

Conceptual metaphor as exegetical tool in the Psalter: A case study of Psalm 74

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PREFACE / ACKNOWLEDGEMENTS

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done, You remained, Lord. You were a safe place where I could rest and gather my strength for the next leg of the race. At times I felt like lamenting with Psalm 74, “how long, Lord?” But here we are. Finally, I can say from the bottom of my heart: *“Bless the Lord, my soul; all my inmost being, praise his holy name. Bless the Lord, my soul, and forget not all his benefits...”* (Ps. 103:1, 2).

ABSTRACT

In their seminal work, *Metaphors We Live By* (1980), Lakoff and Johnson make a strong case that metaphors are much more than poetic embellishment. Human beings' very cognition and conceptualisation depend on the metaphor phenomenon. Without it, we would not be able to think abstractly, engage in the complex interaction of diverse knowledge systems, or think of something in terms of something else. In other words, metaphor is foundational to our very meaning making processes. This dissertation seeks to explore the application of conceptual metaphor theory as proposed by Lakoff and Johnson in the exegesis of Psalm 74. Since no exegetical model using conceptual metaphor theory as a point of departure existed during the writing of this dissertation, a workable model was first extracted from recent developments in the theory of metaphor. This model was applied in exegesis of Psalm 74, a communal lament. The model proved to be sufficiently productive in aiding exegesis and using the model's various levels of interpretation resulted in a very thorough reading of the Hebrew text of Psalm 74. These levels of interpretation are: 1) poetic metaphors, 2) conceptual metaphors, 3) image schemata and, 4) idealised cognitive models. In conclusion, the use of conceptual metaphor theory highlighted the possible use of Psalm 74 and the other psalms of Asaph in aiding the post-exilic Israelite community (communities) in reorienting their worldview while dealing with the national trauma of the Babylonian exile. Modern trauma theory was particularly helpful in understanding the possible use of the ancient texts during and after the Babylonian exile.

KEY WORDS: Metaphor, conceptual metaphor theory, figurative language, deliberative metaphor, dead metaphor theory, biblical exegesis, Biblical Hebrew poetic interpretation, communal lament, trauma theory and biblical studies, psychological trauma, cultural trauma, Babylonian exile, Psalm 74.

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CHAPTER 1: CONSIDERATION

1.1 INTRODUCTION

Charlesworth (2004:124) makes a very clear case that biblical scholars have, almost “near-sightedly”, been so pre-occupied with the text’s origin and development that the full potential scope of biblical criticism has not been explored. In our endeavours to analyse the text, especially poetry, we have missed the actual genius of the biblical authors. He proposes that we should include clear perspectives gained from symbology, archaeology and sociological setting in our exegetical models (Brown, 2002; Gillingham, 2006:296). In short, we need a greater awareness of “[ancient] iconography, symbolism, symbolic language, and how a particular image embodies various meanings (Charlesworth, 2004:125).”

Brown (2002:iv) is of the same view in his book, *Seeing the Psalms: A Theology of Metaphor*: “More so than any other corpus in Scripture, the Psalter contains discourse that is as visceral as it is sublime. In the psalms, pathos is wedded to image...”

Precisely because of its evocative nature, poetry and in particular for this study, Hebrew poetry as found in the Psalter, relies heavily on imagery and metaphors. Recent developments in cognitive semantics, cognitive linguistics, psychology and literature demonstrate that metaphors are not an exclusive poetic or literary device (Lakoff & Johnson, 2003:4; Ritchie, 2013:68; Dancygier & Sweetser, 2014:13) but pervade everyday life and facilitate learning and the cognitive exploration of difficult, abstract and even imaginative concepts (Basson, 2006:38; Hager, 2008:679–686).

Brown (2002:6) goes as far as to assert that metaphors can act as “grids” or “filters” by which we view the world and reality is configured. Metaphors communicate the expectations and hopes of those who use them and encourage discussion. In short, the Psalter is not just visceral, it is highly reflective and intensely cognitive (Barrick, 2007; Longman & Dillard, 2009:237). In fact, Malmkjaer (2002:352) regards metaphors as cognitive instruments “indispensable for perceiving connections that, once perceived, are *then* truly present...”

In other words, metaphors invite the readers/recipients to partake in the concepts, necessary assumptions and even worldview which were present to create the metaphor in the first place (Van Hecke, 2006:3,4). Lakoff and Johnson (1980:6) go even further by explicitly stating that “...human *thought processes* [their italics] are largely metaphorical. This is what we mean when we say that the human conceptual system is metaphorically structured and defined.” Hence, the importance of engaging the metaphorical topography of the Psalms and for that matter Scripture as a whole, is an essential endeavour in hermeneutics and exegesis.

It would then make sense that the Psalms, according to Longman and Dillard (2006:261), were not merely timeless pieces of poetry. The Psalms are prayers of significant theological contemplation. Whereas in the Torah and the Prophets, where God reaches out to human beings, their writings being “anthropotrophic”, the Psalms have a human initiative. We encounter a very human endeavour to reach out to God - the transcendent One. The Psalms are profoundly “theotrophic” and in essence evidence not just Israel’s quest for God, but also the modern believer’s (Sarna, 1995:3; Heneger, 1996:41; Maré, 2008:100). Kuntz (1998:34) states that poetry addresses two dimensions of the reader’s involvement – an affective and cognitive engagement. Johnson (1955:497) also formulated this idea with the term “emotional-intellectual impact” of the Psalms. However, these two aspects, affective and cognitive, might be too simplistic to fully appreciate the communicative function (and possibilities) of the Psalms (in ancient times and modern use).

Besides their obvious personal-spiritual association¹, the various images, symbols and metaphors of the Psalms also testify of their didactic and polemical functions (Brown, 2002:2; Heneger, 1996:41) on a second, communal level². In a time where apostasy and strong religio-cultural pressure of the nations surrounding them were a very present danger for Israel’s national identity during and directly after the Babylonian Exile of the 6th Century BCE, the Psalms would have had a didactic purpose as well as a cultic/worship focus (Heneger, 1996:41). This is where the work of Russian-American linguist, Roman Jakobson becomes helpful.

¹ Sarna (Sarna, 1995:3, 4; Heneger, 1996:40) terms this the “soul-life” of the individual.

² The “faith-life.”

Jakobson postulates (Heim 1976:174)³ that every possible communicative function can be classified into six categories (or combinations of these six):

1. The referential function (alternatively denotative, cognitive, informative or representative) . This can be understood as a declarative statement about an object, subject or the context. The truth value of such communication can be tested – “water boils at 100 degrees Celsius.” “That depends on the elevation above sea level.”
2. The emotive function (alternatively expressive or affective). This reveals the communicator’s state of mind/emotion. It does not add or detract from the truth value of the communication, but it does reveal the attitude of the speaker towards the message – “Ouch! The water burned my fingers!”
3. The conative function (alternatively imperative, appellative or directive). This is usually oriented towards the receiver of the message. The truth validity of the statement can’t be tested; one can only act (or not) on the message – “Bring me some burn ointment and bandages!” However, it can have a cohortative, motivational or volitional component to it – “I should have known better to put my hand in boiling water!”
4. The phatic function (alternatively relational or contact). This reveals the relationship between the sender of the message, and the receiver. In other words, how do these two maintain contact during the act of communication – “Don’t order me around!” “Fine, could you *please* bring me some burn ointment and bandages?”
5. The metalingual function (or even more encompassing, metasemiotic). This function focusses on the mutual agreement of the code used in the message – “Ointment? Do you mean *burnsalve*?”
6. The poetic function (alternatively the esthetic or rhetorical). This function draws attention to the message for its own sake – “Ah, water, it can burn or heal...”

The questions however remain – a) How do we as modern exegetes ensure that we remain true to the ancient contexts, symbols and metaphors while b) making the contemplation and spiritual

³ This citation is from the English translation of the original work – Jakobson, R. “Co je poezi?,” *Volné smery*, 30 (1933-34). p. 229-39.

quest of the ancient individual's "soul-life" and the community's "faith-life" accessible to modern audiences? I propose that studying the metaphors in the Psalms can reveal much more than stylistic or esthetic aspects. Rather, due to metaphors' nature described above, they can actually illuminate the six communication categories and their combinations in the text of the Psalms.

Charlesworth (2004:126) and Keel (1997:8) warn us when studying metaphors, symbols and iconography that we should not assume that these entities⁴ and their network of meanings have remained the same during the course of history. According to their findings, most of the time they have not. We must also be cautious about familiarity with the texts themselves. Frequently, exegetes, being well acquainted with the Psalms, do not even realise they are reading a metaphoric statement (Ryken, 1982:9).

However, this does not mean that the Psalms are "text-locked" and inaccessible to the modern audience. Sarna (1995:4) states that:

"...Its [the Psalms] composition, grounded in a radically different era, is a product of a social and cultural milieu wholly at variance with our own; nevertheless, the message and teachings it communicates are always meaningful and relevant. The genius of the book of Psalms lies in this, that while it is time-bound in origin, it is ever fresh and timely, and hence timeless."

We must also not assume that the ancient Israelites, or any of the other civilisations of the Ancient Near East, exhibited radically different thought processes from our own. As I will demonstrate, according to conceptual metaphor theory (CMT), conceptual mapping and image schemata, the fundamental undergirding of metaphor (literary and conceptual) remains the same. Although the cultural frames and domains clearly differ, the essential differences are rather a matter of placements of stress, emphasis and cultural allusions (Keel, 1997:8). In short, this study is focussed on metaphor as hermeneutical and exegetical key for biblical Hebrew

⁴ For instance, the sun, moon, stars, the earth, animals and plants etc. (Keel, 1997:8).

poetry as found in the Psalms.

1.2 BACKGROUND AND CONCISE LITERATURE REVIEW

In his monograph⁵, Steven Croft made the statement that, at the time of his writing, the year 1987, relatively little work had been done on the significance of metaphors in the Psalter, despite the fact that no one could deny their importance. In recent years, the situation had changed dramatically. Although the field still demonstrates varying approaches and methodologies, indicating the many-sided aspects of the object of inquiry⁶, studies in biblical metaphors have boomed (Van Hecke, 2006:3). Apart from the obvious differences in methodology and even the philosophical understanding of metaphors, Van Hecke (2006:3) mentions a few noticeable agreements found by authors who have undertaken this field of study:

1. All metaphors have a conceptual foundation rooted in “experiential correlation theory” or “embodied cognition” (Benforado, 2010:1194; Dancygier & Sweetser, 2014:23-25).
2. The relations between metaphors co-concurring in biblical texts are deliberate and studyable and a result of metaphorical mapping on a conceptual level and allusion on a literary/poetic level (Benforado, 2010:1195; Dancygier & Sweetser, 2014:22).

Furthermore, these relations take on certain definable forms:

- similar metaphors in different instances in texts create textual links and
 - conflicting metaphors may be used in close vicinity to each other, creating a particularly effective result in the listener by highlighting contrasts and reversals.
3. Similar metaphors may have divergent meanings depending on the textual and

⁵ S. Croft 1987, *The Identity of the Individual in the Psalms* (JSOT SS. 44), Sheffield, Sheffield Academic Press.

⁶ Labahn (2013:3) refers to metaphors as polyvalent phenomena and that increasing methodological development in their study, only increases their manifold range of meaning and meaning creation.

historical context.

4. Metaphors are indispensable in fully grasping theological constructs of the text as well as the authors and first audiences (Halvorson-Taylor, 2010).

In light of the nature of metaphors and poetry in general, it is clear that the Psalms cannot be treated as pure expository writing (Ryken, 1982:9). As already stated, biblical poetry contains profound theological reflection, but differs considerably in form from the later Christian creeds and doctrines that would arise in Western thought (and also in Western scholastic tradition). The latter's "tightly controlled selection of words" (Dawes, 2010:65) is foreign to biblical Hebrew poetry which relies heavily on figurative language, metaphor and imagery. If we wish to fully grasp the theology of biblical Hebrew poetry, we need to fully engage its metaphors – "It is not going too far to say that metaphor is the Bible's medium, and metaphor is certainly the most common of the tropes used in Psalms (Dawes, 2010:65)."

Ryken (1982:10), in fact, purports that we should look not just *at* but *through* metaphors keeping the following perspectives in mind:

- metaphors remain rhetorical figures and figures of speech;
- metaphor and the reader (the obligations the metaphor poses to the reader);
- metaphor and the poet (why does poetry abound in metaphor?);
- metaphor and reality (do metaphors express truth or do they construct truth?)

Ryken (1982:25) makes a strong argument that, by virtue of being lyrical and religious, the Psalms will exhibit intense emotions and expressions. Heightened emotions lead to elevated speech, which is exactly what poetry is – and figurative language and especially metaphors are an essential ingredient in any poetic text, especially in religious poems. Why? Metaphors are by their very nature mysterious and transcendent. In fact, the theological constructs of biblical religion do not just make metaphor possible, but rather, according to Ryken (1982:26), inevitable. Biblical theology has the inherent view that humanity is engaged with two "worlds", the seen and the unseen. Both are real, but they differ in terms of the tangibility: "... we have notions of things above us, by describing them like beings more within our knowledge."

Apart from the transcendence of figurative language, there has also been a distinguishable shift in Old Testament scholarship regarding focus when engaging Hebrew poetry. The fact of the matter is that scholars, building on Robert Lowth's seminal work on Hebrew poetry⁷ and specifically the *parallelismus membrorum* concept, have to a large extent been so pre-occupied with form, form criticism, genre analysis and redactional considerations (Smith & Domeris, 2008:97), that the true figurative thrust of Hebrew poetry had for a long time been cooking on the backburner. Only in recent decades have we seen an increasing interest in the figurative language phenomenon, metaphors in particular, both within biblical studies and beyond (Van Hecke & Labahn, 2010: XI). The driving force behind this new interest has, for the most part, been the influence of cognitive linguistics' approach to metaphor by authors like Lakoff, Johnson and Turner⁸ (see Van Hecke & Labahn 2010:XII).

Cognitive linguistics has challenged the very notions of how the human brain perceives reality, uses language and constructs meaning. In fact, the assumption of Lakoff and Turner (1989:1) is that metaphors are so commonplace in our daily speech that we often fail to notice them. Lakoff (2009:7, 8) makes a jarring statement that the traditional view of the Enlightenment, that reason and understanding are conscious, universal, unemotional and hence logical, value-neutral, disembodied and literal (able to fit in an objective world accurately), is entirely false. Reason requires emotion to function.⁹

“What linguists and philosophers, in the past, did not recognize is that metaphor is fundamentally an expression of a neurophysiological process that has been

⁷ Lowth, R. (1770) (2nd ed.) *De sacra poesi Hebraeorum praelectiones academicae Oxonii habitae*. Göttingen, Dieterich.

⁸ (a) Lakoff, G. & Johnson, M. (2003). *Metaphors We Live By*. Chicago, IL: The University of Chicago Press.
(b) Lakoff, G. & Turner, M. (1989). *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago, IL: Chicago University Press.

⁹ Lakoff (2009:8) mentions that people with brain damage which disables them to experience, express or sense emotion in others, are literally incapable of functioning rationally. This implies from a psychiatric perspective, metaphors are classified as the unconscious categories and patterns of our emotions (Modell, 2009:8).

secondarily coopted by language...They [Lakoff and Johnson] have shown that metaphor is embodied in two respects: first, as the expression of an unconscious, yet to be specified, neural process, and second, that developmentally, the original sources of metaphor are the sensations and feelings that arise within our bodies...the body is the original source of metaphor.” (Modell, 2009:6, 7)

1.3 PROBLEM STATEMENT

It has become clear that the introduction of CMT by cognitive linguistics has stimulated discussions regarding metaphor theory in various circles (Steen, 2008:215). For a time, metaphor was considered a dead and buried topic; a mere rhetorical embellishment. Gerhart and Russell (2004:63) go as far as to state that the “mystery of their origins” only truly began to be unravelled in the 20th century. Only with the interaction theory and later conceptual metaphor theory in particular (Gerhart & Russell, 2004:63) was the discussion thrown wide open to various and diverse disciplines (Boeve & Feyaerts, 1999:165, 166).

However, because of the ubiquity of metaphor which CMT suggests, a few problems arise, especially when engaging metaphorical expressions in a literary context. As Steen (2008:220; cf. Kövecses, 2010:33) states:

“It is certainly not true that adopting a cognitive-linguistic perspective on metaphor turns everything metaphorical. But...the results show an overwhelming predominance of conventional metaphor (as opposed to simile): 99% of all metaphor in academic discourse, news discourse, fiction and conversations are of this type.”¹⁰

What this observation boils down to, is that Steen (Steen, 1995; 2008:220, 221; 2014) and contemporaries (Givón, 2005:79, 80; Pálincás, 2006:191, 192; Littlemore & Taylor, 2014) have identified a contradiction between the fields of cognitive linguistics and psycholinguistics – or less abstractly what the theory of conceptual metaphor supposes and what the speakers of a language actually *experience* as a metaphorical instance. As stated above, this is where the

¹⁰ Kövecses (2010:34) defines “conventionality” as being well established and deeply entrenched in a community of speakers.

discussion of the deliberate¹¹ use of metaphor becomes important for anyone who desires to interpret a text, especially poetic texts of the Psalter where deliberate *as well as* conventional metaphors abound. Steen calls for an emphasis on the communicative aspect of metaphor in discourse since this is where most people encounter metaphors.¹² “Communicative” in here means whether a metaphor is processed *as* metaphor (that it, recognised as metaphorical) in live communication. This would include emotive and affective qualities as well. The reason for this emphasis is because there has, quite understandably, been an overemphasis on the conceptual and linguistic dimensions, especially in Lakoff and Johnson’s theory (2008:221).¹³

It would be incorrect to assume, however, because of Steen’s observation, that CMT should as a whole, be disregarded for biblical studies. Besides the deep conceptual structure and image schemata which can be deduced from metaphors, they also communicate volumes regarding cultural constructs and values, ideology, anthropology and ultimately worldview (Labahn, 2013:7):

“...due to its multiple models of interaction a metaphor invites recipients to step into a dialogue about various phenomena of understanding its meaning(s). Nevertheless, a metaphor will probably only be put into a dialogue with a recipient as long as he or she accepts the basic interpretation of reality provided by the cognitive conceptual map of the metaphor. A metaphor cannot speak to anyone if the crucial ideas of a recipient disregard the metaphor’s own inherent fundamental model of world view.”
(Labahn, 2013:12)

This becomes imperative for the exegete to understand, since, for the most part, she does in fact *not* share the same model of worldview¹⁴ as the Psalmists and the original audiences of

¹¹ An extensive discussion on the concept of deliberate metaphor can be found under 2.3.5.

¹² Ultimately, a Psalm is also a form of discourse.

¹³ See 2.4.1 for a detailed discussion on this topic.

¹⁴ Cultural constructs, literary traditions, social values etc.

Israel. Metaphors then become crucial indicators, almost like the tip of an iceberg, of a much greater construct of reality and experiences extant at a level which is not necessarily apparent immediately. They become doorways to the world of the Psalmist. This is where CMT again shows its dexterity and versatile explanatory power. It helps the exegete “enter into” the world of the Psalmist, starting not from the foreign language of an unknown culture, but the universal experiences of all humans¹⁵ through “embodied metaphors”. These image schemata and conceptual metaphors then provide a universal starting point by which interpreters may engage the various, foreign associations deliberate metaphors exhibit on the “higher” literary level.

This is where the gap becomes evident. Although the various authors included in the discussion thus far have fruitfully developed contemporary metaphor theory into a rich and complex discussion, the application thereof as an exegetical tool is still in its infancy.

An exegetical use of the aforementioned will have to:

1. productively navigate between the extremes of CMT, Dead Metaphor Theory and metaphor conventionality and deliberate metaphors in poetic texts;
2. identify and distinguish between the various figurative language tropes and also types;
3. include insights from socio-cultural, linguistic and worldview constructs – this implies, as discussed above, iconography, theology and symbology;
4. investigate the contribution of metaphors on a textual and stylistic level; and
5. gain insights as to the communicative, affective and motivational impact of metaphors.

From this, we may then derive the following problem statement:

CMT has not been thoroughly explored in terms of its exegetical possibilities in the Psalms, especially regarding the promising notion that CMT may give greater insight into the frames, conceptual world and worldview evident in the literary tropes and figures, such as metaphors, used in the text.

¹⁵ That is, our bodies, brains, emotions and interactions with universal objects in our world.

The problem statement can be expanded to the following statements for consideration:

- a. The ubiquitous and polyvalent nature of conceptual metaphor and poetic metaphors may render their use as exegetical tools a difficult task.
- b. The modern reader does not partake in the immediate worldview, background, frames and cultural references which brought the Psalms into being.
- c. Engagement in CMT will contribute productively to exegesis of biblical poetry in the Psalms.
- d. A considerable communication gap (culturally, linguistically, geographically and even affective) lies between the ancient author/audience and modern reader.
- e. The danger of a pure cognitive exegetical study is that practical application in a modern context of Christian ministry might never occur.

1.4 CENTRAL RESEARCH QUESTION

The central research question is:

Can conceptual metaphor theory be meaningfully applied in exegesis of the Psalter?

The sub-questions derived from the central research question are:

1. Does a workable metaphor identification strategy within the CMT framework exist?
2. If such a strategy exists, how can it be meaningfully applied to exegesis in the Psalter?
3. Can CMT theory ultimately assist in arriving at a modern-day application for the exegetical findings of the specific psalm in question (Psalm 74)?

1.5 SCOPE

The entirety of the Psalms is just too wide and rich a scope for this dissertation. Hence, the study has been narrowed to a single psalm – Psalm 74, due to the abundance of metaphors immediately discernible in the text. This psalm is also a closed textual entity, making it ideal for such a study. Psalm 74 is a communal lament due to the destruction of the temple in circa 586 BCE (Tucker, 2007:468; Longman & Garland, 2008:568). Interestingly, animal metaphors are more often than not found in the rhetoric of affliction, persecution and dire situations

whereby the metaphors are used to identify the psalmist's enemies (Brown, 2002:135-136; Basson, 2008:9). Also prevalent are what Tucker (2007:468) calls "shame terms" and this shame language is frequently employed when referring to the relationship between the Psalmist (speaking on behalf of the community) and enemies. He also makes (2007:468) the following statement which is of particular importance to the study at hand:

"...the concept of shame, and its related terminology, appears clearly embedded within the liturgical language and cultic ideology of ancient Israel...the frequency with which these terms appear in the lament psalms suggests that the shaming of other or the averting of shame by the psalmists represented a primary concern that warranted a please for divine assistance."

This in itself had far-reaching implications for the study in the following ways:

- a. If the animosity and shaming terminology are liturgically and ideologically entrenched, then we may expect the associated metaphors to be so as well.
- b. The cognitive linguistic perspective of CMT might shed further light on a conceptual level on the role of honour and shame and the understanding of animosity in the psyche of ancient Israel.
- c. Already the dynamics between metaphor on a conceptual level and literary metaphor are implied.
- d. The emotionally loaded nature of lament can be expected to produce particularly rich literary metaphors in terms of affective quality and also imperative dimensions (where God is urged to address the plaintiff's situation). The human brain's conceptual system is modelled on concrete human experiences (Foreman 2011:8). Confronting an enemy for instance, whether personal or cosmological, is loaded with emotions, perspectives and most of all, danger. Dealing with shame and honour, loaded cultural and ultimately worldview constructs cause the same intensity of emotions to surface. These concrete emotional experiences find metaphorical expression, especially in the elevated language of poetry. Hence, Psalm 74, a communal lament, is the perfect candidate text to test conceptual metaphors as an exegetical approach to the Psalms.

1.6 AIM AND OBJECTIVES

1.6.1 Aim

The aim of the study is to meaningfully apply conceptual metaphor theory (CMT) to Psalm 74 in order to explore its viability as exegetical (and, by extension, a pastoral) tool.

1.6.2 Objectives

In order to achieve the aim, the following objectives were identified:

- i. To extract from the current literature a workable metaphor identification strategy within the CMT framework.
- ii. To apply this strategy to Psalm 74 as an aid to exegesis:
 1. Arrive at a plausible conceptual worldview¹⁶ which Psalm 74 is communicating, with special focus on metaphors of honour and shame and animosity/antagonism.
 2. Attempt to gain further insight, along with the theological and conceptual dimensions, into the affective dimensions of the Psalm.
- iii. To arrive at plausible modern-day applications of Psalm 74 in light of the findings of conceptual metaphor theory.

1.7 CENTRAL THEORETICAL ARGUMENT

The central argument is that the latest developments in cognitive linguistics and conceptual metaphor theory will provide a unique vantage point in order to further our understanding of the generation of meaning in the Psalms.

¹⁶ By “worldview” I mean the integrated network of symbols, ideas and concepts expressed through metaphor and metonymy (conceptual and deliberate).

1.8 METHODOLOGY

The purpose of this study is to demonstrate that conceptual metaphor theory, as proposed by Lakoff and Johnson, can be productively used as an exegetical tool in the Psalms, with a specified focus on Psalm 74.

- In chapter 2 a comprehensive literature study of the current developments in cognitive linguistics will be conducted as these specifically relate to conceptual metaphor theory. This will be done with the intent to arrive at a workable strategy to apply in exegesis. The main sources are Brown (2002); Kövecses (2002); Lakoff and Johnson (2003); Lakoff and Turner (1989); Van Hecke and Labahn (2010). The researcher also anticipates a possible reading strategy to be deduced from the material at the end of chapter 2.
- Chapter 3 will firstly discuss the different hermeneutical and exegetical approaches to biblical texts with a particular focus on the Psalms. If one considers the three overarching approaches to be historical, literary and reader-oriented, it is anticipated that conceptual metaphor theory, will probably contribute the most to literary approaches. However, a superficial reading of the material of conceptual metaphor theory already indicates that metaphors demonstrate both historical development and rhetorical intent, suggesting that it may contribute to all three overarching approaches. The rest of the chapter will be devoted to discussing the historical, literary and conceptual background of Psalm 74 in particular. Some primary sources which will constitute to discussion will be Burgers (2016); deClaissé-Walford *et al.* (2014); Gerstenberger (1988); Gottwald (2010); Holmquist (2006); Jacobson (2008); Muilenburg (1969); Muir (2004); Pitkänen (2008); Smith and Domeris (2008); Soulen and Soulen (2001); Westermann (1981); and Wilson (2017).
- These findings will be exegetically applied to Psalm 74 in chapter 4. Primary authors and sources to be consulted, among others, are Basson (2006); Bateman and Sandy (2010); Brettler (1989); Brown (2010); Brueggemann (1985); Brueggemann (2002); Cole (2000); Croft (1987); deClaissé-Walford *et al.* (2014); Duvall *et al.* (2012); Engle (1987); Fowler and Hekster (2005); Goldingay (2007); Hunter (1999); Kotzé (2005); Seybold (1990); Sharrock (1983); and VanGemeran (2008):

- In order to arrive at the conceptual worldview and affective dimension, Basson (2006) and Wolde (2008) will be of particular help.
- The metaphor identification and interpretation strategy included the following “layers”¹⁷ of interpretation:
 - Poetic metaphors
 - Idealised Cognitive models
 - Image Schemata
- Once proper exegesis has run its course, chapter 5 will discuss a possible affective and cognitive purpose for Psalm 74. In this chapter modern developments of trauma theory will be particularly helpful to understand some of Psalm 74’s possible uses in ancient Israelite communities. Key sources to guide this discussion will be Alexander (2004); Boase and Frechette (2016); Briere and Scott (2015); Fisher (2014); Caruth (1996); Hirschberger (2018); Kirmayer *et al.* (2007); Profitt (2000); and Smelser (2004).
- Chapter 6 will contain a summary of each chapter, findings, and will conclude whether CMT can be productively used in exegesis in the Psalter. This chapter will also list possible further research that could be conducted in Old Testament studies with specific focus on the Psalter, and possibilities beyond biblical studies.
- Chapter 7 (addendum) falls outside the scope of the actual research, but demonstrates how the theory discussed in chapters 2-6 can be applied in a modern ministry context.

1.9 CHAPTER INDEX

The chapter layout is as follows:

1. Introduction and background
2. Theory of metaphor
 - 2.1 Introduction

¹⁷ That is, the structural components of the metaphor phenomenon from conceptual metaphor to novel correspondence.

- 2.2 A brief historical survey of metaphor
- 2.3 Conceptual metaphor theory
- 2.4 Criticism of CMT
- 2.5 Conceptual metonymy and its relationship with conceptual metaphor
- 2.6 Metaphor and worldview
- 2.7 Conclusion: extraction of an identification and interpretation strategy
- 3. Background discussion on Psalm 74
 - 3.1 A brief summary of Psalmic interpretation
 - 3.2 Historical positioning
 - 3.3 Literary positioning
 - 3.4 Conceptual background
 - 3.5 Summary
- 4. Exegesis of Psalm 74
 - 4.1 Overview
 - 4.2 Petition for help (vv. 1-3)
 - 4.3 The deeds of the enemy (vv. 4-8)
 - 4.4 Indictment against God (vv. 9-11)
 - 4.5 God's divine combat (vv. 12-17)
 - 4.6 Appeal to God to intervene (vv. 18-23)
- 5. Affective and cognitive purpose of Psalm 74
 - 5.1 Modern trauma theory meets an ancient text
 - 5.2 The Psalmic "trauma text" in action
- 6. Summary, findings, and conclusion
 - 6.1 Summary of the findings so far
 - 6.2 General findings of the exegesis of Psalm 74 using CMT
 - 6.3 Towards a plausible modern application
 - 6.4 Conclusion

Reference list

- 7. Appendix – actual application within a ministry context
 - 7.1 Grace for Life – 20 September 2016
 - 7.2 Ministry component

Table 1. 1: Schematic presentation of research

Central research question:			
Can conceptual metaphor theory be meaningfully applied in exegesis of the Psalter?			
Aim:			
The aim of the study is to meaningfully apply conceptual metaphor theory (CMT) to Psalm 74 so as to explore its viability as exegetical tool.			
Chapter index:	Problem statement:	Objectives:	Methodology:
<p>Chapter 2</p> <p>Theory of metaphor</p>	<p>The ubiquitous and polyvalent nature of conceptual metaphor and poetic metaphors may render metaphor as exegetical tool a difficult task.</p>	<p>a) To extract a workable metaphor identification and distinction strategy.</p> <p>b) The strategy allowed the researcher to better understand the worldview, thinking process and frames by which the metaphor(s) were created and therefore, facilitate better transference of meaning /exegesis.</p>	<p>Literature study of conceptual metaphor theory – extract strategy.</p>
<p>Chapter 3</p> <p>Background discussion on Psalm 74</p>	<p>The modern reader does not partake in the immediate worldview, background, frames and cultural references which brought the Psalm into being.</p>	<p>To conduct thorough background research on Psalm 74 in order to have a backdrop for metaphor interpretation. The following framework for the study will be helpful:</p> <p>a) A brief history of modern Psalmonic hermeneutics</p> <p>b) Historical positioning</p> <p>c) Literary positioning</p>	<p>Literature study of:</p> <p>a) Overview of Psalmonic study</p> <p>b) Historical, literary and conceptual background of Psalm 74</p>

		d) Conceptual background	
Chapter 4 Exegesis of Psalm 74	Engagement in CMT must contribute productively in exegesis of biblical poetry in the Psalms.	To apply the strategy developed in Chapter 2 to Psalm 74 with the following aims: a) To construct a plausible conceptual worldview of the Psalm. b) To gain better insight into the theological, conceptual and affective dimensions of the Psalm.	Exegesis making use of various insights gained from Chapters 2 and 3.
Chapter 5 Affective and cognitive purpose of Psalm 74	To determine the affective and cognitive purpose of Psalm 74, the researcher needs an overarching frame of reference.	To introduce modern trauma theory to act as a framework for the discussion.	Literature study of modern traumatology relevant to biblical studies.
Chapter 6 Conclusion and findings	A considerable communication gap (culturally, linguistically, geographically and even affectively) lies between the ancient author/audience and modern reader.	a) To summarise the findings of chapter 1-5. b) To arrive at a plausible modern application where the gap has been decreased by using the strategy defined and applied in Chapters 1-5.	Logical and informed deduction.
Chapter 7 Addendum – actual application in a ministry context	The danger of pure exegetical study is that practical application in a modern context of Christian ministry might never occur.	To apply the insights of Chapters 1-5 to an actual ministry context.	Teamwork, creative composition and plausible application.

Key words:

Metaphor, conceptual metaphor theory, figurative language, deliberative metaphor, dead metaphor theory, biblical exegesis, Biblical Hebrew poetic interpretation, communal lament,

trauma theory and biblical studies, psychological trauma, cultural trauma, Babylonian exile, Psalm 74.

CHAPTER 2: THEORY OF METAPHOR

2.1 INTRODUCTION

It is estimated that 98% of our thought processes is unconscious, reflex and automatic (Lakoff, 2009:9; Berlin, 2011:7). Although being all of the aforementioned, thought and cognition still need structuring principles. The answer, according to cognitive linguistics, is metaphors, which are also called “conceptual frames” (Lakoff & Johnson, 2003). These conceptual metaphor frames serve as “mental scaffolding” which shape and structure our thoughts, and ultimately behaviour, outside of our perceptual awareness (Schaefer & Northoff, 2017:3). This position was formulated as the Conceptual Metaphor Theory (henceforth CMT) posited by the original work on cognitive metaphor by Lakoff and Johnson. CMT evolved into the theory which has since dominated metaphor studies. Lakoff went so far as to claim CMT as *the* official theory termed in *The Contemporary Theory of Metaphor* (Lakoff, 1993:202). Lakoff and Johnson’s (1980:3) fundamental point of departure is that metaphors are not optional for human cognition, but the very building blocks by which we construct meaning - “Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature;” or even more succinctly put, “...the locus of metaphor is not in language at all, but in the way we conceptualise one mental domain in terms of another” (Lakoff, 1993:203). Metaphors act like the brain’s pre-programming to cope with the massive influx of information and stimuli that we receive on a daily basis. Metaphors build a network of interpretive lenses by which we can cope with the speed of interaction and communication and human beings take years of development, from infancy to adulthood and all the stages in between, to reach a level of proficiency which the given culture deems mature (Ryken 1982:2).

In this chapter, the theory of metaphor is explored, starting with a historical survey as our understanding of metaphors in general progressed from the substitutional position in the Aristotelean tradition to the interactionist theories best exemplified by Ivor Richards and Max Black. The reason for this brief historical overview is to first understand how metaphor theory progressed until the seminal work of Lakoff and Johnson in the 1980s. This also serves to highlight the radical “cognitive turn” (as described by Steen 2002:386 & 2011:26) metaphor theory took. The main focus of this chapter, however, is still the conceptual metaphor theory as specifically articulated in its seminal state by Lakoff and Johnson in *Metaphors we live by*

(1980) and more fully by Lakoff and Turner in *More than cool reason* (1989). This dramatic turn in metaphor studies is the main point of engagement and departure for the study which follows. Finally, the researcher attempts to extract a metaphor identification strategy by which conceptual metaphor theory can be used as an exegetical tool in Psalm 74.

Van Hecke and Labahn (2010:XII-XIII) summarise their position regarding further research areas in the Psalms and metaphors as follows:

- Because of the extensive cultural, temporal and geographical chasm between the modern reader's context and that wherein the Psalms were composed, some metaphors remain whose exact meaning is still dubious. Even where the meanings *are* apparent, their full force as conceptual structures can be expanded upon. This is not even mentioning the conceptual metaphors which very easily remain undetected due to the cultural and contextual gap.
- Cognitive linguistics can contribute a lot to the field. Firstly, is the idea that metaphor is a matter of cognition and not just stylistic or pragmatic intent. Furthermore, and possibly more important than the former, the notion of groups of metaphors and metaphorical "constellations" that resemble each other in terms of structure and underlying conceptualisation may have interesting implications for interpretation and possibly translation. The value this approach will add to understanding the Psalmists' worldview, anthropology and relationship to others and the Divine is indispensable.
- If the former point is valid, one could even postulate that metaphors develop diachronically as a language/culture progresses through time. The role metaphors play in the development of texts in various orbits (argumentative contours, poetic effect, listener/reader response, etc.) now become apparent.

It is worth mentioning that some scholars have already employed conceptual metaphor theory in its raw form both within exegesis of the Psalms and other Old Testament books, making use, to a greater or lesser degree, of image schemata and primary metaphors.¹⁸ In all of these

¹⁸ See (Basson, 2005, 2006, 2008:9–17; Coetzee, 2005:521–530, 2006:1124–1138, 2008:289–309, 2009:281–

analyses, the main tenets of cognitive linguistics are assumed to be true as described in Lakoff (2008; see also Nel [2005:80-81]):

- Image schemata provide the basic neuro-patterning by which we experience the world first-hand. By age 7, we have already accumulated hundreds of these references.
- Image schemata are then employed in Conceptual Metaphors. These are concrete experiences which create the source domains from which correspondences are employed in language.
- These concrete source domains are then selectively “mapped” onto more abstract target domains.

2.2 A BRIEF HISTORICAL SURVEY OF THE THEORY OF METAPHOR

Metaphor is a complex phenomenon and definitions vary greatly depending on theoretical assumptions and models (Snævarr, 2010:29). No single theory can explain every instance of metaphor in every single situation (Ritchie 2013:20, 21). Snævarr (2010:30) refers to metaphor as an “amoebae concept” where the boundaries between amoebae plasma and the water wherein it swims is a blurry cell wall which seems to dynamically expand and contract. Snævarr (2010:30), although admittedly with some elements of oversimplification, separates the main streams regarding metaphorical thought into three main categories:

- The *Iconoclasts* who advocate that figurative language is not actually anything in itself. Rather, figurative language is the “masks and stage décor” by which we decorate literal meaning. The cognitive worth of any figurative language is denied. The traditional Aristotelean substitutional position can, roughly, be understood as iconoclastic;
- The *Interactionists* who, as the name suggests, state that meaning is generated through the interaction of two (or more elements) in figurative language (for instance, Richards, Black, Sovran, and Ricoeur). The iconoclasts and interactionists represent those positions which are described as “historical” metaphor theory before the “cognitive turn” metaphor theory underwent in the 1980s;

301; Hogan, 2011:72–91; Kotzé, 2005:118–125; Nel, 2005:79–103)

- Finally, the *Metaphorists* or *Icondulists*, claiming that speech, language, and even cognition, are figurative in nature (Lakoff, Turner, Fauconnier, Dancygier and Sweetser).

Most interactionists and metaphorists believe in the cognitive theory of metaphor. It is possible also to be both interactionist and metaphorist, with most theorists claiming a middle ground of some sorts.

2.2.1 Substitution theory

Metaphors have delighted, interested and baffled humans for centuries as far back as the ancient Greek philosophers (and feasibly even further than that) (Gerhart & Russell, 2004:63; Descamp, 2007:19). So compelling is metaphor that Aristotle gave special attention to it in his *Poetics* (Aristotle, 1965). At the very core of his understanding is the similarity or analogy concept (Pálinkás, 2014:613). Metaphor, therefore, is according to Aristotle (1965:1457b.7, Loeb trans.):

“...the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, or from one species to another or by analogy, that is, proportion...”

To Aristotle, a word is either used as “standard” (referring to literal and communal use) or as “non-standard” (deviant usage, of which metaphor is the most important) (Boys-Stones, 2003:115; Snævarr, 2010:29; Labahn, 2013:4). In essence, Aristotle understood metaphor as substitution, based on using subtle, untaught (hence, the idea of natural gifting) yet discernible similarities (Snævarr, 2010:29). “Gary is a lion” was merely an alternative and poetic way of saying “Gary is very brave/strong”. A metaphor always referred to “something else” and did not carry any significant, inherent meaning (Labahn, 2013:4). What mattered was the literal meaning to which this substitution pointed (Foreman, 2011:5).

Aristotle’s “substitution view” was the most influential before the modern age. Only during the 20th century has it largely been abandoned by scholars in favour of other, more systematic and specific theories (Boys-Stones, 2003:116; Foreman, 2011:5; Maré, 2012:130; Labahn, 2013:5).

2.2.2 Interaction theory

A fundamental shift in metaphor theory is to be found in Richards' influential account *The Philosophy of Rhetoric*, where he distinctly disagrees with the notion that metaphor is merely an aesthetic nicety in communication (Foreman 2011:5; Dancygier & Sweetser 2014:1). Also important to consider is that, although Richards challenges that every metaphor is a mere embellishment, he admits that some still are (Foreman 2011:6):

“And notice first how it shows the 18th Century assumptions that figures¹⁹ are a mere embellishment or added beauty and that the plain meaning, the tenor, is what alone really matters and is something that, ‘regardless of the figures,’ might be gathered by the patient reader. A modern theory would object, first, that in many of the most important uses of metaphor, the co-presence of the vehicle and tenor results in a meaning (to be clearly distinguished from the tenor) which is not attainable without their interaction.” (Richards 1936:100)

One of the major challenges in metaphor theory has been naming the two constituent elements of a metaphor, the “one thing” which is “the other” since this would then suggest their possible interrelations and interactions (Brown 2010:28). As seen above, Richards posits the two terms “tenor” and “vehicle”. The tenor would then correspond to an underlying idea or conceptual meaning which is signified. Richards (1936:100) in this regard refers to the “principal subject”. The vehicle, following this reasoning, would be how the tenor is expressed (Brown 2010:28). Richards (1936:96, 97) admits his “tenor” and “vehicle” are clumsy at best. Nevertheless, what Richards was able to do was break the mould of thinking in terms of the Aristotelian substitution theory. His advancement was the notion that a new meaning is generated in the interaction between tenor and vehicle (Foreman 2011:6). Yet, the question of *how* these two elements interacted with each other in a particular context remained largely ambiguous.

The next logical step in the development of interaction theory is to define how the tenor and vehicle interact with each other. Max Black (1962) aims at exactly that. Using the same train

¹⁹ By “figures” Richards means figurative language.

of thought (tenor and vehicle), Black firstly notes that the vehicle, or secondary subject, is usually an interrelated conceptual system rather than a singular concrete thing – a “system of associated commonplaces” (Black 1962:40; see also Brown [2010:34] for “metaphor constellations”). This secondary subject becomes the “focus” of the metaphor, while the principal subject creates the “frame”. Black does not use “principal” and “secondary” with an implied hierarchical notion with the principal subject being greater in importance. Rather, one should understand “principal” as the concrete thing and “secondary” as the subject introduced to create the metaphorical, abstract interaction. Hence, the tenor and vehicle interact as follows (Ayoob, 2007:6; Foreman, 2011:56, 57; Stovell, 2012:32):

- The listener realises that the principal subject is the “frame” because it is introduced first and stands as the point of departure for the comparison.
- The proximity of the secondary subject forces the listener to select some of its properties which fit the principal subject conceptually.
- A parallel implication-complex is constructed between the two subjects.
- A reciprocal and dynamic feedback loop is created which brings about changes in both principal and secondary subject.

For instance, the metaphorical statement, “men are pigs” can be illustrated as follows:²⁰

²⁰ For the sake of the illustration, some assumptions are made regarding the general impressions and characteristics of “men” and “pigs” in this instance. It is important to remember that the context and connotative circumstances of the utterance “men are pigs,” is generally a negative one. A person who, for instance, owns a pot-belly pig as a pet, may react quite differently to this utterance; they may even recognise that their personal references of the focus is not what the speaker of the metaphor has in mind.

