   God.

a) <u>Exegetical observations</u>:

This is a very abbreviated version with a conflation of ideas from Ps 145. All of the cola except for 3c contain thoughts from the psalm.

b) <u>Poetic</u> and c) <u>functional observations</u>:

- Most cola terminate with -*akho* (in the rap section), giving a good rhythm and contributing to the song's memorability
- The repetition of -*onke* and -*amandla* hold the cola of the first part (Rap 1: vv.1 and 3) together
- There is an inclusio pattern in the song as a whole, formed by the repetition of – *phakamisa* (at the start of both rap sections and the end of the chorus); this provides a pleasing unity and completeness to the song
- The repetition of -*onke* and -*akho* throughout the song holds the cola in unity
- The short poetic lines provide an easy rhythm
- There is a lot of repetition of key terms: *Nkulunkulu*, -*dumisa*, *akahluleki*, and -*phakamisa.* This helps to hold the song in unity.

d) <u>Performance observations</u>:

The video shows two poets doing rap, with a chorus repeating their one line intermittently. There is a lot of body movement, gesture, use of falsetto voice, and general enjoyment evident.

Ps 145 (Colenso, 1852:50)

The LORD is Good! Fresh acts of Grace

His pity still supplies;

His anger moves with slowest pace;

His willing mercy flies.

His love through earth extends its fame,

By all His works exprest;

These show His praise while His great Name

Is by His servants blest.

Whate'er our various wants require,

With open hand He gives;

And satisfies the just desire

Of every thing that lives.

How holy is the LORD, how just!

How righteous all His ways!

How blest is he, who with firm trust

On His sure promise stays!

Ps 145 (Callaway, 1872-9)

1a. Nkosi Dio wami, ngiyakukulisa,
     King God my,   I will magnify you,
1b. **ngibonge**   ibizo lako **kuze kube pakade**.
     (and) praise name your forever and ever.
2a. **Ngikubonge** imihla ngemihla;
      I praise you day by day;
2b. ngihalalise   ebizweni   lako **kuze kube pakade**.
      I cry with joy over name your forever and ever.
3a. uSimakade **mukulu, u**bongeka**   kakulu**;
    The LORD is great,   he is praise-worthy much;
3b. **ubukulu**   bake abufumaneki.
      greatness his   not able to be overtaken

4a. Isizukulwane **siyakubonga**   imisebenzi yako kwesinye;
     Generation   it will praise   works   your to the other;
4b. simemezele   ngezenzo zako **ezikulu**.
      it announces acts   your   which are great.
5a. Ngiyakuzindhla ngodumo   olukazimulayo lobukosi   bako
    I will meditate   about the fame of glory   and majesty your
5b. na ngezindaba   zokumangalekayo   kwako.
      and about the news of wonderful works   your.
6a. Abantu bakulume ngamandla   okwenza kwako okwesabekayo;
     People they talk about power that did   you   which are wonderful;
6b. ngimemezele **ngobukulu** bako.
      I declare   greatness   your.
7a. Bapumisele   ukukumbula   ubuhle   bako **obukulu**;
    They speak out remembrance   (of) goodness your which is great;
7b. bahalalise   ngokulunga   kwako.
      they cry with joy about righteousness your.

Observations:
   - exegetically accurate
   - good use of poetic devices: repetition of words *-bonga*, *-kulu*, and *-halalisa* (linking two divisions, vv.1-3 and vv.4-7); tail-head linkage in 3a and 3b
   - vocabulary easily understood, even today

Ps 145 (ABS 1887, revised 1897, isiZulu)[668]

1a. *Ngi ya kukupakamisa, Tixo[669] wami, Nkosi;*
    I will lift you up   God   my   king;
1b. *ngi bonge   igama lako ku ze ku be pakade nezikati zonke.*
    (and) praise name your forever and ever   at times all.
2a. *Izinsuku zonke ngo[670] ku bonga,*
     Days   all   I will praise you,
2b. *ngi dumise   igama lako ku ze ku be pakade nezikati zonke.*
    (and) praise name your forever and ever   at times all.
3a. *uJehova mkulu, u fanele   ukudunyiswa kakulu;*
   The LORD great, he deserves to be praised much;
3b. *a kuko ukuhlola   ubukulu bake.*
    it cannot be explored greatness his

4a. *Isizukulwane si ya kubabaza esizukulwaneni esinye imisebenzi yako,*
     Generation it is praising   to generation another works   your,
4b. *si tyele   izenzo zako ezi namandhla.*
    it tells   acts   your which are with power.
5a. *Ngi ya kuzindhla ubuhle   bodumo lobukhosi   bako,*
     I am meditating on goodness and fame of majesty your,
5b. *nezindaba   zemimangaliso yako.*
   and the news of   marvels   your.
6a. *Nabantu ba kulume ngamandhla   emisebenzi yako esabekayo;*
     People they speak about the power of works   your which are wonderful;
6b. *ngo shumayela ngobukulu bako.*
    I will preach   greatness   your.
7a. *Ba ya kukuluma kakulu ngenkumbulo   yokuvama   kobumnene bako,*
     They will speak much   about remembrance which abounds of kindness your,
7b. *ba hubele ukulunga   kwako.*
    (and) sing of righteousness your

Observations:
- this translation used the Xhosa word for "God" (in 1a)
- no problems exegetically
- several repetitions of words within divisions (vv.1-3 and vv.4-7) providing unity of divisions, but little repetition (only *-kulu*) between divisions, uniting the text
- most of the vocabulary still understood today; in 4b *-tyela* not understood by some young isiZulu speakers

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[668] This original translation of the American Bible Society uses the old orthography. It is still available, and popular with the Shembe church. There is little difference between the 1887 and the 1959 translations.
[669] This is a Xhosa word for God.
[670] It is assumed that *ngo* is a contraction of *ngiyo*, *-yo-* indicating the indefinite future.

Ps 145 (ABS, 1924)

1a. *Ngiyakukupakamisa, Nkulunkulu wami, Nkosi;*
    I will lift you up,   God   my,   King
1b. ***ngibonge*** *igama lako* *kuze kube nini na nini.*
    (and) praise name your forever since olden times.
2a. *Izinsuku zonke* **ngokubonga**,
     Days   all   I will praise you,
2b. *ngidumise* *igama lako* *kuze kube nini na nini*.
    (and) praise name your forever since olden times.
3a. *uJehova* *mkulu,* *ufanele* *uku***dunyiswa** *kakulu;*
     The LORD is great, deserves to be praised much;
3b. *ubukulu* *bake abunakupenywa.*
    greatness his cannot be searched out.
4a. *Isizukulwane ngesizukulwane siyakubabaza imisebenzi yako*,
    Generation to generation it will praise works your,
4b. *siveze* *ubuqwaga bako.*
    it discloses strength your.
5a. *Ngobukosi* *obu ubucwazicwazi*[671] *bodumo lwako,*
     About majesty which is glorious and fame your,
5b. *na ngezindaba zemimangaliso yako ngiyakuzindhla*.
    and news of marvels your I will meditate.
6a. *Abantu bayakukuluma ngamandhla ezenzo zako ezisabekayo.*
     People they will speak about power of deeds your which are wonderful.
6b. *Ngobalisa* *ngobukulu bako.*
    I will cause to be registered greatness your.
7a. *Bayakutemeleza* *isikumbuzo* *sobunene* *bako obukulu,*
     They will sing praises of remembrance of goodness your which is great,
7b. *b'enanele ngokulunga kwako.*
    (and) rejoice about righteousness your.

Observations:
-   correction of isiZulu word for 'God' in 1a (Nkulunkulu) relative to earlier translation (1897) which used a Xhosa word
-   change of some vocabulary from 1897 version, e.g. nezikati zonke in 1b, 2b changed to nini na nini.
-   Vocabulary includes some words no longer current in normal discourse, e.g. *ubuqwaga, -enenela, -themeleza, -veza*.

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[671] Ideophone: shining brightly (Doke et al)

Ps 145 (Hermannsburg, 1924)

1a. *Ngiyakukupakamisa, Nkulunkulu wami, Nkosi,*
    I will lift you up,   God   my,   King,
1b. *ngibonge*   *igama lako kuze kube pakade napakade*.
  (and) praise name your forever and ever.
2a. *Ngiyakukubonga imihla yonke,*
    I will praise you   days   all,
2b. *ngenenezele igama lako kuze kube pakade napakade*.
  (and) enlarge name your forever and ever.
3a. *uJehova mkulu, ufanel'ukudunyiswa kakulu,*
  The LORD is great,   he deserves to be praised much,
3b. *ubukulu bake abupenyeki.*
  greatness his   it is unsearchable.

4a. *Bayababaza imisebenzi yako isizukulwane ngesizukulwane,*
  They are praising works   your   generation   to generation,
4b. *bashumayele amandhla ako.*
  (and) they preach of   power   your.
5a. *Ngiyazindhla ngokukazimula kobungqongqotshe bobukosi bako*
  I am meditating about splendour and chiefliness/glory of majesty your
5b. *nangezindaba zemimangaliso yako.*
  and the news of marvels your.
6a. *Bayakuluma ngamandhla ezenzo zako ezesabekayo,*
  They will speak about the power of deeds your which are wonderful,
6b. *ngilande bako.*
  (and)I (will) give an account of greatness your.
7a. *Bayaveza isikumbuzo sobuhle bako obuningi,*
  They are disclosing remembrance of goodness your which is great,
7b. *babonge ukulunga kwako.*
  (and) they praise righteousness your.

Observations:
- Better linkage of two divisions (than ABS, 1924) through use of *-bonga* in 7b
- Difficult word (i.e. "deep Zulu") used in 5b, *-bungqongqotshe*

Ps 145 (1959 isiZulu)

1a. *Ngiyakuku**pha**kamisa wena, Nkulunkulu wami, Nkosi,*   allit. (n-), asso. (-a)
    I will lift up you   you,   God   my   king,

1b. *ngilituse   igama lakho   pha**kade na**pha**kade.*   allit.(ph-) cf. 1a,
   (and) praise-it name your   forever and ever.   2b, 3b

2a. *Imihle yonke ngiyakuku**bonga,*
    Days   all   I will thank you,

2b. *ngili**dumise   igama lakho   pha**kade na**pha**kade.*
   (and) praise-it name your   forever and ever.

3a. *Mkhulu uJehova, umelwe   ukudunyiswa   kakhulu;*
    Great   the LORD, he is worthy he to be praised   much;

3b. *ubukhulu bakhe abuphenyisiseki.*   alliteration (b-)
    greatness your unsearchable.

4a. *Isizukulwane siyakubabaza kwesinye   imisebenzi yakho,*   asso. (-a, -e)
    Generation   it will praise to the next   works   your,

4b. *si**memezele**   izenzo zakho zamandla.*   assonance (-e)
   it announces works   your   of might.

5a. *Ngiyakuzindla   ngenkazimulo   no**dumo lobukhosi bakho*   allit.(ng-), asso.(-o)
    I will meditate   about-splendour and fame of majesty your

5b. *na-nge-zimangaliso   zakho.*   assonance (-o)
   and-about-marvels   your.

6a. *Abantu bayakukhuluma   ngamandla*   assonance (-a)
    People they will speak   about the power

6b. *ezenzo   zakho ezesabekayo;*   asso. (-o), allit. (z-)
   of works   your   which are wonderful;

6c. *ubukhulu   bakho ngiyakubu**memezela**.*
   greatness your   I will declare /announce.