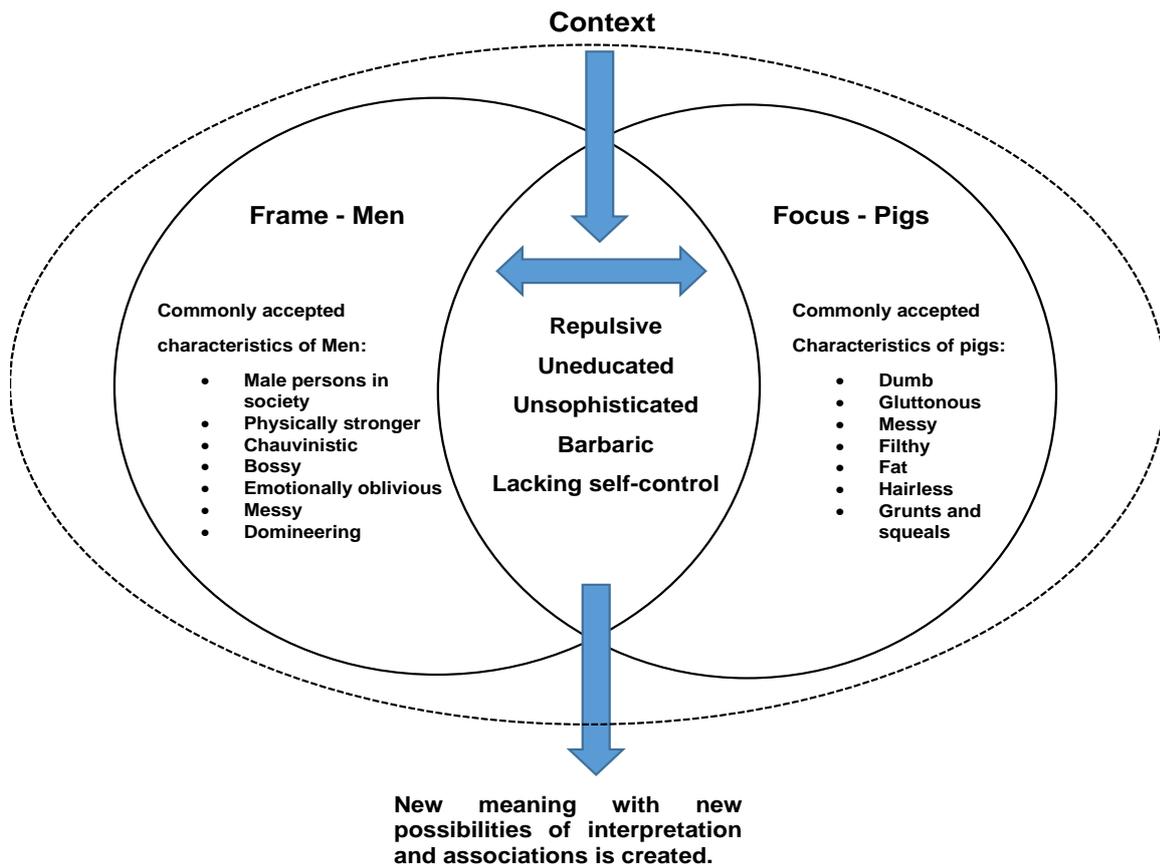


Figure 2.1: The interactionist theory of metaphor²¹

Quite realistically, the unshared characteristics would (intuitively?) fall away. For any metaphor to function at all, the listener must choose the associations which best fit both the frame and the focus. Black (1962:40) then attempts to explain how this process occurs:

“Suppose I look at the night sky through a piece of heavily smoked glass on which certain lines have been left clear. Then I shall see only the stars that can be made to lie on the lines previously prepared upon the screen, and the stars I do see will be seen as organised by the screen’s structure. We can think of a metaphor as such a screen and the system of ‘associated commonplaces’ of the

²¹ All figures and diagrams are the researcher’s own creation and representation of the theory, unless otherwise stated.

focal word as the network of lines upon the screen. We can say that the principal subject is ‘seen through’ the metaphorical expression, or if we prefer, that the principal subject is ‘projected upon’ the field of the subsidiary subject.”

What makes Black’s description above a bit cumbersome is that it is itself, a metaphor! Perhaps a better attempt to define this interactivity is Yanow’s (2005:8) understanding of metaphor as....:

“...the juxtaposition of two superficially unlike elements in a single context, where the separately understood meanings of both interact to create a new perception of each, and especially the focus of the metaphor. Subjected to analysis, the surface unlikeliness yields a set of criteria which both metaphoric vehicle and focus share.”

From Black and Yanow’s observations, one can gather that the frame or principal subject is not just the one being altered in meaning. Rather, this interaction is bi-directional and influences the secondary subject’s meaning as well, at least within the settings of speech or writing (Foreman 2011:7). Furthermore, again considering the “men are pigs” metaphor, not every aspect of a man can be related to pigs and vice versa. There are some distinctly pig-like qualities which men will never have – an inability to walk on hind legs; pink floppy ears; a snout and curly tail; the lack of sweat glands which force them to roll in the mud to keep cool etc. The context enables the listener to select which associations fit the metaphor best and forces us to disregard any other which do not appropriately interact (Foreman 2011:7).

Besides the interaction between tenor and vehicle, French philosopher Paul Ricoeur took the notion of interaction one step further. The elements of the metaphors themselves don’t merely interact with one another to form a new meaning; that is but one step in its creation. For the metaphor to have meaning, it must also interact with each individual recipient. This, of course, multiplies the potential meanings and associations inherent in any metaphor and again emphasises the polyvalency of metaphors (Labahn, 2013:4, 5; Ziem, 2014:1).

2.3 CONCEPTUAL METAPHOR THEORY

Conceptual metaphor theory, in contrast to the traditional historical models discussed above,

states that metaphors are an essential part of the human brain's functionality and perception of the material and, more importantly, the human metaphysical reality. These metaphors are image-driven and laced with affective qualities. But to stop here would be to completely underestimate the role of metaphors in Lakoff and Johnson's opinion. They go as far as to say that (1980:257):

“You don't have a choice as to whether to think metaphorically. Because metaphorical maps are part of our brains, we will think and speak metaphorically whether we want to or not. Since the mechanisms of metaphor are largely unconscious, we will think and speak metaphorically, whether we know it or not. Further, since our brains are embodied, our metaphors will reflect our commonplace experiences in the world. Inevitably, many primary metaphors are universal because everybody has basically the same kinds of bodies and brains and lives in basically the same kinds of environments, so far as the features relevant to metaphor are concerned.”

This statement is profound and has far-reaching implications. If these “primary metaphors” exist, then studying metaphors with their primary as well as culturally specific expression, development, dynamics, and mechanisms, are not an optional extra when we engage poetry. Metaphors become the very bedrock of meaning and understanding, or as Lakoff and Johnson (1980:235) state, our “imaginative rationality.” The implication is that abstract concepts are not *represented* metaphorically, they *are* metaphoric (Boeve & Feyaerts, 1999:166). We are only now, due to metaphors being linked to cognition, starting to grasp how metaphors are constrained and initiated by our experience of the tangible world and, in turn, how these metaphors then constrain our reasoning and conceptual map (Su, 2002:590).

Instead of understanding metaphor purely as a literary phenomenon, a figure of speech or a trope, which was the basic point of departure for most theorists ancient and modern, the conceptual theory of metaphor (henceforth, CMT) questioned assumptions on a much more fundamental level (Gerhart & Russell, 2004:63; Modell, 2009:6). Theorists like Lakoff, Johnson, and Turner, suppose that metaphors are not merely literary (pertaining to words), but foundational to our thoughts and cognition (Fauconnier & Turner, 1998:135; Lakoff & Johnson, 2003:4). This is not to say that prior to 1980 when Lakoff and Johnson's seminal

work, *Metaphors We Live By* was published metaphors were not considered to be conceptual at all. For instance, Locke and Kant already hinted at the diverse conceptual nature of metaphors in their work. Lakoff and Johnson's work, however, represents the culmination of various scholars' ideas which propelled metaphor studies into a whole new orbit (Kövecses, 2010:XI).

The essential function of metaphors then is to transfer the structural and conceptual logic of the known source's semantic domain to the abstract target domain (Boeve & Feytaerts, 1999:168). This alludes to the original Greek meaning of *μεταφορά* which is "to transfer, to cross over, or even import." The source image (or image schemata) provides the conceptual framework of the finite concept which is then transferred to a semantically non-autonomous concept like death, life, love, relationships, passion, longing and, specifically in the Psalms, God.

"Metaphor is one of our most important tools for trying to comprehend partially what cannot be comprehended totally: our feelings, aesthetic experiences, moral practices, and spiritual awareness (Lakoff & Johnson 1980:193)."

At this point, it becomes important to make a distinction between metaphor on a basic level, i.e. metaphor as cognitive structuring principle (Velasco, 2001:47) and a poetic/literary level. CMT regards "skeletal metaphors" as the rudimentary starting point of our conceptual journey from infancy. These skeletal images are often so embedded in our everyday thinking, language usage and reasoning that they can easily go unnoticed. These image schemas are "a recurring, dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience" (Coetzee, 2006:1128)²². These are grouped together by similar neural pathways in the brain, for instance, as infants, we are exposed on numerous occasions to a container being filled with liquid. The more the liquid is poured in, the higher the level on the container. Two centres are activated in the brain – quantity and verticality. Hence, through countless instances of association, the image schema/root metaphor MORE IS UP, LESS IS DOWN²³

²² Cognitive scientists admit that image schemata can be vague and the exact number that exists is uncertain.

²³ Henceforth, in accordance with cognitive linguistics practice, all conceptual metaphors are written in SMALL

is created (Lakoff, 2008). This notion is then “transferred” or “mapped” onto more abstract concepts (Dancygier & Sweetser, 2014:13, 14). To use a biblical example:

Then Hannah prayed and said: “My heart rejoices in the LORD; in the LORD my horn is lifted high (רָמַתְּ). My mouth boasts (“is enlarged”) (גָּדַתְּ) over my enemies, for I delight in your deliverance...” (1 Samuel 2:1, NIV)

The verticality/quantity schema is, as is demonstrated above, mapped onto the abstract concepts and cultural symbols wherein this text was produced on a literary/poetic level. CMT does not deny the poetic force of metaphors or any other figure of speech for that matter, rather it argues that metaphors are so pervasive and deeply embedded in our thought processes that they are not just used solely in artistic expression. Metaphor in poetry, as is the case in 1 Samuel 2:1 above, is a *conscious* effort by the poet to utilise and highlight the metaphorical unconscious conventions of the language (Jackendoff & Aaron, 1991:320). Without going into detail, we can already distinguish a few levels of metaphorical language in Hannah’s prayer:

- The deep level image schemata regarding *quantity* of honour, strength and victory (Keel, 1997: 9, 86) – QUANTITY IS UP (רָמַתְּ) and QUANTITY IS INCREASE IN SIZE (גָּדַתְּ) (McElhanon, 2006:40)
- The image schemata are then mapped onto other physical concepts like “horn” and “mouth”. These are symbolic representations since Hannah does not actually have horns nor did her mouth actually grow larger.
- Finally, a myriad of cultural allusions and references (Eubanks, 2014:143) are triggered by these two simple statements which then invite the hearer/reader to engage in both *basic* metaphor and *poetic* metaphor. The dimensions can effectively be explored on many intersecting levels – iconography, archaeology, and symbology, being some of them.
- These levels are interactive and should not be segregated from each other. As the basic metaphor interacts with the cultural symbols, they create dynamic and active meaning.

CAPS and where it is clear an image schema is mentioned, it is rendered in *italics*.

This figurative language in its totality ought to be studied, not just the basic or poetic metaphors in isolation.

Thus, if metaphors reflect the very processes by which we think and employ language, then their importance is much greater than a mere consideration of rhetorical devices and pragmatics (Boeve & Feytaerts, 1999:165; Su 2002:589-590). Brown (2002:16, 17), basing his observations on Lakoff and Johnson's findings, identifies "root metaphors" which permeate the entire Psalter. These root metaphors create a schema, or as Brown (2002:34) describes it later – "a constellation of corresponding metaphors" wherein other metaphors of the same archetypal domain function and allow researchers to map the metaphorical topology of the Psalms (2002:19). In Brown's thinking, however, these root metaphors are slanted more towards the poetic metaphor type than the raw skeletal image schemata and conceptual metaphors which Lakoff and Johnson have in mind, and his use of the word "schema" is not exactly that of "image schema" discussed so far.

Having said this, it becomes apparent that cognitive linguistics challenges us to rethink our basic notions of thought, meaning and even reason (Su 2002:590). If metaphors are conventional to language and language acquisition for every day, "unconscious", speech (Lakoff & Turner 1989:XI), then poetry, where figurative language is deliberately used, should reveal even more of these conceptual mapping. Poetic metaphors are a wealth of information should they be approached from an informed perspective. The very reason poetry arrests us so is that poets do not use the conventional metaphors of everyday speech which are almost "invisible" to speakers, but purposefully create and highlight realities using the very modes we unconsciously employ to frame reality (Lakoff & Turner, 1989:XI).

2.3.1 Perceived experiential correlation between source and target domain

The potential for correspondence between source and target domain is based on a few required presuppositions. We can easily deduce from the discussion thus far, that the metaphoric formula essentially is: *A is B*. CMT states that we as humans structure our thoughts around our experiences and impressions of the world (Kövecses, 2010:79; Foreman 2011:8). These experiences cannot be cognitively evaluated at all. They are merely registered and catalogued. They cannot be cognitively evaluated since they are the basic building blocks for human

cognition later on in life and are understood as “prelinguistic cognitive structures” (Barcelona, 2003:214). The very first experiences of any human infant are almost exclusively kinaesthetic (sights, sounds, smells, balancing, directions i.e. things that happen to and with our body) (Dancygier & Sweetser, 2014:79). These experiences become our very first “concrete concepts”. They are universal and can be expressed in any language (Feldman, 2006:189) and their universality is explained by the *embodied metaphor theory*, also called the *neural theory of metaphor* (Kövecses, 2010:86, 87). The logic then follows that if these are our conceptual building blocks, then kinaesthetic concepts will almost exclusively become the most compelling source domains which we use to interpret the more abstract target domains we encounter later in life. Lakoff (2008) describes this experiential transference as automatic and even involuntary. He uses two scenarios:

- a) A human child would frequently see people pouring a liquid in a container. Two “areas”, one for quantity and the other for verticality, are activated in the brain repeatedly over time. This experience then solidifies the root metaphor MORE IS UP, LESS IS DOWN (Ritchie 2013:72) in the human brain. This basic metaphor then creates the conceptual source domain for the system describing any abstract quantity we experience – prices *shot through the roof*; property value *plummeted*; he *climbed the ladder* of success; and even a *high* fever.
- b) When a mother comforts her child, he experiences both warmth and affection. Again, both areas are activated in the brain and eventually, the metaphoric frame AFFECTION IS WARMTH is created – he is such a *warm* and inviting person. As expected, the *lack of love or affection* then is perceived as a drop in temperature – she gave me the *cold shoulder*; he gave her an *icy glare* (Ritchie 2013:73).²⁴

These metaphorical conceptual schemes created involuntarily for us, while we experience the world around us, provide the structures of the primal metaphors and ultimately source domains

²⁴ The image schemata underlying these two primal metaphors are *container* and *centre-periphery*. Cognitive scientists are unsure how many image schemata there are, but they seem to number in the hundreds. Other common schemata are: *part-whole*, *front-back*, *up-down*, *source-path-goal*, *link* and *outside-inside* (Barcelona, 2003:214).

which are loaded with emotion and experiential reference (Kövecses, 2010:83). However, a mature cognitive process does not comprise mere conceptual schemes. Source domain knowledge is first and foremost biological (embodied), but the basic motor schemes and image schemata are not enough to make sense of the world on a higher cognitive level. Image schemata are too simple and “skeletal” to accurately ascribe meaning (Barcelona, 2003:214). Embodied schemes are universal; however, *cultural* grouping of primary metaphors, or as Feldman (2006:135) calls them, cultural frames, are not. Typically, a specific cultural reference will include several primary schemes. For instance, the source domain of a rugby game is a cultural frame available to many South Africans. A single recognisable reference can activate the entire conceptual frame in order to make the source domain available for deliberate metaphorical use (Feldman, 2006:135):

- In this company, we need teamwork. There is no “I” in team; *tries are a team effort!*
- Things are going to get messy, a *scrum* is never clean.
- My manager caught me off guard with a *high tackle* of a comment, etc.
- Remember, you can have the best *game strategy*, but if you *pass it forward*, it’s all for nothing.

These recognisable metaphors are actually a composite of numerous conceptual metaphors and schemata which are critical, albeit unconscious, constituent parts for the “higher” metaphors to function:

1. Some of the main immediately recognisable image schemata are – *source-path-goal* and *quantity/verticality*.
2. Some of the operative conceptual metaphors which derive from the schema are:
 - OPPOSITION IS A COUNTER FORCE/RESISTANCE
 - LACK OF CONTROL IS DOWN
 - RESISTANCE IMPLIES A DECREASE OF CONTROL/ORDER
 - GRASPING [AN OBJECT] IS CONTROL
 - BETTER SUPPORT IS INTERLOCKING ELEMENTS
 - THE INDIVIDUAL REPRESENTS THE WHOLE etc.

2.3.2 How we structure knowledge

2.3.2.1 *Domains and frames*

The term “frames” was introduced by researchers like Fillmore and Minsky within frame semantics (Croft & Cruse, 2004:8). This particular field of study caught the attention of developments in artificial intelligence and computer simulation of complex cognitive processes such as comprehending a given text. However, it soon became clear that linguistic knowledge coupled with encyclopedic entries fell dismally short at simulating the processes by which human brains arrive at meaning. Meaning is not merely bringing together linguistic structure and encyclopedia entries. Rather, meaning is a culmination of the numerous conceptual building blocks and frames, which humans acquire through their socialisation and experiencing life in general (Ziem, 2014:13; Taub, 2015:16).

Frames are, essentially, experiential images in the brain, which are activated by triggers (words, phrases, images, symbols) associated with relevant grouping of knowledge (Sheehan, 1999:47, 48): “...standardised formations of knowledge elements that are partially variable and change quickly, but are to some extent also resistant in nature.” (Ziem, 2014:14)

Fillmore (1982:111) states that by “frame” he means:

“...any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits; when one of these things in such a structure is introduced into a text, or into a conversation, all of the others are automatically made available.”

Ziem (2014:17), however, admits that the definition of “frames” may vary quite broadly from one theory to the next. Nevertheless, the essence of the arguments and models remain the same that one can extract a workable, coherent strategy.

To further the discussion, one needs to understand what is meant by “domain”. A conceptual domain is our knowledge of any coherent body of experience of the world (Kövecses, 2010:324). However, a domain’s detailed knowledge is vast and, to some extent, amorphous in its scope. We need some means of categorisation, of grouping certain facts together and

bringing the full scale of the domain's expansive knowledge down to a human cognition level of comprehension (Lakoff, 1990:5). A primary means of doing this is by categorisation. Lakoff (1990:6) states that under normal circumstances, categorisation occurs automatically and to a large extent subconsciously. This has led people to assume that categorisation was understood thoroughly and that one only became aware of categorisation due to problematic or liminal entities which did not fit a single category well. However, categorisation, in recent years, has developed past the notion that categorisation merely fits *resemblance*. Rather, knowledge is structured according to much more complex systems.

At this juncture, it is important to realise that semantics and semiotics are not treated by cognitive scientists as "true" in the objective sense of corresponding completely with external reality. However, the usual polar opposite position of subjective grounding and arbitrary symbols assigned in languages also doesn't fit entirely. Rather, cognitive linguistics asserts that meaning is grounded in our experiences in terms of embodied cognition. Every human being has the same type of sensory organs and limited possible neural pathways in the brain. The cognitive linguist does not regard grammar of any given language as the conceptual constraint, but rather our cognitive wiring itself. Because of its neurological grounding, the human conceptual framework is considered, on a basic level, universal and universally applicable across different cultures and languages (Taub, 2015:16, 17).

Because of this biological constraint, related concepts tend to cluster together in networks – conceptual frames (Taub, 2015:17). Frames are visual representations of "stereotypical situations" which are activated by perceptual data. Somewhere between the interaction of perception and experience (past and present), meaning is created (Ziem, 2014:19).

2.3.2.2 Idealised cognitive models and their relationship to frames and domains

The relationship between frames and domains remain somewhat vague, Croft and Cruse (2004:17), for instance, use the two terms interchangeably. There is a relatively high degree of correspondence between the two structurally and Lakoff attempts to posit a unifying cognitive

theory, called *Idealised Cognitive Models*²⁵ (henceforth, ICM) (Velasco, 2001:47–63; Kövecses, 2010:326; Evans & Green, 2006:248), of which frames are a structuring part along with image-schemas, propositions, metaphors, metonymy and symbols (Croft & Cruse, 2004:8; Ziem, 2014:25). Although Lakoff does not provide a watertight description as to how exactly frames are positioned within an ICM²⁶, (Evans & Green, 2006:279) he firstly likens frames to ICM but then goes on to say that ICMs encompass a much wider range of conceptual phenomena than frames.

This is where ICM becomes important. Our cognitive representation of experiences are, for the most part, not strictly objective, but rather idealised (Usón *et al.*, 2012:255). Our representation is expressed from a particular perspective, hence the idealised idea. Each ICM may use the following structural principles in order to categorise knowledge (Evans & Green, 2006:279-281):

- **Image schematic ICMs** – Lakoff understands image schemata as foundational for any conceptual structure. They are also, therefore, more abstract since they are closer to the embodied core of human cognition. They also tend to be more universal in nature, transcending cultural and sociological constraints (Usón *et al.*, 2012:255).
- **Propositional ICMs** – Propositional models are opposed to “imaginative devices” like metaphor and metonymy since their structuring lies in factual elements which are related to a particular scenario. For instance, the propositional ICM of ordering food at a restaurant has an inherent logic which many share. However, those whose cultures do not have such experiences would find the scenario not so logical at all. Genuine puzzlement to bewilderment might be at the order of the day (Evans & Green, 2006:280).
- **Metaphoric ICMs** – Metaphoric structuring entails projecting or mapping certain experiential correlation from one domain to another.

²⁵ First posited in his book, *Women, Fire and Dangerous Things* (1987).

²⁶ Temmerman (2000:156), for instance, equates ICM with Fillmore’s frames (1982:111). The researcher disagrees with this conclusion.

- **Metonymic ICMs** – A single type represents the entire or a broader range of a category.²⁷
- **Symbolic ICMs** – Symbolic ICMs are those constructions which cannot be understood without the relations in which they have been defined (Evans & Green, 2006:281). The concepts do not provide a conceptual structure *for* language as much as they reflect the conceptual inventory *of* the language (in other words, they build on the first 4 points above). They are created by human beings within specific cultural contexts (Lakoff, 1990:69). For instance, the symbolic ICM, *Thursday*, cannot be understood without the context of a *week*, which is in turn structured by our experience of a *solar day-night cycle*, structured into *7 basic repetitive parts* (Lakoff, 1990:68).

These structuring principles by which we categorise our experiences may be operable to a greater or lesser degree in any given discourse. The domains of knowledge provide the backdrop and basic material while the structuring principles are processes of defining and mixing categories to facilitate specific, contextual meaning.

Some theorists prefer the word ‘frames’ to ‘domains’ since domains have a tendency to become ambiguous if not defined properly. For instance, a domain can be as broad as “education” and as narrow as “classroom.” Conceptual domains tend to be a more archetypical and schematic, for instance, our rich knowledge of concepts such as MOTION or FORCE (Kövecses, 2010:324) while frames tend towards a higher degree of specificity (Sullivan, 2013:18, 21). For instance, the frame *Friday, Halloween, Weekend, Restaurant* or *Bicycle* (Ziem, 2014:25). They conjure more specific mental images rather than abstract notions. Frames can be much more defined. A frame (as is a domain), is pre-manufactured conceptual knowledge. For instance, the word “husband” in English, accesses the necessary frame of marriage. However, other concepts are also related to the frame – wife, wedding, spouse, in-laws, divorce, contract, companion, etc. (Dancygier & Sweetser, 2014:17, 18). Frames, then, are one of the constituent parts of domains and are frequently equated with symbolic ICMs (Sullivan, 2013:28). The distinction is important, but not to the extent that “cross-frame mapping” rather than “cross-

²⁷ Metonymy is discussed in more detail under 2.4

domain mapping” can be used in this dissertation. The reasons for this become apparent as the discussion continues.

Generally, framing is used to highlight the differences a trigger word might have in different communities. For instance, the word *murder* is quite general in the English speaking community at large, however, within the community of professionally trained legal experts, *murder* denotes a very particular set of presuppositions which sets it apart from other technical terms like *manslaughter* or *negligence* (Croft & Cruse, 2004:17). It is clear that frames become culturally and sociologically specific and any individual who does not participate within a given community would need additional information to understand a particular reference to a frame.

An important difference, it seems, between domains and frames is the role frames and domains play in discourse. One frequently finds the verbs “*to frame*” or “*framing*” implying that in a text, conversation or another medium, the communicator actively activates certain portions of a domain through triggers. These triggers include, among a myriad other, references, allusions, metaphors (conceptual and novel), metonymies and other tropes and even other aesthetic aids like music, a picture or even olfactory cues. The culture of a given group of recipients provides the stock of frames invocable by the communicator by which they make themselves understood (Entman, 1993:53). Frames are culturally sensitive and specific (for instance, the difference between North American and European “football”), while domains tend to have a universal scope (for instance, the celestial body we call the sun). However, the distinction is certainly not watertight and the definitions vary greatly. Entman (1993:52), proposing one of the very first working definitions of frames, gives some considerable clarity:

“To frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described...”

From this definition, we can then infer that framing is the dynamic use of a communicator’s knowledge of a domain within a particular cultural setting by which he/she set the perceptual scope within the act of communication. In doing this, the communicator wishes the recipients

to draw certain target conclusions from the communication.

The problem, as can clearly be anticipated, is when the recipient of communication does not share certain frames, which the communicator is invoking in the text (whether consciously or subconsciously). This is where frames can actually burden, and even block, rather than facilitate communication. To access the full meaning of the text, one needs access to the frames of the text. This might seem like a very daunting task since we have no experiential sense of the culture wherein the frames were used. However, CMT can help us bridge this gap, especially if we adhere to the notion of universal embodied experience and cognition.

2.3.3 Conceptual mapping

2.3.3.1 Moving from source to target domain

Although source and target domains are not necessarily new ideas to the study of metaphors, how we understand the relationship and dynamics between source and target domain have been advanced considerably. At the core of CMT stands the notion of “mapping” (Dancygier & Sweetser, 2014:13-17). Metaphorical mapping occurs when two conceptual domains share such a common experience, emotions, perception or even intuitive sense that some structural aspects of the one domain are projected onto (into) the other (Dancygier & Sweetser, 2014:13):

“‘Mapping’ generally refers to a process in which particular words are connected with meanings. In metaphor theory, it refers to a process in which certain attributes of a metaphor vehicle are associated in a systematic way with (‘mapped onto’) comparable attributes of the topic.” (Ritchie, 2013:9)

The very word “mapping” is in itself a metaphor to encapsulate the interaction between source and target domain. Just like a map and the physical geographical space it represents correlate, they can never actually be the same thing. The main reason is that a map represents a reality. You cannot walk a map, but you can walk a trail. However, we need the map since it helps us interpret the terrain as we physically experience it. Metaphors are experiential maps by which we interpret a world essentially without any labels, user guides, and manuals.

The question is, however, why certain conceptual links occur to create these maps and others do not. For instance, we may easily say that LIFE IS A JOURNEY (Lakoff & Turner, 1989:3-

6; Ritchie, 2013:9; Dancygier & Sweetser, 2014:40). Our word choices reflect this compelling, yet basic, root metaphor (Lakoff & Turner, 1989:3; Kövecses, 2010:3, 4):

- Children *get off to a good start* in life
- A person may *lose her way*, but *return to the right track* once more
- Someone in very bad shape can be described as *lost*
- An innovative and adventurous person may approach life *off the beaten track*
- You can be *in a bad place* in your life and be frustrated because you are *going nowhere*

The root metaphor and its subsequent entailments are effective since they appeal to our general sense and experience of life. On the other hand, the metaphor LIFE IS A TABLE CLOTH or LIFE IS CEMENT does not appeal very strongly, if at all. Lakoff and Turner (1989:30) maintain that the reason for this lack of appeal is because the latter are not “root metaphors” whose use is not “conventional, unconscious, automatic, and typically, unnoticed.” For them to be processed as metaphors, they have to be explained. We do not recognise how any constituent parts of a tablecloth apply to our general experience of life; thus for the metaphor to work at all, someone has to intentionally project certain constituents for us from source to target domain. As a rule, people resist this type of metaphor and, although unsure as to why it fails as a metaphor, will almost unanimously state *that* it definitely fails. This is where Lakoff’s *invariance principle* becomes important. This theory highlights the importance of image schemata in that the image-schematic structure of the source domain has to be logically preserved in the target domain as well for a successful mapping to occur (Velasco, 2001:48; Kövecses, 2010:326).

The reason why human cognition “maps” conceptual structure from a source domain to a target, is because we recognise a high degree of correspondence between certain constituent elements of the source domain and the target (Kövecses, 2010:324; Wassell & Llewelyn, 2014:629).

This implies three things (Sullivan, 2013:21):

- Only the image-schematic elements which are coherent to both target and source are mapped. The whole image is not carried over and equated.
- If a metaphor does not have a high image-schematic correspondence, then the metaphor has to be overtly explained, either through additional information or specific frame

triggers. The correspondence has to be artificially drawn and will probably not be recognised without knowledge of the specific context which created it.

- One can only extend a metaphorical instance up to a point, after which the metaphorical force breaks down and hearers would even struggle to interpret the metaphor.

2.3.3.2 *Partial mapping of multivalent sources*

Although metaphors generally state on some level that *A is B*, purely from a logical perspective, A cannot *wholly* be B. As already stated, only certain constituent elements are mapped from the source to the target domain, but never all. After all, metaphor is understanding one thing “in terms of” another (Lakoff & Johnson, 2003:5, 6). The dynamics between source and target domain is described by a bilateral interaction where *metaphorical utilisation* occurs on the source domain’s side and *metaphorical highlighting* occurs in the target domain. Metaphorical utilisation states that, depending on the context and metaphor’s intent, only certain elements of the source can be used. On the target domain’s side, the particular elements used to highlight certain structural elements of the abstract concept also result in other aspects becoming “hidden” (Kövecses, 2010:91-95). For example, common source domains relating to arguments are (Lakoff & Johnson, 1980:5, 6; Kövecses, 2010:92):

- AN ARGUMENT IS A CONTAINER – Your argument doesn’t *hold water*. It’s not a *watertight* distinction.
- AN ARGUMENT IS A JOURNEY – We’ve said a lot, *have I lost anybody?* We *covered a lot of ground* tonight.
- AN ARGUMENT IS WAR – I *lost the argument* in the debate. He *attacked* his opponent systematically, point by point.
- AN ARGUMENT IS A BUILDING – This is a thoroughly *constructed* argument. He *bases* his logic on the following *foundation*.
- AN ARGUMENT IS HEAT – He got a bit *hot under the collar*. The *heat was on* between those two!

Each metaphorical utilisation highlights a certain experiential aspect of the abstract reality (Kövecses, 2010:92):

- CONTAINER – content and the basic substance of an argument as grouping ideas together (as one would pour different types of liquid together).
- JOURNEY – the progress of an argument as movement from one position to another. The time factor of grasping an argument is also at the fore.
- WAR – highlight opposition and secondly the “win-lose” situation in arguments and control over the debate’s outcome.
- BUILDING – the integrity and consistency of an argument which testifies of its strength. Again, the time factor is prevalent.
- HEAT – Demonstrates the loss of emotional control and composure in an argument.

The example above demonstrates two crucial points in metaphorical mapping:

1. Certain metaphors rely heavily on certain source domains, while others are less productive. For example, one can easily imagine a debate as combat as described above, but not necessarily as scrubbing a floor (Dancygier & Sweetser, 2014:21).
2. We can have multiple frames which are projected onto a single target domain in order to highlight the desired aspect of the abstract experience (Kövecses, 2010:96).
3. A single source domain can be “extended” in use of a metaphor. For instance, the JOURNEY metaphor for an argument can be extended by saying “we are digressing from the main point” or “I will have to leave you here and continue tomorrow”. In the former, the knowledge that we can stray from a path and therefore jeopardise our journey’s outcome is evident; in the second phrase, the notion that journeys frequently entail shorter, more manageable journeys is used. This is termed metaphorical entailment (Kövecses, 2010:325; Ritchie, 2013:210). Entailment usually emerges as the source and target domain interact or the metaphor has to function in a slightly altered context of application.

2.3.4 Conceptual metaphors and poetry

2.3.4.1 *Conventional versus poetic metaphors*

As already noted, CMT leads us to deduce that there is a threefold distinction to be made between *basic* metaphors, *complex* metaphors and *poetic* metaphors. Basic metaphors are often

so embedded in our everyday thinking, language usage and reasoning that they can easily go unnoticed. CMT asserts that metaphors are not a matter of words, but a matter of thought first and foremost. Complex metaphors arise from basic metaphors, but can more readily be identified as metaphorical (although not always) by someone using the expressions in discourse. Poetic metaphors are the most obvious instances and most people can identify them as figurative (Foreman, 2011:8).

A big problem with poetry, however, is that people often fail to understand the poet's true intent. Original, creative literary metaphors are typically *less clear* but "richer" precisely because they attempt to bring unconventional source and target domains together. They are novel connections which many people do not necessarily make without conscious effort (Kövecses, 2010:49).

To demonstrate the difference between basic, complex and poetic metaphors, the researcher examined a short poem in the highly stylised form of haiku by Japanese poet Kobayashi Issa:

On a branch
floating downriver
a cricket, singing.

Although there is a literal meaning, describing a cricket floating down a stream is clearly not all the poet was aiming at. The reader is challenged to firstly envision this scene and engage the senses (Bowers, 1996:IX). The reader will probably have to be educated about this genre and style of poetry, understand the setting and also grasp the discourse appropriately.

Then the physical source domain is then projected onto a deeper or abstract meaning, referred to by Bowers (1996:IX) as a "hidden dualism". The "foreground" is the literal meaning while the "background" is the possible metaphorical interpretations. This abstract meaning, from a haiku poetic perspective, can only be accessed after the literal meaning has created the framework rooted in everyday experience (Addiss, 2012:3). Issa's short little poem becomes

the point of departure for a metaphorical consideration of each element:²⁸

- a) The cricket
 - Is humanity
 - Suggests that we are small and seemingly insignificant
 - We live brief lives just as the insect
- b) The branch floating downstream
 - Suggests life's course in that we "cling to a branch" and that very little can actually upset this brief journey
 - The stream becomes life with all its events
 - Notice how the cricket on the branch has no actual control over the stream and merely goes where ever the river may flow
- c) Singing
 - Suggests human activity and livelihood
 - Although we do not have actual control over "life" and our existence is very brief and fragile, we continue with life and our paths set before us.

From this evocative example, we clearly see how conceptual structure is transferred from a source domain to a target domain. However, the distinction between poetic and basic metaphor now becomes crucial for interpretation (once the genre and discourse is understood for what it is) (Evans, 2013:75).

The writer consciously and deliberately chose imagery which evokes certain sensory responses by which conceptual structure is transferred to the target domain. It is, however, not dealing with the true crux of the matter of CMT. Although the projection remains the same for both poetic and basic metaphors, it is the underlying basic metaphor which enabled us to make abstract deductions as done above.

The complex metaphor employed in this haiku is LIFE IS A JOURNEY. Although slightly

²⁸ Taken from Hirschfield, J. 2014. *The art of the metaphor*.

<https://www.youtube.com/watch?v=A0edKgL9EgM> (accessed 2014/08/06)

modified and influenced by the stylised poetic form, this complex metaphor is what ultimately created the essential assumptions for us to interpret the metaphor's poetic sense. Deeper still, are the simple/basic metaphors which state LIFE IS CONSECUTIVE CHANGE IN STATE²⁹ and, therefore, LIFE (TIME) IS TRAVELING THROUGH SPACE (Dancygier & Sweetser, 2014:34). As we progress from primal metaphor to complex to poetic, the layers of associations become richer, but also more opaque. One has to be educated to understand poetry, otherwise, the meaning can be lost due to the conventionality (i.e. subconscious processing) decreasing with each upward movement in the level of cognition. This "vagueness" factor in human speech is not particular to poetry alone. It is a common linguistic phenomenon and actually happens most of the time in human discourse. The strict definition of vague language is, phrases which "... deliberately refer to people and things in a nonspecific, imprecise way" (Wenzhong & Jingyi, 2013:103, 104). The reasons behind poetic vagueness are manifold, but in this instance, for the sake of clarity, the researcher attempted to separate the meaning curve into three distinct levels. It is important to realise that such a demarcation cannot be absolute since the processes of cognition and creation of meaning are dynamic and, in a very real sense, not easily defined to begin with:

²⁹ And CHANGE OF STATE IS CHANGE IN LOCATION (Lakoff & Turner, 1989:7, 8).

The Cricket becomes a metaphor for humanity. The image ultimately highlights futility, nihilism, and insignificance of human activity, but nevertheless, we will continue to do as we have always done... Just like the cricket continues singing even though it has no control over the situation whatsoever. This metaphor is precisely so haunting since it challenges the main premise of the complex metaphor it is based on – a journey implies a destination, but we are not in control, hence our destination is unknown.

Complex conceptual metaphor level:

Life is movement through space and time, but we desire it to be meaningful so there is a destination involved, a path to follow to arrive at this destination and a place we set off.

Basic metaphor level:

The image schema *source – path – destination* is in force which is further translated upwards by adding LIFE IS ELAPSED TIME and TIME (LIFE) IS TRAVELING THROUGH SPACE.



**Decreased conventionality =
Increased opacity**

Figure 2.2: Moving from basic to poetic metaphors

2.3.4.2 Reworking conventional metaphors

Although poetic metaphors are indeed creative and are, as already explained, “new”, at least in the sense that they introduce unconventional source and target domains to each other, there is an increasing awareness due to the influence of CMT that people rely heavily on conventional, basic metaphors to arrive at the new deriviations. In this sense, there are actually very few *original* metaphors (Kövecses, 2010:53; Faur, 2012:1; Dancygier & Sweetser, 2014:41). Although not denying the truly novel metaphor, poets and authors in literature make use of a few methods or “transformations” (Faur (2012:1, 2) to create seemingly “novel” images from existing primal metaphors (Kövecses, 2010:53-59):

1. **Extending** – Adding an extra “unused” metaphorical entailment to the source domain: For instance, the words of Robert Frost (referred to by Lakoff & Turner, 1989:3, 116) “Two roads diverged in a yellow wood...” still employs LIFE AS JOURNEY but with added elements on the poetic level – the yellow wood = old age, maturity of years; roads diverging = a life choice which cannot be undone later.
2. **Elaboration** – Instead of adding a previously unknown element to the source domain, the poet may take an already extant element and “recast” it by elaborating on it: in the metaphor ANGER IS A HOT FLUID IN A CONTAINER, one may easily state – “I warn you,

steam sometimes burns worse than fire.” Here, anger is elaborated as something which can be utilised against someone else provided enough heat (anger) is present.

3. **Questioning** – Part and parcel of the artist’s job is to question the very validity of a prevalent metaphor: Emily Dickinson personification of death as a *gentleman* can startle the reader – “Because I could not stop for Death, He kindly stopped for me...” (Antony & Dewan, 2012:1–12). This questions the negative association of death and recasts it as a necessary end for all.
4. **Combining or composing** - Arguably the most powerful of the 4 transformations to go beyond the conventional conceptual systems, is the combining of two or more conceptual frames in blends. Kövecses (2002:55) uses Sonnet 73 of Shakespeare to illustrate the point:

In me thou seest the twilight of such day

As after sunset fadeth in the west;

Which by and black night doth take away,

Death’s second self that seals up all in rest.

At least 5 different conceptual metaphors are combined together in a complex network of meaning: LIGHT IS A SUBSTANCE, EVENTS ARE ACTIONS,³⁰ LIFE IS SOMETHING PRECIOUS WHICH PEOPLE POSSESS BRIEFLY, A DAY IS TIME and LIFE IS LIGHT.

2.3.5 Linguistic, cognitive and deliberative metaphors

Not all metaphor theorists share Lakoff and Johnson’s assumptions regarding metaphor. Another perspective is to assume that metaphors are purely linguistic phenomena where the speaker utters a blatant falsehood. For instance, “John’s tantrums are summer storms. They appear suddenly and violently, but blow over just as quickly as they came.” is from strictly speaking an intentional falsehood. An emotional state can obviously not literally be the

³⁰ This is actually a conceptual metonymy – see chapter 2.5.

meteorological phenomenon we call a storm. The hearers detect this falsehood and then make the cognitive leap to deduce the true intended meaning (Birner, 2004:41). Here, source and target domain mappings are at a minimum and the force of the metaphor is rooted in trait similarity and the context of the utterance. The reason we are aware of the metaphor is precisely that we recognise it as strictly “untrue.” Steen (2008:214; Steen *et al.*, 2007:52) calls this the “paradox of metaphor.” In the very technical sense of conceptual metaphor theory, a statement may be a metaphor. However, it is not guaranteed that the cross-domain mapping procedure is activated with a sense of comparison in the conscious engagement of the listener. This also highlights his call for a distinction between metaphors used in literature and metaphors in other contexts since literary metaphors are usually deliberate.

It is an indisputable fact that CMT is a very attractive and prominent contemporary theory of metaphors with manifold and even unforeseen applications (Keysar *et al.*, 2000:576; De Joode & Van Loon, 2013:39) and Steen (2002:386) speaks of the “cognitive turn” metaphor studies underwent due to Johnson, Lakoff and Turner’s influence. Although highlighting various formerly unexplored dimensions of metaphor, Steen regards this terminology, the term describing the *instance* of metaphor, just too extensive and ambiguous for practical and realistic study, especially in literary studies.

One of the secondary major implications, following Steen’s assertion of CMT, is the sudden pervasiveness of metaphors: “Due to this significant shift in perspective, we see the pervasiveness and ubiquity of metaphor to reside both in cognitive and linguistic processes and their products” (Paprotté & Dirven, 1985:IX). The scholar and exegete, however, are faced with a few challenges once the full scope of cognitive linguistics’ assertions have been taken into consideration (De Joode & Van Loon, 2013:39).

Some of the critics of CMT assert that if a metaphor is used exactly as its originators insist, then how does one explain the “novelty factor” of certain metaphors which the linguistic perspective on metaphors can easily do? Why can we recognise that some metaphors are clever and others are less successful; or better yet, why do we recognise certain metaphors and fail to recognise metaphors in the specific linguistic sense at all? As Steen (1995:233-235) rightfully observes, the recent trend in CMT was focussed on theory building with very little attention paid to practical problems encountered in hermeneutics, psycholinguistics and specifically

metaphor employed as literature.

When interpreting literature, especially poetry, one encounters constant novelty and imaginative use of language. The problem CMT poses is, which metaphors should receive the researcher's attention (Steen, 2002:386)? Of such a frustration was the lack of a systematic metaphor identification procedure in literature that the *Metaphor Identification Project* (henceforth, MIP) was launched by the *Pragglejaz* group (Steen, 2002:386; Steen *et al.*, 2007:1–39). The general goal of this project, in light of the innumerable possibilities which CMT now postulates, was to reach a general agreement of “what counts as a metaphorical expression in any piece of discourse,” since a clear distinction began to arise as to the analyst's use of metaphor and the spontaneous use of the language speaker (Evans, 2013:75; Steen, 2002:386). The danger then is, indeed, that the cognitive linguist may discern metaphors copiously where a normal language user may not even be aware that metaphor in the technical sense was employed.

This is where the concept of deliberate metaphor becomes very useful (Steen *et al.*, 2007:1–39; Steen, 2013:38). Steen *et al.* (2007:52) challenge the assertion made by CMT that every single conceptual metaphor is processed *as* a metaphor by a speaker. These conventional and unrecognised metaphors are referred to as “dead metaphors” (Dancygier & Sweetser, 2014:33). A dead metaphor is “a lexical item with a conventional meaning different from its original meaning (or some previous meaning in the chain of semantic change). Therefore, there is no need to consult the original meaning in order to understand a dead metaphor” (Pawelec, 2006:118). In other words, the need for shared contextual assumptions, which Lakoff and Johnson posit as critical for a conceptual metaphor to function, is challenged by dead metaphor theory (Labahn, 2013:6). Examples like “kick the bucket” and “the foot of a mountain” are mentioned. Such phrases have some obscure metaphorical root, which cannot always be traced, but due to a semantic shift occurring in the English language, it is no longer metaphorical with an active cross-mapping since the understanding of the original source domain lacks. The source is dead; therefore, the metaphor is dead. It has become an idiomatic expression where the meaning has absolutely no direct connotation with the literal meaning of the words, but which can be learned through social grooming and inculturation (Pawelec, 2006:118).