7a. *Bayakweneka   kakhulu inkumbulo yobuhle   bakho obukhulu,*   alliteration (b-)
    They will expose much remembrance of goodness your   great,

7b. *bahube   ngokulunga   kwakho.*
   (and) sing of righteousness your.

Observations:
- Linkage between sections: *-khulu* in vv.3, 6, 7, serves to unite (albeit rather weakly) the 7
  verses as belonging to the same psalm
- Linkage (promoting unity) within second section (vv.4-7): *-zenzo* in 4b and 6b; *-memezela*
  in 4b and 6c
- Linkage (promoting unity) within first section (vv.1-3): *igama lakho* in 1b and 2b; *phakade
  naphakade* in 1b and 2b

Ps 145 (Studerus RC, 1973)

1a. *Ngokutusa,   Nkulunkulu wami, Nkosi,*
   I will praise you   God   my,   king,
1b. *ngilibabaze   igama lakho njalonjalo.*
   (and) praise-it   name your   forever.
2a. *Ngikubabaze ngezinsuku zonke,*
   I praise you   days   all,
2b. *ngidumise   igama lakho kuze kube phakade.*
   (and) praise   name your   forever and ever.
3a. *INKOSI   inkulu,   iyabongeka   kakhulu,*
   The Lord   he is great he should be praised much,
3b. *nobukhulu   bayo abunakuqon*dwa.
   and greatness your   cannot be known.

4a. *Izizukulwane mazishumayeze   izizukulwane   ezizayo ngemisebenzi yakho;*
   Generations may they preach to generations/descendants   their   about works your;
4b. *zibike   amandla akho.*
   (and) report power   your.
5a. *Zikhulume   ngodumo   olucwazimulayo lobukhosi bhako,*
    They speak about the fame of glory   and majesty your,
5b. *zibabaze   izimangaliso zakho.*
   (and) praise marvels   your.
6a. *Zikavithe   ngobukhwaga   bemisebenzi yakho eyesabekayo,*
   They still practise/ talk about strength of works   your   which are wonderful,
6b. *zilande   ngobukhulu   bakho.*
   (and) relate about greatness your.
7a. *Ziphakamise umusa wakho omkhulu,   ziwukhumbule*
    They lift up mercy   your   which is great, they talk about
7b. *zethabe   ngokulunga   kwakho.*
    (and) delight about righteousness your.

Observations:
   -   Little repetition for poetic effect
   -   Weal linkage between two sections (vv.1-3 and 4-7): only -*khulu* repeated
   -   Some vocabulary not easily understood today, e.g. -*thaba* (7b), -*bukhwaga* (6a), -*bika* (4b), -*vitha* (6a)

Ps 145 (Watchtower, 1984)

1a. *Ngizokuphakamisa, Nkulunkulu wami, Nkosi,*
    I will lift you up,   God   my   King,
1b. *futhi ngizolitusa igama lakho kuze kube nini nanini,*
    and   I will praise name your   forever   since the beginning,
1c. *yebo kuze kube phakade.*
     yes, forever and ever.
2a. *Usuku lonke ngizokutusa.*
     Days   all   I will praise you.
2b. *Ngizolidumisa igama lakho kuze kube nini nanini,*
    I will praise-it   name   your forever   since the beginning,
2c. *yebo kuze kube phakade.*
     yes, forever and ever.
3a. *uJehova mkhulu   futhi kamelwe adunyiswe   kakhulu.*
    The LORD is great and deserves to be praised much.
3b. *Ubukhulu bakhe abuphenyeki.*
     Greatness his   beyond searching out.

4a. *Isizukulwane ngesizukulwane siyoyitusa   imisebenzi yakho,*
     Generation to generation   it will praise   works   your,
4b. *siyolandisa   ngezenzo   zakho zamandhla.*
     it will narrate about deeds your of power.
5a. *Ubukhazikhazi obukhazimulayo besithunzi kho,*
     Splendour   which is glorious   and prestige,
5b. *nezindaba   zemisebenzi yakho emangalisayo   ngizozikhathaza   ngakho.*
     and the news of works   your   which are wonderful I will keep thinking of your.
6a. *Bayokhuluma ngamandhla   ezinto   zakho ezisabekayo.*
    They will speak about the power of things (in creation) your which are wonderful.
6b. *Ubukhulu bhako bona, ngiyobumemezela.*
     Greatness your   this   I will announce.
7a. *Bayokhuluma   ngokuchichimayo ngobukhulu bobuhle   bakho.*
    They will speak   about overflow   great   of goodness your.
7b. *Futhi bayokhamuluka ngenjabulo ngenxa   yokulunga   kwakho.*
     And   they will shout with joy   on account of righteousness your.

Observations:
    - Chiasm in 1b and 1c-2a
    - Linkage between sections good with repetition of -*khulu* and –*tusa*
    - Linkage within sections good
    - Repetition of -*khazi* 3x in 5a

Ps 145 (1986 NT & Psalms, *Ithestamente eliSha namaHubo*)[672]

1a. *Bayede   Nkosi*
    Hail your Majesty!   Lord
1b. *Nkulunkulu wami!*
     God   my!
1c. ***Ngiyokubabaza** wena ophakemeyo,*
   I will praise you   you   who is on high,
1d. *ngibonge   igama lakho ungunaphakade.*
   (and) praise name   your   forever.
2a. *Imisuku namalanga **ngiyokubabaza** wena,*
    Night   and day   I will praise you   you,
2b. *ngidumise   igama lakho ungunaphakade.*
   (and) praise name   your   forever.
3a. *Mkhulu uSimakade, uyababazeka,*
    Great   is the LORD, he is to be praised,
3b. *ubukhulu bakhe bedlula   ukuqonda   komuntu.*
  greatness his   surpasses understanding of person.
4a. *Izizukulwane zobikelana   ngokwenzileyo;*
    Generations they will report about what you have done;
4b. *kuyofa   abantu, kusale izibongo,*
   they will die people,   remain praises,
4c. *zithethe   imisebenzi yakho etusekayo.*
   they will tell   works   his   which are praiseworthy.
5a. *Ngiyozindla   ngenkazimulo   nesithunzi   sakho*
   I will meditate about splendour and prestige your
5b. *nangemisebenzi emangalisayo   oyenziheyo.*
   and works   which are marvellous that you have done.
6a. *Bayowancoma amandla ezenzo   zakho,*
   They will praise power   of deeds   your,
6b. *izenzo zakho ezinkulu,   ezesabekayo,*
   deeds   your   which are great, which are wonderful,
6c. *nami ngiyolanda   ngobukhulu   bakho.*
   and I I will relate about greatness your.
7a. *Bayoshumayela ngesisa   sakho esikhulu,*
   They will preach exulting   your   greatness,
7b. *bahlokome   ngenjabulo ngokulunga   kwakho.*
   (and) praise together   with joy   about righteousness your.

Observations:
- Shorter poetic lines
- Vocatives in parallel in 1a and 1b
- a lot of repetition of words within sections (vv.1-3 and vv.4-7) but not between sections (only *-bong-*)

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[672] This translation was the forerunner of the present translation project being done by BSSA; Blose Ndelu, a poet, was one of the translators. It is a functional-equivalent translation.

Appendix 3: Song/poem Composers

*= no video; ^= no audio

Song/Item #	Workshop	Psalm	Composer(s)	Description
1*	AmaOti	134		rap
2*	AmaOti	134		chant
3*	AmaOti	134		hum and poem
4*^	AmaOti	134	Marvellous group	song
5	AmaOti	93:3-4	Poetic group	rap with long intro
6	AmaOti	93	Marvellous group	song
7	AmaOti	93	Sweet Melodies	song
8^	AmaOti	145	Marvellous group	song
9	AmaOti	145	Sweet Melodies	song
10	Anglican	134	Poets of PMB	poem with chorus
11	Anglican	134	Holy Worshipers	song
12a	Anglican	93	Holy Worshipers	song
12b	Anglican	93	The Zeds	song
13*^	Anglican	145	Holy Worshipers	song
14*^	Lutheran	134	Zanele Zuma	translation only
15*^	Lutheran	134	People of God	translation only
16*^	Lutheran	134	Khanyo & Maliwaza	translation only
17	Lutheran	134	Ayanda Dludla	song
18*^	Lutheran	93	Oscar Biyela	translation only
19*^	Lutheran	93	Ayanda Dludla	translation only
20*^	Lutheran	145	Ayanda Dludla	translation only
21	PMB Poets	134	Sonnyboy Njilo	poem
22	PMB Poets	134	Lihle Madida	song
23	PMB Poets	134	Sandile Shezi	poem
24	PMB Poets	134	Siyanda Ngidi	poem
25	PMB Poets	134	Thulani Msimang	poem

Song/Item #	Workshop	Psalm	Composer(s)	Description
26	PMB Poets	134	Sabelo Dlamini	poem
27	PMB Poets	93	Siyabonga Ncobeni	poem
28	PMB Poets	93	Sonnyboy Njilo	poem
29	PMB Poets	93	Lihle Madida	song
30	PMB Poets	93	Sandile Shezi	poem
31	PMB Poets	93	Siyanda Ngidi	poem
32	PMB Poets	145	Lihle Madida	song
33	PMB Poets	145	Sandile Shezi	poem
34	PMB Poets	145	Siyabonga Ncobeni	poem
35	PMB Poets	145	Siyanda Ngidi	poem
36	PMB Poets	145	Thulani Msimang	poem
37	PMB Poets	145	King Makhetha	poem

Appendix 4: A methodology for converting text to song

David Dargie has led many workshops for African musicians, to help them develop indigenous music. He lists the following steps to be followed when composing a song from words (as in the empirical study):

1) Select the text (e.g. Ps 134); choose the portion which is to be the response.
2) Say the text over and over, with emphasis on tones and accents. Speak (in a sing-song way) as if to a person far away. Mark accents and tones (high, medium, low). Record the people saying the words; check that the accents and tones are marked correctly. Note: certain accents may be very important (e.g. penultimate and pre-penultimate); some tones may be contrary to the melody; let the participants decide. Also consider the length of the word accent compared with the length of the note.
3) Repeat the text rhythmically. Have a drummer follow the speech accents with a drum, or let the people clap with the words, or dance as they speak. Record and play back.
4) Decide if the text is too short or too long. Lengthen or shorten a line if necessary.
5) Push the words into a song. (Ask: "who can hear the melody in the words?" "Who can begin to sing the words?") Exaggerate the speech more and more until it becomes sung.
6) Record and evaluate. Note it there is a conflict of melody and speech tones. Is there a borrowed melody with wrong associations? Does the rhythm suit the style of singing? (Count the accents, not the syllables.)
7) Learn the final melody and develop it. Add harmony, parts (solo and choir), develop the rhythm, add clapping and/or instruments.
8) Develop the song into a longer composition (if it is part of a bigger text).
9) Practise with a solo leader (to sing the verses).
10) Record the new song after practising it.
11) Following the production and recording of the song, test it before various audiences, noting their responses; if necessary, revise the song, to be more acceptable to the audience.

It was planned to follow these steps in the workshop, to convert the translations into songs. However, it was found that musically-gifted participants did not need such instruction, and those more interested in the words than the music wanted to perform their items as "spoken poetry" rather than as songs.

Appendix 5: Questionnaire (also available in isiZulu – see next page)

Name: Gender:
Church   Age (under 30 / over 30)
Home language: Date:
Are you a regular member of a Christian church?

Please put "X" next to those responses which are true for you. (There is no wrong answer.)