Lakoff (1987:143, 144) in turn responds that he recognises this phenomenon but explains it as a singular event where conceptual domains are artificially mapped onto target domains (Stern, 2008:1). Here, he uses the example of the word “pedigree” which originally referred to *pie de grue* (French for “crane’s foot”). The idea was that family trees looked like cranes’ feet. The lexical unit has undergone considerable semantic shift and is no longer metaphorical but has obtained an independent meaning of its own. Another example of a dead metaphor which is adopted into common speech is the mechanical term “engine.” The original Middle English word *ingen* meaning “inborn talent” was metaphorically (and metonymically) applied to people who were mechanically intelligent, and also to their creations. Eventually, *ingen* became “anything mechanical” which logically led to it being applied to the proto-creation of the modern engine with its original, metaphorical meaning, being completely lost (Holmquist 2006:100).

Lakoff contrasts this with the rich, dynamic nature of “living.” Conceptual metaphors like LIFE IS A JOURNEY, or DEATH IS RELEASE, which are rooted in our very embodied experience as human beings are at work here. However, the dead metaphor theory coheres well Lakoff and Johnson’s theory. By becoming so conventional that they are no longer recognised as metaphors, dead metaphors are “invisible” concept shapers. They have become conceptual in the very essence of the word.

Pawelec (2006:118) does concede that sometimes a dead metaphor can be “delexicalised” where the original meaning of the lexeme is discovered (intentionally or not) and “new life” is blown into the metaphor which renders it useful for active, or deliberate, metaphorical use once again (Steen, 1995:235). Also called “revitalisation” (Steen, 2014:183), some theorists go as far as saying that the metaphor is not “dead” but merely “sleeping” (Dancygier & Sweetser, 2014:35). The re-activation of a “sleeping” metaphor can actually occur quite easily. According to Dancygier and Sweetser, (2014:35), by stating *that the cat is out of the bag – and a big, ugly, feral cat at that!* demonstrates that by adding a bit of detail not commonly stated in the expression can productively re-activate the metaphor once again. Lakoff (1987:146), however, calls for a greater distinction when considering “dead metaphors” and wishes to challenge the very term “dead metaphor” and rather opts for “historic metaphor” to replace it (Lakoff, 1987:143). He warns that interpreters should keep in mind the differences between:

“...conceptual mappings from linguistic mappings, conventional mappings from novel mappings, systematic mappings from one-shot mappings, and currently existing mappings from mappings that ceased to exist centuries ago.”

From Lakoff’s observations, one could then draw some basic constituent parts of any metaphor. The fewer constituent parts a metaphor demonstrates, the less conscious processing as metaphor will occur and the phrase may become so conventionalised that speakers of the language will most probably not even recognise the lexeme as metaphorical:

1. Source domain structure:

- Is the source domain structure present or absent?
- Is the source domain terminology known?

2. Conceptual mapping:

- Does active conceptual mapping occur between the source and target domain?

3. Linguistic mapping:

- Does active linguistic mapping occur?
- Is the expression conventional and idiomatic or novel and poetic?

This is where the idea of deliberate metaphors in literature becomes very helpful. The reason why metaphor is recognised as metaphor and therefore processed as such is the guiding principle. It would seem that deliberate metaphor which impinges on our conscious thought to be signalled and actively processes *as* metaphor, occurs in comparison to the ubiquity of metaphor in general quite rarely in common discourse by any given language’s speakers (Steen, 2013:54). The “deliberateness” by which the source and target are brought into close contact activates this cognition:

“Spontaneous metaphor recognition is possible because deliberate metaphor forces people to shift their attention away from the target domain referent and adopt another referential standpoint created by a deliberately introduced ‘alien’ concept – then use that as a source from which to re-view the target.” (Steen, 2014:182)

2.3.6 Understanding conventionality

The question at this point is whether CMT has perhaps produced an interesting perspective to metaphor study, but, as discussed above, has not truly contributed to the praxis of metaphor identification and interpretation in literature. This is due to the sheer and sudden ubiquity of metaphor which CMT proposes. Surely, though this may be the case, it has no practical viability. Kövecses (2002:324), however, suggests we view conceptual metaphors and novel/deliberate metaphors not as two opposite poles, but on a conceptual continuum. Some authors assert that the distinction between conventional metaphors and literal expressions are of less importance than the distinction between conventional metaphors and dynamic (novel) coinages (Stefanowitsch & Gries, 2006:17).³¹

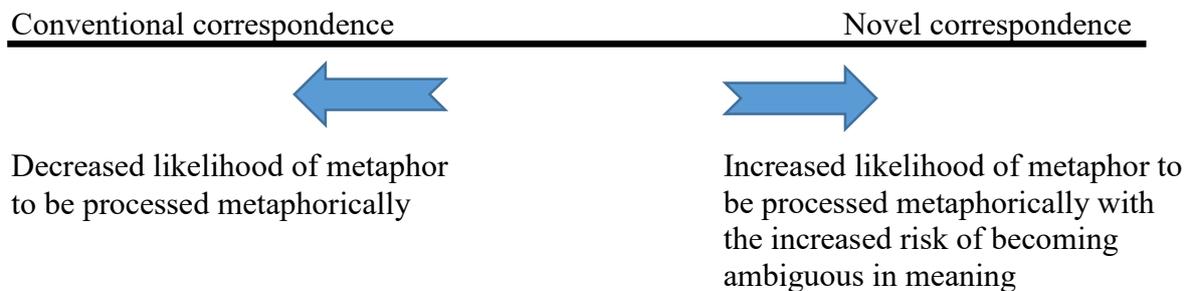


Figure 2.3: The spectrum of conventional to novel correspondence

2.4 CRITICISM OF CMT

2.4.1 Some inherent challenges of CMT

Conceptual Metaphor Theory and its claim as *the* Contemporary Theory of Metaphor (see Lakoff, 1993:202–251) in Ortony’s *Metaphor and thought*, have not been accepted unanimously by the entire scholarly community, as could be expected. Although Lakoff and

³¹ It is noteworthy to mention at this point that Burgers (2016:254) mentions another metaphor type called “discourse metaphors” which finds expression in a relatively balanced position between the novel-conventional dichotomy. For the sake of brevity, this theory was not discussed here.

Johnson's theory (1980) has come to dominate the field, it is has been criticised on some key aspects, which I discuss briefly under this heading.

Steen (2011:26) confirms that Lakoff's contribution to modern metaphor research is essential, but Lakoff's claim that their theory is *the* contemporary theory of metaphor (along with much of the intellectual credit for the "cognitive turn" metaphor theory took) appears to be a bit presumptuous. Although CMT has monopolised the discussion and focus of metaphor theory, several other scholars have proposed alternative theories of metaphor to CMT.³² They have not received the extensive recognition of CMT, for various reasons, but ignoring their propositions and criticism of CMT leads to a lop-sided approach to the metaphor phenomenon.³³

The first question necessary to answer at this point is how was CMT able to gain such popularity and prevalence so that many other theoretical models remained obscure except in academic circles? The answer lies in the cognitive-linguistic seedbed from which Lakoff and Johnson's theory developed. Cognitive-linguistics attributed the following advantages to CMT as a theory (Steen, 2014:13–14):

1. A wealth of linguistic examples which could not, for the most part, be disputed.
2. As a general rule, the cognitive system of most languages remains the same. For instance, both Latin and English use the basic sense of "sight" as the source domain for "understanding" or "comprehension".
3. Because of the point above, the theory could be productively applied to most modern and even ancient languages.

³² A comprehensive discussions of the main opposing theories will be conducted under 2.4.2.

³³ As a leading example, in Ortony (1993), CMT is not the only theory being discussed. Other recent noteworthy contributors are: Barnden (2006); Gibbs, (2008); Vega Moreno (2007); Wilson & Carston (2006, 2008).

Steen (2011:27) challenges the adequacy of Lakoff's theory of metaphor without attempting to detract from his contribution to the field. Rather, he argues that a truly unified contemporary theory of metaphor needs a more encompassing theoretical framework. Furthermore, there is a need to be able to draw finer distinctions for the prevalence and importance of metaphor in thought than Lakoff's initial cognitive-linguistic approach allows. He summarises his argument by stating, "The cognitive-linguistic framework is too limited for addressing a number of crucial issues about metaphor, for which a more encompassing inter-disciplinary approach is required" (2011:27).

As much as CMT's explanatory power can bring the ubiquity of metaphor to the fore, it also highlights an interesting question – do people, *when communicating*, process metaphor "online" during communication? That is, do people actively register cross-domain mapping when using a conceptual metaphor, or are conceptual metaphors all basically lexicalised? This question, especially when it comes to dead metaphors, highlights what Steen (2008:213) refers to as the metaphor paradox. "We have just discovered the ubiquity of metaphor in all language and thought, but we now seem forced to allow that most of this metaphor 'in thought' does not really count as metaphor 'in thought', if that is taken in its psychological sense of language processing" (Steen, 2014:17). CMT gave such attention to the nature of metaphor in terms of how language reflects thought, that only in recent years the question has been asked how this relates to communication (the place where conceptual metaphors are used and processed in real-time) (Steen, 2008:214). Steen (2008:214) argues that, by focussing solely on language and thought (i.e. a cognitive-linguistic perspective), the paradox was created – most conceptual metaphors are not registered as metaphorical. The only way to resolve this question is by incorporating the principle of real-time communication. His point is that the only way to determine whether a metaphor is processed as metaphorical during communication, is to determine whether the metaphor is deliberately intended to be metaphorical or not. This point has already been incorporated and discussed under 2.3.4-2.3.6. However, it is important to note that Steen's real-time communication principle was not originally part of Lakoff and Johnson's postulation of CMT.

Kövecses (2014:26) echoes Steen's line of thought by stating that, in its original form, CMT brought to the field's attention that metaphor, as it relates to thought, can be conceived of as highly static and conventionalised conceptual structures based on near-universal experiences

of the human body as evidenced in image schemata. This original view could not account for the amount of metaphorical variation, creativity and, from an affective perspective, the “surprise effect” of metaphor. This is especially the case of Hebrew poetry in the Psalter which demonstrates everything on the spectrum from highly conventionalised conceptual metaphors, stylised poetic conventions to novel and strikingly intentional metaphors.

2.4.2 Some alternative theories to CMT

Kövecses (2013:11) discusses the following alternatives to CMT. Although these are not the only perspectives that have been developed since CMT’s inception, they do represent the main theories which have the same explanatory power, depth of field and cross-disciplinary potential that CMT demonstrates.

2.4.2.1 Metaphor as categorisation

Interestingly, this theory was published in Ortony’s *Metaphor and thought* (see Glucksberg & Keysar, 1993:401–429), the same work which contained Lakoff’s claim that CMT is the contemporary theory of metaphor. The essential point of departure for Glucksberg and Keysar is that, when people use metaphors, they are doing so deliberately and are, in fact, saying exactly what they mean, as opposed to thinking of metaphors as “saying something but meaning something else” (Glucksberg & Keysar, 1993:401). When someone states, to use the previous metaphor example, “men are pigs” (see 2.2.2), a “class-inclusion assertion” occurs where the topic “men” (human beings of the male gender) is assigned a diagnostic category i.e. “pigs” (farm animals characterised by unsavoury eating and living habits) which are understood as dirty, noisy and given to basic instincts. During the metaphorical instance, the metaphorical vehicle (“pigs”) refers to the topic category, but at the same time becomes the prototypical exemplar of the vehicle category (Glucksberg & Keysar, 1990:3). It is in this respect that metaphors differ from similes. Similes function on comparison and not category inclusion (Glucksberg & Keysar, 1990:4). In Glucksberg and Keysar’s theory of metaphor as categorisation, they already address the question which would later give rise to the “paradox of metaphor” as already described: “According to the standard pragmatics view, the first step in understanding metaphors is to recognise that a sentence meaning is defective in the context of the utterance” (Glucksberg & Keysar, 1993:402). In other words, the context in which the

communication occurs already proves to be a determining factor of whether an utterance is understood as metaphorical, or not. It is also the context which determines which “attributive factor” from the vehicle is understood to meaningfully link with the topic so that the topic can be the prototypical exemplar of the category suggested (Kövecses, 2013:13).

2.4.2.2 The Conceptual Blending Theory

There is no doubt that CMT shows great promise as an exegetical tool for poetic texts. It highlights the very cognitive fabric and conceptual building blocks human beings use to navigate their world sensibly. It gives us some insight into the complexities human cognition has to engage in to understand figurative and abstract realities. Nonetheless, CMT cannot account for all the affective dynamics and imaginative experiences that occur in poetry (Fauconnier & Turner, 1998:135).

The haiku of the cricket discussed above (2.3.4) is referred to as example. Although we identified many conceptual metaphors and even could extend the metaphorical entailments to the complex metaphor level, the moment the discussion moved to the poetic level, opacity increased dramatically and the affective qualities, like irony, nostalgia, existential questioning and the like, emerged. CMT cannot entirely account for the experiential “tension” which extremely complex rhetorical phenomena like irony entail (Osborne, 2011:4; Sharp, 2008:24). In fact, one could argue that recognising irony is more difficult than recognising metaphor (Pálinkás, 2014:612). Sharp (2008:24) defines irony as:

“Irony is a performance of misdirection that generates aporetic interactions between an unreliable ‘said’ and a truer ‘unsaid’ so as to persuade us of something that is subtler, more complex, or more profound than the apparent meaning. Irony disrupts cultural assumptions about the narrative coherence that seems to ground tropological and epistemological transactions, inviting us to an experience of alterity that moves us towards new insight by problematizing false understandings”

This is where a more recent theory, the conceptual blending or conceptual integration theory can serve interpretation better, especially where novel, poetic and deliberate metaphors are concerned. The theory was first developed by Gilles Fauconnier and Mark Turner, not to waylay CMT, but rather to expand on the theory. In fact, conceptual metaphors are understood

as a special case of a much larger phenomenon – conceptual blending. Some would even go as far as to say that metaphor and blending are complementary mechanisms (Kövecses, 2010:267; Pálincás, 2014:617). The conceptual blending theory attempts to propose a more comprehensive theory, especially regarding the experiential nature of metaphors and figurative meaning in general (Dancygier & Sweetser, 2014:73; Pálincás, 2014:615). As a result, blending theorists subsume metaphor and metonymy (and possibly figurative language in general) as specific mechanisms part of a much larger conceptual integration network (Barcelona, 2003:217). In a nutshell, every case of metaphor is a conceptual blend, but not vice versa. Because the conceptual blending theory addresses (quite successfully) those aspects which CMT originally does not, I will discuss it in greater detail than the other positions.

2.4.2.2.1 Mental spaces

The blending theory introduces a new concept called “mental spaces” or sometimes “conceptual spaces” (Andersson, 2013:30). They differ from conceptual domains and frames in some important ways (Kövecses, 2010:267; Fauconnier & Turner, 2003:40; Barcelona, 2003:214; Ziem, 2014:26):

- Mental spaces are much smaller than frames and domains and much more specific.
- They may even be structured in part by numerous domains and frames.
- They are created in the moment of use or understanding but are connected to long-term knowledge domains or frames which are more stable (for instance, *walking along a path*).
- Unlike the standard CMT theory which emphasises that mappings are *unidirectional* (from source to target), blending asserts that there has to be an effective *bidirectional* projection in order for an effective blend to occur. This resembles Black’s theory of interaction as discussed in 2.2.2.

As a result, mental spaces are much nimbler, dynamic and elastic than frames/domains. They can be modified as understanding, discourse and meaning develop *de novo* as the act of communication occurs. Fauconnier and Turner call this “running with the blend” (2003:40). For effective blending to occur, we cannot merely have two static domains where one is mapped onto the other. We need at least 4 mental spaces (Kövecses, 2010:272, 273):

1. at least two input domains,
2. the generic space, and
3. the resultant blended space.

2.4.2.2.2 The two input spaces

In the case of the cricket haiku, we need two input spaces – the actual cricket and humanity.

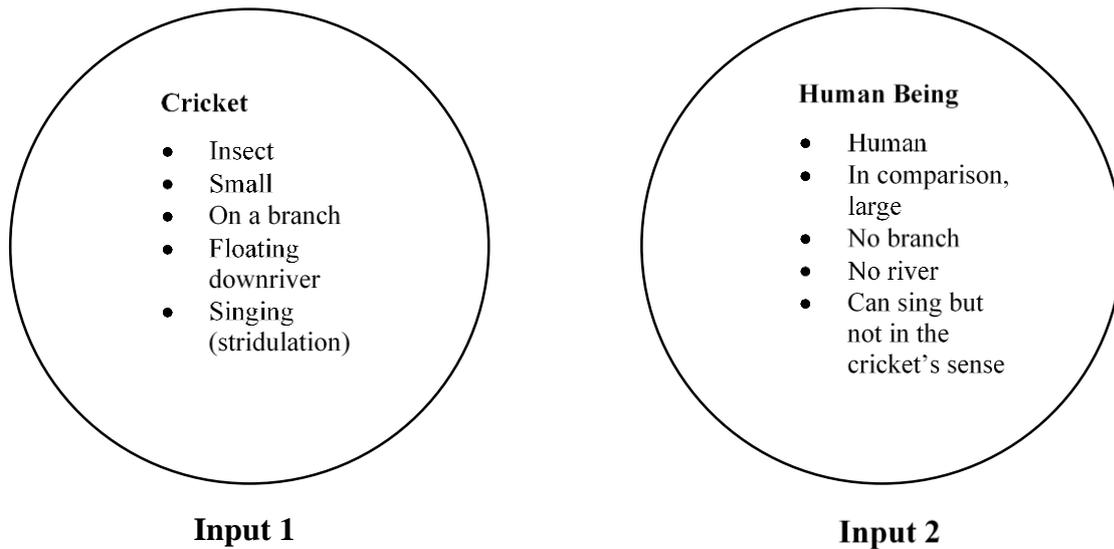


Figure 2.4: The two input spaces before blending occurs

The metaphorical identification of the cricket with humanity does not happen spontaneously. In fact, if we were given only the two input mental spaces, the metaphorisation process would not occur at all. The reason is that CRICKETS ARE HUMANS is not a conventionally recognised metaphor. It is novel and deliberate. However, the highly ambiguous nature of the poem's meaning, as well as the very condensed form, allows precious little manoeuvrability which can facilitate cross-domain mapping. What then initiates metaphorisation? The answer is the person reading the poem. There is no immediate conceptual metaphor to rely on and the literal meaning can very well be just that, a cricket on a branch floating down a river. The person makes a deliberate choice to “look for” an additional, “off-stage” meaning, which activates the generic space.

2.4.2.2.3 The generic space

Central to Fauconnier and Turner's model is the much-needed generic space. The generic space is the catalyst which provides the abstract structure applying to both spaces. This is where CMT becomes important. The conceptual metaphors are the bridges which these two input domains may interact and they are found in the generic space. They confirm CMT's notion that conceptual structures are conventionalised and static (they are necessary for metaphorising the literal cricket and branch) since they are to be found if the generic space is applied. The following conceptual metaphors can be applied to the literal meaning:

1. LIFE IS A JOURNEY – this primal metaphor is triggered by the correspondence between the river's flow and meander (resembling a path) and the *source-path-goal* image schema.
2. ON TOP IS IN CONTROL (or more generally, CONTROL IS UP) (deSilva, 2008:279) – another primal metaphor triggered by the image schema *quantity-verticality* (see Kövecses, 2010:210). The cricket's "on top of" state does *trigger* the issue of control, but, as we shall see, the interaction of the first two metaphors already gives rise to unease since the cricket is, in actual fact, out of control.
3. THE GREAT CHAIN OF BEING – Although a metaphor itself, the Great Chain of Being is more of a metaphorical system comprising of various elaborations on the core primal metaphor GENERIC IS SPECIFIC (Lakoff & Turner, 1989:162). The essential idea³⁴ is that beings of a lower order's attributes may be mapped unto a higher being's (or even vice versa) since they all appear in the same "chain" (Barcelona, 2003:263, 264). Within this metaphorical system, the metaphor PEOPLE ARE ANIMALS (or in this specific case, INSECTS) is made possible (Barcelona, 2003:214; Kövecses, 2010:153).

³⁴ This is a very complex metaphorical system coined by Lakoff and Turner (1989:chapter 4) and space does not permit a discussion of its full scope.

4. SINGING IS ACTIVITY IN GENERAL – This is strictly speaking not a metaphor but conceptual metonymy which springs from the PEOPLE ARE ANIMALS metaphor³⁵ and the *generic is specific* schema (Andersson, 2013:29).

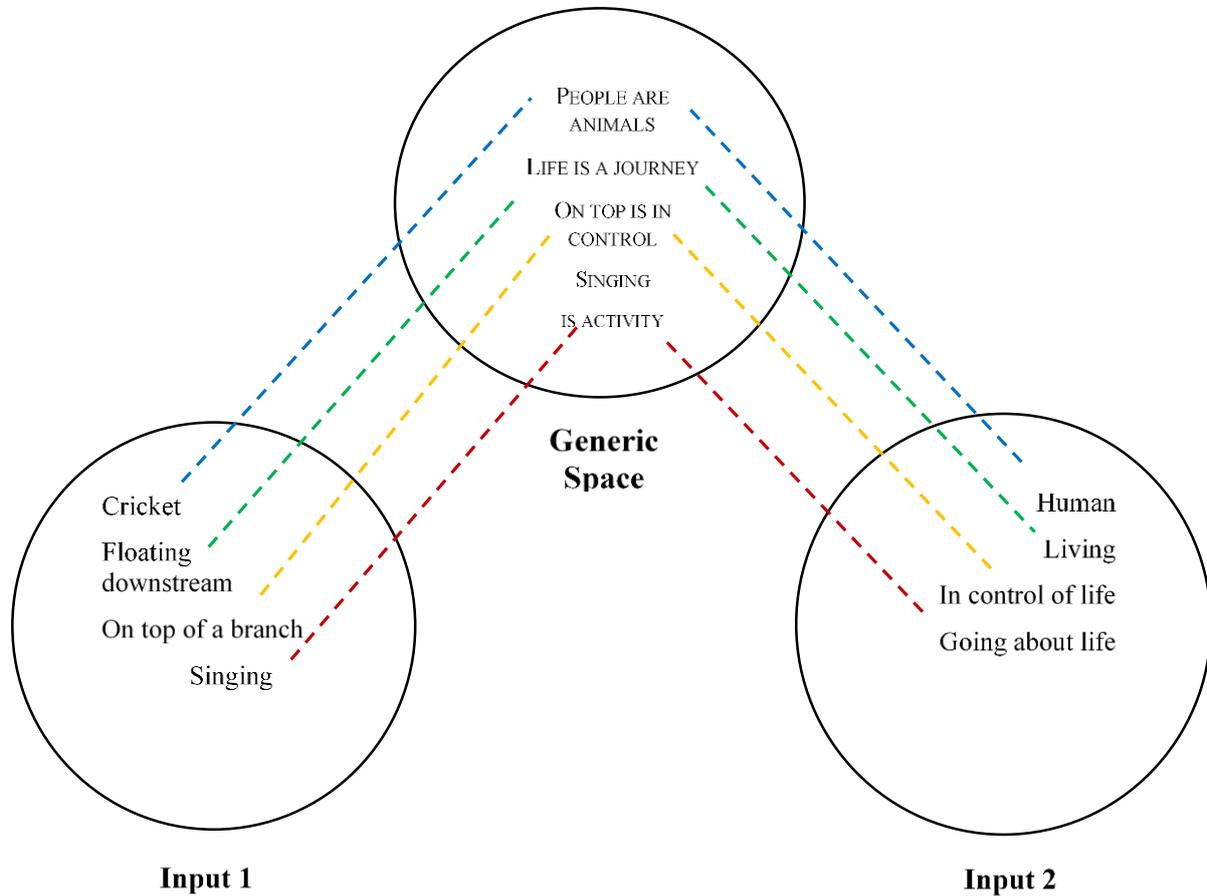


Figure 2.5: The generic space demonstrating conceptual metaphors as operative principles

2.4.2.2.4 The blended space

The blended space is a matter of our imagination. It does not, in fact, exist outside of the blended mental space (Kövecses, 2010). A blended space is actually fraught with incoherence and inconsistencies, yet most humans understand that we can suspend some of our judgment which would usually be needed for a possible world. This imaginative world cannot reside in

³⁵ More will be said about conceptual metonymy under 2.5

any of the inputs (deSilva, 2008:276, 277), but exists *in limbo* in blended space (Fauconnier & Turner, 1998). Interestingly, most people would not doubt the blending process, but would rather analyse the legitimacy of the blend itself from a very subjective perspective. Blended spaces are, as can be seen in the example, much more unstable and impermanent than a domain and therefore the subjectivity factor increases (Pálinkás, 2014). Ultimately, meaning creation depends heavily on the listener/reader's own associations they bring to the blend as well as context wherein the blend occurs (Dancygier & Sweetser, 2014:78). For instance, in the blend described above, one person might remember the crickets he used to feed to his pet chameleon, while another may envision a fishing trip where he saw a branch floating downstream and disappear down some rapids. The generic space, however, ensures that the blend falls within a relative spectrum of close associations and connotations (Fauconnier & Turner, 1998).

For example, the stable conventional frame, or even domain, of ordering a coffee in a restaurant is a shared, cultural frame which many people can relate to. This frame, however, just like primal metaphors, is not very specific. The novelty factor arises when we use the frame as generic space in order to understand the specific experience of a friend relaying their coffee date escapades: "I enjoyed his company so much that I completely forgot I can't stomach espresso! Too bitter! But then again, he was so sweet, it made all the difference... Before I realised it, I'd actually drunk the whole espresso, and *enjoyed* it!" (Dancygier & Sweetser, 2014:81)

In a very real sense, the blended space may create a type of "thought experiment" which could never be replicated in a possible world, yet is still accepted by most minds as a legitimate mechanism of facilitating meaning. For this reason, mental spaces are referred to as *online* spaces since they emerge as discourse progresses (Dancygier & Sweetser, 2014:81; Von Thaden, 2011:198). The initial projection and mapping between the three initial spaces are selective. Not all the elements are mapped, but some new ones usually emerge as discourse continues and the context of meaning creation develops (Dancygier & Sweetser, 2014:84; Pálinkás, 2014:615). For this reason, blends (metaphorical and otherwise) are powerful didactic tools.

2.4.2.2.5 The blended space and compression

Finally, part and parcel of any conceptual blend is the phenomenon of *compression*. Generally, humans and crickets have very little in common. However, in the emergent structure of blends, these concepts are fused in accordance with the abstract structure the generic space provides. The semantic and semiotic distance between the concepts has been cancelled. Human minds would even seem to prefer local coherence to global coherence (Dancygier & Sweetser, 2014:77). The systems people engage in and encounter in their lives are frequently too complex to consider in their totality all the time. In order to function, compression is of the utmost importance (Von Thaden, 2011:199; Fauconnier, 2008:00:10:16). This is, as already mentioned, because humans prefer localised coherence or as Fauconnier himself states, comprehension on a “human scale” (Dancygier & Sweetser, 2014:86; Fauconnier, 2008). There are various means by which compression may occur. In the case of the cricket haiku, the compression occurs on an identity scale, resulting in an analogy compression. Other compressions include time, space, disanalogy, causation and role-value mappings (Dancygier & Sweetser, 2014:86; Von Thaden, 2011:199). Interestingly, blending may even occur because of decompression. Unified concepts are “split” into a mental space – for instance, a person looking at their reflection in the mirror and telling themselves: “You can do it. You’ve got to. Nobody else can. You have to go through with this.” This is a classic decompression of identity and time. The present self is giving the future self a pep talk (Dancygier & Sweetser, 2014:86).

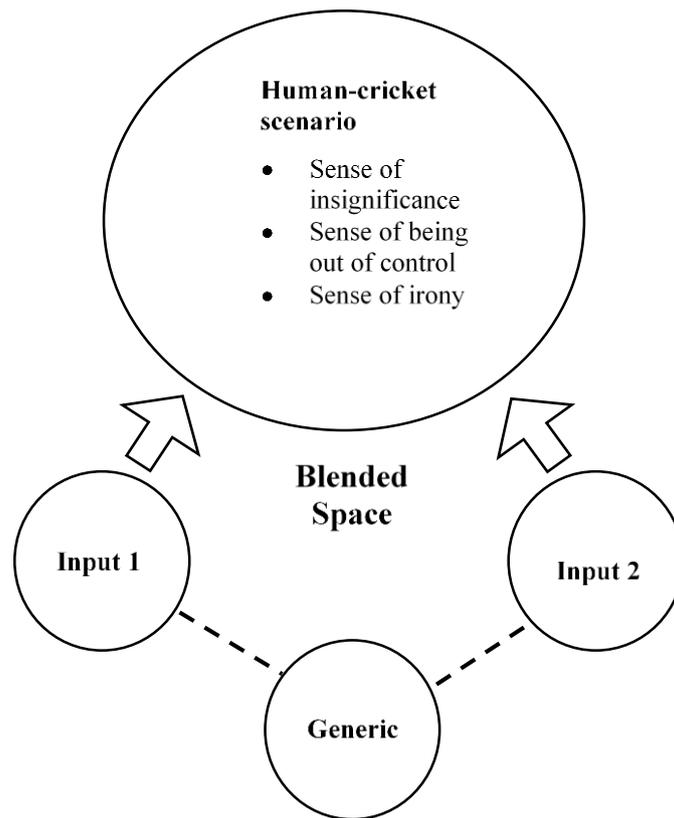


Figure 2.6: The resultant blended space

The blended space now renders a scenario where people may compress the two inputs into a blended space. Incidentally, this blend with two inputs is a metaphor. Compression occurs on an identity scale (human-cricket) which leads to an analogy: “Just like the cricket... so also humans.” This is due to the strong conceptual metaphors which, once identified and activated in the generic space, leads to an automatic blend. However, there is an element of subtle irony in this blended space. The thought experiment has a fatal flaw, a “counterfactual trigger” (Pálinkás, 2014). The metaphor LIFE IS A JOURNEY is a particularly rich metaphor with numerous possible entailments (there are winding ways, unforeseen turns, co-sojourners, obstacles, enemies, etc.) but the schema *source-path-goal*, on which it is founded, has a critical notion underlying it. A journey must be voluntarily undertaken, otherwise it is not a journey, but something else (for instance, a kidnapping or getting lost). There is an inherent meaning of a “sense of purpose” in the metaphor: “I ought to go.” This is further amplified with the cricket being on top of the branch. It is there, stable, standing and going about its ways (ON TOP OF IS IN CONTROL). However, the counterfactual trigger lies in the phrase “floating downriver.” The cricket isn’t paddling, rowing, steering, guiding or any other verb which

implies an exercise of will. It's floating wherever the river would carry it – which is downriver (DOWN IS LESS - less control). Furthermore, we are acutely aware that crickets are small insects who cannot fight the river's flow. The cricket is in fact, helpless. Now, all of a sudden, because of the HUMANS ARE ANIMALS metaphor, the powerlessness of the cricket is projected onto the person reading the poem.

Further increasing the irony, we as humans realise that the cricket is actually in great danger. Should the branch hit a small rapid and overturn, it will end up in the water and probably drown. Moreover, even if it wanted to, it cannot change its course. It will float wherever the river takes it. Not only is it in imminent danger, but it is also subject to a purposeless destination. Does this phase the cricket? No, because we realise that the cricket's "mind" probably doesn't register these two realities. So what does it do? What crickets do best – it sings like on any other night with far less dangerous circumstances. The metonymy, SINGING IS ACTIVITY IN GENERAL is now in play. The cricket is going about normally precisely because it doesn't recognise the two realities threatening it. However, this is precisely where the cricket-human identification becomes so unsettling. We *do* realise the danger to an extent, we see the problem, yet we also realise that many of us do precisely as the cricket does – we continue with life in general.

Nevertheless, this is not where the scandal ends. The cricket cannot be aware of the dangers. Humans, on the other hand, can. They have the mental capacity to "see beyond" and understand the situation for what it is. The cricket does not choose to sing, but humans do. We choose to deliberately ignore the situation and carry on with pleasantries, life and love. Some crazy cricket (or is it a human?) may come along and shout: "There's a waterfall ahead!" but we choose to sing. Human society is fragile and we know it. So we choose to sing.

Less morbid, however, is the affective effect on the reader. Ultimately, the idea of a blend is not to help us intellectually grasp the situation, but to help us guide how we ought to feel about the situation (Von Thaden, 2011:200). Usually, most people associate crickets in a field with peace, stillness and even tranquillity. Hence, this entire blended space is fragile, unsettling but at the same time, true in an existential way which elicits longing and reflection.

In summary, I wish to emphasise that this blended space discussion has to take into account my

own unique associations which I bring to the blend. The subjectivity is apparent, yet it cannot be denied. The blending theory, in conjunction with CMT, can productively explain blended metaphorical space while still allowing for subjective experience, which poets and artists aim for in the end. The conceptual blending theory also allows for rich discussions and the emergent structure of the blend to bring about new insights, nuances and experiences (deSilva, 2008:276).

2.4.2.3 *The neural theory of metaphor*

Kövecses (2013:14) calls the combination of Lakoff and Johnson's original CMT and Lakoff's latest addition to include findings of neuroscience "Lakoff's extended theory." Regarding the recent "neuro-revolution," that is, the radical shift and emphasis on neuroscience as a focus discipline, Lynch and Laursen (2009:11) write:

"...after spending thousands of years improving our control over the physical environment, we are about to receive new tools that will improve our control over the mental environment. These tools are a logical next step for helping conquer the stresses arising from living in our highly connected, urbanized information society. Building on advances in brain science, neurotechnology...will allow us to experience life in ways never attainable before. Neurotechnology will enable people to consciously improve their emotional stability, enhance their cognitive clarity, and extend their most satisfying sensory experiences."

This radical shift has not gone unnoticed by Lakoff and he confirms that this neuro-revolution has considerable implications for the theory of metaphor. Nevertheless, he maintains that the "fundamental outlines" of their theory still remain valid and unchanged (Lakoff, 2008:17). Lakoff with Feldman first developed their "neural theory of language" which, by extension would then include a neural theory of metaphor (Feldman, 2006; Lakoff, 2008; Kövecses, 2010:86, 87). This extension of the original CMT position to include a neurological underpinning serves to include not just metaphor from language (the linguistic phenomenon) and conceptual metaphors (which includes mind and meaning) but also strengthens the position that metaphor has a bodily basis (the embodied metaphor theory) and also involves physical brain structures (Kövecses, 2010:87).

2.4.2.3.1 The neurological basis of language and metaphor

It is difficult to grasp the complexity of the human brain. It is an immensely complex organ with about 10^{12} neurons, all interconnected with axons and dendrites and about 10^{15} connections between synapses (the locale where dendrites and axons meet) (Jatoi & Kamel, 2017:3). The basic structure of the brain is the neuron (or neuroganglia) and acts as the brain's processing unit by sending electrical impulses to and fro between the central nervous system (of which the brain is part) and the body. The complexity of this whole organisation allows for a staggering amount of a quintillion neurotransmitters and neuromodulators to be released or absorbed over synaptic gaps *per second* in a healthy human brain (Jatoi & Kamel, 2017:3, 4).

Mirror neurons play a key functional role in the neural theory of language and metaphor (Kövecses, 2010:87). These specialised neurons were first recorded in the premotor cortex of macaque monkeys, but have also been found in other parts of the monkeys' brains. Their discovery altered the perception of the motor cortex in that it no longer was considered merely the producer of movement of the body, but also critically involved in coding spatial data, motor learning, understanding actions and ultimately imitation (Rizzolatti *et al.*, 2002:37; Rozzi, 2015:3; de la Rosa *et al.*, 2016:1). The mirror neuron is a specialised visuomotor neuron and is at the core of human action but also human action *understanding* (de la Rosa *et al.*, 2016:1). The term visuomotor describes the tendency of the vast majority of mirror neurons to respond not just when a monkey *does* a particular action, but also when the monkey *sees* the action performed as well (with intent). The observation of an action (and even the visualisation thereof) produces in the observer a motor response as if they were doing the action themselves to an extent. The mirror neuron system has been described in monkeys, humans and birds and functions basically the same in all three species (Rozzi, 2015:3). As de la Rosa *et al.* (2016:1) state: "therefore, mirror neurons in humans have been considered the neural substrate that supports action understanding and action prediction."

Taking this into account, the neural theory of language and metaphor states that we activate those neural clusters (or "nodes") dedicated to action when visualising, imagining or even speaking about an action (Gallese & Lakoff, 2005:456). A meaningful cluster activates another related cluster until a cohesive whole emerges. From this perspective, semantics is a simulation of a cohesive whole, a Gestalt. As the brain develops circuits between clusters of neurons and

positive feedback is received to strengthen these circuits, the meaning simulations are entrenched (Gallese & Lakoff, 2005:458). Some of these circuits become “mapping circuits” (A in one part of the brain triggers B in another in terms of inferable meaning). These mapping circuits become primary metaphors that are, as already stated, ubiquitous, conventionalised and highly regular across cultures and languages since we all engage on a basic level with the same world within the same type of bodies (Kövecses, 2010:87, 88). The neural theory of metaphor has two important implications which have been confirmed by neuroscience experiments and studies (Kövecses, 2010:88):

1. Conceptual metaphors based on these primary circuits will be easier to grasp than those that are not. That is, their source and target domain are naturally linked in the brain.
2. Conceptual metaphors that occur naturally will have entrenched circuitry in the brain and will be activated simultaneously and hence, will not necessarily be registered as metaphorical since source and target domain mapping are not creating new neural connections.

2.4.2.3.2 Metaphors and categorisation from a neurological perspective

Interestingly, one of the implications of neuroscience’s findings is that metaphors tend to follow patterns of categorisation, very much like the theory suggested by Glucksberg and Keysar (see 2.4.2.1) (Kövecses, 2013:16). The physiological reason is that all thoughts are neural activity and neural activity is always structured and localised in certain parts of the brain (clusters or nodes, as already stated above). In other words, “categories” are basically localised neuronal networks or clusters. The brain, in turn, receives its computational hardware from a very young age from our senses and bodily experiences, again confirming the idea of embodied cognition and image schemata (Feldman, 2006:3).

A further implication of this is that all possible expressions of language are manifestations of these neural localised circuits and our embodied experience of life. Every single child, no matter the culture, language or geographic region on this planet, has to construct the social, physical, cultural and linguistic categories presented to them with the universal genetic building blocks given to human beings – our bodies and its sensory capacity (Feldman, 2006:4, 5). The basic building blocks are simple (as can be seen by image schemata’s very basic composition),

but complex cultural and linguistic data, using these same blocks, make use of recategorisation (i.e. rearranging the building blocks in new ways), again confirming the category theory as already discussed. The human brain does the categorisation and recategorisation almost instantly, based on certain cues which hint at an inference and ultimately, a Gestalt (a relatively stable cluster of localised neurons). A Gestalt is always a coherent whole, even though much can be inferred at the time of interpretation. Feldman uses the following sentence as an example (Feldman, 2006:6):

- *Josh threw a ball* - the Gestalt activates the visual inference of someone throwing a sphere through the air.
- *Josh threw a ball, for charity* – the new cue, an additional category, is supplied. Quite reasonably, most people would activate a new category of “dance” even though the same word “ball” appears in the sentence. “Charity” activates recategorisation since a whole other (though related) neural cluster has been activated which is now attributed to “ball.”
- *Josh threw a ball for charity, but missed the target completely* – The additional cues show that Gestalts are stable (only one inference can be made at a time), but can change quickly by introducing new cues.
- *Josh threw a ball of a party!* – Again, recategorisation occurs and significantly alters the meaning derived from the sentence.

This Gestalt principle of the brain is demonstrated by the well-known duck-rabbit illusion sketched by Joseph Jastrow in 1899.³⁶ His point was to illustrate that perception is not merely seeing, but is also accompanied by mental activity:

³⁶ Image is within the public domain.

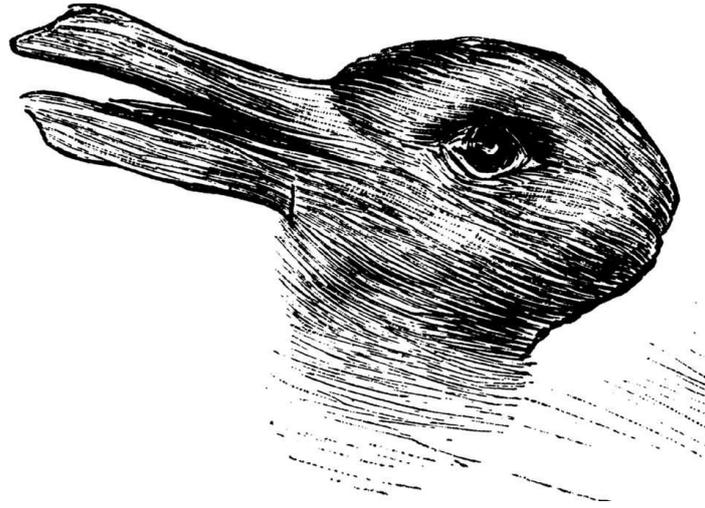


Figure 2.7: Joseph Jastrow's duck-rabbit illusion demonstrating two Gestalts

2.4.2.3.3 Further confirmation of metaphor theory from neuroscience

Although the findings from neuroscience are comparatively new, they are confirming key aspects of CMT (and other) theories of metaphor. I discuss those findings which directly relate to the current topic:

- **Conventional and novel metaphor processing in the brain**

Both the right and left hemispheres of the brain are involved in processing language. The involvement of the left hemisphere has received a lot of attention in research, but the involvement of the right hemisphere remained ambiguous for some time (Yang, 2014:107). However recent technological developments like functional magnetic resonance imagery (henceforth, fMRI) have given researchers the ability to track brain activity while the brain processes *in vivo* (Schaefer & Northoff, 2017:1). fMRI scans of brain activity during experiments testing metaphorical processing show that both hemispheres of the brain play important roles in the metaphorical instance. The left hemisphere is responsible for activating the core meaning of words and closely related semantic domains, while the right hemisphere is involved in activating alternative aspects of meaning or semantically distant domains (Yang, 2014:108). With the use of fMRI technology, Ahrens *et al.* (2007) note that there are even finer distinctions to be observed when various instances of metaphorical use in discourse are analysed (2007:163, 164):

1. The use of conventional lexicon items (non-metaphorical language) demonstrates a left hemispherical dominance in processing;
2. During instances where conceptual metaphors are processed, there was a slight increase in the right inferior temporal gyrus;
3. During instances where novel (or anomalous) metaphors are processed, there is a notable increase in bilateral (involving both hemispheres) processing in the middle frontal gyrus and precentral gyrus, and also increased activation in the superior frontal gyrus. There is also activity in the left inferior frontal gyrus and fusiform gyrus.

The implication of this research suggests that firstly, there is a definite distinction between conventional lexical processing (left hemisphere dominant), conventional metaphor processing (which requires some right hemispherical activation) and novel metaphor processing (which requires considerable cross-domain mapping) (Yang, 2014:108). The fact that both the left and right hemispheres are involved to such a degree in novel metaphor processing indicates that “hardwired” lexical areas are recruited in the left hemisphere, while the right hemisphere activation attests that remote associations and inferences are being formed (Schmidt & Seger, 2009:357). Furthermore, there is a definite distinction in the types of metaphor processing which CMT also predicted (Ahrens *et al.*, 2007:163).