1. I enjoy listening to poetry but do not write poetry myself.

2. I am not all that interested in poetry.

3. I am a poet.

4. I like to read the psalms in the Bible.

5. I like to hear the psalms being read in church by someone else.

6. I would rather sing a psalm than read it or listen to it being read.

7. I do not really know the psalms.

8. I have discovered new things about the psalms and about the Bible from this study.

　　If true, please say what you have learned:

For participants:

9. I would like to get to know the Bible better through more study like this one.

10. Which psalm did you like best?　　　　　　Why?

11. I would be interested to make my own translations of some psalms and put them online as part of a competition, and to get feedback from others who are interested.

12. I would like to make small videos of performances of my (Psalms) translations and put them on youtube for others to see and comment on.

13. I would like to spend free-time making my own psalms translations (and maybe performances of those) and seeing what others do, through an online site.

After the performance:

14. I did not think the songs/poems today sounded like Scripture.

15. The message of the songs/poems was the same as that from the Scripture reading.

16. I liked the songs/poems I heard / sang today.

17. I think the psalms should be read rather than sung.

18. At least one of the songs/poems sounded like a true Zulu song.

19. Some people might say the rhythm (in some of the songs) was not right.

20. I am not sure if all Zulu people would enjoy these songs.

21. I could understand the songs easily.

22. Some Zulu people will not find the songs easy to understand.

23. Which song/poem did you like best?   Why?

24. Do you remember the words of any of the songs? If so, please give the words you remember best.

Thank you very much!

Isengezelelo 5 (Appendix 5)**: Uhlu Lwemibuzo** (Participant Questionnaire)

Igama   Usuku:

Ibandla   Ubulili:

Ubudala/Iminyaka:

Uyaya izikhathi eziningi enkonzweni?

Indawo okhulele kuyo:

Sicela ufake u "X" eduze kwempendulo ovumelana nayo (Ayikho impendulo eyiphutha)

1. Ngiyakuthokozela ukulalela ukuhaywa kwezinkondlo kodwa hhayi ukuziqamba.
2. Anginawo impela umdlandla wezinkondlo.
3. Ngiyimbongi.
4. Ngikukhonzile ukufunda Amahubo ebhayibhelini.
5. Ngingakuthokozela ukuzwa Amahubo efundwa ngomunye umuntu enkonzweni.
6. Ngingakuthokozela ukulicula Ihubo kunokulifunda noma ukulilalela lifundwa.
7. Angiwazi impela Amahubo.
8. Amaculo aculiwe namuhla awazwakalanga efana nacashunwe eMbhalweni oNgcwele.
 9. Ngiwathandile amaculo engiwezwe eculwa namuhla.
10. Ngicabanga ukuthi Amahubo kumele afundwe kunokuba aculwe.
11. Libekhona nokho iculo elilodwa elizwakale njengeculo langempela lesiZulu.
12. Abanye bangathi isigqi kwamanye amaculo besingashayi khona.
13. Angikholwa ukuthi bonke abantu abangamaZulu bangawathokozela la maculo.
14. Bengiwezwa ngiwaqonde kalula amaculo.
15. Abanye abakhuluma IsiZulu ngeke bawaqondisise kulula la maculo.

 16. Yiliphi iculo olithande kakhulu?

     Beka isizathu?

 17. Akhona kodwa amagama owakhumbulayo kula maculo aculiwe?

     Uma kunjalo, sicela usho lawo magama owakhumbula kangcono.

                    Sibonga kakhulu ngokuba yingxenye yalolu cwaningo.

Appendix 6: Interview Schedule (Also available in isiZulu – see next page)

Name: Gender: Age:

Home language:

Home town / village:

1. Which song or poem did you like best today, and why?

2. Which words do you remember best from a song / poem today?

3. Do you think the songs and poems today sounded like Scripture, or just like "gospel songs" or Christian writing?

4. What did you like best about the songs / poems?

5. Do you think the Zulu people you know would like to create or hear more songs or poems like these? If so, please explain why.

Thank you very much for participating in this study.

Isengezelelo 6 (Appendix 6)**: Ingxenye Yokuxoxisana** (Interview Schedule)

Igama:

Ubulili: Ubudala/Iminyaka:

Ulimi lwebele/lwasekhaya:

Idolobha/indawo ozalelwe kuyo/kulo:

1.   Yiliphi iculo nenkondlo olithande kakhulu namuhla, kungani ulithandile?

2.   Yimaphi amagama owakhumbula kangcono kumaculo noma kwinkondlo?

3.   Ngabe amaculo nezinkondlo ezenziwe namuhla awakala enomehluko kumaculo
        esiwezwa zintsuku zonke?

3.   Yini oyithande kakhulu ngamaculo nezinkondlo?

4.   Ucabanga AmaNguni angakuthanda ukuqamba nokulalela amaculo nezinkondlo
        ngalendlela ozwengayo kwenziwa? Uma kunjalo sicela uchaze kungani usho njalo.

        Sibonga kakhulu ngokuba yingxenye yalolucwaningo.

Appendix 7: Consent Form (also available in isiZulu – see next page)

Please put "X" next to your response.

I agree to participate fully in this Psalms Workshop	**Yes**	**No**
I give permission for the song I compose to be recorded on a digital recorder	**Yes**	**No**
I give permission for the song I compose to be recorded on a video.	**Yes**	**No**
I give permission for the study data to be included in the thesis.	**Yes**	**No**
I acknowledge that copyright for the songs composed will belong to the group leadership and not to me personally.	**Yes**	**No**
I understand that I will receive no payment for participation in this workshop.	**Yes**	**No**

Signed:

Name:

Church:

Date:

Place:

Isengezelelo 7 (Appendix 3) **Ifomu Lemvume** (Consent Form)

Sicela ubeke u "X"eduze kwempendulo yakho.

1. Ngiyavuma ukuzibandakanya nombhidlango wokucobelelana ngezinkondlo namaculo kuqalwa kuze kuyophela.	Yebo	Qha
3. Ngiyanikezela ngemvume yokuba iculo engizoliqamba lingaqoshwa kwisiqophamsindo.	Yebo	Qha
4. Ngiyanikezela ngemvume yokuba iculo engizoliqamba liqoshwe ngomshini wezithombe ezihambayo.	Yebo	Qha
5. Ngiyanikezela ngemvume yokuba ulwazi engilufakile lungashicilelwa emqulwini walolu cwaningo.	Yebo	Qha
6. Ngiyakuqonda ukuthi amalungelo obunikazi bamaculo esizowaqamba azoba ngawobuholi bebandla angabi ngawami.	Yebo	Qha
7. Ngiyabanika abaphathi bami imvume yokusebenzisa amaculo ami njengokubona kwalo.	Yebo	Qha
8. Ngiyaqonda ukuthi ngeke ngikhokhelwe ngokuba yingxenye yalo mcimbi wokucobelelana ngolwazi.	Yebo	Qha

Isignesha/ushicilelo:

Igama:

Ibandla:

Usuku:

Indawo:

Appendix 8: Information Sheet (also available in isiZulu – see next page)

In this study, we will learn together how to translate the Bible, about poetry in the Bible (especially the psalms) and about the characteristics of Zulu poetry, especially the *izibongo*. We will explore together about Zulu rhythm, and then we will try to translate a psalm from the Bible, using the style of Zulu poetry and rhythm. It is an experiment to see if we can come up with a translation that people like and can sing easily.

You can work in a group, or alone, when you translate the psalm. You will be given help with understanding the meaning, and you will then play with poetic ideas and come up with your own composition. The idea will be for it to follow Zulu rhythm so that it can be sung or performed as a spoken poem. There are no right or wrong translations. This is an experiment, to give you the chance to come up with a song or poem from the Bible that you like, and others may enjoy too.

The study will consist of 4 workshop sessions. The training and practice will take place on Saturdays from 8.30am to 4.30pm, and the performance of the songs on Sunday in the church service. The songs will be recorded (if you give permission) and you will be given a CD copy to keep.

At the workshop, you will be given something to eat and drink at the morning break, and again at lunch; also, transport money will be reimbursed, if it is too much for you. Otherwise, there will be no payment for participation in the workshop, and the copyright of the songs composed will belong to the church, not to you. It is hoped that you will enjoy the experience very much, and be happy to share your gifts with your church community.

At the end of the workshop, you will be asked to complete a questionnaire, asking you about what you liked or didn't like. There are no wrong answers on the questionnaire. Some of you will also be interviewed, and asked 5 short questions about what you enjoyed in the workshop. These interviews will be recorded.

The data collected by the researcher will be confidential, and not told to anyone, including the pastor. The pastor will be given a report of how the workshop proceeded; names will be included of the participants from his church, but your answers to the questionnaire and interview will be confidential and not shared with anyone in the church. The only people who will see that information are the researcher, her assistants, and the professor (all of whom will keep the information confidential). The questionnaire responses and information from the interviews will be kept for five years in a safe place, and then destroyed.

If you would like to contact anyone about the research, please use the following details:

June Dickie	071 514 2642	junedickie@gmail.com
Professor Draper	082 076 8898	draper@ukzn.ac.za
Research Office	033 260 8350	snyman@ukzn.ac.za

Thank you very much!

Isengezelelo 8: Yiphepha Lolwazi (Information Sheet)

Kulesi sifundo sizofundisana ngokususela imibhalo ebhayibhelini niyise emaculweni nasezinkondleni (ikhakhulukazi Emahubeni) kanye nangemicikilisho nobunjalo bezinkondlo zesiZulu, ikakhulukazi izibongo.   Sizocwaninga ndawonye mayelana nesigqi esizulwini, bese sizama ukuhumusha ihubo esilithathe ebhayibhelini, sisebenzisa isitayela / indlela yezinkondlo zesiZulu kanye nesigqi.   Lolu phenyo noma ukuhlola ukuthi singaqhamuka yini nesihumusho esingathandwa ngabantu futhi basicule kalula.

Ningasebenza niseqenjini noma ungawedwa lapho uhumusha ihubo. Uzonikezwa usizo ekubeni uqondisise ukuthi kuthiwani, uyobe sewudlaladlala ngemiqondo enobunkondlo bese nawe sewubuquka nobakho ubumbongi uqhamuke / uqambe eyakho inkondlo noma ihubo. Inhloso kuzoba kungukuba lilandele isigqi sesizulu ukuze liculeke. Akukho okuzothiwa kulungile noma okuzothiwa akulungile kulokho ozobe ukulobile. Loku kungudlola / ukuhlola ngenhloso yokukunika ithuba lokuba usungule iculo olithandayo elisuselwe ebhayibhelini abanye njalo bangathanda nokulicula nje bo.

Lokhu kufunda kuzoba nezingxenye ezine. Ukuqeqeshwa lokhu kunokuvivinywa kuzokwenzeka ngeMigqibelo kusukela ngo8.30AM – 4.30PM. Bese amaculo ethulwa ngeSonto enkonzweni yangesonto. Amaculo azoqoshwa (uma unikeza leyomvume) wena ke uyonikezwa ikhophi yeCD ozozigcinela yona.

Kule workshop nizophiwa okuphuzwayo namakhekhe ekhefini lasekuseni, besekuthi ngedina niphiwe amaboerewors rolls nezithelo, imali yokuhamba nizobuyiselwa yona ngokuhambisana nenani elibizwa ematekisini. Ngaphandle kwalokho ngeke kube khona inkokhelo ngobukhona bakho kule workshop. Ubunini (copyright) bamaculo azoqanjwa kuyoba ngowesonto ayo owakho. Siyethemba ukuthi niyokuthokozela okuzokwenziwa niphinde nithokozele ukwendlala iziphiwo emabandleni enu.