- **Factors which influence metaphorical processing**

I have already discussed the degrees of conventionality and opacity of a metaphor from a CMT perspective (see 2.3.4-2.3.6). However, once one considers the neural perspective on language and metaphor, another theory of metaphor comes into sharper focus – the graded salience hypothesis presented by Giora (1997). Giora (1997:183) argues against the notion that when processing figurative language, the mind “ignores” the surface literal meaning and automatically accesses the figurative interpretation. She also argues that figurative interpretations are processing-intensive and require much more cognitive resources from the interpreter. The crux of her argument is that language use is governed by a set of principles of salience. Salience, within Giora’s model, can be reduced to probability. The most salient meaning is the most probable interpretation of the utterance within a specific context (Giora, 1997:186). Within this understanding, salience functions in the following way to govern literal or metaphorical processing (1997:186):

1. Salience first prioritises³⁷ conventional interpretation. Novel interpretations are less salient;
2. Salience is created by a few contributing factors including:
 - a. conventionality within the language and culture of the utterance;
 - b. the frequency of the expression occurring within the context;
 - c. the familiarity of the utterance;
 - d. enhancement by prior contexts, knowledge, and background;
 - e. priming within the context of the utterance itself.
3. When the conventional interpretation fails to cohere with the context, it has to be rejected and reinterpreted using more distant semantic data.
4. Novel reinterpretation is, therefore, more difficult to process since it requires more, and different, contextual support to shift the interpreter from the conventional interpretation;
5. Finally, parallel processing occurs when more than one interpretation is salient.

The implication of this hypothesis is that the issue is not between the literal and figurative split, but rather a question of salience versus non-salience. If the figurative or metaphorical interpretation is the salient one, then it will receive unconditional priority (Kecskes, 2001:249).

There is mounting scientific and empirical evidence behind the graded salience hypothesis. It is supported by various empirical studies including reading times, response times, eye tracking and even scanning brain waves (Giora, 2003:15; Huang, 2009:108). From a neurological perspective, and taking the previous point of metaphorical processing into consideration, this means that salient aspects are neurologically encoded, consolidated and require less energy from the brain to access and create meaning. These encoded domains are localised in the left hemisphere of the brain (Ahrens *et al.*, 2007:164). Logically, the non-salient meanings activate the right hemisphere of the brain since the right hemisphere specialises in reinterpreting

³⁷ Or in Giora's terms, has "unconditional priority"

information that did not cohere with the first attempt at interpretation (Ahrens *et al.*, 2007:164).

In an empirical experiment Ahrens *et al.* (2007:167) produced data which supports this hypothesis strongly:

“The results from the behavioural data indicate that there was no difference in reading time for the conventional metaphor stimuli and the literal sentences. This was predicted and similar to what was found in our pre-test. In addition, the anomalous metaphors were read more slowly than either conventional metaphor or literal sentences. This increase in reaction time indicates that the participants were actually reading the anomalous sentences and not just pressing the button upon seeing a sentence presented.”

And also (2007:168):

“In addition, to comprehend the anomalous metaphor sentences, participants need to hold the semantic attributes of both the source and target domain in memory to ascertain if there is a viable interpretation, which could lead to an increase in the working memory load. [Previous studies] found that activation of the left caudal inferior gyrus was observed for a mild increase in working memory load, but bilateral activation occurred in the middle and superior frontal gyri when there was a substantial increase in memory load.”

In another experiment making use of fMRI technology, Schmidt and Seger (2009:375) compared neural activation across four conditions: 1) literal sentences, 2) familiar or simply understood metaphors, 3) unfamiliar but still easily understood metaphors, and 4) unfamiliar and difficult understood metaphors. Similar to the previous experiment, every instance of metaphors recruited the right hemisphere (right inferior frontal gyrus) with varying intensity, and depending on the difficulty and familiarity, recruited various other additional domains to aid processing.

- **Embodied cognition and figurative meaning-making in humans – the role of the insular cortex**

There is a vast amount of neuroscience evidence which now confirms that language indeed derives meaning from embodied experiences, just as CMT originally postulates (Louwerse & Jeuniaux, 2008:1313). Although there are different theories of exactly how embodiment functions, the general consensus is that human mental functions are embedded in and shaped by the human body interacting with the physical world (Kövecses, 2010:116). Mind, body, and environment are inextricably linked, and create fundamental experiences, for human beings to succeed and adapt to challenges (Wilson, 2002:625; Schaefer & Northoff, 2017:2). These fundamental experiences are the neural substrates which then ultimately form the basis of meaning in human language (de la Rosa *et al.*, 2016:1). There are various neural mechanisms which make use of these encoded and consolidated neural “nodes” which are then applied in sophisticated meaning-making processes in the brain, as has already been discussed. The implication is that language systems are not purely symbolic by deriving meaning abstractly by association and conditioning (Gallese & Lakoff, 2005:455).

A final indication that an increase in the novelty factor in metaphors (or figurative speech in general) has profound embodied implications for meaning-making is the role of the insular cortex. Schmidt and Seger (2009) made observations during their experiment testing the roles of figurativeness, familiarity, and difficulty of metaphorical expressions in Mandarin Chinese. Their study focused primarily on the role of the right hemisphere in metaphorical processing (as has already been discussed above) (2009:12). However, and very interestingly, they particularly note the activation of the insular cortex the moment a metaphor displayed increased unfamiliarity and difficulty. That is, their semantic domains are distant as opposed to more conventional metaphors (2009:13). Other studies have also confirmed this phenomenon. Kuperberg *et al.* (2000:324–328) note that the moment a sentence is pragmatically anomalous (for instance, *the parents couldn't sleep because the baby would phone*), bilateral activation of the insula occurred. Ahrens *et al.* (2007) also note the bilateral neural recruitment of the insula in processing anomalous metaphors; for instance - *their financial capital has a lot of rhythm*. Schmidt and Seger (2009:13) conclude that the insula is recruited the moment language is less familiar or semantically distant domains are being correlated.

But what makes this bilateral activation of the insular cortex so significant? Firstly, the insula is the crucial hub where the emotional, cognitive and sensory-motor systems are integrated (Pavuluri & May, 2015:18). Therefore, it plays a central role in interoceptive awareness (being aware of one's own bodily sensations and states), affective realities and empathic processes. Furthermore, the insula plays a critical role in interpersonal connectivity since the "salience network" where external environmental (also social) cues are integrated with internal affective, cognitive and sensory-motor cues uses the insula as its main converging hub (Craig, 2015:196; Pavuluri & May, 2015:21). Furthermore, the mid-insula specifically is interconnected with the homeostatic control system (that is, the autonomic nervous system which controls and regulates everything from automatic bodily functions to emotional states) and the motor system (Craig, 2015:190). The astounding role the insula plays is best described by quoting Craig (2015:195) in this regard:

"These metabolic and vascular sensory signals engender a continuous, moment-to-moment interoceptive image of the ongoing process of homeostasis – in essence, an image in the living body of the actions of the homeostatic/emotional agent...this sensimotor-sensory process is essentially an integrated cycle of self-perception, a closed control loop..."

When the brain recruits the insula to make meaning of unfamiliar, difficult or unconventional metaphors or any cognitively engaging figurative language, it literally recruits the entire body's interoceptive representation in the brain. It is not just relying on neuronal connections in the brain (that is, the central nervous system), it is recruiting the entire "sense of self" in the body. Gallese and Lakoff (2005:456) call this recruitment "neural exploitation," the adaptation of sensory-motor brain mechanisms to aid in making meaning in language and reasoning, while still serving their original purpose. Anderson (2014:6) rather terms this "neural reuse," but the idea remains the same:

"A long-standing guiding principle of both embodied cognitive science and evolutionary psychology is that cognition was built within a system primarily fitted to situated action. The central nervous system – the neocortex most definitely included – is first and foremost a control system for an organism whose main job is managing the myriad challenges posed by its environment.

‘Higher’ cognitive faculties such as language and abstract reasoning had to find their neural niche within the constraints imposed (and the opportunities offered) by the way existing neural resources were deployed for this purpose, in a way mediated and guided by whatever continuing selection pressure there is to maintain fast, effective, and efficient solutions to pressing environmental challenges.”

Furthermore, the recruitment influences the internal state of the person experiencing the integration due to the whole process being a closed control loop. Figurative language, prosody, poetry, and complex metaphors involve the entire person’s sense of self. When we then speak of embodied cognition, it is not just the brain recruiting neurological substrates originating from sensory-motor experiences to interpret language. It is much more profound than that:

“...the self should not be understood as an entity located somewhere in the brain, isolated from both the body and the environment. In contrast, the self can be seen as a brain-based neurosocial structure and organization, always linked to the environment (or the social sphere) via embodiment and embeddedness.”
(Schaefer & Northoff, 2017:4)

Embodied meaning-making means the person’s *entire body* and their whole sense of self are incorporated via the insula into the meaning-making process. No wonder the poetry of the Psalms can, in a very literal and felt sense way, move one from visceral horror, heartfelt empathy, disconcerting shock and joyous elation in a single reading.

2.4.3 Summary - Do the various theories of metaphor cohere?

To reiterate, no single theory can explain every instance of metaphor in every single situation (Ritchie 2013:20, 21). Kövecses (2013:22) notes that by trying to weigh the various theories as discussed above against each other would be a fruitless exercise, since the theories fit together and complement each other in a coherent way. Nevertheless, the latest advancements in neuroscience confirmed the fundamental position of CMT and related theories of metaphor. Neuroscience has, however, highlighted some implications of metaphor and figurative language which cognitive linguistics never could have begun to formulate. This is due to the live imaging technology available to modern science (for instance, fMRI scans) which at the time of CMT’s

formulation was still in its developmental phases. It was only when live brains could be analysed while they are busy processing stimuli that the true implications and nature of metaphors could be observed and not just theoretically proposed.

2.5 CONCEPTUAL METONYMY AND ITS RELEVANCE FOR CMT

If metaphor is the unruly child, which still defies proper definition, then metonymy is the stepsister whom everybody has forgotten. For instance, Lakoff and Johnson pay only a single chapter's attention to conceptual metonymy in *Metaphors We Live By* (Benczes, Barcelona & Ruiz de Mendoza Ibáñez, 2011:1). Only after metaphor became famous through Lakoff and Johnson's work did researchers realise that conceptual metonymy might even be more prevalent than conceptual metaphor (Benczes, *et al.*, 2011:1). Metonymy is a type of figurative language and cognitive function where we refer to something by another (Littlemore, 2015:1). This, in essence, sounds very much like metaphor, but there are important differences. Essentially, metonymy does not occur because of cross-domain mapping as with metaphor. Metonymy is a part which represents the whole, it is a specific element which gives us access to the same larger domain of which the element is a part. Where metaphor concerns itself with domain mapping, metonymy highlights a domain or a particular aspect of a domain (Dirven, 2003:15).

The primary reason for metonymic thinking is to make larger amounts of information regarding events, experiences, abstract ideas and also everyday encounters more manageable in terms of human thought processes. Metonymy, from a cognitive perspective, “shrinks” a large concept down to manageable chunks. Littlemore (2015:4) makes the strong assertion that “language always ‘underspecifies’ meaning in that it cannot possibly express everything that is relevant to its interpretation... and inferences are needed to work out what is meant.” Intended meaning, therefore, has to be deduced from various cues within the immediate context and metonymy is a primary key to decoding meaning. It is physically impossible to actively, while information exchange occurs, to access all the knowledge we have of a particular subject, hence we metonymically represent the concept on a human scale of comprehension (a kind of communicative “shorthand”, if you will). This prevalence of metonymy in human speech points to the actual reality that metonymy is a basic human cognitive function, making it clearly conceptual, and not just a poetic or linguistic phenomenon (Kövecses, 2010:173; Littlemore,

2015:4).

The example “I will pencil you in” (Littlemore, 2015:5), is used, within the context of a secretary organizing someone else’s diary, for the more technical expression “I will schedule a tentative appointment, but realise that it should not be considered final due to uncertain circumstances.” This type of metonymy is not necessarily poetic, but evokes a definite image, whereas the technical expression doesn’t. The image accesses particular knowledge of pencils in general (one can erase pencil markings). The knowledge of the domain is then activated and applied to the situation. Although this type of metonymy is referential, the reason why metonymy is so poetically productive is that it can convey a vast array of communicative functions such as humour, irony, a subtle evaluation of things, concepts and people, caricature, satire, and euphemism (Littlemore, 2015:5). Other poetically productive features include the conjuring of images, engaging the imagination and the fact the metonymy seeks to reduce the word counts of expressions, relying rather on the images and imagination, which suits poetry very well (Brown, 2002:9).

The clearest difference between conceptual metaphor and metonymy is where metaphors require a *cross-domain* mapping of at least two different domains, metonymies give access to single domains by using one part of a domain to indicate another (sometimes larger) part (Kövecses, 2010:108, 173; Littlemore, 2015:14). Hence, metonymies indicate concepts which are conceptually “closer” to one another than with metaphor (Kövecses, 2010:173; Stefanowitsch & Gries, 2006:126). Compare the following:

1. I am listening to Bach
2. Bach is a refreshing breeze at the end of a long day.

In the first instance of metonymy the composer’s name is metonymically represented for his music. The composer is “close” to the works he produced, hence he can be substituted to indicate his works in general (the conceptual metonymy being THE PRODUCER FOR THE PRODUCT [Kövecses, 2010:172]). The second instance still applies the metonymy, but now another, more “distant”, domain is introduced and is processed metaphorically.

The reason why conceptual metonymy is relevant and important for our discussion of conceptual metaphor is twofold. First, many conceptual metaphors, like EMOTION IS HEAT is,

in fact, a conceptual metonymy (Kövecses, 2010:184). It is possible that many conceptual metaphors are metonymic in nature or, at least, in origin (Dirven, 2003:7). Secondly, and more importantly, metaphor and metonymy cannot always be distinguished properly, especially on the poetic level. Some researchers would even suggest that language exists on a continuum ranging from exact, literal language on the one extreme and pure novel metaphorical language on the other with metonymy somewhere relatively in the middle (Stefanowitsch & Gries, 2006:17; Littlemore, 2015:14). Interestingly, when it comes to poetic expression, poetry which requires compulsory parallelism, like biblical Hebrew poetry, both metonymy and metaphor are used, not just individually, but in various blends to give the reader greater stimulus to access a corpus of knowledge. Metonymy and metaphor interact dynamically in discourse to give complex and creative meaning and the two cannot always (should not) be separated in exegesis and hermeneutics (Jakobson, 2003:43; Downing & Mujic, 2013:162). The conventional-novel continuum also applies to metonymies just like metaphors (Littlemore, 2015:55).

2.6 METAPHOR AND WORLDVIEW

Although warning against a totalitarian use of Mowinckel's annual enthronement festival hypothesis as the interpretive key to understanding the Psalter,³⁸ Brueggemann (1985:18, 26; 1988:28) does see some value in the original notion that the act of worship creates a world.³⁹ One should not assume that no world existed before the act of worship was engaged, rather, this world was "formless and void" (Gen 1:2). It is there, but undefined and uninterpreted – without meaning for a human mind. This is a juncture where Mowinckel and Brueggemann clearly differ. The former states that the new world only came into being the moment the sacrament of worship occurred (Nasuti, 1999:103). The researcher followed Brueggemann's position that worship orders, structures and defines rather than creates *ex nihilo*. This is in keeping with the idea of root metaphors since, neuro-linguistically speaking, there are a limited amount of frames available by which to interpret reality available to humans. We don't create

³⁸ Hilber (2005:109) mentions that this hypothesis has fallen into disfavour among many contemporary scholars.

³⁹ See Chapter 3.1 for a detailed discussion.

each and every thought, we order them according to root metaphors (Radman, 1997:§11).⁴⁰ The moment a creative word is spoken over meaninglessness, it becomes meaningful, ordered and interpretable. Mowinckel describes this process as “world-making” and this process serves a powerful social function beginning with the individual, but ultimately culminating in a like-minded society. Here, Mowinckel roots his understanding in Berger and Luckmann’s (1967) work *The Social Construction of Reality: A treatise in Sociology of Knowledge*.

Radman (1997:§11) confirms this view; one needs a model by which to interpret reality which suppresses unnecessary detail and highlights dominant features. The principal intellectual means of engagement for human beings with their world are through questions, definitions, and metaphors. Our language habits, as frequently evidenced by metaphors, demonstrate the core of our worldview (Botha, 2009:441). Further, metaphorical expressions have proven to be particularly effective in “making worlds” (i.e. articulating worldviews). Radman (1997:§11) mentions a few practical reasons why metaphors have such a very strong formative dimension:

1. Metaphors express our “mental economy”. Instead of constantly generating new stores of information, definitions, and taxonomies we use metaphors as a filter or grand scheme of associations in order to suppress the overbearing amount of information available to us and bring the most meaningful elements to the fore. The dynamic nature of reality is “slowed down” and “tamed” in terms of concepts we have already grasped to make the world conceptually approachable.
2. Metaphors are elastic, constantly creative and very adaptable. They may maintain and strengthen worldviews, but because of their dialectic nature (whereby they involve various people who become interpreters themselves), they may expand, subvert or even change worldviews just as easily depending on the intentionality and skill of the communicator.
3. Metaphors satisfy the human appetite for novelty, creativity, and hunger for new insights on various levels – aesthetically, intellectually, emotionally and intuitively.

⁴⁰ The reason for the use of the section/paragraph symbol (§) in this citation is due to page numbers being absent in the source.

However, before one can comment on the vibrant relationship between metaphor and worldmaking/worldview⁴¹ the process of worldview acquisition needs to be reviewed. Wilkens and Sanford (2009:13) diverge from the mainstream discussions on worldview by purposefully steering clear of abstract, systematic and philosophical arguments. Rather, they state that (2009:15):

“The reality of life is that, while humans are rational beings, we are not just rational beings. The vast majority of us do not commit to a worldview by initiating a purely intellectual comparison of competing philosophies and choosing what appears to be the most coherent one. We don’t just think our way into worldviews, we experience them. For most of us, our worldviews come to us more like a story or faith commitment rather than a system of ideas we select among a buffet of intellectual options.”

This would imply that the process of worldmaking is a lot “messier” than most contemporary worldview literature implies. Life does not come to us neatly organised into chaptered headings, but rather piecemeal and in a multitude of forms – the media, socioeconomic position, national heritage, religion, trauma (communal and personal), educational systems, relations like families, friends and acquaintances and numerous other sources. It would then be accurate to state that worldview and worldmaking are absorbed through cultural and social contact and exchange more than it is a conscious intellectual exercise and for this reason, a much more interactive understanding of worldmaking, worldview maintenance, and change is needed (Wilkens & Sanford 2009:17, 18). For instance, Sire (2004:17) gives the following definition of worldview:

“A worldview is a commitment, a fundamental orientation of the heart, that can be expressed as a story or in a set of presuppositions (assumptions which may be true, partially true or entirely false) which we hold (consciously or subconsciously, consistently or inconsistently) about the basic constitution of

⁴¹ Worldmaking refers to the process while worldview can be understood as the relatively settled attitude, assumptions and presuppositions from which a given person or community engages life.

reality, and that provides the foundation on which we live and move and have our being.”

Although the definition is appropriate, it may give the reader the false impression that worldmaking is a process which reaches an intellectual destination and then solidifies into ordered categories. This is not exactly true. Life and the various forces at work in our lives are constantly in flux, interrelated and dynamic. A static definition does not account for the fact that society is a product of humans and, in turn, that humans are a product of society (Berger, 1990:3).

Metaphors, because of their nature described above, contribute to the making of worlds. The question at this point is, “how?” What is the process by which metaphors bring new meaning into the world (Gerhart & Russell, 2004:64)? Berger (1990:3, 4) describes three phases in the dialectical relationship between humans and society as follows. These are not sequences, but should rather be understood as a dynamic system of interactions:

1. Externalisation – understood as human activity and expression in the world. These expressions can be physical or mental (or a combination of both). Here art, music, liturgy, technology, religious systems, and traditions, culture, family, social roles and institutions among various others can be listed.
2. Objectification – the aforementioned expressions become “entities unto themselves”. In a sense, people “forget” that these expressions were man-made; these collective expressions (society) now becomes something to be studied, to be absorbed and interacted with (an object) rather than merely a human expression.
3. Internalization – the process by which the objective reality in phase 2 is reappropriated from external structures to internal experience.

By externalisation, society becomes the product of man; by objectification, society becomes a “something” in opposition to the people who first created it; and finally, by internalisation, man becomes a product of society. Again, this external-internal world-building is, in a word, “unstable” and culture, although it becomes second nature, has to be produced and reproduced constantly. It is necessary for these worlds to be built, but they are precariously difficult to maintain. Culture and worldview tend to change (Berger, 1990:6).

2.7 CONCLUSION

I propose that CMT will give the interpreter the necessary tools to obtain insight into the cognitive process by which the original authors arrived at the poetry itself which is to be found in the Psalter. Metaphor theory has developed considerably since the 1960s when the notion that it is much more than a rhetorical embellishment first started to appear. The conceptual turn metaphor theory took with Lakoff and Johnson's Conceptual Metaphor Theory has truly launched the study of metaphor into a completely different orbit. Taking into account the inherent challenges of CMT and also some alternative theories which are better able to explain certain aspects of the metaphor phenomenon, the theory still proves to show great potential as an exegetical tool due to the theory's high degree of correspondence with the findings of modern neuroscience. Having discussed at length the dynamics between root, primary and poetic metaphors, the researcher has identified some basic interpretive and translational guidelines when dealing with conceptual metaphors (McElhanon, 2006:45):

1. Those root metaphors which arise from image-schemata or propositions are least likely to be influenced by cultural factors and can serve as a point of departure for exegesis due to the nature of embodied cognition and the fact that brains, bodies, and minds generally interact in the same way over time and cultural divides;
2. Primary metaphors that have a high degree of universal bodily correlations have some degree of cultural specificity (for instance, the various organs culturally associated with emotions);
3. The more complex the metaphor or metonymy, the more susceptible it is to cultural framing and also the greater variability it will show over time as the culture uses (or stops using) those metaphors;
4. Culturally specific frames will have the varied or even hidden conceptual building blocks, but will not necessarily be understood through with CMT alone. These will require additional historical, cultural and even anthropological research.

The methodology for metaphor identification and interpretation which was extracted from the discussion thus far can be explained as follows:⁴²

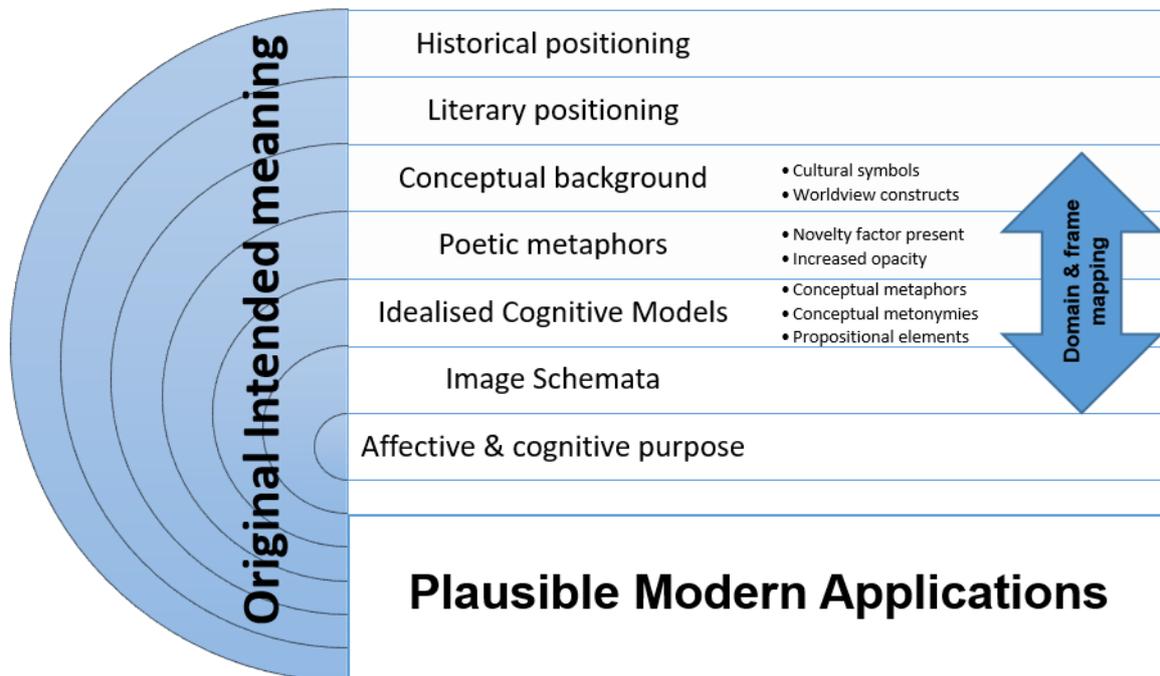


Figure 2.8: The researcher's own model deduced from this chapter's discussion

Because of the practical problems associated with CMT as described above, the Pragglejaz Group (Steen *et al.*, 2007:3) drafted a MIP whereby a potential metaphorical lexeme might be identified. The core of the procedure is defined as follows:

1. Read the entire text-discourse to establish general meaning and context
2. Isolate the various lexical units
 - a. Establish each lexical unit's meaning in context
 - b. Establish whether the lexical unit's meaning is more basic⁴³ or abstract

⁴² See 2.1.3.4.1 Conventional versus poetic metaphors.

⁴³ Basic meaning here is more concrete and tangible, related to bodily action, more precise and historically older

3. If the lexeme has a more basic contemporary meaning in other contexts, look for similarities and possible conceptual mappings
4. Mark as metaphorical if the lexeme corresponds to abovementioned

In using this schema, the following should be kept in mind:

1. The idea is not that these are sequential steps, but should rather be understood as an interactive framework which can be placed over any given Psalm, where the various layers represent different levels of “embeddedness”;
2. The nearer we move to the image-schematic core, the more embodied and universal the information becomes;
3. Every layer is important and all the layers interact to inform each other, infuse each other with meaning and provide a means to partake in the original cognitive process by which the Psalm was produced;
4. The demarcations between layers should not be understood as a solid boundary, but rather a liminal space where the one layer merges into the other as one would find in the layers of soil.

(Steen *et al.*, 2007:3)

CHAPTER 3: BACKGROUND DISCUSSION ON PSALM 74

3.1 A BRIEF SUMMARY OF PSALMIC INTERPRETATION

3.1.1 Introduction

Once one considers the effectiveness figurative language exhibits to change, direct and form a conceptual climate, the link with rhetoric and rhetorical strategy becomes apparent (Wegner, 2008:75). Ivie (1997:105) categorically states that “metaphor is at the base of rhetorical invention.” However, rhetoric and rhetorical criticism is a rather recent development in Biblical studies. Therefore, it is essential to position rhetorical criticism in the greater scheme of the Old Testament and psalmic hermeneutics. Nevertheless, the rhetorical dimension of metaphor is only a singular aspect which we need to consider if we wish to use it as a key for interpretation. Therefore, the first part of this chapter contains a summary of the overarching approaches to modern psalmic hermeneutics and exegesis before discussing the historical positioning, literary positioning and historical background of Psalm 74. The primary reasoning behind this summary is the nature of metaphors and their use in exegesis:

1. Metaphors demonstrate diachronic development. Metaphors morph conceptually as the communities using them change through time and different contexts (Holmquist, 2006:99, 100; Burgers, 2016:250–265);
2. Metaphors indicate rhetorical intent. Metaphors, especially in the Psalter, indicate clear rhetorical motivation in order to persuade, influence and forge word images in the minds of the communities using the texts. They provide a “controlling definition of the situation” in that they convey a picture of reality with which people can identify with and recognise (Muir, 2004:208); and
3. The redactional history and shaping of the Psalter, especially during the exilic and post-exilic periods, have a definitive bearing on the metaphors used in the psalms and their contribution in bringing the Psalter to its canonical form.

The main points focus on the modern movements of historical criticism developing into form criticism; the rhetorical shift that occurred in Old Testament biblical studies; and finally, the latest development of understanding the canonical form of Scripture as a point of departure for

interpretation. This section can become very long and complicated due to the vast amount of schools of thought, not even mentioning the number of individual scholars, who have engaged the psalms. Jacobson's (2008:6-12) summary of the three mainstream perspectives of determining setting in psalmic study was found particularly helpful in keeping the discussion relevant and concise. The three categories he posits, namely historical, theological and canonical approaches were used to structure the content. These categories do not necessarily represent the official name of the schools of thought, but seek to organise the approaches in terms of general themes and ethos.

3.1.2 Historical approaches

3.1.2.1 From source criticism to form criticism – the monumental legacy of Gunkel's school of thought

Literary criticism, in its emergent form, recognised the composite character of both the Old and New Testament and developed specific methods for handling texts with an amalgamated origin (Barton, 1996:20). The term "literary criticism" is exceptionally ambiguous with a vast amount of literature representing it, making a formal, unifying definition very difficult (Holbert & McKenzie, 2011:119). As a result, current modern scholarship tends to refer to this early literary criticism (or "higher criticism") which came to light before the mid-Twentieth Century as source criticism to distinguish it from text-immanent approaches which developed after the mid-Twentieth Century (Barton, 1996:2). Although source criticism seeks to understand the composite nature of the final text in order to inform exegesis, it concerned itself primarily with the development of the text. That is, this school of thought attempts to divide the text into its component parts, assess the relative ages of these parts, and then conduct exegesis (Barton, 1996:20). In the case of the psalms, each psalm is regarded as an individual unit with various possible source texts each with its own age and characteristics (almost like one would conduct an archaeological dig by dating and characterising the tell with its various strata) (Barton, 1996:20; McCann, 2008:158).

Twentieth Century form criticism was an attempt to go beyond the constraints of its predecessor, literary (or source) criticism. Form criticism regarded the material of the psalms as a storehouse of traditions, stories and concepts of communities and peoples as they

experienced the nuances and incongruences of life (Soulen & Soulen, 2001:61). In other words, these texts found their roots in oral traditions of non-academic peoples navigating the ups and downs of life (Barton, 1996:29). The modern formalised school of thought named form criticism developed in the late 19th century to the early 20th century with the prominent scholar, Hermann Gunkel (1862-1932), as the spearhead figure in the movement.⁴⁴ Gunkel was significantly influenced by the work and insights of the folklorists Wilhelm and Jakob Grimm who had collected German folk stories and traditions and classified them in specific genres like: myth, saga, legend, fairy tale, fable, etc. (Pitkänen, 2008:229). The original “forms” exemplified in folk tales, myths, legends, laments and hymns in oral, preliterate cultures were a driving notion in establishing the school of thought (Soulen & Soulen, 2001:61). Therefore, form criticism (German: *Formgeschichte* or even *Gattungsgeschichte*)

“...may be loosely defined as the analysis of the typical forms by which human existence is expressed linguistically; traditionally this referred particularly to their oral, preliterate state such as legends, hymns, curses, laments, etc.” (Holbert & McKenzie, 2011:68)

Consequently, determining the *Sitz im Leben* (“life setting/societal setting”), an expression which became the characteristic slogan of form criticism, was paramount since it was this life setting which had given life and continued to give life to the material which ultimately became the text (Lemche, 2008:55; Pitkänen, 2008:227). The particular life situation of the psalms was considered the religious cult of ancient Israel and that the poetic expressions of the psalms were closely associated if not directly derived from cultic formulas (Bellinger, 1999:380). Furthermore, determining the genre (*Gattung*) of any given psalm and consequently a “place in life” for each genre as it was produced and interacted with its parent society, became the next important step in any sensible interpretation (Lemche, 2008:55). Here, the German, *Gattung*, denotes “a group of things or beings that have important or distinguishing (i.e., “typical”) characteristics in common” (Holbert & McKenzie, 2011:74).

⁴⁴ Of particular importance here is Gunkel, H. 1926. *Die Psalmen*. 4th ed. Göttinger Handkommentar zum Alten Testament. Göttingen: Vandenhoeck & Ruprecht.

Later, in its extreme form, form critics of the Psalter claimed that no psalm could be abstracted from its genre, and more importantly, from its *Sitz im Leben*. This paradigmatic shift split the scholarly community into two factions – “liberals” who rejected the presuppositions which incorporated personal faith in exegesis (i.e. the devotional elements) and “conservatives” who aimed at retaining the aforementioned principle but always expressing their paradigm over and against liberal developments (Smith & Domeris, 2008:100).

The approach also emphasises an acute awareness of the development that the text, as it appears now, would have undergone to arrive at its final form. Also of key importance was that the ancient Israelite world was not isolated from the surrounding cultural climate of the ancient Near East but interacted dynamically with it over a long period of time (Lemche, 2008:55; Wegner, 2008:73-74).

Historical, source and form criticism introduced a sceptic hermeneutical model to the Old Testament. This meant that the prevailing understanding among the so-called liberal scholars rejected any divine inspiration of the Hebrew Bible’s origin and development. If they did hold to such positions, it was a personal matter and did not find explicit expression in their scholarly work (Roberts, 2005:97). In other words, the point of departure could no longer be confessional or dogmatic. Critical analysis and exegesis mandated that the logical starting point lay in the historical development of the text and arguments had to be historically valid (Smith & Domeris, 2008:102; Plantinga, 2011:29).

3.1.2.2 Further developments – Mowinckel, Weiser and Gerstenberger

Taking Gunkel’s notions logically further, Sigmund Mowinckel and Arthur Weiser suggested a more specific practice within the cult for the psalms (Westermann, 1981:20; Tate, 2000:95; McCann, 2008:159; Smith & Domeris, 2008:103). Respectively, each scholar placed many, but not all, the psalms in an annual New Year’s Festival (Mowinckel, 2012:81-84)⁴⁵ or an

⁴⁵ The original hypothesis was posited in Mowinckel, S. 1922. Psalmstudien II: Das Thronbesteigungsfest Jahwäs und der Ursprung der Eschatologie. J. Dybwad: Kristiana. pp. 89-94.

annual Covenant Renewal Festival (Weiser, 1962:35-52)⁴⁶, where the enthronement of Yahweh was hypothesised to be celebrated. These radical propositions were met with mixed reactions, with some scholars enthusiastically embracing them, while others severely criticised them (Lemche, 2008:57). The biggest criticism against the hypothesis being that no such actual festival is mentioned in the Old Testament text (Lemche, 2008:57; Ollenburger, 1987:29). Even Weiser (1962:35) admits that...

“...no proper ritual of the Covenant Festival of Yahweh has been handed down to us from Old Testament times... This can probably be explained by the fact that the ritual of the Covenant Festival was passed on by the priests by means of oral tradition...”

The criticism, however, did not slow the momentum created by these hypotheses, especially Mowinckel's. They divided the field of biblical studies into enthusiasts of their respective hypotheses and severely critical sceptics (Roberts, 2005:98, 99; Smith & Domeris, 2008:103). Roberts (2005:98) notes, “Few scholarly publications have ever had either the immediate impact or the lasting influence on the field as Mowinckel's theory.” His theory, whether true or not, allowed scholars to think in radically different terms of the traditional moulds of interpretation of the Psalter and therein lies its true significance.

There are many other proposals from scholars like Erhard Gerstenberger who maintained, with Gunkel and Mowinckel, that the psalms served the needs of the religious community but that the psalms' social context was a small, rather organic, family group oriented around the immediate community or neighbourhood during the Persian and later Hellenistic periods (Gerstenberger, 1988:27, 28; McCann, 2008:159). This eventually gave rise to the notion that most, if not all, the psalms were written, or at least edited and compiled, during or after the exile and were used in these local dispersed communities and not primarily in the Jerusalemite temple community (Gerstenberger, 1988:28; Smith & Domeris, 2008:100, 101).

⁴⁶ Translated from the original German – Weiser, A. 1959. *Das Alte Testament Deutsch* 14/15. Göttingen: Vandenhoeck & Ruprecht.

Form critical research gave scholars a glimpse, although incomplete, at the psalms' stages of composition. Gerstenberger (1988:29) already draws strong conclusions regarding the dating of the Psalter. He posits that, as already stated, that the greatest bulk of the Psalter is exilic. Smaller, pre-exilic collections are identifiable and individual psalms may date as early as the monarchy or even earlier. He goes as far as to state that a select few may even predate Israelite history and trace their material back to ancient Canaan (Ps. 29) and Egypt (Ps. 104). However, the material, for the most part, is an exilic creation.

3.1.2.3 *Hans-Joachim Kraus – form criticism at its height*

Form criticism dominated scholarly studies in the psalms from 1920-1980 (Smith & Domeris, 2008:103). The school of thought reached its zenith in Hans-Joachim Kraus's commentary on the psalms. The tight relationship between form and function proposed by his predecessors had not been conceived with enough room for nuance in terms of life setting, or as House (1992:3) accurately describes the problem, "pretextual matters subsumed textual issues." Kraus, as a counter to Mowinckel's hypothesis, postulated a different festival to highlight the importance of Mount Zion and celebrated Yahweh's choice to dwell at Zion and name the Davidic line for the monarchy (Kraus, 1951:48-52). It had nothing to do though with Yahweh's enthronement itself (Roberts, 2005:100). In a summative conclusion, Kraus warns against two extremes, already demonstrating an awareness of the implications of the new focus on rhetorical criticism within biblical studies:

- **Exclusive focus on the literary dimension.** An overemphasis on the formal, literary aspects and rhetorical features results in the *Gattung* receding into the background to such an extent that the intention of the writer or speaker becomes obscured. The result is that rhetorical criticism is reduced to aesthetic commentary and the actual message is neglected.
- **Exclusive focus on form and setting.** The inverse can also happen where exclusive attention is paid to *Gattung*. This results in form becoming so certainly defined that certain form perceptions may be forced onto the material, instead of allowing the material to guide the users' perceptions. Furthermore, he regarded Mowinckel's Enthronement Festival as unrealistic in that a form *perception* gave rise to a hypothesis

where psalms of different settings were grouped together even though the specific psalms may diverge from the identified literary forms.

In essence, Kraus attempted to shed light on the life setting of individual psalms to avoid both extremes. Contemporary scholarship engaging in the historical approach exhibits Kraus's proposal as paradigm and therefore rarely venture beyond the historical setting of each psalm.

3.1.3 Theological approaches

3.1.3.1 *Claus Westermann – an emerging consciousness in the psalms*

The second stream seeks to contextualise the setting of each psalm along theological frames and applications. In other words, the emphasis shifted from “how did it come to be?” to “how was it used?” and even “what function can it have today?” Claus Westermann was one of the first scholars in the modern era to regard the psalms from a theological perspective. He built on the insight “*in terms of the life of faith,*” as described by Gunkel, but took the notion much further (Westermann, 1981:16).⁴⁷ He concluded that, after forms, genres and setting are taken into account, ultimately the event occurring in the psalms is prayer (Westermann, 1981:19). In the scope of prayer, which reflects the daily life of the community, the forms lament and praise are like two sides of the same coin. In other words, there are two main theological categories wherein prayer can occur – petition and praise (deClaissé-Walford *et al.*, 2014:16).

He rejects the notion that there ever existed an unequivocally defined cult at any point in Israel's history (Westermann, 1981:24; see also deClaissé-Walford *et al.* [2014:17]):

“It is high time finally to ask soberly what is regarded as cult in the Old Testament and what the Old Testament says about cult. It will then be impossible to avoid the fact that in the Old Testament there is no absolute, timeless entity called “cult,” but that worship in Israel, in its indissoluble connection with the history of God's dealings with his people, developed gradually in all its various

⁴⁷ Translated from the original German – Westermann, C. 1977. *Lob und Klage in den Psalmen*. Göttingen: Vandenhoeck & Ruprecht.

relationships...and that therefore the categories of the Psalms can be seen only in connection with its history.” (Westermann, 1981:20)

Rather, he called for a greater emphasis on the development of Israel’s faith through its history and how these developments were institutionalised and reinstitutionalised. The psalms’ genres, forms and categories could only be illuminated against this history. He also formulated an important idea critical for the ensuing discussion – namely, that the experience of God’s active involvement in history sparks praise. Once God has acted redemptively towards his people, praise is mandatory (Westermann, 1981:15-19, 22). Conversely, the apparent lack of God’s action, sparks lament and plea to engage Him again:

“We are compelled to imagine a world in which petition plays a thoroughly essential and noteworthy role, but where the opposite role of petition is not primarily thanks but praise. And this praise is a stronger, more lively, broader concept which includes our ‘thanks’ in it.” (Westermann, 1981:25)

3.1.3.2 Walter Brueggemann - The psalms as a vital part of modern believers’ repertoire of faith

A contemporary scholar of particular import for this dissertation is Walter Brueggemann. Incorporating many of Ricoeur’s insights, Brueggemann’s proposal is that the appeal of the psalms, for ancient and modern audiences, can be schematically understood within the paradigms of orientation → disorientation → reorientation (Brueggemann, 1985:3-32⁴⁸; deClaissé-Walford *et al.*, 2014:17). More even so than Gerstenberger, his approach stresses the Psalms’ use for ancient and modern audiences when conducting theological discourse.

Brueggemann (1985:17) aims at a productive dialogue between critical scholarship and a devotional reading of the psalms and posits a clear theological framework (deClaissé-Walford *et al.*, 2014:17). Basson (2006:19) understands Brueggemann’s methodology as a functional approach which does not want to sacrifice the heart, soul and spiritual vitality of the psalms,

⁴⁸ Specifically quoting page 9.

which critical scholarship easily does. However, he also steers away from a pure devotional reading which can become detached from the original setting resulting in the psalms being read anachronistically in lieu of responsible exegesis. Brueggemann (1985:18) himself describes the method as being “postcritical” by which he takes full account of the critical gains achieved by scholars like Gunkel, Westermann, Mowinckel and Wilson while still retaining the passion, affective imperative and even subjective involvement when reading the psalms. He creates a “scheme” of describing the community or readers’ involvement in any particular psalm (Brueggemann, 1995:10-14; see also Basson, 2006:19; deClaissé-Walford *et al.*, 2014:18):

- **Orientation.** Celebrating the order, stability and regularity of a life blessed by Yahweh’s presence and providence. The worldview of those in an optimal life situation is affirmed and the world is regarded as stable.
- **Disorientation.** As the title suggests, the former stable status has turned awry. Here psalms of complaint and lament are the usually chosen genres since the old worldview has collapsed and Yahweh needs to act again in some way to re-establish order.
- **Reorientation.** After the storm of disorientation has been weathered and the plaintiff’s suffering brought to Yahweh, the new state of reorientation again confirms hope, blessing and a new era of stability. It is not the old orientation revived and the element of surprise is an important element since it could not have been anticipated in the state of disorientation. The new order is also a gift since it could not be brought about by the lamenter himself.

This particular scheme argues the psalms of negativity or lament also have a very important place in the devotional life of the modern believer and not just the ancient Israelites. Brueggemann is fundamentally interested in function and not form.

3.1.4 A radically different approach - Rhetorical criticism representing a major shift in Old Testament studies

To diverge somewhat from Jacobson’s (2008:6-12) summary of hermeneutical approaches, the researcher discusses rhetorical criticism in its own right due to its major influence in biblical studies, even though Jacobson (2008:6-12) understands rhetorical criticism as a theological approach.

As historical criticism, with its subdisciplines of form and source criticism reached its point of satiation, the stage was set for a new school of thought to emerge. There was an increasing sense that the rhetorical intent of the text and by implication the author, was an untapped resource for interpreters (Pitkänen, 2008:232). Rhetorical criticism proper, specifically in Old Testament studies, was sparked by James Muilenburg's call in his presidential address delivered at the annual Society of biblical literature meeting of 1968. The thrust of his argument was that the merits of form criticism (and historical criticism) were numerous and did not need defending. However, to further the discipline of Old Testament study, a paradigm shift was needed to go further than form criticism (Muilenburg, 1969:2-4). According to Muilenburg (1969:5) the biggest limitation of form criticism was that "form criticism by its very nature is bound to generalize because it is concerned with what is common to all the representatives of a genre and therefore applies an external measure to the individual pericopes." Exclusive attention to *Gattung* obscured the authorial intent and did not allow for deep, penetrative exegesis of the text itself (Muilenburg, 1969:5, 6). In other words, a renewed interest in allowing the text to speak for itself was proposed. The yet to be named method of "rhetorical criticism," which Muilenburg had been using personally for nearly 45 years at that time, was understood to be a supplement of form-critical study, not its replacement (Lundbom, 1997:26, 27). The unctio was met with much scholarly enthusiasm.