Ekugcineni kwale workshop abanye benu bazocelwa ukuba kubuzwe ngomsebenzi esiwenzile kusuka ekuqaleni kuze kube isesiphethelweni. Azikho ke izimpendulo okuyothiwa azilungile. Nizophinde imibuzo emithathu emifishane ephathelene nokuthi yini ekuthokozisile kule workshop. Imibuzo nezimpendulo kuyobe kuqoshwa bese unikezwa ikhophi yalokho okuqoshiwe ukuze kuqinisekiswe ukuthi uyavumelana nalokho okubhaliwe. Ulwazi oluzobe luqoqwe ngumuphenyi luzoba imfihlo, lungatshelwa muntu ngisho nomfundisi imbala. Umfundisi uyonikezwa umbiko wokuthi iworkshop ihambe kanjani kanye nohlu lwamagama lwalabo abazobe bemele isonto, kodwa izimpendulo zemibuzo ozobuzwa yona iyoba yimfihlo kungazi muntu ngayo ebandleni.   Kuphela abantu abanokubona lolu lwazi yilaba abenza loluphenyo; nalaba ababasizayo; kanye noPhrofesa (bonke bayolugcina lolulwazi luyimfihlo). Imibuzo nezimpendulo nalo lonke ulwazi olutholakele luyogcinwa endaweni iminyaka emihlanu bese luyashabalaliswa.

Uma ufisa ukuthintana nanoma ubani ngaloluphenyo, sebenza izindlela zokuxhumana ezilandelayo:

June Dickie	071 514 2642	junedickie@gmail.com
Phrofesa Draper	082 076 8898	draper@ukzn.ac.za

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Siyabonga kakhulu.

Appendix 9: Dictionary items (isiZulu – English)

<u>Dictionaries used (see Bibliography)</u>:
B = Bryant
C1 = Colenso, 1878
C2=Colenso, 1884
D = Doke et al
K=Kropf
DN = Dent and Nyembezi
R=Roberts
S=Samuelson

-ahlukanisa:	separate (DN)
-anda:	increase in extent (D: 235); increase, multiply (DN)
-awo:	possessive pronoun, their (D)
-babaza:	praise, acclaim (DN)
-bamba:	hold back (D: 221)
-bambelela:	hold fast onto (DN)
-bandla:	assembly, religious denomination (DN)
bayede!:	Hail! your Majesty! A word of salutation only used to the Zulu king (B:25)
beka:	put, place (D); put down in a certain place (K)
-bhinca:	put on, wear (DN)
-bhodla:	roar (DN)
bonga:	give thanks; praise (DN)
-bungaza:	show affection to, caress (D); entertain (DN)
-busa:	govern, reign (DN)
busisa:	help or make to rule or be prosperous (C1); bless, make prosperous (DN); invoke blessing (D), bless, make prosperous, as God (B)
-chaza:	explain (D; DN)
-dala:	create (DN)
dlinza:	ponder (DN); consider, meditate (D)
-dloba:	be overpowering, rage unstrained (D)
-dlondlobala:	tower with rage, get furiously excited (D); about to strike (D); make ready to strike (DN)
-dlula:	do in spite of (DN)
dumisa:	extol, honour, revere, reverence, venerate, worship (C1); praise, worship (DN)
ehlisa:	bring down (D: 52)
-embesa:	clothe (D); cover, as with a blanket (DN)
-enza:	do, make (DN)
-esabekayo:	fearful (D; DN)
-ezinye:	others (D)
-faka:	put on, wear (D)
-fakaza:	bear witness (DN), testify (D)
-fanela:	deserve (D; DN), be worthy of (D)
-fanisa:	compare with (DN)

-gagasi:	wave of the sea (DN)
-gcotshwa:	anointed one (DN)
-gcwelisa:	purify, make holy, hallow (D)
-gqoka:	wear, be clothed as an European (DN)
-gcwala:	become full (DN)
-gcwele:	full (DN)
-gxilile:	firm (DN)
-gubha:	celebrate (DN)
-gudluka:	move aside (DN), shift the position (D)
-gudlula:	move aside (DN), remove (D)
-guquka:	undergo change (D: 70; DN); get changed/change, get turned/turn (B)
-halalisa:	cry with joy over a person or the good thing received (B)
-hanguhangu:	*scorching heat (DN)*
-hlaba:	the earth, the world, land, country (D)
-hlabelela:	sing (DN; D)
-hlala:	remain (DN)
-hlalo:	seat, chair (DN)
hlasela:	go out to war, invade (C1); attack (DN)
-hle:	beauty, pleasantness, good, beautiful (DN)
-hlokoma:	come down in spate (river), make rumbling noise, roar (DN)
-hlula:	(not) overcome, defeat (DN)
-imini:	time of daylight (D)
impela:	truly (DN)
-indlebe:	ear (DN)
-ingane:	child (D; DN)
inkosi:	lord (D: 273), king
-intaba:	mountain (DN)
intabamlilo:	volcano (DN)
isikukula:	flood of a river (R).
isilingo:	temptation (D: 496); strange happening (DN)
isitha:	enemy (D: 150; DN).
-isivungu-vungu:	storm (DN)
-izwi:	voice (DN); word (D)
-jabula:	be happy (DN)
-jika:	turn around (DN)
-jiki:	a turning, corner, curve (D)
jula:	be deep (D); go/be deep (DN; C)
kanjalo:	in that manner (DN)
-khathi:	time, season (DN)
-khazimula:	shine (DN)
k(h)onza:	serve, minister, wait upon (C1); Common usage (even before the time of Christianity) was to "show respect" (according to T. Mokoena)
-khothama:	bow, stoop (DN)
-khothamela:	bow to, look upon with reverence, worship (D)
-khula:	grow, increase (DN)
-khuleka:	give greeting of respect, salute a superior, adore, revere (D)
-khulula:	release (D)