But what is meant by "rhetorical criticism?" Jacobson (2008:3) mentions that a governing rubric in thinking about rhetoric, is Aristotle's dictum – rhetoric is "the faculty of observing in any given case the available means of persuasion." When applied to biblical studies, rhetorical analysis is discerning how biblical texts persuade its audience of the importance of its content and message (Wegner, 2008:75). As stated above, Muilenburg described the essential difference between form criticism and rhetorical criticism by stating the former seeks archetypical forms and tend to generalise while the latter seeks to highlight the unique strategy of persuasion of each author through the text (McCann, 2008:159; Wegner, 2008:75). Consequently, he did not understand rhetorical criticism as something which should replace the historical approaches, but rather a means to ensure a richer understanding and interpretation of the text (Pitkänen, 2008:232).

The key here is the phrase in Aristotle's economic summary of rhetoric – "...in any given case..." Context and setting are critical for grasping the rhetorical ploys of any given form of

speech or text. Rhetoric can never be abstractly dislocated or used without contact with actual events of life. Although not a new notion, the truth remains that one cannot truly grasp what a text is attempting to accomplish, whether directly stated or in a more obscure manner, without grasping the setting wherein it was created (Jacobson, 2008:4, 5).

Nevertheless, this paradigm shift proved to be a very positive and productive move for biblical studies (Howard, 1994:87; Olbricht, 2004:82) and Bellinger (1999:379) notes that “since the famous SBL Presidential Address by James Muilenberg, rhetorical analysis has become a common practice among interpreters of the Hebrew Bible.” This approach, although not removed from a pure historical perspective challenges the notions of what context, setting and function may entail and gained considerable respect among Old Testament scholars due to its diverse uses in exegesis (House, 1992:4). In 1987, with the iconic monograph, *Where is rhetorical criticism taking us?* Wuellner (1987:448–463) anticipated the shift occurring in biblical studies:

“The rhetorical view in religious literature takes us beyond viewing language as a reflection of reality, even ‘ultimate reality’ as understood in terms of traditional metaphysical and idealist philosophy, and takes us to the ‘social aspect of language which is an instrument of communication and influence on others.’”

In short, both Wuellner and Muilenberg envisioned that rhetorical criticism would sensitise scholars to the various ways in which communication influences people and societies – especially the idea that communication in the psalms is essentially a theological act of persuasion (Bellinger, 1999:380). Sternberg (1987:482) also comments:

“In the widest sense, ‘rhetoric’ embraces the whole discourse in its communicative aspect, as a set of means chosen and organised with an eye to an audience rather than self-expression or pure making... But the term ‘rhetoric’ also has a stricter and more traditional sense, which narrows its range from communication as such to communication with persuasive intent.”

3.1.5 Canonical approaches

3.1.5.1 *Historical redactional criticism as seedbed*

Source and form criticism, as already discussed, arose out of the intense desire of scholars to understand the text in front of them. The Old Testament text, in particular the Psalter for this dissertation, is puzzling, and even frustrating, in many ways. There are, quite frankly, incongruences which a single author could not have created. Source criticism breaks up the text into segments which *could* have been written by an individual (or a group or community with a common purpose). Form criticism made further sense of these strange elements in the finished text by making us aware that this text (and more specifically, its oral intent) would have been used in settings whose conventions are *non-literary*. Both approaches are, rightfully so, accused by more conservative parties of atomising the text. However, the drive to understand the text and nature of the text itself means that the only way the text can make sense, is by “cutting it into pieces” with in constant view of the greater whole (Barton 1996:43).

Nevertheless, the finished canon we have today was intended by *someone* to represent if not a unified entity, then at least a comprehensible collection or anthology (incongruences and frustrations included!). A text of this nature is not a “natural phenomenon” (Barton 1996:43). Redactional criticism attempts to answer this very question – what was the *redactional* intent in arranging texts from various sources, eras, settings, forms and origins into a comprehensible whole. By discovering the hypothetical sources of the Old Testament text, scholars also presumed to have discovered the redactors. These “shadowy figures” as Barton (1996:45) affectionately calls them (echoing Childs’s [1979:79] sentiment that these redactors *purposefully* obscured their identities), did not receive much attention at first since discovering the sources and settings of the text engendered so much excitement. However, soon the activity of these redactors began to draw considerable attention, precisely because their harmonising efforts were increasingly highlighted as the apparent inconsistencies in the text were examined. Once the sources and forms were reconstructed, structuring the supposed redactional activity was the next logical step.

3.1.5.2 *Ancient redactional awareness of the translators of the psalms*

This idea, although only recently receiving considerable attention in the study of the psalms as a reaction against the constraints of the strict historical approaches, is not entirely new. The early translations of the Hebrew Bible, like the Septuagint, Aramaic Targums and Syriac Peshitta demonstrate that the translators were aware of the fact that the psalms are redactionally ordered and that the form of the Psalter is of interpretative significance (Smith & Domeris, 2008:98). Furthermore, a cursory mention of two collections of hymns in 2 Chronicles 29:30 shows that purposeful redaction of cultic material was definitely practiced as early as the time of King Hezekiah (Waltke, 2011:883). To further strengthen this argument mention should be made of the findings in the Dead Sea scrolls of Qumran. The Qumranic community developed their own collections of psalms and hymnic arrangements which included biblical psalms but also extra-biblical material, ordered differently from the current conventional canon (VanderKam, 1994:36). The content and its purposeful arrangement indicate that the Qumran community was aware of the significance of redactional form in shaping ideological realities and community identity (Smith & Domeris, 2008:99).

Framing the rhetorical intent of the psalms by describing the redaction, shaping and current form of the psalms, was the next logical step from redactional criticism. The main thrust of the argument is that the canonical Psalter as a whole is in itself suitable for literary analysis and that attention should be given not just to individual psalms, or even discernible collections, but also the canon which is the final form in which it settled (Smith & Domeris, 2008:98; Wegner, 2008:76).

3.1.5.3 *Brevard Childs – the herald of another monumental paradigm shift*

Consequently, the common point of departure is that the canonised shape of the text as we have it today is in itself a reliable context for interpretation. The canonical approaches stem from literary criticism which arose, at least partially, due to the sense that historical and form criticism had run its course and an impasse had been reached in Scriptural interpretation in Biblical studies (House, 1992:3). Furthermore, there was a growing consensus that the historical setting, whether for individual psalms or for a genre, is no longer truly accessible and the reconstruction of governing genres and forms have considerable weaknesses. The greatest

weakness is the assumption that form always predetermines function (deClaissé-Walford *et al.*, 2014:18, 19). A particular point of frustration was the tendency of historical and form criticism, as already noted, to fragment the biblical text into such isolated segments that no holistic meaningful message could be deduced (House, 1992:3; Smith & Domeris, 2008:105; DeClaissé-Walford, 2014:1, 2). As a result, there has been a growing awareness that the meaning of the individual psalms can be determined by where it was placed in the development of the Psalter and as a result, cannot be extracted without sacrificing the only frame for reliable interpretation. An individual psalm, therefore, has to be interpreted in relation to others.

If Kraus was the pinnacle of form criticism, then Brevard Childs is redactional criticism's champion, but with an emphasis not on the redactional activity itself focussing on the finished product – the text as it has come down to us. This he officially termed “canonical criticism” (DeClaissé-Walford, 2014:3). In his two seminal works, *Reflections on the modern study of the Psalms* (Childs, 1976:377–88) and *Introduction to the Old Testament as Scripture* (Childs, 1979), he urges scholars to go beyond dissecting the biblical text into minute parts and trying to identify the layers of textual strata behind the finished product. What we have, according to Childs, is the finished, canonised product and any attempt at drilling deeper than that leads us into the realm of estimation and guesswork (Childs, 1979:75, 76). He concludes that the “original meaning” of any text as old as the Old Testament cannot be determined and is not a norm for any meaningful modern interpretation (DeClaissé-Walford, 2014:6). In fact, he goes as far as to state that in a process called “actualisation” the editors of the biblical text deliberately obscured these layers in order to prevent their “being moored in the past.” (Childs, 1979:79). To further complicate the matter, he also posits in a later publication that the scribes and editors deliberately also obscured their own identities and background. Any scholarly effort to identify “motivational biases” present in the text is an exercise in futility (Childs, 1980:54).

Gladson (1982:75) writes about this radical new position:

“It seems that about every decade a monograph appears which threatens to alter the direction of a discipline. Childs's Introduction is such a work. The method it advocates may significantly influence exegetical work on the OT in the 1980s.”

To say that Childs completely ignored historical-critical aspects, would be a caricature of his work (Lyons, 2002:40). However, his emphasis is clearly the religious witness of the canon as opposed to the other methods which he reasoned concentrated too heavily on diachronic developments of the text (Gladson, 1982:76; Lyons, 2002:40). To summarise his position, Gladson (1982:76) is quoted again: “While the study of the prehistory of the text is essential in its own right, the final canon provides the criterion by which the shaping, expansion, or stability of earlier stages may be assessed.” This demonstrates a shift from the emphasis on the *Sitz im Leben* to the *Sitz im Text* (Smith & Domeris, 2008:105).

3.1.5.4 James Sanders – refining the canonical theory

Childs’s perspective, although pivotal for the field, can be described as too extreme a position bordering on totalitarianism (Lyons, 2002:43). James Sanders shares Childs sentiments in emphasising the final form of the text and states biblical criticism had been experiencing a crisis, even calling it bankrupt (Bellinger, 1995:59; Sanders, 2000:78, 79):

“In the rhetoric of today, the experts have lost perspective on the very object of their expertise... for some, it has reduced the Bible to grist for the historian’s mill, the province of the professor’s study... often the Bible has been reduced to the status of a tell which only the trained expert with hard-earned tools can dig.” (Sanders, 2000:79)

However, he disagrees with Childs’s position that it is of no avail to study the underlying layers of the text. Sanders makes it resoundingly clear that the biblical texts have a definite historical setting which can and must be studied (Tate, 2000:95; DeClaissé-Walford, 2014:1–12). However, Sanders is very particular about the setting. Where Gunkel attempted to discover the original oral setting for each individual psalm and Mowinckel attempted to locate the Psalter within a cultic setting (Tate, 2000:95), Sanders, echoing Gerstenberger, rather positions the setting of any text as the community of faith who engaged (and engages) with the text:

“There has been a relationship between tradition, written and oral, and community, a constant, ongoing dialogue, a historical memory passed on from generation to generation, in which the special relationship between canon and community resided.” (Sanders, 2000:166)

In other words, discovering the hermeneutical dialogue of the communities is the task of scholars who want to uncover the layers behind the canon – canonical criticism in a very specific sense (Sanders, 2000:83; DeClaissé-Walford, 2014:6). One picks up a dynamic understanding of hermeneutics; an awareness that a community’s hermeneutical models are fluid and ever-developing (Sanders, 2000:34). Where Childs saw canon as something static and settled (the finished product in front of the reader), Sanders understands canon more like a protracted process (Bellinger, 1995:59). It is true that each psalm reasonably could have been composed by a specific individual in a specific oral setting. Further each psalm could definitely have been used as part of Israel’s worship and religious cult. However, ultimately and this we know for certain, is that the faith community remembered, valued, repeated, edited and arranged each individual psalm until we reached the canonised text (Tate, 2000:95).

3.1.5.5 Some other voices in forwarding canonical criticism

In essence, canonical approaches tell the story of Israel’s life of faith in the sphere of its worship expressions through the eyes of those who ordered the Psalter. Although Childs and Sanders are the dominating figures, the so-called “clarion call” of canonical criticism, there are other names which ought to be mentioned as well (DeClaissé-Walford, 2014:6). It is necessary to name Brueggemann again, since his theological approach as mentioned above is strongly undergirded by an awareness of canonical shaping of the Psalter. Other notable scholars, like Gerald Wilson and Nancy deClaissé-Walford, are both regarded as pioneers in this field regarding the canonical perspective of the Psalter specifically (Smith & Dimeris, 2008:109). Wilson’s work is described by Sanders as a blend of Childs and Sanders’s primary principles – the Psalter is a unified whole (Childs) which is an end result of purposeful activity of a faith community (DeClaissé-Walford, 2014:7). Wilson’s work, in particular, is discussed in greater detail later (see Chapter 3.3) due to its significance for this dissertation. Even William Brown’s perspective as already discussed in *Seeing the Psalms* can be regarded as a canonical reading (Jacobson, 2008:10). A notable recent scholar to the field is Peter Ho (2019) who focusses on the macrostructure of the Psalter.

3.1.6 Summary statement

The researcher agrees with Jacobson's (2008:12) conclusion that each mainstream understands the rhetorical situation of the Old Testament text and Psalter significantly different from the others: "It should be evident that Wilson and Brueggemann are singing the psalms in a completely different key than Gunkel or Mowinckel." Their "given case" to refer back to Aristotle's definition, as fundamentally a synchronic approach to the Old Testament stands in stark contrast with the diachronic concerns at the other end of the spectrum.

The intent of this overview was not merely for the sake of describing the highlights of Old Testament hermeneutics and its applicability to the psalms. The material in Chapter 2 has made it very clear that the study of metaphor in its various modes takes us beyond a singularly defined perspective of the Psalter and even the Old Testament in general. Making metaphor as the central interpretative key, means there can be no absolute separation between the historical, theological or canonical approaches. Metaphor study is a dynamic constituent in all three since metaphors a) demonstrate historical development and are form sensitive due to their conceptual nature, b) have clear theological and also rhetorical intent and c) heavily influence a community's hermeneutical dialogue and would therefore have a definite effect on canonical formation. Many scholars engage in a blended form and approach to metaphor (Jacobson, 2008:9; Lemche, 2008:64). Therefore, an attempt was made to use the strengths of all three perspectives in the exegesis which is to follow in Chapter 4 due to the multifaceted nature of the phenomenon of metaphor.

3.2 HISTORICAL POSITIONING

3.2.1 Introduction

With the overview of Psalmic hermeneutics complete, the next three main topics of discussion are necessary precursors to the actual exegesis in Chapter 4. Firstly, the historical positioning of the Asaphite collection is determined, with particular focus on the historicity of the Babylonian exile and the subsequent traumatic effects this event had on Israel. Once that has been established the literary positioning and conceptual background of the Psalms of Asaph are also required to ensure an informed exegesis of Psalm 74. Reference is made to the following methodology diagram of Chapter 2.6 for the sake of clarity.

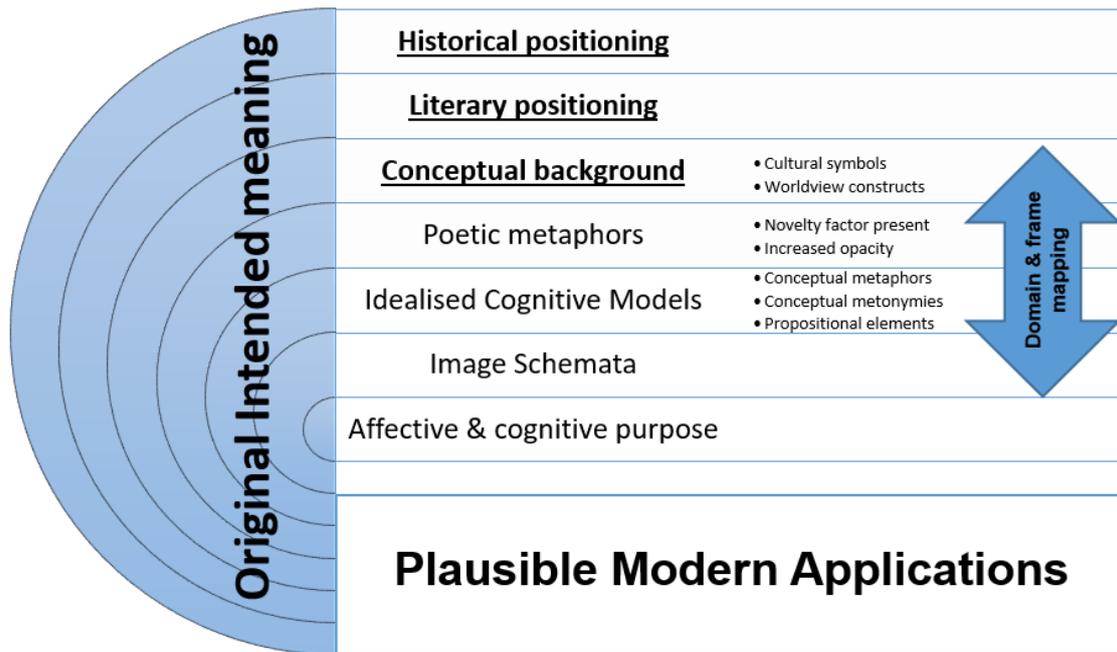


Figure 3.1: CMT model focussing on historical, literary and conceptual background

As Chapter 2 demonstrated, metaphors do not arise out of nothing.⁴⁹ The conceptual nature of metaphors contributes to their dynamic interaction with the conceptual climate of a given population. In other words, metaphors shape the conceptual climate and the conceptual climate, in turn, shapes the constituent metaphors. After the discussion in section 3.1 above, attention is now paid to the historical positioning, literary position and conceptual background which all are part of the conceptual climate of Psalm 74. In our effort to move towards exegesis where the full communicative force (referential, emotive, phatic, conative, metalingual and poetic)⁵⁰ of metaphors are used, it is necessary to understand these three constituents before working towards an interpretation. This introduction serves for all three (3.2-3.4).

Both Kaiser (1980:120) and McElhanon (2006:32) firmly ground the point of departure for interpretation in human cognition by understanding the “human factor” which produced the text). Kaiser (1980:118, 120) states that “to interpret we must in every case reproduce the sense

⁴⁹ See Chapter 2.6 Metaphor and worldview.

⁵⁰ I refer back to Jakobson’s six categories of communication mentioned in chapter 1.

that the Scriptural writer intended for his own words,” and “the principles of interpretation are as native and universal to man as is speech itself.” Although the syntax, grammar, semantics and vocabulary of languages vary, the single unifying element, that it was *human* cognition which produced the message, makes interpretation (and translation) ultimately possible (Kaiser, 1980:112).

However, our very language is a serious hurdle in these efforts. Keysar, Hayakawa and An (2012:661, 662) posit that there is a marked difference between first and second language cognition. Communication in any language other than one’s mother tongue, sparks a considerable decline in emotional processing, intuitive sense and susceptibility to the nuances of the communication’s framing (that is, metaphors are less effective and not as easily recognised). A second language results in a “distancing” whereby the speaker makes more use of analytical, systematic and logical processes than they would the same identical message in their mother tongue. This becomes critical to my discussion since ancient biblical Hebrew, the language of the Psalms, has even more elements which “distance” the modern-day interpreter from the “sense that the Scriptural writer intended for his own words.” These include:

- Ancient Hebrew is no longer a spoken language, so there are no first language speakers to consult on hidden meanings, nuances and affective effects;
- The form and style are poetry and not ordinary discourse, hence there is a performative element to the Psalms which has largely been lost to us;
- We can only partially reconstruct the settings and cultural occasions these poems were performed or used.

Perhaps it is this distance and default analytical processing of any language other than one’s mother tongue which prompts many biblical scholars to remind interpreters that the psalms are to be *felt* as much, if not more, than studied (Krawczyk, 2009:38). As it were, we find an ironic situation when interpreting the psalms since, cognitively, we cannot help but be distanced from the poetry (Keysar *et al.*, 2012:661–668), but the very purpose of the psalms remains affective engagement and not merely conceptual understanding (Krawczyk, 2009:39). Metaphors are specifically used to create impressions, similarities and perspectives which the reader possibly did not have to begin with (Dirven, 2003:7; Ghazala, 2012:58). Discussing the historical background, literary situation and conceptual background helps the interpreter to cancel, to

some extent, the distance created by analysing poetry in another language which exists only as a literary (and even more distant liturgical language) to modern readers.

3.2.2 The Babylonian exile

There is a reasonable scholarly consensus that the literary genre of Psalm 74 is a communal lament (Basson, 2006:209; Grogan, 2008:135, Ho, 2019:298) and was probably redactionally developed as part of communal mourning and fasts to grieve the utter devastation of Jerusalem and specifically the temple (Bright, 2000:345; Brueggemann & Bellinger, 2014:321). Communal fasts of repentance and lament of this kind were quite common not just in Israel, but in the ancient Near East in general (Andersson, 1981:537). Therefore, a strong argument can be made that these same communal laments were later incorporated into the 4 fasting days set aside in the fourth, fifth, seventh and tenth months mentioned in Zechariah 7:1-6 and 8:18-19 (Goldingay, 2007:424; Mills, 1990:296).

Although Psalm 74 is generally regarded as being composed shortly after the destruction of Jerusalem in 586 B.C.E., or at least during the Babylonian exile, other specific events surrounding its composition have been hypothesised (Andersson, 1981:538; Day, 1985:22; see also Waltner, 2006:362):

- The supposed contamination of the temple during Artaxerxes Orchus' reign (359-38 B.C.E.),
- The heavy blow dealt to Judea by the armies of Orophernes in 334 B.C.E. (Basson, 2006:209),
- The shocking desecration of the Holy Place by Antiochus Epiphanes in 167 B.C.E., or even,
- Some scholars propose no specific *Sitz im Leben* whatsoever, or at least that can be deduced from the text itself, since the psalm is understood as a ritual lament which developed as part of the annual New Year Festival hypothesis (Mowinckel, 1962:197; Day, 1985:21; Basson, 2006:209).

De Vaux (1997:343) maintains that the most reasonable date of composition is much closer to the actual destruction of Jerusalem than the Maccabean period, or any other proposed date.

Although Psalm 74 could have been effectively used in these other settings and almost certainly was (Jones, 2014:72), for the sake of this study, the assumption was that the Babylonian destruction of 587 B.C.E. is the particular crisis which gave rise to the psalm's composition (Day, 1985:22; Hunter, 1999:75; Marttila, 2012:78). Similarly, De Claissé-Walford (2004:85), Albertz (2003:142) and Brueggemann & Bellinger (2014:321) maintain that the most sensible approach, for Psalm 74 and Book III alike from an exegetical perspective, is assuming the backdrop of the divided kingdoms of ancient Israel with the Assyrian eradication of the northern kingdom and its territories in 722 BCE and the era's dramatic culmination in the Babylonian invasion of Judahite territory in 586 BCE.

3.2.3 A survey of the perspectives on the Babylonian exile

Ever since Charles Torrey (2007:285)⁵¹ cast the exile in 1910 as “in reality a small and relatively insignificant affair” and that it had been made “partly through mistake and partly by the compulsion of a theory to play a very important part in the history of the Old Testament,” the Babylonian exile and its historicity, significance, scale and reality have come under intense scrutiny.⁵² The issue has also sparked divergent opinions with Smith-Christopher (1997:7) describing it as:

“...the changing perspectives and assessment of the Babylonian exile over the course of the twentieth century ought to be cited as one of the debates most impressive for dramatic swings of opinion and perspective.”

At the opposite side of the spectrum, Wellhausen's refinement of the documentary hypothesis, with the emphasis of the late date of the P-redactors, set the scene to counter the general de-emphasising of the Babylonian exile in twentieth-century scholarship as a critical event in Israelite history and historiography (Smith-Christopher, 1997:7, 8). Although many scholars followed suit with Torrey, other authors like Gottwald as early as in the 1950s began to

⁵¹ Please note this is a recent republication of the original 1910 work.

⁵² Although much more can be said about the various scholarly perspectives on the Babylonian exile, for the sake of brevity, the researcher has only mentioned the authors most relevant for the discussion at hand.

seriously question Torrey's conclusions:

“In spite of the efforts of C. C. Torrey to prove otherwise, the events of the sixth century B.C. had a profound effect upon Hebrew religion, so much so that we are justified in continuing the conventional division of pre-Christian time unto pre-exilic and post-exilic ages (Gottwald, 2010:19)

Gottwald (2010:19) humorously further mentions that if one follows Torrey's logic it can be reasoned that “in virtue of the size of the armies involved, the American Revolution was of small consequence.” Nevertheless, the greatest argument for a more “benign” assessment of the exile (and also similarly the Assyrian conquest of the Northern Kingdom) was the apparent lack of evidence (Smith-Christopher, 1997:9). Surely such a massive event would have left much more physical signs of disruption. Again Gottwald (2010:19) cautions that a purely quantitative measurement where physical evidence is the main criterion restricted the data to render a superficial understanding of events' true significance and magnitude:

“If the enduring memory of events and their impact upon succeeding generations is the major criterion of historical importance, then there can be no doubt that the sequence of happenings from 597 to 538 B.C. was among the most fateful in all Hebrew-Jewish history...[and] the severest test which Israel's religion ever faced.”

Gottwald was proved correct when early twenty-first century advances in archaeology and an increasing tendency towards working in an interdisciplinary context pointed towards a critical juncture in Israelite history at that time (Smith-Christopher, 1997:11; 2013:174). Studies which read the biblical text in light of literature in the following fields, highlight the dramatic shift in understanding the exile as an actual human crisis and not just a theological one (Smith-Christopher, 2013:174):

- refugee studies,
- psychological insights like post-traumatic stress disorder,
- insights from the literature on minority and fringe groups,
- advancements in the understanding of collective, public and intergenerational trauma (especially after the Holocaust).

To summarise the points above, Smith-Christopher (1997:11) states that those scholars which wish to de-emphasise the Babylonian exile (and by extension, the Neo-Assyrian conquest), lacks a critical element to their historical-critical analysis - an informed and well-developed understanding of the sociology and socio-psychological theory. The moment these dimensions enter the discussion, the apparent lack of evidence for the exile as national Israelite crisis turn into presumption rather than truth.

Concluding from these arguments, my second assumption regarding the historicity of the exile is that it was an actual event which irrevocably changed the psyche and consequently, the theological conceptual world of ancient Israel. To quote Mein's affirmation that the events which led to the exile were no small occurrence in Jewish history - "the early sixth century BCE was a time of almost unparalleled crisis for the Jewish people, as successive invasions left Judah devastated and Jerusalem in ruins" (Mein, 2006:1).

3.2.4 The reality of the Babylonian exile

Besides the material implications for the two separated Jewish groups, they all shared a crippling communal identity crisis. Nebuzaradan, who spearheaded the sack of Jerusalem (see 2 Kings 25:8-20), did such a devastating job, that it would leave a lasting legacy of trauma in the Jewish psyche (Hoerth *et al.*, 1994:62). The dogma upon which the state and cult rested had been dealt a blow from which it could not recover, not in its contemporary form, anyway (Gottwald, 2010:19).

3.2.4.1 The material effects of Nebuchadnezzar's campaign on Judea

Recent archaeological developments show material evidence that Nebuchadnezzar had a clear purpose to eradicate Jerusalem specifically as a political and religious hub for the Judean region (Smith-Christopher, 2013:175). However, it was not just Jerusalem and the temple which had been levelled. Nebuchadnezzar's conquest left the greater part of Judah crippled and the entire society, for those who remained in Judah, in shambles (Brueggemann & Bellinger, 2014:321). Most of the fortified cities of Judah had been destroyed and would only be rebuilt after Jerusalem had been restored (see Lam. 2:2, 5). For those who escaped the deportations and remained in Palestine, society was dramatically altered. They faced ills like starvation, disease, political disarray, infrastructural collapse, execution and many other problems brought on by

societal disorder (Lam. 2:11, 19-21; 4:9) (Bright, 2000:344).

The effects of Nebuchadnezzar's military campaign can in its most rudimentary form be seen in recent archaeological evidence which suggests that Judah's population estimate of 108 000-250 000 inhabitants at the end of the Iron Age, fell to half that after Jerusalem's fall and by the beginning of the Persian Period, had plummeted to a meagre estimate of 30 125. One final and futile attempt at independence through an insurrection in 582 B.C.E. was easily quelled by the Babylonian general, Nebuzaradan. After that, Judah was materially destitute and psychologically damaged with immense trauma subsumed into the public memory of those remaining in Palestine as well as those in diaspora (Hoerth, Mattingly & Yamauchi., 1994:63). Even if refugees returned to be assimilated back into the remnant population, their estate would have been a miserable one indeed (see Lam. 5:1-18, Bright, 2000:344).

3.2.4.2 The exiled community

According to traditional understanding, the exiles represented the political, cultic, cultural and intellectual leadership's cream of the crop - the very reason they were selected for deportation (Garber, 2014:347). Part of the historicity debate mentioned earlier, is whether the Israelites were actually deported as is traditionally understood. Some scholars have advocated a spiritualised understanding of the exile, a sort of metaphysical relocation and redefinition. Before the archaeological developments of the ANE, scholars could indeed question the reality of the deportation claim since almost exclusive mention was made in the Hebrew Scriptures (see 2 Kings 24 and 25; Ezra 2 and 8). However, recent discoveries corroborate the Hebrew Bible's claims to a high degree (Sherwin, 2008:269). Possibly the most important documents are four ration lists from Babylon city where one is specifically dated to the lifetime of Nebuchadnezzar himself. Of special note in these lists, the exiled king, Jehoiachin, appears on 5 definitive occasions. His 5 sons, a few unnamed persons who are called "Judeans," and names that clearly demonstrate Yahwistic roots are also mentioned. It is also important to consider that the exiles were resettled in different locations. They could probably have been relocated to the various cites of previously ruined cities and villages which fell during the many wars fought between Assyria and Babylonia. The idea was that the deportees would be too busy rebuilding the ruined cites and cultivating the once arable land to incite rebellion (Sherwin, 2008:269).

Although the deportees' initial number was not large, estimated at about 12 000-15 000 people (Bright, 2000:345), their sudden removal stunted Judah's functioning and development significantly (Gottwald, 2010:19). Many people associated or directly involved with the temple cult, spiritual climate and ecclesiastical dimension of society would have had to radically redefine their vocation and also identity. Although, they weren't exactly prisoners in the technical sense, their movement, physically and socially was severely restricted (Bright, 2000:347).

3.2.4.3 *A watershed event in Israelite history*

The duration of the Exilic community's "70 years" in Babylon (Jer. 25:11-12; 29:10) is difficult to determine for certain. Perhaps it is best understood as Ezekiel's allotted "40 years" for Judah's devastation (Ez. 4:6), a cultural reference signifying an extended time but also the time it takes to purify the nation morally (Halvorson-Taylor, 2011:2). Nevertheless, the Hebrew Bible understands the Exile as a finite period with its end signalled by Cyrus of Persia that issued the edict permitting some of the exiles to return in 538 B.C.E. (2 Chron. 36:22-23; Ezra 1:1-3) (Waltke et al., 2010:19).

The exile had not just demolished Judah and reduced Israel geopolitically from an independent nation to a small and backwater province of the Persian empire, it also fragmented the Israelites into Diasporic communities (in Babylon and elsewhere), creating struggling pockets of faith-expressions that developed their own rites, prayers and customs.

Nevertheless, petition and praise to Yahweh had to continue in this local form for some time in the absence of an official centralised system of the temple. Even after the second temple had been built, the local faith communities did not always have access to a centralised cult (Gerstenberger, 1988:27, 28). During this complicated time in Israelite history, referred to as the "Second Temple period" (circa 516 B.C.E. to 70 C.E.) (Waltke et al., 2010:19) communities that were far from Jerusalem had to rely on the scriptures, prayer, obedience and a strong eschatological hope as the bedrock of an Israelite solidarity (Gerstenberger, 1988:28).

In short, Israel had experienced its biggest national crisis of faith in its recorded history. The two most important constructs in jeopardy were the trustworthiness and omnipotence of Yahweh. Another prevailing thrust of theological reflection was, an even more chilling notion,

that Yahweh was not necessarily impotent or untrustworthy, but that Israel had been finally separated from God (or rather, than God had divorced Israel permanently) (Halvorson-Taylor, 2011:1). The promises of a perpetual Davidic reign, along with Israel's security as God's chosen nation whom He tended like a prized vineyard, had to be radically reinterpreted, or rejected as false (see 2 Sam. 7:4-17; Ps. 89:3-4, 35-37; & Ps. 132:11-12). Finally, the importance of Jerusalem, and specifically, Zion as God's chosen location for the temple were brought into question (Pss. 68:15-35; 132:13-18) (Waltke et al., 2010:20).

3.2.4.4 The interplay of immediate dislocation and emerging prophetic hope

From this crisis a literary polemic ensued which led to powerful proclamations found in Isaiah 40-48, and the formulaic **יְהוָה יְהוָה** “then you will know that I am Yahweh (the LORD)” which occurs nearly 50 times in Ezekiel. These are two singular examples of the emerging prophetic hope which started shaping the exiles' expectation of the future. Nevertheless, the expectations of a fully restored monarchy and Israel (without a Diaspora) were severely frustrated, even with the restoration and rededication of the second temple. The textual traditions demonstrate that the conversation between the ancient Israelite community and the text had to somehow reconcile their present (and continuous) disorientation with increasingly glorious prophetic pronouncements (Waltke et al., 2010:21; Halvorson-Taylor, 2011:1) (see Isa. 40-48; Amos 9:11-15; Obad. 17-21; Jer. 30-33; Ezek. 36-37).

But how did the Exilic and Post-exilic communities navigate the dissonance of their experience with prophetic expectation? It was not a matter of simply adapting to Babylonian, and later, Persian powers around them, nor was it simply returning to Canaan in triumphant song as Second Isaiah suggests (Halvorson-Taylor, 2011:1). The answer is complex, but the strategy involved a rekindled fervour in theological reflection and Scriptural engagement. This renewed interest in Scripture, and interpreting it in the light of the Exile meant that an increasing eschatological expectation by which the Davidic promises were reinterpreted took hold (Tournay, 1991:199, 200). The Psalter, in particular, was fervently engaged and even remoulded to interpret the Davidic paradigm. As a result, a Messianic expectation started to take shape (Tournay, 1991:199). Ultimately, the Psalter was deliberately shaped to combat apostasy, help the faith community re-interpret their relationship with God in the midst of massive psychological (and spiritual) trauma, and also re-appropriate the historical traditions

and symbols in a context which was utterly alien to them (Waltke et al., 2010:21). As Ho (2019:5-6) skilfully notes:

“...the design of the Psalter is an intertwining structure of at least three narratives expressed via the garbs of Hebrew poetry. The first is a metanarrative of God’s larger purposes expressed through the prophetic (mantalogical exegesis) understanding and unfurling of the Davidic covenant. Within this narrative, two smaller narratives representing the life-journeys of the Davidic king and the chasidim of God to the paradisaical garden-city of bliss are skilfully interwoven (legal and aggadic exegesis). The reader’s own journey becomes the unspoken fourth narrative that is fused with the above three as the Psalter is read.”

In essence, the exile and inception of Second Temple Judaism sparked a prolonged discussion which sought to answer questions of identity – “what does it mean to be Israel?; what is it that really establishes Israel?; is the previous order of things possible again?; should such an ordering of reality be sought again?,” and the like (Schipper, 2006:11). The unique circumstances directly preceding and during Second Temple Judaism meant that the society, as a whole and in specific discourse expressions like at Qumran, were preoccupied with the discourse of identity (Newsom, 2004:5). During this time, with the physical monarchy officially ended in 587 B.C.E., the cultic structure and the physical temple also gone, the Deuteronomic History would have been a crucial resource for understanding, reinterpreting and maintaining national identity (Schipper, 2006:11). Ultimately, the Psalter’s text reflects the two basic existential questions faith communities wrestle with, especially in times of crisis – “who are we?” and “who are we supposed to be?” (deClaissé-Walford et al., 2014:23).

3.3 LITERARY POSITIONING

3.3.1 The editorial agenda of the psalms

Much has already been said about the overarching scholarly perspectives on the Old Testament and specifically the Psalms in 3.1. Nevertheless, this point starts with specific reference to Gerald Wilson’s work on the editorial agenda of the psalms. A student of Brevard Childs, he is credited for pioneering the compositional approach to the psalms and argues that the entire macrostructure of the Psalter is editorially aimed at addressing the painful issue of the failure

of the Davidic covenant with all its ramifications for Israel (Smith & Dömeris, 2008:105). According to Smith and Dömeris (2008:107) “the influence Gerald Wilson has exerted on the psalms studies since the mid-1980s is difficult to overstate.” However, the canonical Psalter and its formation were indicative of a greater general Judean literary renaissance which characterised the period when the exiles started returning to Palestine, continuing well into the Second Temple period.⁵³ The Pentateuch, the deuteronomistic writings⁵⁴ (Joshua, Judges, Samuel and Kings), the books of the prophetic tradition and also Chronicles took proper shape as a canonical body of literature which many Judeans would have appropriated some degree of authority (Wilson, 2017:5). Levtow (2008:40) affirms that the 6th century B.C.E. saw a “burst of Israelite literary creativity” and specific genres like the communal lament, city lament, oracles declaring salvation for Israel and oracular condemnation of other nations characterise this era's literary developments. Scholars call this literary era the Deuteronomistic History, where the division of Deuteronomy-2 Kings into separate “books” was a later development in the tradition which can obscure the fundamental unity (theological, ideological and literary) of the edited corpus (Thompson, 2000:96; Schipper, 2006:10; Michelson, 2012:15; Webb, 2012:20)⁵⁵

It is necessary to note that scholarly developments are not suggesting that these works were composed *tabula rasa* during this time. There are traditions and material parts of these corpora which may be dated as far back as the Iron Age and the rival monarchies of northern Israel and southern Judah's monarchies (Michelson, 2012:15, 16). Rather, the corpora of literature and

⁵³ Also called the late Persian/early Hellenistic period by some scholars (Wilson, 2017:5).

⁵⁴ Wilson (2017:5) clarifies the term “deuteronomistic” as: “...material from the books of Joshua, Judges, Samuel and Kings, whereas ‘Deuteronomic’ refers to material from the book of Deuteronomy itself.” The researcher understands the deuteronomistic books as “...part of a collection of literature that is generically historiographical, that draws on the language of the book of Deuteronomy and that ultimately centres upon the leitmotif of Israel's and Judah's failure to adhere to the divine teachings of Moses

⁵⁵ This observation is based on hypotheses originally posited in 1943 by Martin Noth in *Schriften der Königsberger Gelehrten-Gesellschaft, Geisteswissenschaftliche Klasse 18*. Tübingen: Max Niemeyer. pp. 43-266.

their canonical development, should be understood as “distinctly postmonarchic discursive formations.” (Wilson, 2017:6).

Wilson (2017:7) notes that the corpora of literature described include a vast amount of material, stretching over many divergent genres, but theologically and ideologically, share common themes. This discursive and rhetorical agenda also directly affected the shaping of the Psalter:

1. The inception, fall and reinstatement of God’s chosen people, the ideological Israel;
2. The importance of the promised land, Canaan, coupled with the theme of exile from and restoration to the land;
3. The affirmation of Jerusalem the city chosen by Yahweh to reside;
4. The reconstruction of the temple in Jerusalem on the sacred location, Zion;
5. A renewed emphasis on Torah instruction and a return to Moses;
6. Shaping a literary culture where reading, memorising and reflection on authoritative writings were essential.

The Davidic covenant was of critical importance for 6th Century Israel’s national identity and its collapse would have spurred a great necessity for theological redefinition. When Nebuchadnezzar replaced Jehoiachin, a king of Davidic ancestry, by the puppet ruler Zedekiah, the monarchy as well as the contemporary Israelite identity was in jeopardy (Waltke, Houston & Moore, 2010:20).

Challenging the popular methodologies introduced by Gunkel and Mowinckel, which focussed on the *Gattungsforschung* and *Sitz im Leben* of the *individual* psalms, Wilson argues that the “final form of the text” is paramount to interpretation and not just the disparate elements of the individual psalms themselves (Wilson, 1986:1; Walton, 1991:21). In other words, one has to consider the Psalter, in its current form, as a unified whole with an intentional, connected purpose (Olson, 2008:56). “In general he [*Wilson*] suggested that in their final form the Psalms have been supplied with a new context not necessarily related to the titles, which were part of a prior context.” (Walton, 1991:22). Brueggemann (2002:44) also confirms that a number of psalms were given superscriptions that link them to particular episodes in the narrative tradition (Psalm 51 being the most familiar). However, rather than being necessarily historically based,

they indicate to modern scholarship how the liturgical life of the Psalter was crafted towards a strong Davidic ideology. The character and conceptual scheme of David dominated the very liturgical imagination of the Second Temple period.

The Psalter in its current form is not just an acknowledgement of the loss of the Davidic monarchy, but also serves as a macrostructure to shape the exilic community's response to the tragedy (Walton, 1991:24; Wilson, 2005:391; Brown, 2010:§6). There is a definite historical background and obvious gradual evolution of the text, but describing and studying this process is difficult and, in some cases, impossible. The focus should rather be on the text and final form of the Psalter. This led Wilson to note a sudden disjuncture in the progression from Book III to Book IV. Book III's exceptionally depressing assertion in the "dark lament" of Psalm 88 signals that Yahweh has terminated the Davidic monarchy. However, Psalm 89, the last of Book III, ends with a re-affirmation of covenant and a promise of a restored Davidic rule, backed with powerful images of creation theology (Brueggemann, 2002:44).

Thus, Books I-III tell the story of celebrating the various dimensions of God's faithfulness to the Davidic covenant, but also terminates in its final end, namely, the destruction of Jerusalem, the temple and the symbolic failure of the Davidic line (McCann, 2008:164). This would have been nothing short of a national disaster (Smith & Domeris, 2008:109). Book IV then responds to the crisis by shifting its attention to the motifs and material found in the Mosaic covenant, a time when Israel had a unique relationship with Yahweh, but without a king, land and a temple (McCann, 2008:164). Without a king, Israel has to fall back on its heritage and also the understanding that their true king is and always has been, Yahweh (Waltke, 2011:886). It opens with Psalm 90's superscription, "a psalm of Moses" (Jacobson, 2008:12). Parrish (2003:5) succinctly summarises this current trend in Psalmic studies:

"Although not everyone would agree on all of the details, there seems to be a broad acknowledgement that the final form of the Book of Psalms represents a response by Israel to the losses of king, temple, land, and the ensuing Babylonian Exile after 587 B.C.E."

Parrish (2003) himself suggests the following rough scheme as macrostructure for the Psalms (see also Brown, 2010:§6):

- Emergence (Psalms 1 and 2);
- Establishment (Books I-II);
- Collapse (Book III)
- Re-emergence (Book IV and V)

It is interesting also to note that Parrish (2003:21) acknowledges that Brueggemann's *Message of the Psalms* and the categories of orientation, disorientation and reorientation (which are also important for this dissertation) were the point of departure for his thinking.

To prevent overcomplicating the ensuing discussion, the following schematic illustration which summarises Wilson's basic thesis regarding the psalms and their current form have been compiled. As is visible in the illustration below, there are "seams" indicating the transition from one book to another. Accordingly, one usually finds two distinct genres at these seams – a wisdom psalm immediately preceded or succeeded by a royal covenant hymn (Wilson, 2005:391; Brown, 2010:§6). Consequently, most of the time, a book is bracketed by this "wisdom-royal covenant" transition marker. Although there are exceptions in some cases, a pattern is definitely discernible (McCann, 2014:95; Brueggemann 2002:44).⁵⁶

⁵⁶ Image compiled with Williams, T.F. 1999. The shape of the book of Psalms. http://biblical-studies.ca/pdfs/Shape_of_Psalter_chart.pdf (accessed 29/10/2015) as reference.

3.3.2 The editorial agenda of Book 3 and the Asaphite collection

Psalm 74 is part of the Asaphite collection of Book III (Psalms 50 and 73-83) which Parrish, as discussed above, designated as the movement through the “collapse” of the Israelite ideal. Waltke (2011:886) remarks that Book I and II are relatively positive in their outlook and progression of thought on the Davidic kingship and covenant. Book III, however, he calls “the dark book of the Psalter.” In Book III the Davidic covenant is regarded as fractured, even failed. It is not a question of re-establishing it; rather, its failure should be lamented and a new covenant ought to be wrought.

The name *Asaphite* derives from the introductory clause found in these psalms – אֲסָפִי “for/by Asaph.” These psalms do not just share a stylistic commonality, but they are considered to be editorially unified to address the national crisis the Jews faced at that time (Goulder, 1995:81; Hunter, 1999:75; Jones, 2014:71). Both Jones (2014:71) and McCann’s (1993:95) support Wilson’s hypothesis that, the entire macrostructural purpose of the Psalter existed to enable the exilic and post-exilic community to address the stark reality shock which was the Davidic covenant’s failure. However, they also state that each independent book of the psalms attempts this move in their own right and particularly the Asaphite collection on a micro scale as well. Moreover, the psalms of Asaph are editorially arranged with much greater discernible clarity than the macrostructure. Psalm 74 directly follows a “seam” where Book 2 progresses to Book 3 with Psalm 73 (Waltke, 2011:883). The use of “progress” is deliberate since, as already noted, a theological/ideological shift occurs at this point (Walton, 1991:23).

3.3.3 The Asaphite journey

It is noteworthy that many communal/congregational laments are found in Book 3, with many of them occurring within the Asaphite collection. The community lament is the distinguishably preferred genre for Book III (McCann, 2014:96), and the entire Asaphite collection has a distinct theme of national crisis at its core (Goulder, 1995:74). This testifies to a massive social upheaval within the established order of things and further supports Jones’ and McCann’s thesis as mentioned above (Hilber, 2005:143). Certainly, not every psalm in the Asaphite cycle could have been composed during the exile (Psalm 73, assumes an intact and accessible sanctuary).

The editorial agenda, however, rings with “exilic purpose” (Hilber, 2005:144). The entire Asaphite collection, as a consequence, takes the worshiper on a journey, exploring all the possible emotions, concurrent with the theological and psychological tensions of the situation (Jones, 2014:83). Specific use is made below of DeClaissé-Walford's (2004:85-86) Gattungen to help order the content.

Psalm 50 (community hymn) - This is the only Asaphite psalm in Book 2 and acts as a bridge between the Korahite collection (Pss. 42-49) and the ensuing Davidic collection (Pss. 51-72) (Brueggemann & Bellinger, 2014:231). It also firmly establishes a fundamental theodical idea which is questioned later – God is just and He will judge the wicked accordingly (Barber, 2001:98; Jones, 2014:78). This singular psalm of Asaph is followed by the Davidic psalms and prepares the community for the utter shock, which they have come to expect, in Book 3.

Psalm 73 (wisdom psalm) – The psalm at the “seam” of Book 3. All the consecutive psalms up to 83 are linked with the designation לְאֲסָפִי and share the common characteristic of being psalms of community (with an exception being Psalm 77:1-11, which is classified as an individual lament) (DeClaissé-Walford, 2004:85; McCann, 2014:96). As already noted, Psalm 73 is the wisdom psalm of the “wisdom-royal covenant” transition marker. It is preceded by a royal psalm with the significant title לְשֹׁלֹמֹה (“for/by Solomon”) and the postscript of Psalm 72:20 makes it clear that the “prayers” of David have ended (Ho, 2019:98). Smith (2007:332) goes as far as to reckon Psalm 73 and 74 as a “double introduction” to the subsequent Asaphite journey (see also Wardlaw, 2015:123). Both set the stage for a common theodical dilemma many believers through the ages have experienced and voiced.

Furthermore, Psalm 73 specifically expresses the critical role a Davidic king had in order for theological integrity of the temple’s functioning. We also find in Solomon the perfect specimen for both the celebration but also critique of Israelite kingship (Brueggemann & Bellinger, 2014:312). The psalmist experiences a typical wisdom literature existential crisis of Torah. Life is not all it should be, in general, but also specifically for the victims of the exile (Jones, 2014:78). The confusion engendered in this psalm should, as the exiles know, be resolved when the one enters the sanctuary to worship God:

When I tried to make sense of this, it was troubling to me. Then I entered the

precincts of God's temple, and understood the destiny of the wicked (vs. 16-17)

And this is where the psalm leaves us. A sense of hope that the eschewed and wretched world, where evil men triumph over the righteous, is righted and restored to justice once the temple of Yahweh is brought into the equation (McCann, 2014:93–107). The temple, once again, is declared the place of restitution, rest and restoration for those wearied by the burden of making sense of a world which does not always reflect God's righteous nature.

However, as each person in exile knows, the temple is, in fact in ruins. Any awakening of hope in Psalm 73 is quickly dashed against the rocks of reality. There is not physical temple anymore, so any awakening or worldview change has to come from another, inward source (Ho, 2019:5).

Psalm 74 (community lament with didactic dimension) - However, the very solution, worshiping in the physical temple in order to facilitate revelation and worldview change, which the Psalmist offers in Psalm 73, is not available anymore. This makes Psalm 74 particularly jarring (Brueggemann & Bellinger, 2014:321; deClaisse-Walford, Jacobson & Tanner, 2014:594). The tension is unresolved, as the exiles well know. In one sense, Psalm 74 can then be understood as an elaboration on the tension experienced in Psalm 73, but now without the proper resolution, tension escalates to distress (Barber, 2001:106; Jones, 2014:78). The crisis the "I" experienced in Psalm 73, has now spilled over into the exilic community (McCann, 2014:100). The question is "what now for us?"

Psalm 75 (community hymn) – There is an abrupt change in tone from Psalm 74 to Psalm 75 when the latter, almost unexpectedly, erupts with praise. The genre can be understood as a mixed didactic-praise song:

“We praise you, God, we praise you, for your Name is near; people tell of your wonderful deeds.” (v. 1, NIV)

Interestingly, the very thing God is accused of in Psalm 74, being absent, inattentive or just generally disinterested, is contradicted with **וְקִרְבֵּי שְׁמִי** “your name is (has come) near.” The psalm suddenly shifts to the 1st person divine voice in verses 2-5. It is not just a divine pronouncement, but also an oracular declaration with a prophetic dimension (Brueggemann &

Bellinger, 2014:326). Again, an answer to Psalm 74:9 (NIV):

“We are given no signs from God; no prophets are left, and none of us knows how long this will be.”

God needs no prophet now; He addresses the situation himself through a liturgical oracle. He will judge when he sees fit and justice will be done in the earth; the proud will be brought low and He will lift the lowly in the “great reversal” for which He is known in Israelite history (Jones, 2014:79).

Psalm 76 (community hymn) – If the sudden shift in mood and tone from Psalm 74 to 75 was abrupt, then 76 can only be described as a paradoxical juxtaposition. Apart from extending the assured tone of judgment in Psalm 75, Psalm 76 launches the congregation into ecstatic doxologies where Yahweh’s awesomeness is emphasised. God is no longer described as a judge, but as a mighty warrior of immense majesty and splendour. He no longer sits objectively and judges, he is actively involved (or will be) in enacting justice in the world (Brueggemann & Bellinger, 2014:328).

In addition to the warrior theme, the temple construct, ironically is an important theme as well:

“His tent is in Salem, his dwelling place in Zion. There he broke the flashing arrows, the shields and the swords, the weapons of war.” (Ps. 76:2-3, NIV)

Taking Psalm 74 into account, these two verses are the heart of the paradox which the journey so far engenders (Jones, 2014:79). The actual temple has just been desecrated and destroyed. Nonetheless, here it is affirmed that his tent is in שָׁלֵם (“Shalem”), a parallel for Zion and that God still, at least prophetically, resides in Jerusalem. “Shalem”, here alludes to many things, but *peace* is the primary theme. The temple site is extremely important for, just as Psalm 73 suggested, it is there (emphatically stated by the Hebrew placement of שָׁלֵם at the beginning of verse 4) where God judges enemies and ends conflict (Barber, 2001:107). God still rules and judges the earth from his chosen seat, Zion. Although this might not be the current situation as the exilic Israelite experiences it, they are challenged to embrace this fact by faith in God’s faithful nature and his transcendence (verse 11). God chose Zion in the past and He will choose her again (Brueggemann & Bellinger, 2014:329; Jones, 2014:79).

Psalm 77 (individual lament) – Jones (2014:79) remarks that Psalms 77-79 is the heart of the Asaphite journey. The gravity of the tragic destruction of the temple has been established, but also the prophetic and revelatory confidence that God remains just and will punish the haughty, establish his reign and bring peace to and from Zion again. Psalms 77-79 is where the community wrestles with the inescapable question, “when? How long must we wait before YHWH decisively intervenes again?”

Psalm 77 opens with a morose plea for aid, but still, God does not act yet. The psalmist goes as far as to entertain the notion that Yahweh, the immutable One, has changed in his relationship with Israel (verse 10). With a barrage of anguished rhetorical questions, he probes this idea:

“Will the Lord reject forever? Will he never show his favor again? Has his unfailing love vanished forever? Has his promise failed for all time? Has God forgotten to be merciful? Has he in anger withheld his compassion?” (vs. 7-9, NIV)

But this idea cannot be entertained for too long, lest the community sinks into despair (Jones, 2014:79). Verse 10 launches us back into the far past where the defining act of God which constitutes Israel as a nation occurred – leading Israel from slavery in Egypt into the desert where he led his people “like a flock of sheep, by the hands of Moses and Aaron.” (v. 21). Tradition and experienced reality are juxtaposed against each other as Israel waits for Yahweh to act as he has in the past and promised he would again (Brueggemann & Bellinger, 2014:334, 335).

Psalm 78 (wisdom psalm) – Psalm 78 ventures further into the “meanwhile” scenario. However, rather than asking “when?” this psalm explores the possible “why has God not yet?” It serves as a didactic psalm for the worshiping community, reiterating the wilderness tradition, God’s great acts but also the children of Israel’s unfaithfulness and stubbornness (Jones, 2014:80). This is the first time, that Israel is cast as something else as the victim – she is cast as a stubborn people who incurred the wrath of God in the past. Hence, the current community, as they wait, should not commit the same trespasses as their forefathers (Brueggemann & Bellinger, 2014:342).

Psalm 79 (community lament) – If Psalm 78 warns against recommitting the sins of the

ancestors, then Psalm 79 assumes that the community may have possibly done just that: “Do not remember against us the iniquities of our ancestors...” (v. 8, NIV). Somewhere, the worshipping community has done exactly what Psalm 78 instructed them not to do (Jones, 2014:80). It echoes the sentiments of Psalm 74, but is a lot more candid as a poem of anger and grief at the loss of Jerusalem and the temple. It fits the communal lament pattern of *complaint-petition-resolution-praise* better than Psalm 74. However, it is a psalm with a rich bile of raw emotion and is quite subtly theologically complex. For the first time in the journey, Yahweh is not just inattentive as in Psalm 74, he is implicated in his own temple’s destruction. Also, Israel begs for the forgiveness of their sins (whatever they might be) and that if the sins of their forefathers are the reason for this maltreatment, then God must forgive and speed his compassion, for they are utterly devoured. It is as if Israel reaches a point of exasperation and pleads, “Enough is enough! If then not for *our* sake, then relent the punishment for your reputation’s sake!” (v. 9-13) (Brueggemann & Bellinger, 2014:345).

Psalm 80 (community lament) – Still God has not acted and the heart of the psalm (vv. 9-14) testifies to the very confusing reality the community must endure. Did God transplant a vine from Egypt, weed out all the surrounding nations to make room for Israel, just to let her wither and die? He is the One who transplanted them in the first place and for what? Why has he allowed such brutality to continue if Israel has recognised her sin and turned? Psalm 80 is an invitation for God to turn, to relent and finally consider Israel’s desperate situation, expressed in the refrain occurring three times which echoes the priestly blessing of Numbers 6:22-26 (vv. 3, 7 and 19):

“Restore us, o LORD God of hosts; let your face shine, that we may be saved.”

Now, God is not just implicated in the destruction, he is directly held responsible for the continued misery of Israel. His majesty is praised and his power emphasised, so he is not impotent so that he *cannot* act (vv. 4, 7) (Brueggemann & Bellinger, 2014:348, 349). However, Israel cannot abandon Yahweh as their God either, so they turn to him yet again, but this time with a last hope of restoration. In return for God’s turning, the people promise to never turn their backs again, since they’ve journeyed through all the implications of Psalms 78 and 79. If he restores them now, they will sing his praises faithfully (Jones, 2014:80).

Psalm 81 (community hymn) – Finally! God responds! Psalm 81 is his response, not just to Psalms 77-80, but the entire Asaphite journey so far. In the midst of a festival held in his honour, God speaks and answers the questions of the people. He first recounts his own role in the salvation from Egypt – he was moved by the people’s cry, not because he “needed” a people as vassals. Also, the cries of the people have reached him and his reply would be swift, if they would only serve him alone and renounce all other gods (Brueggemann & Bellinger, 2014:351). The “how long” of the people, is again asked by Yahweh – “how long?” The responsibility is theirs to turn, not his (Jones, 2014:81).

Psalm 82 (community hymn) – Interestingly, the theme of God as judge returns again, but it is now Yahweh, identified as **אל** who judges the gods (**אלהים**). The very sin Israel is accused of in Psalm 81, idolatry and neglecting whole-hearted devotion to Yahweh alone, is brought on trial. The other gods⁵⁷ have been charged with promoting justice, defending the weak and bringing order to life. This they have failed in and have sided with the wicked. Reliance on those false gods (or even, human monarchies, rulers and judges) is futile, only reliance on Yahweh, is cause for confidence. The psalmist, now fully convinced that God can judge not just Israel, not just Israel’s oppressors, but the whole world, makes a solemn declaration:

“Rise up, O God, judge the earth, for all the nations are your inheritance.” (v. 8, NIV)

Psalm 83 (community lament) – God’s judgement will not be withheld forever. Eventually, He will punish the nations responsible for Israel’s demise and destruction. In the final Asaphite psalm, the community is so bold as to actually suggest to Yahweh how He should approach the vindication of his people. Interestingly, the present oppressors are not named, instead a litany of historical enemies and references of defeat are mentioned – Edom, the Ishmaelites, Moab, the Hagrites, Amalek, Tyre and Philistia, just to name a few. The idea is that the historical

⁵⁷ This can also be understood as a metonymic reference to Israel’s rulers, thereby adding an additional double-entendre to the meaning.

pattern should continue – any nation who in the past sought Israel’s destruction, was summarily dealt with by their God. The sovereignty of Yahweh is called upon. He is not just the God of Israel, but also of the entire creation. The Asaphite journey painstakingly built this theological theme as undercurrent for this final pronouncement – God’s jurisdiction stretches much further than Israel. Not only *can* He judge the nations, but He also *should!* Psalm 83 returns to the core idea that Israel will, eventually, after staying true to her name (and calling) to “wrestle with God,” be vindicated and avenged (Jones, 2014:81).

3.4 CONCEPTUAL BACKGROUND

3.4.1 Critical concepts for interpretation

3.4.1.1 *Israel’s unique relationship with Yahweh*

Yahweh had chosen Israel as his peculiar and special people. No other nation had this special and intimate relationship with Him (**יְהוָה** encapsulated by **יִשְׂרָאֵל**) (Goulder, 1995:74; Redditt, 2000:180). No other nation had been led out of Egypt as Yahweh’s own flock of sheep (Goulder, 1995:74); experienced the Reed Sea crossing; eaten manna in the desert; experienced Sinai or shared the direct lineage of the patriarchs with circumcision as a distinctive mark (Mills, 1990:490). Israel was special and unique and their entire society rang of this absolute truth (Palmer, 2001:235).

Already in the writing of the Exodus narrative, this unique relationship becomes evident and is constitutive for Israel as a nation. Yahweh and the “sons of Israel” (**בְּנֵי יִשְׂרָאֵל**) were irrevocably connected and He deals specifically with Israel for Israel’s sake and her benefit. The next question in this unique construct of national identity is - how are the peoples who are not “sons of Israel” defined? As far as Israelite historiography was concerned, the quality of any other nation is determined by their treatment and even regard of Israel. It is a thoroughly ethnocentric worldview with many supporting ideological structures on which it rests (Wilson, 2017:3). However, even if another people’s motives were kindly towards Israel, they could not necessarily share the unique relationship with Yahweh (Palmer, 2001:235).

Israel was the only treasured possession (Ex. 19:5) who would receive direct supervision from

Yahweh himself. All other peoples, it would seem, He assigns tutelage and supervision to other beings in his court (Deut. 4:19-20, 32:8-9). This sense of uniqueness was so deeply entrenched and prevalent, that the prophet Amos had to attack this fundamental construct just to jar his audience into considering the prophetic warning that Yahweh would actually punish and destroy his beloved “prized possession” (Machinist, 1991:429):

“Are not you Israelites the same to me as the Cushites?” declares the Lord. “Did I not bring Israel up from Egypt, the Philistines from Caphtor and the Arameans from Kir?” (Amos 9:7, NIV)

Moses, in this sense, is the creator of Israel in that before the settlement of Canaan, before political unification of David, before the golden age of Solomon and subsequent schisms and decline of the monarchy, Israel had a deep consciousness of herself as “the people of Yahweh” (Mckenzie, 1995:589).

3.4.1.2 The special status of the land of Canaan, Jerusalem and the temple

Yahweh had not just chosen Israel as his people. In a move of greater specificity, his chosen people would worship Him in a specific country, in a specific city, on a specific hill – Canaan, Jerusalem and Zion, the holy “mountain” for his temple. The land of Canaan played a core role in shaping Israelite identity as Yahweh’s chosen, special people (Gen. 12:1-3; Deut. 4:37-38; 7:1-11). True worship was so intricately linked with Israel’s inheritance of the land of Canaan (see Deuteronomy 12), that removal from the land directly through the exile and the resultant diaspora communities, raised questions of whether worship of Yahweh outside of the promised land was even possible (2 Kgs. 5:15-18; Ps. 137:4) (Waltke *et al.*, 2010:20). This granted Jerusalem exceptional status among all the cities of the world.

This notion that a city eventually became the axis mundi of the Israelite conceptual world is actually quite exceptional, considering the initial Israelite bias against cities. Brueggemann (1999:236) argues that “city” as a theological or ideological theme was not initially part of the Israelite ideal. The city and urban life in the Canaanite city-state were regarded with considerable disdain and even fear by the post-Exodus Israelites who were a more or less communitarian peasantry. Here also it is noteworthy that “Canaan” does not specifically refer to an ethnic group, but rather an ideological metonymy of every nation who was averse to

Israel's unique covenantal understanding of their God and their communitarian social structure (Brueggemann, 1999:237). Egypt with its monopolistic essence and its pharaoh as the symbol and ultimate personification thereof, exhibited everything which this new communitarian peasantry riled against (Brueggemann, 1999:237):

- A distinct distribution of labour and workforce leading to specialisation of social roles resulting in different social classes and a stratified social hierarchy;
- The eventual stratification of power and the accumulation of wealth at the top of the hierarchy where the king and his entourage enjoy unchecked privileges and often dangerous free reign;
- A surplus-value which is unequally distributed among the different classes;
- A complex system of middlemen and policies which separate the elite from labour and the peasantry from resources;
- The gradual increase of unrighteous manipulation of the system due to the interactions growing too complex and varied. These may include coercive taxation, corruption and exploitation.

The Exodus narrative, at its core, is the story of emancipation from unrighteous urban practices and the horrors of human exploitation in the form of slavery. Nevertheless, Yahweh did not just rescue a people because their plight moved Him to pity. The Yahwistic vision entailed building a new society and nation founded on righteous practices which reflected Yahweh's true nature (Brueggemann, 1999:237).

However, gradually Jerusalem, originally a Canaanite (Jebusite) city, became the centre of the Jewish way of life, if not the universe – a veritable axis mundi. Even after the political schism the nation experienced following Solomon's death, Jerusalem was still regarded as the city Yahweh had chosen. The words of the prophet Ahijah attests to this (1 Kings 11:32), and the faithful of the northern kingdom always looked toward Jerusalem as the centre of their spiritual integrity and unifying identity as a nation (De Vaux, 1997:325). Jerusalem was a very remarkable city and copious effort was invested through administration of the surrounding countryside and ideological propaganda to sustain it (Brueggemann, 1999:240):

- It was the birthplace of the concept the Messiah and messianism;

- It possessed the temple which in turn guaranteed Yahweh's continued presence;
- It was, therefore, immune to the turns and tides of normal, mortal history.

The reason for this idealisation of Jerusalem lay in the temple. The temple had such a vast theological significance, that it practically monopolised Israel's religious imagination and faith-speech so that trusting Yahweh meant harbouring a special significance for his chosen locale of residence – Jerusalem, and specifically Mount Zion where the temple stood (Brueggemann, 1999:240). The Zion tradition is a long and complex one (as already succinctly discussed above), but specific focus is given to Zion and its power as a theological symbol. The religious symbol *Zion* has a certain “stock of notional elements” which one must be aware of to perform responsible exegesis (Ollenburger, 1987:14).

Once one considers the shift the collective Israelite pathos had to undergo, from a nomad's suspicious view of anything related to urban living, to an absolute idealisation of a single, divine city, the consequences of its destruction becomes even more evident. The temple was preceded, in form and function, by the Tent of Meeting in the wilderness. The temple was the unique place which God had chosen to “tent, dwell or tabernacle” (יָבֹשֶׁבֶת). The verb יָבֹשֶׁבֶת is semantically closely related with its cognate יָשָׁב “to sit, dwell”, where the former frequently indicates “divine immanence” (albeit in a temporary, “tent”, form) as opposed to God's divine transcendence where Yahweh is “seated in heaven” (יָשָׁב). A profound sense of Yahweh's immediate proximity was available to Israel alone (Kaiser, 1991:119). The temple, a much more permanent residence, was consequently regarded as the final seat of the divine presence and the sacred space where encounter with God was possible (Broyles, 2012:6).

“The central feature of the Jerusalem cult tradition, and that which bestowed upon Zion its sacral character, is the belief that Yahweh dwells among his people in Jerusalem.”
(Ollenburger, 1987:23)

This inhabitation of God's “house” was not conceived in a spiritualised or abstract sense – the literal presence of Yahweh was uniquely and tangibly manifested in the Hebrew worldview (1 Kings 8:12). The “cloud” which filled the temple during its dedication is in keeping with the wilderness tradition where Yahweh appeared in the Tent of Meeting (Ex. 33:9; 40:34-35; Num. 12:4-10) (De Vaux, 1997:326). Once it had been established, the temple became the centre of

the Israelite universe (Eliade, 1959:39); becoming the tangible reality of both holy space and time (Davies & Rogerson, 2005:214).

Furthermore, the temple was a sign of Israel's election. Again, the uniqueness of Israel is reinforced since the divine presence was a gift and grace. God could not be forced or even coerced to dwell in this newly built house. He chose of his own volition to dwell there; to live in *this* city and settle in *this* temple (see Ez 10 & 34:1-12). Its location was indicated by hierophany (2 Sam. 24:16; 1 Chron. 3:1) and the salvation of Jerusalem and by implication, the temple in 701 B.C.E. from Sennacherib's siege only served to solidify this sense that this particular city was untouchable. Hezekiah's reforms, religious as well as political, were sanctioned by divine protection. Although the northern kingdom fell and many Judahite towns and cities with them, Jerusalem was besieged, but never fell. The Jerusalem prism also attests to Jerusalem's siege by Sennacherib, but never mention its capture. This deeply held notion could easily lead any contemporary Israelite to believe they were safe against the entire world (Jer. 7:4, Ps. 2) (Brueggemann & Bellinger, 2014:344; De Vaux, 1997:327).

Nevertheless, although the temple was held in very high regard, one can already discern stern prophetic warning in, especially in Jeremiah 7:1-15, that the temple as a ritual *object* would not save Israel any more than a tower or city wall. In these passages, Jeremiah challenges the Israelite community to not find false security in the, sometimes mindless, ritualistic attachment (see also Is. 1:11-14) to the physical building and its institutions (Glass, 2015:40).

3.4.1.3 The close relationship between the eternal Davidic dynasty and the temple

The third core belief for the Jewish worldview, was the specific Davidic promises which guaranteed eternal succession and Israel's continued existence. Kaiser (1995:80) argues that the significance of the Davidic covenant, finding its climactic expression in 2 Samuel 7:9-16 (slightly altered in 1 Chronicles 17:7-15), alludes very strongly to the patriarchal promises of Abraham, Isaac and Jacob. In David's thanksgiving prayer (2 Samuel 7:18-29) he uses the exceptional appellation אֲדֹנָי יְהוָה ("Adonai Yahweh") found nowhere else in Samuel or Chronicles. It is specifically linked with Genesis 15:2 and 8 where Abraham receives his "seed" promise (Kaiser, 1991:154). The character David realises that this is not coincidental (v. 18-19) but that he is part of a much larger macro-narrative where God wishes to bless not

just David, or Israel for that matter, but humanity in its entirety.

“It is not an ideal political economy or military superpower, but a liturgical empire, a worldwide kingdom ordered to a cosmic liturgy, to offering sacrifice and praise to the living God. The liturgy of the Temple is the means by which the children of Abraham are to bestow God’s blessing upon the families of the world.” (Hahn, 2009:42)

Secure in the knowledge of these three sacred pillars (sacred identity, sacred space and continued existence), one can grasp why many contemporary Israelites of the time actually rejected prophetic warnings to the contrary as madness, heresy and even blasphemy. But then the inconceivable actually came to pass – Babylon’s battering rams breached Jerusalem’s walls and the theological convictions which held the Jewish psyche together, were levelled with them (Bright, 2000:347, 8).

Besides the existential emergency experienced by the Jews internally as a whole, many Jews (due to exile, dispersion or merely fleeing their homeland) would for the first time experience the great centres of gentile culture. For many this would be a first, and Jerusalem, the centre of Yahweh’s universe, would pale in comparison (Brueggemann & Bellinger, 2014:321). Suddenly surrounded by wealth, splendour, cultural innovation and development previously unheard of, it could be easy for the displaced and disgraced Israelite to wonder if Yahweh, the patron God of a small state which He obviously failed to protect, was truly the one true God after all (Hoerth *et al.*, 1994:63). If not outright apostasy, then cultural syncretism and acclimatisation were at the order of the day. Without a centralised cult to determine the nation’s identity and rhythms, Israel’s faith was on trial. It had to clarify itself anew in opposition to the numerous other gods, nations, cultures and powers, but also in terms of their recent worldview collapse and national tragedy (Brueggemann, 2005:149; Levtow, 2008:40). To complicate the matter further, the temple served as the centering point and place of reconciliation between the divine-human relationship and also human relationships in general (Brueggemann & Bellinger, 2014:321). Israel had to radically redefine themselves. This they had to do or expire as a distinct nation and be assimilated by the peoples around them (Bright,

2000:349⁵⁸; Glass, 2015:41).

3.4.1.4 The centre-periphery image schema – utter dislocation from an ordered world

It is only after the three central pillars which kept Israel's worldview intact have been fully comprehended for the crucial role they played in Israel's national identity, that the full scope of psychological damage to Hebrew collective memory can truly be appreciated (Smith, 2002:633). The destruction of the temple was not just losing an important public worship site. Jerusalem's fall was not just a city whose inhabitants had lost their homes. Nebuchadnezzar's campaign obliterated Israel's worldview, their collective system of symbols and driving metaphors by which they interpreted life. Basson (2006:24, 27) firmly establishes the interrelatedness of culture. Humans, as mentioned in Chapter 2, are constantly "understanding" and "re-understanding" their world by perceiving, processing and storing information, reasoning about objects, events and meaningfully interpreting experiences (see also Berger, 1990:3). We need an "intact" view of the world within the context of culture to govern this dialectic process. Since any given culture and the worldview which represents it, are an interrelated system of domains, if just a single domain is altered, it will affect the others as well (Basson, 2006:26).

The extent of the trauma actually becomes even more apparent if one considers that 587 B.C.E. overturned not just Israel's entire worldview, but also a very deep image schema – the *centre-periphery schema*. The *centre-periphery schema* is not just a metaphorical projection. Conceptual metaphors are *derived from* image schemata (as was already explained in detail in Chapter 2). Image schemata are much more primal to the human psyche and if challenged, have a much greater potential for lasting psychological damage since they are gestalt structures and the very building blocks of meaning and understanding within a given culture (Johnson, 2013:44).⁵⁹ Johnson (2013:102) drives the point home when he speaks of our "understanding"

⁵⁸ This is the 4th edition (with additional introduction and appendix with Brown, P.) of the original – Bright, J. A. 1959. *A history of Israel*. Louisville, KY: Westminster Press.

⁵⁹ By this it is not meant that the Gestalt *centre-periphery* was destroyed. This is, by definition, an impossibility

of the world:

“...understanding is the way we “have a world,” the way we experience our world as a comprehensible reality. Such understanding, therefore, involves our whole being – our bodily capacities and skills, our values, our moods and attitudes, our entire cultural tradition, the way in which we are bound up with a linguistic community, our aesthetic sensibilities, and so forth. It is the way we are meaningfully situated in our world through our bodily interactions, our cultural institutions, our linguistics tradition, and our historical context.”

The *Jerusalem-Zion-Temple* construct, or even more fundamentally, the centrality of God to the Israelite narrative, as already demonstrated, was *the* governing mental structure for Israel’s *centre-periphery schema* (Brueggemann, 1991:29). This schema is crucial for individual identity and reasoning and by extension, a public memory, cultural institutions and meta-narratives.

Eliade (1959:42) elucidates how the *centre-periphery* gestalt finds concrete expression in the religious nature of man:

“...the true world is always in the middle, at the Centre, for it is here that there is a break in plane, and hence communication among the three cosmic zones. Whatever the extent of the territory involved, the cosmos that it presents is always perfect. And entire country (e.g. Palestine), a city (e.g. Jerusalem), a sanctuary (e.g. the Temple in Jerusalem), all equally well present an *imago mundi*.”

The three pillars of the 6th Century Hebrews converged in the following ways:

- Sacred identity – their unique relationship with Yahweh
- Sacred space – Jerusalem and its temple

since it would mean to alter the basic functioning of the human brain.

- Assurance of the sacred identity's continued existence – the Davidic covenant

When Israel's axis mundi was destroyed, all meaningful expression of personhood, nationhood and existence ceased. The most immediate of public symbols, like the temple, Jerusalem itself and the Promised Land they lived in, were suddenly removed from their worldview to interpret reality sensibly. Hence, they were left with the two root metaphors of trauma and גל הרת ("captivity") to radically reinterpret their world, themselves and their God, for:

- Their sacred identity was lost – Yahweh did not defend them in the end
- Their sacred space was lost – Jerusalem sacked and the temple burned
- All assurance lost – there was no longer a Davidic king on the throne

Every single bearing of order in the ideal Israelite world was destroyed and the Israelites were left with chaos. However, it is also from the image of chaos, where the next step in their creation of meaning started.

3.4.2 Dialogue – the means by which the canopy and ordered world is constructed, maintained and repaired

Israel engages in a tense dialogue with God throughout the Asaphite collection since, as Brueggemann (1991:23) states, the world proposed in the psalms are dialogically open. The psalmist and his community become painfully aware that once they enter into dispute with God concerning justice, they are treading on dangerous ground (Balentine, 1998:276). However, as Psalm 74 specifically demonstrates, human suffering is not to be endured with mute submission and blind faith (Brueggemann, 1991:24; Silber, 2013:121). Rather, the psalmist understands that as fierce contenders for justice themselves (albeit in a limited, ethnocentric capacity), God awaits their charge, protest and dispute (Balentine, 1998:277). Brueggemann (1995:58) remarks on what he calls the "risk of self in response to God's initial and ongoing risk for Israel:"

"In Israel's prayer, however, not only can everything be said as praise; in the laments everything hurtful and urgent must be said. Israel's prayer is no more the risk of unrestrained exuberance than it is the risk of unqualified candor. Everything is said, and God is known to be strong enough and willing enough to

hear.”

In a sense, the Asaphite collection seeks to bridge two realities – the events of the past and the events of the present. This reshaping of public memory attempts to reinterpret what is remembered due to the needs of the present situation. However, the art of Jewish “remembering” (*zakhor*) insists that the present must also be properly aligned with the remembered story. Every instance where the Israelite past is remembered (the Hebrew Bible is assumed here), it is not necessarily history in the modernistic sense of the word, but rather, historiography – “history writing” (Brettler, 1998:2). Every “new” experience with God cannot be separated from each instance where He revealed, or in the case of Psalm 74, refuses to reveal, Himself (Ellington, 2007:18). In this frame of reason, Israelite and later Jewish discourse on God in the character of *Halakhah* is a dynamic enterprise which seeks to “remember” God in light of each generation’s unique challenges. This discourse has to be open and responsive to current human needs, otherwise it ceases to be relevant. The constant, however, always remains Yahweh. It is not He who changes or abrogates an essential part of his being or character. Rather, the dynamics emerge due to the inconsistency of humans and our human experience in and of the world. It is the latter inconsistency which prompts continuous reinterpretation, not God (Shapiro, 1980:19). “Biblical historical texts reflect a combination of genuine interest in the past, strong ideological beliefs and refined rhetorical devices.” (Brettler, 1998:138)

Hence, Israel’s interest in the past is never purely an objective recovery of the past, but always brings the need to interpret it for clear application in the present (Ellington, 2007:21). Ellington (2007:23) notes: “A look at the Psalms...suggests that experience is both shaped by and gives new shape to Israel’s root experiences.” These “root experiences” can be likened unto the bedrock frames of meaning in Israel’s worldview – the image schemata, conceptual metaphor and resultant poetic metaphors.

As already discussed, the *centre-periphery* image schema was under attack. Other image

schemata which needed redefinition, or at least critical discussion, are:⁶⁰

- *Space – up-down, near-far, centre-periphery, up-down*
- *Force – compulsion, blockage, force-counterforce, restraint, enablement, goal*
- *Balance – axis balance, equilibrium*
- *Existence – origin, removal, process*

3.4.3 Characterisation and its role in dialogue

It is important, to note how Israel constructs three personae – Yahweh/God,⁶¹ Israel and the enemy. Making sense of the disorder Israel experienced certainly involved reconstructing the metaphorical expressions rooted in image schemata. Image schemata in their most basic form, communicate abstract descriptions of objects, events or relationships, or a combination of the three (Amant *et al.*, 2006:2). The three personae are of critical importance since the “upsetting” of the image schemata and their resultant metaphors, have an implied relational component. In other words, it is not just a matter of accurately defining “who” God is after the national calamity, but who God is in relation to the other two personae, Israel and the enemy.

Here it is important to understand the important role of characterisation. The term is usually associated with narratives, rather than poetry. Nonetheless, the psalms of lamentation usually demonstrate three characters (Bellinger, 1999:385; Jacobson, 2008:9; deClaissé-Walford *et al.*, 2014:17):

1. the rhetor (the “I” or “we” of the psalm) - the subjective personae the lamentor or lamenting community constructs to engage Yahweh. The rhetor must fully identify with the “I” in order to engage with God;
2. the eternal “You” – the divine persona vis-à-vis the rhetor/lamentor;

⁶⁰ Amant *et al.* (2006:2) is used in categorising the various image schemata. Although Johnson (2013:126) mentions almost all the schemata as they, he does not group them logically together into archetypes.

⁶¹ By this the researcher does not imply that God is a constructed reality. Rather, when the word “construct” is used, it refers to how Israel conceives of and relates to God in a given situation.

3. the enemy or “they” – the third person, usually a collective, that conspires against the lamenter and violates the relationship the “I” has with God.

3.4.3.1 *God, the eternal “You”.*

The Asaphite collection’s canonical form, as already discussed, is by no means coincidental. Consequently, the theological themes found in the collection are important since they illustrate the various questions post-exilic Israel wrestled with in order to reconstruct a sensible worldview from the remnants of the previous, failed one.

As already noted, Israel constructs the eternal “You” and the subjective “I” in a particular manner. Understanding these frames is important since it communicates important conceptual clues to the worldview (old and under construction) and how to identify the affective realities which these trigger (Brettler, 1989:25). What is always interesting in Yahweh’s characterisation, not just in the Psalms, but also the Hebrew Bible in general, is that initially, He lacks the necessary textual context to determine his character (Sternberg, 1987:323). When God is first introduced in Genesis 1, He does so with no clear physical description, social status, listing of character, personal history, relation to other beings or the world etc. In other words, God is communicated, from the very start, as utterly “other” and ontologically distant from creation itself (Sternberg, 1987:323). This is a deliberate theological move on Israel’s part, since their God is, as a matter of fact, completely other and defies all attempts at categorisation (which is necessary for characterisation). No final statement about God, whether it be of his character, or his physical appearance, may be made. Such an attempt is considered blasphemy (Ex. 15:11; 20:4-6; Ps. 89:8).

For this very reason, the Hebrew Bible communicates about God not in an orderly, systematic fashion but in dramatic moments and manifestations where He is glimpsed, if only for an instant. The formal manner which other philosophical traditions, like for instance, the Greco-Roman tradition, is replaced with a narrative, implicit and sometimes obscure approach (Buss, 1999:24). For instance, in Exodus 34:6-7, understood as a pivotal moment in God’s self-revelation to Moses and Israel, a mere two sentences are spoken. However, such is the grandeur of the revelation that Moses’ immediate response is to worship (v. 8). Again, to use the Exodus narrative as reference, it is only the Pharaoh who is arrogant and foolish enough to request

specific information regarding Yahweh – “Who is the Lord, that I should listen to his voice?” (Ex. 5:2) (Sternberg, 1987:323). Thus, when the researcher speaks of the characterisation of Yahweh, it is always with the notion that we use metaphor and simile when speaking of Him. He is described *as* and *in terms of*. He is the prime reality, in relationship with humans, yes, but unfathomably greater than humanity itself as well (Buss, 1999:24). Sternberg (1987:323-4) summarises Yahweh’s characterisation process as follows:

“In its [God’s characterisation] application to character portrayal, this strategy manifests itself in a distributed, often oblique and tortuous unfolding of features. So reading a character becomes a process of discovery, attended by all the biblical hallmarks: progressive reconstruction, tentative closure of discontinuities, frequent and sometimes painful reshaping in fact of the unexpected, and intractable pockets of darkness to the very end.”

It is for this reason that the dialogue Israel has entered into with Yahweh is so dynamic. The one moment, his fidelity is declared in light of Israel’s history; and the very next, his displeasure is recounted in dramatic fashion. All the extremes, with every shade and hue in between are necessary when speaking to and about God.

a. God as judge

The very first notion we find as the Korahite (Pss. 42-49) collection progresses to the Davidic collection (Pss. 51-72) via the “seam Psalm 50,” is that Yahweh, ultimately, must judge:

“The heavens declare his righteousness, for God himself is judge!” (50:6, ESV)

God’s capacity to judge stems from his character, his “rightness” or his irreproachable essence ($\text{צְדָקָה} / \text{צֶדֶק}$) which establishes common welfare, a situation of flourishing, but with equity and fairness (Buss, 1999:24). The theme recurs in Psalms 75, 76 and 82. His judgments will occur when He sees fit and He will not be rushed or manipulated (Ps. 75). Israel longs for his decisive action, but with an awareness of his power and utter just character. He will not tolerate any transgression before him, whether it was committed by alien nations, or Israel herself (Ps. 76) (Jones, 2014:73). Furthermore, Psalm 82 firmly establishes that it is only Yahweh who is truly just to judge without any impartiality or favouritism. God as Judge is a double-edged

sword when it comes to metaphors. As judge, Yahweh is responsible for keeping order in an ethical universe. This means, should Israel violate its ethics, they too will be the ones who are judged (Mandolfo, 2003:136).

b. God's dissatisfaction with his people

God is not just dissatisfied with his people, rather He has seemingly deserted them. The results of God's anger are based on image schemata which encapsulate Israel's felt experience. *Blockage* is a major result. God does not act and is experienced as utterly absent. Israel is cut off from communication, compassion and to a lesser extent, *contact*, with Yahweh (Ps. 74). He demonstrates utter lack of compassion (Ps. 79) and apparently the sins of the previous generations also contribute to the *blockage* schema (Ps. 78) (Jones, 2014:73). There is no problem with God's anger when it is poured out on those deserving of punishment (Ps. 83), but the Israelites face a predicament. The *compulsion* schema, which testifies of an internal force or volition to act, is being restrained (the *blockage* schema). However, should God decisively act, He would be compelled due to the metaphor, God is Judge, to punish Israel, possibly violently so (as some psalms assume He already has!). This indicates that the ontologically speaking, Yahweh is a whole and cannot be compartmentalised. Yahweh cannot be "spliced" since He is the one, as judge, who does the *splitting*, in the form of discernment, judgment and restoring order.

c. The God of process and fidelity

Nevertheless, no matter how severe God's "silent treatment" of Israel may be, He will speak. He will not remain silent forever (Ps. 75). He will act and He will judge. Here we are faced with a theological peculiarity of Israel's engagement with Yahweh:

“...Israel's world is a world of peculiar and persistent dialogical speech wherein life consists of address and answer.” (Brueggemann, 1991:24)

Here the image schema, *process*, becomes an important point of contact. Amant *et al.* (2006:2) categorise the *process* image schema as part of the "modes of existence" group. Israel is always becoming, but never quite done. In contrast, although his actions and, possibly, motivations shift from the one context to another, God's character remains fixed. It is human personality

and nature which is actually constantly in flux and suffering might even contribute to human character in a positive way. God, however, remains constant, eternal and “other.” (Sternberg, 1987:324).

Although Yahweh made a decisive and very clear judicial pronouncement over Israel with the temple’s destruction and exile, even this pronouncement was not final. Brueggemann (1985:52) argues that immutability, at least in terms of God’s actions and speech, is a foreign concept in the Hebrew Scriptures altogether since the world remains dialogically open. Fidelity (**אֱמוּנָה**), however, is the core conceptual building block on which Israel bases their relationship with Yahweh within the context of covenant (Whitley, 1981:520). God’s **אֱמוּנָה** is considered part of his character, which is static, as already has been explained. Israel’s felt experience may in *this instance*, contradict this truth, but it is never the whole truth.

אֱמוּנָה is a loaded term and appears over 250 times in the Hebrew Bible in general and 21 times in 13 different psalms (Human, 1995:58). The contexts and use of the term are varied, but usually the covenantal relationship of Israel and Yahweh is the core denotation (Britt, 2003:290). Britt (2003), however, makes a strong argument that apart from the central covenantal meaning, **אֱמוּנָה** alludes on an intertextual level and especially in poetic texts, to an “unexpected attachment” or a surprising commitment. Here he cites **אֱמוּנָה** as describing Ruth’s relationship to Naomi (2003:301), Jonathan and David’s friendship and also the whole theology of the prophet Hosea (2003:302) (see also Esther 2:17). In the Psalms and also the Asaphite collection, the term directly refers to the covenant, there are many cases where its use lends itself to the ambiguous allusion of the “unexpected attachment.” (Britt, 2003:296-7).

Within the context of Psalm 74 specifically, the complex relationship between Zionistic and Davidic **אֱמוּנָה** is invoked (see 2 Sam. 7; 1 Chron. 17; 2 Chron. 6; Pss. 89 & 134) and implies that (Human, 1995:61, 62):

1. God will protect David from his enemies;
2. God established his throne in Zion, in the temple, through David and, therefore;
3. God will extend the very same faithfulness of **אֱמוּנָה** He showed to David to Zion and Jerusalem.

In essence, the Zionistic-Davidic בְּרִית־יְהוָה is Yahweh's gracious promise to preserve and perpetuate the reign of the Davidic line (Human, 1995:62).