-khuluma:	speak, talk (D)
-khumbula:	remember (DN)
-kulisa:	magnify, make great (B)
lalela:	listen, obey (D; DN)
-lando:	history (D); account of events (DN)
-langa:	day (DN)
-linganisa: make equal to another (B)	
-layeza:	command (D)
-linda:	be on the watch for, as for a person coming, guard, watch (B)
-lunga:	righteousness, goodness (DN; C); right (DN)
-lwandle:	sea, ocean (DN)
-ma:	cease, halt, stand (D)
-mangaliso:	wonderful thing (DN); strange affair, astonishing, extravagant, miracle, extraordinary (C1)
mela:	stand for (D)
-memezela:	announce (DN)
-mhlekazi:	honourable person (D)
mihla ngemihla:	day by day (D)
-misa:	cause to stop (DN); establish, institute (R)
-miso:	law, statute, ordinance (D); rule (DN)
-mnene:	gentle, kind (DN)
-naba:	to spread out (D)
naka:	take notice of (D; DN); have concern about (D)
nakuba:	even though (DN)
-nceku:	steward; (royal) servant (DN)
ncoma:	give a favourable report on, praise, admire, speak well of (D)
-(izi)ndaba:	news (D)
-ndawo:	place (D); place, room, situation (DN)
-ndawu:	place, room, situation (DN)
-ndophi:	rope, sg. (DN)
-ndlu:	house (D; DN)
-ndulo:	ancient times (DN)
-nga:	may …, of permission or wish; towards (D)
-ngamandla:	with force, strength (DN)
-ngcwele:	holy (D; DN); pure, holy (C1); rarely used as a noun (D)
-ngcwelisa:	purify, make holy, hallow (D)
-ngeke:	never (DN)
ngenxa:	on account of (DN)
ngokuhlwa:	at nightfall (DN)
-ngonyama:	lion (DN)
-ngqongqoshe:	chief, leader (D)
-ngunaphakade:	an everlasting thing, forever and ever (D)
-nika …:	give (DN)
-nkazimulo:	splendour, glory (D); brightness (DN)
Nkulunkulu:	God, the supreme deity (D)
noma:	even if (D:156; DN)
-nqoba:	overcome, defeat (DN); conquer, subdue (C1)

-ngu:	copulative formative (D)
(izi)nsuku:	day(s) (D)
-nyakazisa:	shake (DN)
-nye:	one; other (DN)
-nzima:	heaviness, difficulty (DN)
-nzulu:	depth, especially of thought (D)
-onakalo:	a mess, upsetting of plans (D); mishap, damage (DN)
-onke:	all (D)
-phakama:	rise upwards (DN).
-phakamisa:	raise up (DN); raise, lift up (D)
-phakeme:	high (D)
-phela:	come to an end (D); end, finish (DN)
-phenya:	search (D)
-phepho:	gale (DN)
-phezu:	on top of (DN)
-phimbo:	voice (DN)
-phinda:	do again (DN)
-phuphuma:	overflow (D: 328; DN)
-qala:	the beginning (DN)
-qata:	strong (C2)
-qhwaga:	fearsome person, person of great strength (D)
-qina:	be firm (DN)
-qinisa:	make firm, steadfast (B)
-qinisela:	persevere (DN)
qiniseka:	get made strong, fast, confirmed (C1)
-qinisa:	make firm (DN)
-qinisile:	true (D)
-qiniso:	firm word, truth (B)
-qonda:	understand (DN)
-qondakile:	understandable (D)
-sabeka:	be wonderful (DN)
-sebenzi:	servant (DN); workman, labourer (D)
-sho:	say (DN)
-shumayela:	preach (DN)
Simakade:	the Eternal, the Ancient of Days, a term for God (D)
-simama:	stand firm (DN)
Somandla:	the Almighty, all-powerful one (D)
-suka:	commence, originate (DN)
suku:	night (DN)
thakazela:	praise, congratulate (DN)
thela:	pour (DN)
-thelela:	pour out, applied (D)
-thembeka:	be trustworthy (DN)
-thembekile:	faithful (D: 164)
-thembiso:	promises, assurances (DN)
-thempeli:	temple (D)
-thetho:	law, custom, rule, edict (D); rule, system (DN)

-thikazisa:	disturb (DN); earth's surface (DN)
-tho:	thing (DN)
-thobile:	humble (DN)
-thula:	be silent / peaceful (DN)
-thwalo:	load, burden (D; DN)
-tusa:	extol, praise (DN)
-ubucwazicwazi:	glory (D)
-ubukhosi:	majesty (D)
ubumnyama:	darkness (D)
ubungcwele:	holiness (D)
-ubusuku:	night (D)
-udumo:	fame, renown (D; DN)
-ukukhanya:	light (D)
uMdali:	Creator (D)
umfula:	river (D)
umlilo:	fire (DN)
umsindo:	noise (D: 456); sound (DN)
-umusa:	mercy (DN)
umuzi:	household (D)
-umzali:	parent (D; DN)
-umzukulwana:	grandchild (D)
-vatha:	wear clothes, dress (D)
-vuma:	agree (DN)
-vunguza:	blow strongly (D)
-vunula:	adorn or deck oneself, put on ornaments (C1:566); put on finery, as for special occasion (DN); put on festive clothing (D)
vuta:	blaze, as fire (C1); burn (DN); be on fire (D: 56)
-weza:	to bring over a river, excluding the exertion of the individual (Dohne)
-xoxa:	narrate (D), give an account of (DN)
-yalo:	instruction, command, order (D)
(ili)za:	wave of the sea (R)
zamazama:	shake, vibrate, quake, rock to and fro (D)
-ziqhayisa:	be proud, conceited, used idioimatically (D)
zona:	them (DN)
-zukulwan-:	generation (D); offspring (DN)
-zulu:	sky, heaven (D)
-zwa:	hear (D; DN)
-zwakala:	be audible (DN)