In keeping with this argument, David (and Israel's) relationship with Yahweh remains unique (Marttila, 2012:79) and can in many instances be understood as an "unexpected attachment," a commitment by God which is kept but with a devotion not necessarily warranted by the situation. Edom, for instance, was destroyed in a similar fashion as Jerusalem. But as Malachi 1:2-5 demonstrates (compare Judg. 11:17; Amos 1:11; Ezek. 25:12), Edom was not in a unique covenantal relationship (בְּרִית־יְהוָה) and would not be rebuilt from a remnant (Redditt, 2000:180). Edom lacked a critical component which allowed them access to Yahweh's רַחֲמֵי in their relationship. The notion that this commitment is purely because Yahweh wills it and that in many instances his favour, mercy and goodness, from a normal human covenantal perspective, borders on scandalous is also very much present (Britt, 2003:307). God's fidelity and commitment are also, by nature of being a core extension of his very person, eternal and to a large extent a mystery to man. The רַחֲמֵי notion is therefore frequently either directly mentioned or subsumed in doctrines of theodicy demonstrated in the literature of Job, Ecclesiastes and, specifically for this dissertation, Psalm 74. The core argument is that God can be eternally faithful while the immediate reality the rhetor is facing can be a catastrophe. Both realities can coexist at the same time without Yahweh losing any credibility whatsoever. One can see how the notion of God's fidelity as a scandalous and mysterious commitment which defies all human sensibilities can be effectively developed into the Christian understanding of grace (Britt, 2003:307).

This means that the core schema for Israel is not *existence removal* (as with Edom), but rather (dynamic) *process* (see Amant *et al.*, 2006:2). By Israel's very core identity, this implies that utter annihilation is an ontological impossibility. *Process* denotes *change*, but not extinction (Lamentations 3:22 is a striking example of this type of thinking).

Israel dares to engage Yahweh yet again, since his justice is not the only characteristic which they have come to know. He is also merciful due to his fidelity (Redditt, 2000:180). This interplay of justice and fidelity means there can never be a final "settled" relationship between Israel and God (Brueggemann, 1991:23). Even though his role as Judge may sometimes render

him as the God of violent acts (Beal, 1998:199; Mandolfo, 2003:136), it is still better to penitently approach him than wander the earth without identity and purpose as a nation. Never should God be understood as “executioner” but rather, the one who “executes” (Mandolfo, 2003:137). There will always be more to say (Parrish, 2003:21).

The two concepts, God as judge and God’s righteous anger, are tellingly only theologically linked together in one single psalm of Asaph, i.e. Psalm 76. God and judgment are prominent in Pss. 50, 75, 76 and 82 while God’s anger is found in 74, 76, 77, 78, 79 and 80. This is conceptually a very important distinction. Firstly, it separates God’s anger from his judicial action. True, in many other parts of the Psalter God’s judgment is directly linked with his anger (for instance Psalm 7:6), but the Asaphite journey seems to distinguish between the two (Jones, 2014:74).

This distinction, on a schematic level and later as will be indicated in Psalm 74, on various metaphorical levels, indicates important mental constructs in Israel’s reorientation:

- God’s anger is not the source of his *compulsion*. Rather, anger is the source of the *blockage* in the relationship defined by **חֶסֶד וִבְרִיּוֹת**. In other words, anger is the *restraint* of compassion, decisive action and care. Yahweh withholds Himself due to anger, He does not act because of anger in the Asaphite journey.
- The source of *compulsion* and action is consequently, justice (**מִשְׁפָּט**) – restoring judicial order. The basic meaning of **מִשְׁפָּט** is “establishing the heavenly pattern/norm on earth.” Within the context of society, this would then imply “justice.” (Waltke, 1976:31).
- Although the distinction should not be expected to consistently present itself throughout the entire Psalter, let alone the Hebrew Scriptures, it is an important distinction for the psalms of Asaph since it plays a critical role in Israel’s rhetoric of self-construction vis-à-vis the eternal “I.”

3.4.3.2 *Israel, the subjective “I”*

Israel’s role becomes important when one considers that **מִשְׁפָּט** is only one side of the metaphorical coin. It is true that God’s role as **שֹׁפֵט** is the source of *compulsion*, but He also

frequently acts on someone else’s behalf. God’s concern for just judgment is also the driving force for God’s salvific activity. It is remembering God’s great salvific deeds and incorporating them into public memory and “worldview discourse” which ultimately incites Israel to call upon God to act *again*. The psalm’s characterisation of God, within the poetic form of the lament, declares Him as the One who can be addressed from the situation of a crisis (Bellinger, 1999:385).

They do this, because Israel’s status has changed dramatically. They are no longer the ones in need of stern discipline, but compassion and deliverance (Jones, 2014:75). God, in their rhetoric, has gone too far in executing מִשְׁפָּט. Within the *Chaoskampf* (see 3.4.2.4 below), God’s actions towards other personae, the inimical forces of chaos, is definite and sometimes even blatantly violent. However, this encounter always results in some kind of new order being established. Once these forces had been tamed, He creates (√ברא)⁶² with divine fiat (√אמר) and upholds the created order now as שִׁפּוּט. However, God’s actions manifest in a different manner when the persona vis-à-vis Yahweh is cast in a specific manner and Israel in their rhetoric of “self,” know this.

a. The faithful and oppressed Israel

God’s salvation (√שׁע) is specifically promised to the faithful and withheld from the unfaithful who lack obedience to Yahweh (Jones, 2014:74):

“Mark this, then, you who forget God, lest I tear you apart, and there be none to deliver! The one who offers thanksgiving as his sacrifice glorifies me; to one who orders his way rightly I will show the salvation of God!” (Ps. 50:22, 23, ESV)

Another salvific term, deliverance (√נצל) is found in verse 22 above. Psalms 79 and 82

⁶² The √ sign is used to refer to the verbal root (usually comprised of 3 consonants) without rendering the verb in its conjugated form for each individual instance it is mentioned. Conjugated forms will be used where necessary and sensible.

distinctly states that deliverance belongs to those who remember God and cast their faith on *Him* (the faithful) and to the weak and needy. Israel is making the statement that they are both – faithful and oppressed (Jones, 2014:75)! In fact, Psalm 76:8, 9 directly parallels God’s salvific activity with action on behalf of the oppressed:

“From the heavens you uttered judgment; the earth feared and was still, when God arose to establish judgment, to save all the humble of the earth.” (ESV)

Yahweh’s preferential treatment of the poor and the oppressed mandates that He acts on their behalf. Israel identifies very strongly with this designation precisely because they wish Yahweh to act decisively on their behalf again.

b. The neglected and oppressed Israel

Faithfulness, within **בְּרִיית** makes intimacy possible. Brueggemann (1995:137) argues that the prayer, lament, psalm or even complaint is not understood as being the critical part of the relationship. It is not just about communication. Rather the aforementioned is a means of participating in **בְּרִיית** governed by **הַסֵּד**. Lament and complaint can be good if it is genuine and in keeping with the covenant. If each partner takes the other one seriously and still approaches with the proper decorum (“respect”) due to this intimacy, although demonstrating intense vulnerability, serves the relationship within fidelity. The third term through which God demonstrates his fidelity, is **גָּאֵל**, redeem. In the Asaphite journey, redemption is specifically linked to the Egyptian exodus (Pss. 74 and 77) (Jones, 2014:75).

Emery (2013:258) notes that within the book of Ruth, especially chapter 4, the semantic scope of **גָּאֵל** is closely associated with another verb, **קָנָה**, “acquire/purchase.” The verb **גָּאֵל** has an inherent social dimension to it, where the participle, **גֹּאֵל**, specifically denotes the role of a saviour who rescues a family member from financial ruin which would have damaged the family name (Emery, 2013:259). **קָנָה** describes part of the activity of the **גֹּאֵל** when he (Boaz, in the case of Ruth) enacts his duty and rights – he usually has to “purchase” the family member from their lower position due to his higher social standing and access to resources and power. Although both terms are relatively common, their use together is not. Their pertinent use

together is only found in two other places apart from Ruth 4 and that is Exodus 15:13-16 and Psalm 74:2:

“Remember your congregation, which you have purchased of old, which you have redeemed to be the tribe of your heritage!”

This “redeemed-purchased” conceptual cluster is employed exclusively in instances where Yahweh undertakes dramatic salvific action on *Israel’s* behalf (Emery, 2013:259). The subtle accusation of Psalm 74 specifically and also as a result, the Asaphite collection, is that God, as Israel’s kinsman-redeemer, is not fulfilling his implied duty. He has *already* paid the price for their release from Egypt, thereby confirming his close and intimate relationship with Israel (Niskanen, 2006:401). However, He remains their גֹּאֲל, even until this day. The relationship between Yahweh and Israel has to continue due to בְּרִית and the close familial relationship He has with them (Niskanen, 2006:401). In fact, the role and duty of a kinsman-redeemer are to continuously undo the activity of those who would subjugate Israel again into slavery and steal their land (Niskanen, 2006:401; Emery, 2013:260).

In short, Israel implies that Yahweh is negligent, which is a frequent rhetorical ploy used in lament. They urge Him to “remember” his role, since it appears, at least in the immediate reality present to them, that He does not remember.

Israel brings their very bleak situation to Yahweh without hiding any of the facts. Precisely because God is a God of justice and acts on behalf of those who are oppressed, Israel employs these metaphors of self-identification when they speak about themselves.

Furthermore, they are not just the general “poor.” They are kin, brought up from Egypt with mighty works and under Yahweh’s direct care - or are supposed to be. Although it was their own unrighteous behaviour that led to this situation, Israel is making a very clear appeal to Yahweh - *they* are now the ones deserving of God’s justice and mercy!

3.4.3.3 *The enemy*

The psalms absolutely bristle with rhetoric about the enemy (אֹיֵב and עֶזְרָא), and the psalmists leave no doubt about their ill will towards enemies, their families and even their children (for

instance, see Pss. 18:40; 109:12; 143:12) (McCann, 2008:163). In true divine combat fashion⁶³, many of the psalms assume not just God’s approval of imprecations and desire for vindication against enemies, but also that Yahweh is actively involved and called upon to assist in their destruction (Gerstenberger, 1982:65; Steussy, 2008:5), since God’s cause *is* Israel’s cause (Barshinger, 2015:58).

Many times, the extremely violent nature with which enemies are dealt with is shocking and particularly problematic for modern audiences (McCann, 2008:163). For instance, even with all its atrocities, modern models of warfare do not regularly include post-mortem disarticulation and dismemberment, a prevalent practice for many ancient Near Eastern cultures. Furthermore, within the context of the Ancient Near East warfare references abound of flaying, decapitation, disarticulation and dismemberment of hands, feet and phalli as a means of tallying the dead of the enemy, but also as propaganda, shock tactics and psychological warfare. In fact, Psalm 118:10-12 is understood to be a description of exactly such practices (LeMon, 2014:59–75).

Although many modern readers find these passages disturbing and even at odds with New Testament framing of vengeance versus love for one’s enemies (Silber, 2013:118) Steussy (2008:6) argues that a fixation on the “negative” emotions of anger, frustration and rage against the enemy should not eclipse the “positive” desire for life and connection to an environment of mutual flourishing described by constructs like *שְׁלוֹם* and *טוֹב*, *צֶדֶק*, *מִשְׁפָּט*, *בְּרָכָה*. Because God’s desire was and is still, for creation and human life to flourish, the “correct” reaction towards the enemy is not silent passivity, but anger, fear and judgement (Barshinger, 2015:58). McCann’s (2008:163) comment is particularly helpful:

“...a careful reading of the Psalter reveals that God simply does *not* [his italics] act unilaterally to wipe out God’s enemies. If God did so, the enemies of God and God’s will would not be such a pervasive feature of the Psalms (or of contemporary life!).”

The point is that the victim cannot and should not, stay silent. They address a God who,

⁶³ See chapter 4.5 for an in-depth discussion on the subject of divine combat (theomachy).

although sometimes inactive and silent, eventually has to act, for his nature is understood as “Yahweh who acts on behalf of the oppressed.” Immediately when the faithful speak out against them, the first point of resistance is created against the reality which the enemy seeks to establish (Silber, 2013:121-123).

The idea that enemies are not just personal but also represent, on a micro scale, chaos, death, animosity with the Creator and a threat to life general means that the psalms’ vocabulary describing enemies and enemy activity is very rich and laced with metaphorical rhetoric (Silber, 2013:120, 121). Every enemy is a responsible agent of evil and author of malignancy. However, their status as “enemy” does not necessarily imply active violent behaviour (although it frequently does). Every person who acts against the established order of reality or even in a generally destructive manner can be called an enemy. Consequently, even God might be considered an enemy (Job 19:11; Isa. 63:10) (Gerstenberger, 1982:62). Already in 1969, Othmar Keel⁶⁴ identified about 99 different Hebrew words describing the enemy (Silber, 2013:119, 120) and Peterson (1991:95) states that if God is the primary subject of the psalms, then enemies are “in a solid second place.”

Although the language used when speaking of enemies is vast, especially in the psalms of lament (Schifferdecker, 2015:8), ancient Hebrew poetry’s rhetoric of animosity for the most part plays out in three types of prayers (Gerstenberger, 1982:64; Engle, 1987:40):

1. The rhetoric concerning enemies demonstrates the first type which can beset the plaintiff – a personal enemy within the human community itself (Brown, 2002:136; Schifferdecker, 2015:8). Here, as an example, the image of rabid dogs foaming at the mouth as they pursue their quarry is particularly effective (Ps. 59:7-8) (Doyle, 2004:61–82).
2. A second type of enemy is national or political enemies. Generally, such enemies are understood as at best as being inimical to Israel’s ideological and theological dominion and at worst destructive and antagonistic towards the established order. National

⁶⁴ The original German work is – Keel, O. 1969. *Feinde und Gottesleugner: Studien zum Image der Widersacher in den Individualpsalmen*. Stuttgart: Verlag Katholisches Bibelwerk.

enemies were a tremendous threat to the national psyche and smaller nations like Israel frequently felt powerless in the face of a military superpower like Assyria or later Babylonia (Gerstenberger, 1982:63). Here, the lion image is frequently invoked to give the reader/listener the intense sense of helplessness before the overbearing power of such a ruthless animal (Basson, 2008:10). The lion is a dominant predator, implying that the assaulted community is its prey; hunted by an aggressive and stealthy adversary (Brown, 2002:139). Although not necessarily stated as a metaphor as such, the lion is metonymically referred to in Psalm 74:4 “Your foes *roared* in the place...”

3. The third type of enemy is on a greater, more cosmic scale. These are the impersonal forces of chaos, darkness, uncertainty, sickness, death and misfortune (Brown, 2002:136). Because of the more abstract nature of the discussion, mythological beasts like Leviathan and Rahab are used to express the psalmist’s utter defencelessness against the forces of destruction present in the world (Brown, 2002:143-144; VanGemeren, 2008:573). There are clear references made to these mythological entities in Psalm 74 in verses 13-14 “It was you who split open the sea by your power; you broke the heads of the monster in the waters. It was you who crushed the heads of Leviathan...”

3.5 SUMMARY

The main purpose of this chapter was ensuring that before interpretation and exegesis occur, the conceptual climate which produced Psalm 74 is understood. Although an exhaustive emic reading (the perspective of a cultural insider) of Psalm 74 is strictly not possible, one can narrow the chasm between the modern readers and the ancient Near Eastern setting of the psalm to such an extent that the full affective and cognitive force of metaphor can be appreciated. In summary, my assumptions in the exegesis of Psalm 74 will be:

1. Psalm 74 settled in its current canonical form during the exilic period and functioned as a communal lament in the exilic and post-exilic periods. There might be older material present in the psalm, but its final form was established during that period.
2. Psalm 74 of the Elohist Psalter and Asaphite collection and the greater corpus of literature in the background is the Deuteronomistic literature movement which produced the Pentateuch in its current form.

3. Book III of the Psalms and specifically the Asaphite collection is designed to lament the end of the Davidic monarchy, the fall of Jerusalem and the destruction of the temple.
4. However, conceptually the Asaphite collection does not just lament, but it seeks to explore the multifaceted and nuanced problems and new realities the exilic community faced.
5. In keeping with the characteristics of the use of dialogue, Psalm 74 and the Asaphite collection does not just seek to lament, but they also stimulate a redefinition of the old, collapsed worldview.
6. The preceding editorial agenda will serve as a key principle in interpreting Psalm 74.
7. Metaphor (conceptual and poetic) will serve as the interpretative key in the exegesis of Psalms 74. No singular hermeneutical approach as discussed in 3.1 can address all the dimensions inherent in metaphor. This mandates an amalgamated approach and hermeneutic which allows for insights from various positions and schools of thought.

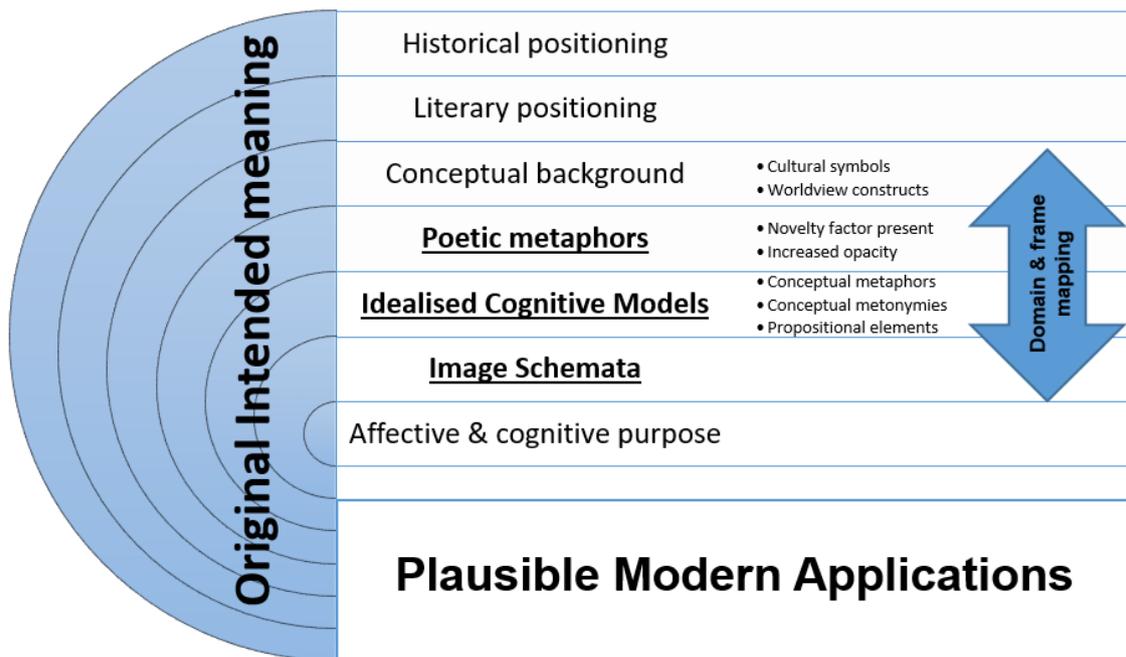
CHAPTER 4: EXEGESIS OF PSALM 74

4.1 OVERVIEW

4.1.1 Introduction

Chapter 3 summarised the general modern hermeneutic approaches to the Psalms (3.1) and then discussed the historical positioning, literary positioning and conceptual background (3.2-3.4 respectively) of Psalm 74. Chapter 4 progresses to the next three levels of the model:

- poetic metaphors,
- idealised cognitive models (henceforth ICM) comprising of conceptual metaphors⁶⁵ and metonymies, but also cultural specific constructs, and
- image schemata.⁶⁶



⁶⁵ Please note that as per convention in cognitive linguistics, all conceptual metaphors and metonymies are written in SMALL CAPITALS in order to distinguish them from poetic metaphors and metonymies.

⁶⁶ All image schemata are written in *italics* as per sheconvention in cognitive linguistics.

Figure 4.1: The three levels of meaning discussed in this chapter

At this point I need to include the guidelines for using this model from the conclusion of chapter 2 (see chapter 2.7. conclusion). In using this schema, the following should be kept in mind:

1. The idea is not that these are sequential steps, but the model should rather be understood as an interactive framework which can be placed over any given psalm, where the various layers represent different levels of “embeddedness”.
2. The nearer we move to the image-schematic core, the more abstract and universal the information becomes.
3. Every layer is important and all the layers interact to inform each other, infuse each other with meaning and provide a means investigate in the original cognitive processes (and communicative functions) by which the Psalm was produced.
4. The demarcations between layers should not be understood as a solid boundary, but rather a liminal space where the one layer emerges into the other as one would find in the layers of soil.

4.1.2 Macrostructure and content of Psalm 74

Structurally speaking, Psalm 74 can be thematically divided into five main strophes. This thematic demarcation is further demonstrated by the predominance of certain verbal forms found in the respective strophes (Sharrock, 1983:212; Human, 1995:60; Basson, 2006:210; VanGemeren, 2008:568; deClaissé-Walford *et al.*, 2014:594):

1. Introduction - petition for divine aid (vv. 1-3) – Imperatives preferred, apart from the introductory complaint;
2. The deeds of the enemy (vv. 4-8) – Perfects
3. The indictment against God (vv. 9-11) – Imperfects
4. God’s mighty deeds (vv. 12-17) – Perfects with supplementary imperfect in v. 14
5. Final appeal to God to intervene (vv. 18-23) – Imperatives and supporting jussives

Furthermore, there are particular temporal foci evident in each section as identified by Young (1974:143) which gives a specific contour to the content. The lament constantly oscillates between an idealised distant or mythological past, the present crisis and an uncertain future. In

effect, we see the convergence of two contradictory timelines, the idealised one determined by Yahweh the eternal king who revealed Himself particularly to Israel during the Exodus, and the other timeline dictated by the enemy, and implicitly, their gods. The Israelite community is asking a pressing question – whose history will prevail into the future from here on? (Christensen, 2003:136)

Table 4. 1: The macrostructure of Psalm 74 showing main themes and verses

Section	Theme	Temporal focus
4.2.1 - Petition for help (vv. 1-3)	Exasperation over current distress (v. 1)	Present crisis caused by discontinuation of the “flow” of the past
	The founding of Israelite history and identity through God’s mighty deeds (v. 2)	Distant past
	Call for immediate decisive action (v. 3)	Present/immediate future
4.2.2 - The deeds of the enemy (vv. 4-8)	The sacrilegious trespass against Israel, but more specifically, against God’s own self.	Present
4.2.3 - Indictment against God (vv. 9-11)	God’s apparent absence/passivity.	Present (with inherent future uncertainty)
4.2.4 - God’s divine combat (vv. 12-17)	Yahweh’s role as: <ul style="list-style-type: none"> • Cosmic King (v. 12) • Cosmic Warrior (v. 13-14) • Cosmic Sustainer (v. 15-17) 	Mythological and distant past
4.2.5 - Final appeal to intervene (vv. 18-23)	An appeal to God’s memory and attention faculties: <ul style="list-style-type: none"> • Consider (v. 18) 	Continuous reference to the past by which present crisis is brought into sharp focus and contrast.

Section	Theme	Temporal focus
	<ul style="list-style-type: none"> • Do not forget (v. 19) • Consider (v. 20) • Do not forget (v. 21) • Do not forget (v. 23) 	Future remains uncertain.

I will use this basic structure as a point of departure for my own exegesis. The exposition for each section will proceed as follows:

1. Translation of the strophe
2. Text-critical notes (where applicable)
3. Stylistic discussion
4. Applying CMT:
 - a. Establish the poetic metaphors evident in the strophe
 - b. Establish the conceptual metaphors
 - c. Identify possible image schemata
 - d. Discuss the idealised cognitive models

TRANSLATION AND ANALYSIS

4.2 PETITION FOR HELP (vv. 1-3)

Table 4. 2: Verses 1-3 with Hebrew text and English translation juxtaposed

Hebrew Text	Verse	Translation
מִשְׁבִּיל לְאֶסֶף	1a	A <i>maschil</i> ⁶⁷ of Asaph:
לָמָּה אֱלֹהִים	b	Why, Oh God,
זָנַחְתָּ לְנֶצַח	c	have you rejected us permanently?
יַעֲשֶׂן אַפְּךָ בְּצִאֵן מִרְעֵיתֶךָ:	d	does your anger smoulder against the

⁶⁷ The significance of the term *maschil* will be discussed in chapter 5 (5.1.2).

		sheep of your pasture?
זָכֹר	2a	Remember
עֲדָתְךָ קָנִיתָ קָדָם	b	your congregation you purchased long ago,
גְּאֻלְתָּ שִׁבְטֵי נַחֲלֹתְךָ	c	when you redeemed a tribe as your inheritance,
הַר־צִיּוֹן נָה שָׁכַנְתָּ בּוֹ:	d	the Mountain Zion, this place; where you dwelt!
הֲרִימָה פְּעָמֶיךָ	3a	Lift your steps
לְמִשְׁאוֹת נֶצַח	b	to the utter desolation ⁶⁸ ,
כָּל־הַרְעָה אוֹיֵב בְּקִדְשׁ:	c	of everything the enemy has defaced in the sanctuary!

4.2.1 Content and stylistic elements

4.2.1.1 *The interrogative לָמָּה*

The psalm opens with the iconic לָמָּה (“why?!”) frequently encountered in laments and complaints in the Psalms (see Pss. 22:1, 44:23, 44:24) although it is not exclusive to the Psalter (see Hab. 1:13, Jer. 14:8, Jer. 14:19, Isa. 58:3, Exod. 32:11) (Gerstenberger, 2001; Greene, 2017:87). The interrogative carries an inherent (conative) accusatory attitude of exasperation (Engle, 1987:10) but remains a question which demands some sort of response from Yahweh since He is, ultimately, the principal Definer of reality, Judge and Determiner of what is righteous or not (Basson, 2006:210). He is reality’s source and therefore should be engaged when it does not make sense and violates his character and the covenant (Broyles, 2012:307).

⁶⁸ “utter desolation” is unclear and appears to be a hapax legomenon.

לָמַדְךָ is not a metaphor in itself, but rather a formulaic activator, or gateway trigger within the context of personal and communal laments. It allows the community to access numerous ICMs and frames wherein the dynamic interplay of metaphors, both conceptual and poetic, can occur. Mathews (2014:188) mentions the heightening function of a frame, or in this case, a frame trigger. The frame lifts the content to a heightened state of awareness, but within a controlled context, thereby giving the community or individual engaging in lament the opportunity to name and express their distress in a socially acceptable, and covenantally appropriate, manner.

לָמַדְךָ allows affective domains (with their concurrent theodidic problems) also to come to the fore. These same domains are also triggered by other accusatory interrogatives like the question “How long?” (verse 9) (see also Pss. 79:5, 80:4, 85:5, 89:46) (Westermann, 1981:177). The reason for this sudden frame activation is that it signifies an emotionally charged experiential paradox. In every instance of the 46 times man addresses God with לָמַדְךָ, there is a stark and problematic contradiction between God’s calling of Israel, his covenantal relationship with them and his current behaviour towards them. The emotive communicative function may even include, in some of these contexts, reproach and frustration with Yahweh (Engle, 1987:10; Basson, 2006:174). In short, Yahweh is not acting in accordance with the character He has revealed in history, and his covenant with Israel. Hence, the community has to confront Him accordingly.

Viscerally, לָמַדְךָ is “like the feeble groping of one who has lost the way in the dark. It has the sense of finding one’s own way...” (Westermann, 1981:177). It is imbued with emotions ranging from surprise, wonder, amazement, shock, blame, subtle accusation and reprimand (Basson, 2006:174).

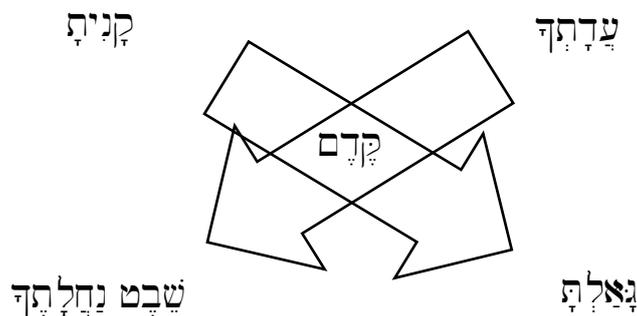
In Psalm 74, the affective and conative/imperative quality is further emphasised in that the accusatory “why?” is prioritised before the addressee, אֱלֹהֵינוּ. Other such psalms have, at least, a proper invocation (the phatic function of communication) before the plaintiff voices their appeal (for instance, see Psalm 22). However, Psalm 74 (alike to Psalm 13’s approach), seems to break proper “etiquette” since the situation is so dire. Proper temple decorum is not followed, since in a very literal sense, it is presently burning (Gerstenberger, 2001:78; Goldingay, 2007:425).

4.2.1.2 *נֶצַח* and *קָדֶם* – managing exclusive, temporal realities

The adverbial *לְנֶצַח* or *נֶצַח* (“permanently, continuously, utterly, forever”) occurs 4 times in Psalm 74 – verses 1, 3, 10 and 19. The psalmist stresses this particular word with specific poetic intent (Goldingay, 2007:436). The prevalence of this adverb also emphasises the temporal/spatial awareness of the psalm (Cole, 2000:33; Basson, 2006:212). Gordon (2015:90) notes: “More than any other psalm, Psalm 74 poses the question “How long?” as it laments the ruination of Jerusalem and its temple.” Engle (1987:14, 15) states that its meaning is somewhat ambiguous but falls on the meaning spectrum of the “superlative sense” as in “completely, utterly, utmost, permanently, continuously” (compare the LXX rendition of the Hebrew word as εἰς τέλος).

Implicit in its meaning is also the idea that a particular state has carried on for some time. This has led many commentators to conclude that *נֶצַח* and *עוֹלָם* (“always, forever”) are basically synonymous and interchangeable. Engle (1987:15), however, warns that this is an oversimplification. Although both *נֶצַח* and *עוֹלָם* exhibit temporal aspects, the former can communicate modality and not just temporality. Moreover, *נֶצַח* occurs almost always in negative associations and contexts.

With the onset of verse 2, the imperative *זָכַר* directly follows the questioning and introduces a synonymous parallelism:



Although verse 1 also contains the same type of parallelism, the one found in verse 2 is exceptional due to the conceptual cluster it represents. The key concept, *קָדֶם* (“long ago, from old, ancient”), unifies the parallelism which calls into memory the election and redemption of

Israel in Egypt. לְנִצָּחַ and קָדַם both convey temporality, but within conflicting contexts – past election vs. current rejection (Cole, 2000:33).

Should Israel's identity as God's chosen inheritance not move Him to action, then surely the final punchline will. The parallelism mentioned above terminates in a synthetic extension related to Israel, but also unique to God's own persona. God's chosen dwelling place, הַר צִיּוֹן, with an emphatic demonstrative הֵן by which the act of remembering is directed to the very present crisis, is referenced. The punchline - the sanctuary, the very place Yahweh used to dwell (שְׁכַנְתָּ בּוֹ), is utterly defiled, and this is still presently continuing!

Finally, the last imperative of this strophe, קָדַם יְיָ,⁶⁹ coaxes Yahweh to decisively act. He should, at least, close the distance extant between Him and the crisis. Whereas זָכַר was a verb directed to the self, turning to memory by which God is spurred into action, “lift your steps” is an attempt to persuade Him to act due to the desecration of the enemy. If memory will not suffice, then seeing the horror of the actual crisis hopefully will.

נִצָּחַ appears again in verse 3 describing the state of the sanctuary. In this manner it forms an inclusio between verse 1-3. In spite of everything mentioned in Israel's idealised past, i.e. redemption, rescue, election, inheritance, ownership and God's proximity, the current situation indicates the opposite in the treatment they are receiving from God (Basson, 2006:212). In fact, נִצָּחַ (recent past with present consequences) and not קָדַם (idealised past taking Israel's full history into account) is presently having the final say. It is not merely a historic rejection which can be viewed in hindsight, rather, the community is experiencing the continuous agony of current rejection (Basson, 2006:211).

⁶⁹ For a detailed discussion on the lengthened form of the imperative as it is used here, see 4.2.5.4.1 (From war to legal battle).

4.2.2 Poetic metaphors

4.2.2.1 *The sheep of your pasture*

The first prominent poetic metaphor, **בְּצֹאן מִרְעֵי יְהוָה**, is evident in the very first verse. As already mentioned, technically it is the second arm of a synonymous parallelism, but the metaphor carries such strong associations, that I will discuss it on its own.

Firstly, the metaphor in its current form has developed interesting entailments from the core metaphor from which it derives. The shepherd metaphor is one of the most familiar metaphors in the Old and New Testament and has been conceptually popularised, by texts like the iconic Psalm 23, to the point where picturing God as a caring shepherd is not a conceptual stretch for most readers of the Bible (Nel, 2005:82). Moreover, the metaphor is not just common to Hebrew conceptual schemes, but is prevalent in the entire ANE. The motif of a divine shepherd with a human flock appears frequently in Mesopotamian balags and is also found often in Egyptian writing, attesting to the metaphor's commonality to the conceptual climate of the ANE (Steymans, 2004:209). The metaphor assumes an understanding of a pastoral background and the original mapping seeks to describe Yahweh as He relates to someone or a people group within a caring and beneficial relationship. For instance, Jacob blesses Joseph in the following manner:

“And he blessed Joseph and said, ‘The God before whom my fathers Abraham and Isaac walked, the God who has been my shepherd all my life long to this day...’ (Gen. 48:15, ESV)

The pastoral setting, especially in the context of the patriarchs, permits a nomadic and unsettled tone to the metaphor (Golding, 2006:159). Yahweh leads Abraham, Isaac and Jacob in unchartered territory that is not their own yet.

However, this is not the case with Israel after they settled in Canaan. Yahweh is not a roaming shepherd; He has acquired permanent pasture for his sheep (or led them to permanent pasture which was his all along). The phrase **בְּצֹאן מִרְעֵי יְהוָה** is used in a formulaic manner (see Ez. 34:31; Ps. 95:6-7; Ps. 100:3) and, contrary to Psalm 23, does not refer to a single individual but always to redeemed Israel as a whole (Westermann, 1981:248). The individual sheep of

Genesis 48:15 and even Psalm 23 has turned into a flock. The “flock” (עֶדְרָה) entailment of the *Yahweh is a shepherd* metaphor has a web of associated commonplaces which is a lot more complex than the entailments of an individual receiving God’s care (Nel, 2005:88; Golding, 2006:161).

4.2.2.1.1 Yahweh as shepherd

As the “sheep of his pasture” Israel had the right to demand the protection, love and commitment of their shepherd (this metaphor is tightly intertwined with God’s kingship and role as Judge) (Smith, 2007:335). The shepherd metaphor is always rooted in covenantal election and Israel’s identity as God’s unique inheritance⁷⁰ (Human, 1995:60; Broyles, 2012:307) and is always found in close conceptual proximity to the Exodus narrative and the wilderness wanderings (Pss. 77:21; 78:52-53) (Watson, 2005:159). In other words, the question of Psalm 74:1 appeals to both covenantal and royal theology (deClaissé-Walford *et al.*, 2014:597). As a consequence, the Exodus tradition is an important anchor point in Psalm 74 since Yahweh personally chose Israel, redeemed Israel and led them to the land of promise, which is his pastures (Watson, 2005:159; Wardlaw, 2015:123). The conceptual network undergirding election further implies a host of other concepts denoting care and special attention (see Dawes, 2010:67):

⁷⁰ See ensuing discussion under point e) Israel as Yahweh’s unique property (נַחֲלָה)

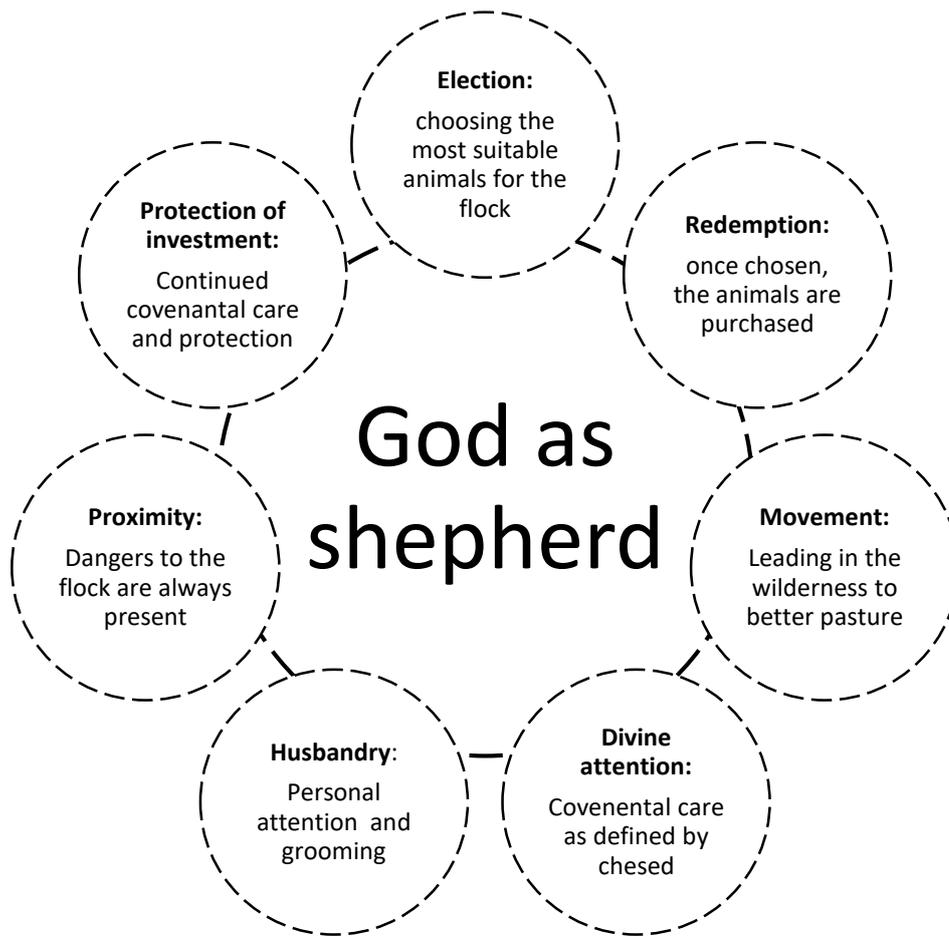


Diagram 4.1: The metaphor God as shepherd demonstrating the implied conceptual network

4.2.2.1.2 Yahweh as shepherd-king

The entailments inherent in the metaphor do not just stop with care, security and covenantal commitment. The shepherd more often than not has rulership claim over the sheep, or his subject people (Brown, 2002:151; deClaissé-Walford *et al.*, 2014:597). Brown (2002:152) goes as far as arguing that shepherding is a type of rulership characterised by benevolence and compassion. There is enough of a power distance to effectively rule but enough proximity to sense the sheep's true needs. Thus, shepherding is conceptually in close proximity to the idea of granting the patronage of a (divine) ruler (Nel, 2005:86), and Yahweh fulfills this role perfectly. He is, in the metaphorical sense, the ideal shepherd (McGarry, 2009:47). The shepherd metaphor is possibly the oldest common appellation for kings of the ANE and was already common in the monarchies of ancient Sumer (Brettler, 1989:36). By the time of the Israelite monarchy, speaking of God (and human rulers) as shepherds had become very

common practice and is a key conceptual scheme when studying kings and power structures of the ANE.

Entailments of the shepherding metaphor were also effectively extended to the Davidic kingship (Aranoff, 2014:37):

“He chose David his servant and took him from the sheepfolds; from following the nursing ewes he brought him to shepherd Jacob his people, Israel his inheritance. With upright heart he shepherded them and guided them with his skillful hand.” (Ps. 78:70-72, ESV)

Ezekiel 34:4-6 describes the ideal profile of a shepherd (caring for the sick and injured, protecting the weak and constantly watching over the whole flock). This would imply that Yahweh is the epitome of a good shepherd. However, there are places where the shepherding metaphor is invoked to emphasise a king’s failure to fulfill his royal responsibilities (for instance, Jer. 2:8; 10:21). When this is done, because of the extensive association of the shepherding metaphor with care, benevolence and justice, it has a particularly ironic rhetorical effect (Brettler, 1989:36). Consequently, the phrase, **בְּצֹאן מִרְעֵי יְהוָה** (“sheep of your pasture”) in verse 1 is particularly effective in accusing Yahweh of severe neglect. The community has to remind God that they are the sheep of *his* pasture. The 2nd person possessive suffix present in the phrase makes it very clear that the person responsible for the care of the sheep in this particular pasture (the promised land/Palestine), is Yahweh. The pastoral source domain contains the assumption that shepherds had full responsibility for the flock (Nel, 2005:88; Golding, 2006:173). The power imbalance between shepherd and sheep imply that a sheep cannot even be held fully responsible in the event of it wandering off (Aranoff, 2014:37). From this we deduce that it is quite shocking for the sheep to remind the supposed Shepherd of their identity, distress and location (verse 3).

4.2.2.1.3 Flock as metaphor entails an economic dimension

Furthermore, the flock has to remind their Shepherd that this is not any pasture or an unclaimed territory. It is God’s own property where He intentionally led Israel when He redeemed them from Egypt (Lipinski, 1998:332). The Song of Moses in Exodus 15:1b-18 is alluded to and invoked by Psalm 74, but the ironic twist is that in Psalm 74 it is not a victory song, but a

desperate complaint. The metaphorical phrase, sheep of your pasture, calls into question the very foundation of the relationship as it has been defined up to now (Moore, 2009:213).

Taking the whole scope of Israelite history into account, it is also ironic that Israel has to remind Yahweh of another source domain related to covenantal fidelity – economic investment. Usually, God is the major protagonist and initiator who has to remind wayward Israel of proper conduct within the covenant and that He went to great lengths to acquire them as a nation. In this psalm, the role is dramatically reversed as the subjects appeal to the king to fulfill his regal obligations (Moore, 2009:213). The idea that God would go to such lengths to elect, relocate, resettle and forge a nation in his image under his direct tutelage just to abandon everything on an angry whim is irreconcilable to the psalmist. The economic aspects of the image, and particularly the notion of investment, dictates that Yahweh is actually the one who will suffer a loss if He does not intervene (Broyles, 2012:307).

4.2.2.2 Israel - Yahweh's inheritance

4.2.2.2.1 Israel as Yahweh's unique property (נַחֲלָה)

The notion of investment is not the only metaphor related to the economic sector. In verse 2, the psalmist triggers the inheritance frame - נִשְׂאֵלָהּ שְׂבֵט נַחֲלָהּ - . Although with a domestic entailment, according to Foreman (2011:163), the verbal root $\sqrt{\text{נחל}}$ is an Amorite loanword which describes the legal process whereby a joint heir of a single estate within the patriarchal line receives their portion by succession. Inherent in the word is the legal understanding that the estate still remains a single entity (strict laws such as in Deut. 25:5-10 protected the integrity of the estate), but an exclusive right to a portion of the estate is now in force. In its simplest sense, the root can refer to physical belongings or possessions. The verb appears about 60 times in the Hebrew Bible. The noun נַחֲלָהּ, referring to the portion itself after division, occurs nearly 220 times. The literal meaning is much narrower than the modern legal term “inheritance.” The root represents the conceptual-legal frame of reference of the Northwest Semitic peoples and remains semantically stable in Amorite, Hebrew and Ugaritic. Although the concept is related to the death of the estate holder, the primary concern is not the fairness towards the successors, but rather maintaining and protecting the family's claim on a specific

portion within the holy land (Lipinski, 1998:320).

Although the term was sometimes used synonymously with שָׁרָה (“share”) (see Gen. 31:14; Nu. 18:20; Dt. 10:9; 12:12; 18:1; 32:9), it is technically more precise and due to the finer legal points inherent in נַחֲלָה, the latter tended to be used in a figurative sense (Foreman, 2011:163). For instance, Psalm 133 implies the scenario where a single estate divided into portions for each heir is blessed if unity is the operative principle and not strife. This also adds a moral dimension to נַחֲלָה where brotherhood and neighbourliness enable the continued relationship. If this type of neighbourliness is present, it becomes “priestly” in a sense since Yahweh thoroughly endorses this state of affairs. The term also tended towards further metaphorisation where kinsmanship was extended to “sharing the same interests” or even “sharing a common heritage and community” (2 Sam. 20:1; 1Kgs. 12:16; 2 Chr. 10:16; Job 20:29) (Preuss & Preuss, 1995:51; Lipinski, 1998:320). As a result, entire nations can be understood as נַחֲלָה which could be “given” to someone (usually a king or divine figure) (Pss. 2:8 & 111:6) (Foreman, 2011:163).

In a final leap of metaphorisation, Israel is understood as Yahweh’s נַחֲלָה, his unique portion, and He has exclusive rights when it concerns Israel’s worship, devotion and love, just like Moses requests in Exodus 34:9 (one can already see how נַחֲלָה leads to the marriage metaphor also used to describe Israel’s covenantal relationship with their God). A formulaic appellation of Israel, נַחֲלָה + שֵׁבֶט is clearly used in verse 2. This formula is not unique to the Psalter and is also used in other biblical literature, for instance, in Jeremiah where it appears 5 times. This appellation draws a few associations into the same frame, the most prominent are – the Exodus tradition, the covenant at Mt. Sinai, God’s miraculous salvific acts, election and, finally, being guided to the promised land (Foreman, 2011:163).

Verse 2, clearly designates Israel as his “tribe of inheritance” (see also 1 Kgs. 8:53; Is. 63:17; Jer. 10:16; 51:19; Ps. 33:12) and the “flock” image is also conceptually linked with the notion (Mic. 7:14). The image does not necessarily map the idea of succession and transfer of property from the source domain to Israel. Yahweh did not acquire them through patriarchal lineage. This would imply a Pantheon of gods with Yahweh receiving his property from a “father”, placing Him in a subordinated role to another supreme god. Yahweh “purchased” and

“redeemed” Israel, invoking other images of the kinsman-redeemer/warrior, rather than succession. נְחֻלָּה rather emphasises the *permanence* of his possession of Israel. The legal protection of family property means that it is an enduring, indisputable possession that cannot be transferred from one clan (or god) to another. Such is Yahweh’s understanding of Israel. They are his exclusively, from ancient times, and nobody can dispute it. The implication of this construct is then that Israel is also covenantally bound to adhere to his Torah, or punitive consequences will follow (Lipinski, 1998:331).

4.2.2.2.2 The land as Yahweh’s unique property where he is present (נְחֻלָּת יְהוָה)

נְחֻלָּת יְהוָה is a very productive source domain and was not just mapped onto Israel, but the land of Canaan as well (Foreman, 2011:163). The same source domain structural elements denoting permanence and exclusivity apply to the land itself, however the notion of property is present since Palestine is a physical location. The interesting effect of this metaphor for the land is that Israel, although also נְחֻלָּת יְהוָה, never truly owns the land they live in:

“The land must not be sold permanently, because the land is mine and you reside in my land as foreigners and strangers.” (Lev. 25:23-24, NIV)

The formulaic גֵּרִים וְתוֹשְׁבֵי־אֶרֶץ (“foreigner and settler”) occurs in the context where the person is welcomed in an area, but still has not acquired all the rights and privileges of a native inhabitant (Gen. 23:4; Num. 35:15; Ps. 39:12). Canaan is never fully Israel’s and she should think of herself rather as an invited guest who has been welcomed with hospitality and lodges with Yahweh. Because this pasture belongs to a specific Shepherd, certain expectations in accordance with his character are placed on the sheep. It can be inferred that Canaan already belonged to Yahweh even before Israel was allowed to conquer it (Lipinski:332). The moment the person, and by extension the decrees, of Yahweh is violated, the foreigner and settler become unwelcome and are expelled.

Although Israel’s theology does develop the understanding that the entire earth as God’s dominion and that every person is a guest dependent on his hospitality (Ex. 9:29; 19:5; Ps. 24:1; 95:4-5; Jos. 3:13; 1 Chron. 29:11 etc.), Canaan (Palestine) has a very special significance in that it is the chosen location where God uniquely manifests Himself and makes Himself

known. Other countries are understood as being unclean (Am. 7:17), and those exiled from the land of Canaan are keenly aware that Yahweh's presence is in some way inhibited. The moment someone leaves *this* land, especially in Israel's early theological development, they were assumed to worship other gods since they exit **יְהוָה אֱלֹהֵי אֲרָצָה אֲחֵרָה**. David directly understands the worship of Yahweh intimately linked with the land (1 Sam. 16:19), and even Naaman took Canaanite soil with him to stand on so he could offer sacrifices to Yahweh while in Syria (2 Kgs. 5:17) (Lipinski, 1998:332). The final degree of metaphorisation of **יְהוָה אֱלֹהֵי אֲרָצָה** occurs when Psalm 79:1 makes the metonymical statement that God's temple is the epitome of his inheritance. Psalm 74:2 activates **יְהוָה אֱלֹהֵי אֲרָצָה** and as many metaphorical entailments available in the concept as possible – Israel as inheritance, the land as inheritance, and specifically the temple.

4.2.3 Conceptual metaphors

4.2.3.1 *The conceptualisation of anger in the Hebrew Bible*

As consistent as Yahweh is in his steadfast love, there are instances where He undergoes a change in attitude towards Israel. The relationship usually depicted by the metaphor, Yahweh is (our) shepherd, is altered with Israel's destruction as an end. This radical attitude shift in God is then anthropomorphically understood as anger (Parry, 2010:195). Nevertheless, we can never accuse Yahweh of fickleness or capricious anger. His anger is inevitable within the covenantal relationship He has with Israel.

God's anger is a very distressing reality in Israelite theology and theodicy. The anger of God can cause such an attitude change in God that previous promises and history in its entirety can be revoked (or experienced as such at least) thereby terminating the economic and royal entailments of the metaphor previously discussed. Anger repeals his former habitual demonstration of benevolence, even up to the point where everything may be destroyed which He established (Labahn, 2006:249).

Fundamentally, Yahweh is **אֲרֵיב לְאֵתֵר** ("slow to anger"). The phrase **אֲרֵיב לְאֵתֵר** first encountered as part of the formulaic Exodus 34:6-7, where it is part of Yahweh's dramatic self-disclosure discourse with Moses, can be regarded as foundational for biblical theology (Laney, 2001:36). It is repeated many times (see Num. 14:18; Neh. 9:17; Pss.103:8, 17; 145:8; Jer.

32:18-19; Joel 2:13; Jon. 4:2) and further allusions to it can be found in passages like Deuteronomy 5:9-10, 1 Kings 3:6 and Nahum 1:3 (Peels, 1995:293; Laney, 2001:36). The formula can become so repetitious and predictable that modern readers might merely gloss over it without grasping the full theological import of the statement Israel is making about their God and his relationship with Him (Brueggemann, 1995:44). When God is angered, taking his longsuffering nature into full account, it is a truly frightening notion. He declared Himself as enduring many slights, trespasses, sins and rejection before He eventually begins to act (Brueggemann, 1995:45). When his anger has reached full expression, it is truly terrifying since his rejection is sudden, painful and frequently has national consequences which cannot always be reversed. Exactly such an example occurs in the prophetic declaration Josiah receives from Huldah, the prophetess (2 Kings 22). True to his nature, God is gracious, understanding and slow to anger in delaying Israel's punishment since Josiah had a penitent heart (vv. 18-20). However, the extent of Israel's sins is of such a degree that God is compelled to act in the end (vv. 15-17).

Peels (1995:293) affirms that God's vengeance (or anger) is foundational to the relationship He has with Israel. Ideally, God's wrath is reserved for those who dishonour and harm his people who are called by his Name. God demonstrates his love, commitment and affection towards Israel by expressing vengeance, wrath and anger towards those who violate this relationship. "It would show little love for his people if the ruler were to ignore the lot of his subjects and allow the enemy to wildly have his way (Peels, 1995:293)." However, this necessitates a double-edged sword for Israel. Yes, God decisively acts for Israel, but his love also implies that wrath and anger will be unleashed *against* them if they violate the covenantal relationship. God's *love* necessitates his *wrath* when his covenant with Israel is violated by anybody, including Israel. Anger is not God's primary, or even preferred, state of dealing with Israel, but it must be part and parcel of the package. There can be no love without anger; no holiness without justice. The only alternative is indifference; which is a much more terrifying reality than an angry God (as we shall see as the discussion continues) (Boersma, 2004:49).

The ANGER IS FIRE conceptual metaphor is a version of the universal root ANGER IS HEAT due to the embodied experience and basic functioning of the body (Lakoff & Johnson, 2003:249). Anger's physiological responses cause a rise in blood pressure, adrenaline, heart rate and as a result, an increase of heat due to increased blood flow, particularly to the face (Kövecses,

2010:81). Interestingly, heat is not just associated with anger, wrath and frustration (King, 2012b:10). The conceptual metaphor LOVE IS HEAT is also frequently encountered in many cultures (Sanders, 2009:22, 23). In fact, many “animating” emotions (anger, rage, love, conflict, enthusiasm, hope etc.), which cause a person to decisively act, is linked to heat and specifically fire (Kövecses, 2010:235; Kotzé, 2005:119). This in turn is rooted in the image schema that *heat increases movement/energy* and *cold decreases movement/energy*, which is not merely experientially but also scientifically verifiable (Kövecses, 1986:22).

This raises the issue of meta-emotions. Meta-emotions are, simply put, an individual, group, culture or society’s feelings about emotions. In other words, the network of meaning behind emotions (whether a particular emotion is beneficial, acceptable, reproachable and how and where each emotion is best expressed or not) (Myrick, 2015:269). Theologically, the earliest Christians and proto-church shared the same sentiments towards anger as the Stoics did – it is a morally objectionable emotion, always leading to destructive consequences. However, as soon as patristic literature and further reflection on the notion of God’s anger ensued, a sensitivity to the notion that sometimes the failure to demonstrate anger might indicate the moral deficiency, and not vice versa, developed (Parry, 2010:194). Although the patristic notion is closer to the Hebrew meta-emotion, it still falls short of the reality. Anger in the Hebrew Bible always involves action, but also intense emotional involvement. This is particularly difficult for the Western mind to conceive, since the ideal judge ought to be impersonal and suspend his own feelings in order to pronounce an objective judgment. However, Yahweh as a judge may act with extreme passion. God in his anger reacts much like a lover or parent whose love turns to wrath and rage since He has experienced rejection from his beloved chosen people. This, in turn, leads to his sudden and swift rejection of Israel. “Sudden” might also misconstrue the issue to sketch Yahweh as a capricious and unstable being. On the contrary, the rejection He experiences is gradual and over a considerable period of time. Still, the heated passion involved in judgement is an integral part of the energy for implementing it (Goldingay, 2006a:141). Goldingay (2006:141) illustrates the point very well:

“Anger is not a divine attribute in the same sense as love is; the instinct to love emerges from God without any outside stimulus, but God gets angry only as a reaction to outside stimulus. Yet God does get angry.”

At this point it is important to highlight a critical conceptual bias which English inherently assigns to anger. King (2012:10) points out English prototypically portrays anger as negative (see also Kövecses, 1986:22). The emphasis is frequently on the results of unrestrained anger, or more correctly termed, abuse or violence (Kövecses, 1986:22). However, the latest anthropological work with Papua New Guinean languages and translation has demonstrated that the assumption that every instance of anger is negative is problematic and a biased, Western understanding. King (2012:10) states, "...in the languages of Papua New Guinea... words we translate best as anger are prototypically seen as positive, denoting emotional involvement and activity to right a wrong." This is in keeping with the same perspective which Lakoff and Johnson (2003:195) declare as the "myth of objectivity" which has dominated Western culture and subsequently fields like linguistics, translation and hermeneutics. They make it very clear that conventional metaphors and CMT directly contradicts the notion of objective meaning inherent in a sentence (2003:196). Emotions are culturally, and conceptually, biased and even constructed within a particular worldview to entail completely different assumptions. Smith (2015:21) highlights that complex emotional reactions, like anger, have distinct and traceable cultural histories which evolve as cultures develop. These "histories" help researchers uncover the tacit beliefs and attitudes a group will adopt towards the universal physiological responses of the body when experiencing an emotion.

It is not just the isolated languages of Papua New Guinea (although the languages of PNG are actually quite diverse, with many of them linguistically unique) which denote a certain positivity to anger. Michelle Rosaldo was the anthropologist who brought the word, and concept, *liget*, to the Western world in the 1980s. Approaching the concept with the Western assumption that anger is negative, Rosaldo was struck by the positivity, optimism, vitality and even necessity for life which the Ilongot tribe of the Nueva Vizcaya jungles of the Philippines ascribed to the emotion. Certainly, they admit that *liget* can stir up unnecessary squabbles and lead to unrestrained violent outbursts, but these minor infringements do not detract from its capacity to motivate and excite (Rosaldo, 1980:44). Wrongs can be righted; old, destructive habits can be effectively deconstructed; grief can be constructively channelled; and stratified social evils can be addressed due to the extra energy which is made available by anger (Smith, 2015:155). Anger remains, according to many cultures, a vital part of human society to address situations where transgression against another was committed. However, there are acceptable

and unacceptable expressions of *liget* and the Ilongot themselves state: “If it were not for *liget*...we’d have no life, we’d never work...(but) we don’t do everything because of *liget*; sometimes our hearts are quiet and we speak with knowledge on our breath.” (Rosaldo, 1980:44).

It would be easy at this point for the assumptions inherent in the Western conceptualisation of the emotion to stress the dangers of unbridled anger, more accurately defined as rage. For instance, God is generally, in Western thought and as a consequence in theological reflection regarded as impassive and always in full control of his passions (Parry, 2010:194). Kaiser (2004:62) states that:

“God’s anger is never explosive, unreasonable or unexplained. It is rather His firm expression of real displeasure with our wickedness and sin. Even in God it is never a force or ruling passion; rather it is an instrument of His will. And His anger has not, thereby, shut off His compassion to us.”

The problem is, as already indicated above, that this is certainly not the psalmist’s emic experience in Psalm 74. A pure theological understanding of anger entails that the idea of “...wrath has been reduced to a law of divine reckoning in answer to human misconduct in accordance with the prevailing theological principle of divine impassibility” (Kotzé, 2005:118). Again, the danger of separating theology in its reflective form and lived experience demonstrates itself in sketching a moderate God with whom people engage. CMT helps us navigate this danger successfully by taking the lived experience of people seriously as they work with the Scriptural texts and ultimately, encounter God in the process.

Moreover, Smith (2015:195) under the entry of describing the emotion *rage* quotes political theorist, Hannah Arendt: “only where there is reason to suspect that conditions could be changed and are not does rage arise. Only when our sense of justice is offended do we react with rage.” Rage, anger in its uncontrolled, highly energetic state, is a natural response to injustice. To purge a culture of rage would be to dehumanise people to acquiesce to the whims of human leaders and rob society of opportunities for change (Smith, 2015:196).

Kövecses (1986:28, 29) expounds the prototypical anger scenario wherein sequence of embodied experience, image schemata, conceptual metaphor and finally conventional or poetic

metaphor arise:

1. **An offending event occurs.** The wrongdoer (A) transgresses against an individual (B). A is at fault and B may legitimately experience anger. The scales of justice may be rebalanced by a counteract by B. In some cultures, B has a responsibility to enact this justice, not just the option (Smith, 2015:17).
2. **Anger occurs.** Here we have to use another metaphor to describe the highly fluid idea of anger. There is a proper “scale” by which the intensity of the reaction is gauged. The higher the intensity of anger, the greater the physiological effects will be. At some point, the anger gets so intense, that B has to express it somehow. B, however, is also responsible to control his anger in order that the counteraction suits the perpetrated deed.
3. **Attempt at control.** B is responsible to find the proper, socially acceptable and moral means to express his anger.
4. **Either loss of control/proper expression of anger.** Depending on B’s ability to control his anger, the act of retribution is also weighed and scrutinised by the community/observers. There are “correct” expressions of anger (justice, restitution, correction, reformation and possibly forgiveness and reconciliation) and “incorrect” expressions (tit-for-tat feuds, uncontrolled anger, violence, abuse, bullying, tyranny etc.)

Kotzé (2005:118) maintains that although there are many studies available on anger in the Old Testament, the essence of its tacit conceptualisation as experienced by the ancient Israelites in its varied forms is still only partially available to us. Cognitive linguistics and CMT have increased the amount of detailed information considerably. There is a gradual movement away from a purely theological approach to Old Testament anger to a greater consideration of the emic perspective enabled by CMT.

Applying Kövecses’s insights to the ancient Hebrew conceptualisation of anger, van Wolde (2008:9) gives a rough sketch of the metonymical model assumed to the cultural context of the Psalms as well. Although this remains a rough sketch since conceptual metonymies and metaphors rarely arise from a single base, it gives enough perspective to make sense of the various expressions denoting anger we find in the Hebrew Bible:

1. The body is a container and the container is filled with fluid (humour);
2. Anger is heat applied to the fluid in the container;
3. As anger intensifies, so does the temperature, and the fluid rises as well;
4. Some of the anger/fluid may sublimate into steam (alteration: smoke) if the temperature rises enough;
5. Pressure continues to rise in the container;
6. The container may “explode” uncontrollably if pressure is not negated;
7. Anger is kept under control by controlling the pressure in the container. This is usually understood as an escape vent which is needed. The nose, as I will discuss later, fits this description well.

To summarise, in dealing with the concept *anger*, it is important to remember that inherent in many cultures’ conceptualisations of the emotion, are varied assumptions and conceptual metaphors which shape the way we understand the reaction. There is also a danger in trying to moralise the issue and sketch a theological ideal where Yahweh’s anger is almost treated in a clinical manner of rationalisation and justifications, where the reality the text is portraying is actually a lot messier than Western assumptions are willing to concede.

4.2.3.2 Why does your anger smoke? – a dangerously ironic situation

The expression עֵשׂוֹן אֶפְסָדָה in verse 1 is obviously rooted in the conceptual metonymy ANGER IS FIRE (van Wolde, 2008:9), but has undergone considerable entailment modifications in order to arrive at the expression in its current form. Firstly, אֶפְסָדָה in its literal sense means “nose” (see Gen. 2:7; Num. 11:20; Job 40:24) (van Wolde, 2008:7; Jimenez, 2014:62) but through poetic synecdochal metonymy it is extended to refer to “anger” in various contexts due to the nostrils being understood as “outlets” for built up internal heat/energy/pressure which anger biologically produces (Engle, 1987:19; Liroy, 2008:129; McGarry, 2009:5). Although there are technical differences between metaphor and metonymy, the idea that these devices enable conceptualisation is the key for my discussion.

The association of אֶפְסָדָה with anger, and other emotions affecting the face, is not uncommon in the Old Testament text (Holladay, 1972:24). Constructions containing the word אֶפְסָדָה are usually

fixed with certain verbs or adverbs to indicate anger or the kindling of anger as one would a fire⁷¹:

- Anger burns or is kindled (אָרַר-אֵף or אֵף + אָרַר) (Gen. 30:2; Ex. 4:14; 32:19; Num. 32:14; Ps. 106:40)
- Hot or intense anger (red faced) (בִּקְרַח־אֵף) (Ex. 11:8; 1 Sam 20:34)
- Fierce anger (אֵף אָרַר) (Num. 25:4; 2 Chron. 28:11; Ez. 10:14; Jer. 25:37)

The preference for the root אָרַר and its various forms are evident in connection with אֵף. Constructions with אָרַר however, are far rarer. Besides Psalm 74:1, the only other instance where smoking is deliberately connected with anger, אֵף אָרַר occurs in Deuteronomy 29:20 where the context is certain rejection by Yahweh should his covenant that He establishes with the people be violated through idolatry. As a consequence, Yahweh *withdraws* his benevolence and blessing, rather than actively punishing Israel. God's divine presence, which allows the conceptually loaded condition of אָרַר to occur, is withheld. The result is various curses befalls such a person or nation (Engle, 1987:17). The notion that the land, the אֶרֶץ יְהוּדָה, can become so defiled that Yahweh would desert it is not unique to Israel. In fact, the Moabite Mesha Inscription of the 9th-century reasons that King Omri's conquest of Moab is directly linked to the national god, Chemosh, being angry with his land and people. This anger leads him to forsake the land, leaving it open to invaders. Jeremiah draws this very same conclusion. Yahweh has withdrawn Himself from his אֶרֶץ, the land, because He has grown to hate his people (Jer. 12:7-8) (Lipinski, 1998:332).

In Psalm 80:4 the same verbal root (אָרַר) is used without the metonymic אֵף in the following manner – אֵרֶד־מִתִּי אָרַרְתָּ בְּתַפְלֵת עַמֶּךָ (“How long will you smoulder against the prayers of your people?”). The context of Psalm 80 is very much alike to Psalm 74 with the

⁷¹ For a detailed list of conceptual metonymies and metaphors for anger in the Old Testament, see Kotzé (2005:119-124). The scope of this current study does not allow the discussion to include all the references and instances of anger mentioned here.

lament frame being signalled with עֲדָ־קָטַן. Here, again, the verb is used in the context that God is refusing to hear the prayers of his people due to his “smoking” anger (Engle, 1987:17).

Other instances where עָשָׂה is used are Exodus 19 and 20, Psalm 104:32 and Psalm 144:5. Here, however, the concept of anger is not specifically related. Rather, the association is unambiguously coupled with Yahweh’s presence, his holiness and glory, power. In essence, these passages and their use of עָשָׂה denote theophany and contribute to the conceptual background for understanding the metaphor (Engle, 1987:17).

It would be simplifying the matter at hand to only consider ANGER IS HEAT as the only governing conceptual scheme. The dilemma the Israelites are facing is much more complex than the metaphor אָסַף + חָרָה would have entailed. Implicit in the plea for Yahweh to act and close the distance He has assumed between Mount Zion and Himself brings two more conceptual metonymies – PRESENCE IS EXISTENCE and LOVE IS INTEREST (Kövecses, 1986:28, 78). The first basic metaphor stems from the *proximity* schema, which is, in quintessentially, the crisis - Yahweh is not fully present, therefore He ceases to exist (for Israel). He is also not showing an interest in Israel, therefore his love is also a non-reality for them. The Targum translators specifically note that Israel’s current rejection manifests in relational distance which can be just as devastating as God’s anger prompting Him to act in his wrath (Wardlaw, 2015:123). Yahweh, as Israelite history thus far has led them to relate to Him, is gone.

The interplay of אָסַף + עָשָׂה coupled with PRESENCE IS EXISTENCE and LOVE IS INTEREST/ATTENTION, is the summative predicament which Psalm 74 is trying to resolve. It is actually an ironic predicament. Where the original smoking metaphor denotes God’s self-revelation and theophany, the moment anger is introduced it becomes distressing – God is actually allowing such destruction within the light of theophany!

However, to further push the boundaries of irony, anger, which usually urges Yahweh to act decisively, to assert his presence more fully, to sharpen his interest, is in a rare turn of events the reason for his seeming absence and disinterest. This is conceptually demonstrated in the root עָשָׂה itself. Although fire is a potent force which can affect its surroundings, smoke, although conceptually related, does not affect anything other than demonstrating that there is

heat, but it is not channelled or used productively. It indicates that there is a fire present somewhere, but not in immediate proximity (Goldingay, 2007:425). In essence, עֵשֶׁן אֵפֶד indicates that the energy which should be released because of anger, is being wilfully stifled and wasted. The schemata *force restraint* or *blockage* is the root of the crisis. One could almost say that Yahweh is not directly involved, since the enemy is clearly running rampant. He is, however, not fully absent either, the smoke attests to this. It is as if God is present, just enough, to take note of the destruction, but not to intervene, but to watch from a distance!

Israel attempts to address this paradox immediately, since the current situation will lead to their annihilation. In a desperate attempt Israel “adds fuel to the fire.” Their strategy is two-fold. First, incite Yahweh’s anger so that the *blockage* is removed and He becomes salvifically animated again. However, this must be controlled and directed carefully. The biblical Hebrew notion of anger always entails an object and a person is always angry *at* someone or something (van Wolde, 2008:8). Anger has to have a directional flow and is aimed in a direction (Lioy, 2008:131). Hence, the people have to redirect his anger away from them to their enemies. Israel knows very well that should Yahweh assert his full presence again against Israel, it may well cause the very annihilation they seek to avoid, with Yahweh no longer the passive but now the active agent. His anger must be redirected to another destination, Israel’s enemies. Israel is veritably “playing with fire” – not too little, which results in the present, “smoking” situation, but also not too much, which will also lead to their own destruction.

4.2.3.3 *Remember!* – the implications of זָכַר

The instances where God has allegedly forgotten the righteous, and specifically his people, is common in the book of Psalms and quite understandably of particular concern in the laments. God’s forgetfulness (שָׁכַח) is mentioned 102 times in the Masoretic text and 33 times it is explicitly discussed in the Psalms (Olofsson, 2011:149). Psalm 74 has a unique combination, within the entire Psalter, namely, of pleas for God to remember (used in three verses, 2, 18 and 22) and not to forget (used in two verses, 19 and 23) (Gordon, 2015:90).

The act of remembering can easily be understood as recalling events or people from the past, and in some instances this is the case (Taylor, 2004:456). However, how the acts of

remembering and forgetting are constructed in the Hebrew Bible, show that conceptually the process which memory entails, is rather a formative one than an intellectual pursuit. Acknowledgment and acceptance of something in the mind or an “active cognitive occupation with a person or situation” is frequently the intended meaning (Eising 1981:65, 66). There is an inherent identification dimension to “remembering” which goes beyond mere factual recollection. Memory is triggered when the impression of past events, objects, places and experiences in the mind of the one who remembers elicits the realisation that they are of present significance:

“As the temporal unfolding of the course of life proceeds, memory, our experiences, now past and receding further and further from the actual, could fall into oblivion. But as it happens, memory crucially sustains the present and future in life’s development, indeed, guarantees their unfolding.” (Tymieniecka, 2009:XI)

In a sense, an aspect of remembering one’s identity is intimately associated with the remembered things. For this very reason, memory clings to these past events since it is a crucial part of identity affirmation and construction (Taylor, 2004:456). Memory is triggered especially when the present situation is formative and decisive in nature – during times of crisis, uncertainty, instability or limit experiences, like rites of passage, moments of teaching etc. In other words, whenever the present demands observation and attention as an obligation (Taylor, 2004:456). Consequently, forgetting denotes a process where such a distance occurs between the object and the one who remembers, that the mind no longer recognises the object as significant or important (Basson, 2006:183). Whenever man remembers God, he allows his actions and being to be defined by Him. Whenever God remembers man, He allows the concerns of human beings to influence his divine person and volition, and thereby, the expression of divine action (Taylor, 2004:456). It is clear that an operative Hebrew conceptual metaphor for memory is MEMORY IS PROXIMITY with the inverse FORGETTING IS DISTANCE. Schematically, this metaphor is constructed with the *near-far* image, with the “nearest” position one can assume being “within” the person’s being.

Consequently, when this conceptual metaphor is developed along the lines of its entailments, זָכַר appears in conjunction with other verbs which communicate action. In other words, the

act of remembering describes a process where certain constructs, frames and ICMs, usually with historical bearing, are presented to a person to occupy “space” in his mind so that the issue in question might receive his special attention (Eising, 1981:66; de Hemmer Gudme, 2013:137). If successful, this occupation of “mental space” then leads to activate the volition which in turn leads the person to act in accordance with the aforementioned ICMs. To be remembered by Yahweh, has clear tangible beneficial consequences for those He remembers since “to be remembered by Yahweh is to be taken care of” and results in blessing (de Hemmer Gudme, 2013:136).

Conversely, to be forgotten by Yahweh is a frightening prospect and Psalm 74 indicates that God’s mindfulness is a crucial point. He is urged to remember in three instances (vv. 1, 18, 22). To the Hebrew conceptual network, being forgotten is a type of rejection – in this case (v. 1) to be “cast off, thrown aside, counted as worthless” ($\sqrt{\text{נָּנִי}}$). Rejection by the chief Shepherd, implies that Israel is left to their own devices. She is unprovided for, ignored during distress and an open target for wild beasts, like lions, to attack. In a world where anomic forces were understood to run rampant the moment they were not kept in check, being forgotten by a deity was a sure death sentence (Goldingay, 2007:425).

Psalm 88:5 understands that being forgotten by Yahweh (or “not remembered” in this case) implies that one is counted among the dead:

“I am set apart with the dead, like the slain who lie in the grave, whom you remember no more ($\text{לֹא זָכַרְתָּם עוֹד}$), who are cut off from your care.”

This notional sequence of remembering which activates the volition which in turn leads to action is governed by complex image schemata and is a dynamic process. The image schema *inside* and *outside* creates a barrier between a person (or deity’s) internal reality and the external wherein the former is expressed. The *barrier* or *separation* schema, when applied to a conscious entity, implies that not everything which occurs internally has to be expressed externally, and not everything which occurs externally may affect the internal reality, or must be interpreted. When the psalmist petitions Yahweh to remember something or someone, he crosses this barrier to create, if just for a moment, the conceptual metaphor INTERNAL IS EXTERNAL with its entailment THE MIND IS BODY (Kövecses, 2010:255).

By triggering Yahweh's memory faculty, the psalmist essentially locates an external entity or event inside Yahweh's very person. Activation of memory dictates that matter which is mentioned must receive attention for it is located firmly in the mind now. Whether the Hebrew psalmists had a doctrinal position comparable to the Western position of omniscience is debatable but answering the question would fall outside the scope of this dissertation. Nevertheless, the inference leads us to conclude that divine attention (a form of love), at least where $\sqrt{\text{זכר}}$ is in question, is a finite resource. There are times where, in spite of ICMs like covenant, the temple, the eternal Davidic line, Israel as inheritance and other foundational Israelite identity moulders, do not correlate with the external, experiential reality. Hence, divine attention must be redirected, especially in times of crisis such as Psalm 74. The very frames and ICMs which should prevent or remedy such dire circumstances are called to the fore, in order to shape reality once again.

Pure intellectual stimulation for its own sake is not what the psalmist is after. The further entailment of THE MIND IS BODY implies that if Yahweh reacts in his mind to the external entity in a certain way, the expression of this internal reaction must follow. God must act in accordance with which He was reminded of. The remembrance directs attention to a particular topic, which affects the volition, and then ideally results in appropriate action on God's part. There are direct and tangible consequences for the person/people who are remembered by Yahweh (de Hemmer Gudme, 2013:138).

Unfortunately, crossing the divide between the internal and external realities of Yahweh can be a dangerous affair. Metonymically, attention is related to judgment (מִשְׁפָּט), and the plaintiff runs the risk of demanding God's attention and receiving active rejection and anger instead (Ps. 78:42; Jdg. 8:34). This is the sense of the grieving widow in 1 Kings 17:18 as she demands an answer from Elijah: "Have you come to bring my sin to remembrance (לְהִזְכִּיר) and kill my son?" Clearly, it is understood that special attention was brought to the widow. Consequently, her sin which would otherwise not have been exposed to divine attention, is understood as the cause behind her son's death. With Elijah present, the matter of her sin has been uncovered and she now suffers the consequences since Yahweh has been reminded of the trespasses. As de Hemmer Gudme (2013:137) reminds us, good remembrance is what the worshipper is after, but bad remembrance is also a very real possibility. Bad remembrance is

so potent, that it is used in imprecations and pleas for vengeance (see Neh. 6:14; 13:29; Ps. 137:7; 109:14; Jer. 15:15).

4.2.4 Idealised cognitive models – navigating the dissonance

Although the phrase לְמִשְׁאוֹת נֶצַח in verse 3 is understood in the superlative sense, “utter desolation” (the plural of the noun also enforcing this idea), the word נֶצַח in verse 1 has a definite temporal bearing. נִנְחָה לְנֶצַח in this sense is brought into sharp contrast with the powerful frames and cognitive models testifying of Yahweh’s proximity, ownership and intimacy in Israel’s past. The wordplay of נֶצַח / זָנַח highlights the cognitive dissonance the psalmist and lamenting community is experiencing. נֶצַח / זָנַח brings an alien frame of rejection, and more importantly, distance, among frames and metaphors which all testify of proximity, intimacy, security and election – מְרֵעֵתֶךָ הַרְר־צִיּוֹן זֶה שְׁכֵנְתָּ בּוֹ and נִחַלְתֶּךָ, גְּאֻלְתָּ, קָדַם, קִנִּיתָ, זָכַר, בְּצִאֵן

The dissonance is further amplified by contrasting the temporal adverb קָדַם with לְנֶצַח. These two conflicting ICMs pose the question that surely, taking the full scope of Yahweh’s decisive action on Israel’s behalf in their recorded history into consideration, what could possibly have warranted rejection of this degree? As Westermann (1981:248) notes on Isaiah 63, but which can be directly applied to this scenario as well:

“This passage... is an especially beautiful and impressive example of what ancient Israel’s own history had meant to the nation. It was the arena of Israel’s confrontation with God. And it was, of course, such that the movement of history, with its heights and depths, became, for Israel, vital evidence of God’s activity, of his incomprehensible love and his terrible holiness.”

A crucial part of Israel navigating the dissonance created by their exclusive emic realities is their silence on the matter of their own sin (Gerstenberger, 2001:78). The notion is clearly implied in the entire Asaphite journey, but nowhere in Psalm 74 itself is the cause of Israel’s rejection mentioned specifically. This is a rhetorical tactic which cannot be ignored. Clearly Israel is attempting to draw attention to their vulnerability, humiliation and distress, which

warrants God compassion, and not their sin which would strengthen the notion that they deserve rejection. In Israel's confrontational discourse, it seems, not even sin could warrant this type of rejection in light of two pertinent main themes. In short, they are trying to prevent the situation where God's rejection becomes permanent (de Claisse-Walford *et al.*, 2014:597):

1. Yahweh's extensive and decisive salvific activity in the past and his self-disclosure as a benevolent God. Surely it is inconceivable that he would throw away such an extensive history purely because of a moral misstep.
2. The present crisis does not call for penance, but for divine action. The enemies are not at the door, they have literally broken through and are burning, pillaging and destroying as they go. God is called to act, not to reflect (Westermann, 1981:80).

Consequently, God is called to remember (and not forget) specific things (verse 2):

- The nation He purchased long ago;
- That they are also his special inheritance whom He mightily redeemed;
- His divine dwelling place – Mount Zion.

Verse 18 also reminds Yahweh of how the enemies have mocked *Him* specifically and to have regard (a form of remembering) for his covenant. This is an ingenious rhetorical ploy to shape Yahweh's remembrance and influence how He will give expression to his anger. Clearly, He is already angry, hence the withdrawal of his tangible presence from Israel which allowed the enemies to overrun the country and the temple. For now, Yahweh's anger causes Him to be passive, smoking from a distance and "wasting" the energy which anger can provide to address the current situation. Israel, in their rhetoric, wishes to further incite God's anger (increase the pressure in the container) by confronting Him with the atrocities committed by the enemy to cause Him to break the passivity. However, they also wish to redirect his anger which was initially aimed at them, to the enemy.

Finally, the subtle irony with which Israel identifies herself can easily escape the modern reader. However, the term Israel uses to describe herself in verse 2 is particularly significant. Israel mentions that she is Yahweh's congregation - עֵדֻתְיָהּ. It is the direct object of the verb זָכַר and is a subtle ironic device used to further set the stage for Israel's rhetoric. In its widest

sense, עֵדָה may mean “a group/gathering of people” and its semantic scope may be as wide as referring to the nations of Israel as Yahweh’s עֵדָה (Andersson, 1981b:539). To designate a more specific meaning, the word is usually used in conjunction with other terms. Within the context of Psalm 74 it is used in close proximity with nomenclature related specifically to the temple cult at Jerusalem, particularly מוֹעֵד (v. 4). Hence “congregation” here carries the specific sense of “a company that gathers to hear Yhwh’s word and make decisions” (Goldingay, 2007:425). Israel identifies with a religious purpose. That is why they came to the temple site in the first place – to adhere to the appointed celebrations, customs and specified feasts as is expected of them. They wish to comply with all the cultic demands and “hear Yahweh’s word.” The irony is, that Israel is sketched as the ideal congregation in that they are outraged by the alien presence who so unashamedly trample on everything related to עֵדָה and מוֹעֵד. It is not Israel who is at fault, it is *Yahweh* who has not shown up to defend his own appointed, holy proceedings. Consequently, the enemy runs rampant on holy territory. Israel cannot express their role as עֵדַת יְהוָה not because of anything which they have done, but because Yahweh is indifferent to the crisis.

4.3 THE DEEDS OF THE ENEMY (vv. 4-8)

Table 4. 3: Verses 4-8 with Hebrew text and English translation juxtaposed

Hebrew Text ⁷²	Verse	Translation
שָׁאֲגוּ צִרְרֵיךָ בְּקִרְבֵּי מוֹעֵדֶךָ	4a	Those harassing you have roared in the place you met with us,
שָׂמוּ אֹתָם אֲתוֹת:	b	They have planted their own standards as signs.
וַיִּדַע כְּמִבְּיֵא לְמַעְלָה	5a	It looked as if the ascent (to the temple)
בְּסִבְדֵי עֵץ קִרְדָּמוֹת:	b	had been climbed by someone hacking with axes in a thicket of trees,

⁷² Because of the obscurity of the text, I have consulted a few translators in the matter. VanGemeren (2008:569) and Jacobsen (2004:46) was particularly helpful in this regard.

וְעַתָּה פְּתוּחֶיהָ יָחַד	6a	and now, its carvings, every single one,
בְּכַשִּׁיל וְכִיל פֶּת יְהִל מוֹן:	b	with hatchets and hammers destroyed.
שָׁלַחוּ בָּאֵשׁ מִקְדָּשְׁךָ לְאָרֶץ	7a	They burned your sanctuary to the ground
חָלְלוּ מִשְׁבַּח־שְׁמֶךָ:	b	and have utterly profaned your Name's dwelling!
אָמְרוּ בְּלִבָּם	8a	They said in their heart,
נִינֵם יָחַד	b	“Let's destroy it altogether!
שָׂרְפוּ כָּל־מוֹעֲדֵי־אֱלֹהֵי בְּאֶרֶץ:	c	Burn all the meeting places of God of the land!”

4.3.1 Content, stylistic elements and text-critical problems

4.3.1.1 *The problematic nature of the text*

First it is important to mention that verses 4-8 pose various problems regarding grammar incongruences and text-critical dilemmas (Human, 1995:58; Grogan, 2008:136). The only means to make sense of the text is by choosing of the various proposed text-critical emendations by scholars since many of them regard the text in its unaltered form as untranslatable (Sharrock, 1983:214; Human, 1995:58; VanGemenen, 2008:570). However, the concerns do not necessarily stem from variant text traditions but rather from obscurity in the text itself. The text is stable enough that the general gist can still be surmised with relative agreement. The biggest concerns centre around verses 5-6, and some in verse 12 (Engle, 1987:8). I have attempted to keep the discussion as relevant and concise as possible by avoiding unnecessary long and complicated text-critical debates (for examples of these see Robinson, 1977:120-121; Sharrock, 1983:211-223; Jacobsen, 2004:46; VanGemenen, 2008:569-570).

4.3.1.2 *Reporting the deeds of the enemy*

The main point of verses 4-8 is to list and describe the various horrific sacrilegious acts of the enemy who has invaded God's sanctuary (Basson, 2006:212; Wardlaw, 2015:123). This “reporting style” is a common characteristic of the community prayers asking for divine

intervention (deClaisse-Walford *et al.*, 2014:594). The enemies are portrayed as extremely arrogant. Right from the start, they are vocal, disruptive, unruly and disrespectful:

- They *roar* (שִׁשְׁגָּוּ) in the meeting place (v. 4)
- Their internal dialogue is manifest (אָמְרוּ בְּלִבָּם) (v. 8)
- They revile (יְחַרְוּ) and blaspheme (יְנַאֲזוּ) God's name (v. 7, 10)
- Their voice is prevalent (קוֹל) and the tumult (שִׁשְׁוֹן) rises to heaven itself! (v. 23)

The enemy is not just loud, but also do not demonstrate the proper respect for holy objects, places and God's person. Some of the irreverent actions are:

- They have erected their own insignia in the shrine (שָׂמוּ אֶת־וֹתָם אֶת־וֹת) (v. 4)
- They hack and slash at the holy temple as if removing a thicket of trees (v. 5-6)
- They burn the temple to the ground (v. 7a) and,
- They profane the dwelling place “to the ground” (לְאַרְצֵי חֶלְלֵהוּ)

In short, chaos has broken loose in Zion. That which was the centre of creation and the Israelite universe, has gone awry (Wardlaw, 2015:124). The enemies of Israel are firmly identified as God's enemies as well (Engle, 1987:282). Moreover, the highly charged rhetoric of the list of sacrilegious acts is specifically intended to remind Yahweh that He is not just implicated in this attack, He is the primary target and should be the one taking the greatest offence. These attacks are not random, but deliberate and premeditated (Broyles, 2012:307). This is clearly accentuated by the number of 2nd person, singular suffixes (Cole, 2000:34; Basson, 2006:214):

1. צַרְרֵיךָ – “your adversaries” (v. 4)
2. מוֹעֲדֵךָ – “your meeting place/appointed feast” (v. 4)
3. מִקְדָּשְׁךָ – “your holy place” (v. 7)
4. מִשְׁכַּן־שִׁמְךָ – “the dwelling of your name” (v. 7)

Clearly, Yahweh will not be let off the hook. He is not just implicated in the crisis; He is ultimately responsible to act against the invaders.

4.3.1.3 *Relevant text-critical issues*

As already mentioned, there are some textual obscurities which hamper translation and interpretation. Firstly, the ambiguity of the term מועֲדָיָךְ (verse 4) is in question. There are a large number of manuscripts that prefer the plural מועֲדָיִךְ to the singular. However, the plurality of the phrase may have nuanced implications, of greater importance is the actual meaning of the phrase (VanGemenen, 2008:570). The word stems from עֲדָה “congregation,” and may either indicate a space or time dedicated to the divine. It may be used when referring to sacred feasts and pilgrimages, as is frequently done in Leviticus (Lev. 23:2, 4), the assembly itself, or even the place where the sacred act is occurring (Andersson, 1981b:540; Holladay, 1972:186; Köhler, Baumgartner & Stamm (HALOT 2):795).⁷³ The LXX favours the translation referring to feasts, thereby probably avoiding the idea that the text would imply that there were other holy sites other than the temple at Jerusalem. VanGemenen (2008:570) claims that the probability of it being a technical, or even poetic, term for the temple is high and thereby explains the plural as one of amplification and not strict plurality.

From the second colon onward, the text-critical matters become even more challenging. The second colon of verse 4, שָׁמוּ אֹתָתָם אֹתוֹת, is grammatically distorted and difficult to translate. Some scholars disregard the final plural (אֹתוֹת) altogether (Sharrock, 1983:214). Engle (1987:47), however, makes a convincing argument that it can be construed as an adverbial accusative of comparison. In other words, “they have erected their own standards *as* signs.”

The extended list of complaints culminates in the only instance of direct speech in the entire psalm, found in verse 8. Once again, the text of the quotation is problematic and ambiguous. I use Jacobsen's (2004:46) rendition where the direct speech is extended to the very end of verse 8 (implying that שָׂרְפֵה “Burn!” is not a Qal perfect, but a Qal imperative) and נִיָּנֵם (“let us destroy”) is understood as 1st person, cohortative plural with an accusative, plural object

⁷³ HALOT refers to the “Hebrew and Aramaic Lexicon of the Old Testament” in citation.

marker referring to the holy places where Yahweh was worshipped throughout the land of Israel (pre-exilic). The repetition of the adverbial **כָּל־אֶחָד** (“altogether, every single one, totally”) serves the stylistic purpose to emphasise the urgency of the matter - Yahweh must act and quickly (Engle, 1987:55). In this context, the meaning “completely” or “in their entirety” is preferable (Holladay, 1972:132). These invaders are not just passing through to destroy and oppress in part. They mean to do a decent and deliberate job thereof, and the direct speech attests to this.

4.3.1.4 *Special reference to verses 5-6*

Verse 5 and 6 is very problematic and only tentative translations are possible (Basson, 2005:182). Some scholars even go as far as to consider the entirety of verse 5-6 as corrupt and untranslatable (Robinson, 1977:120; Andersson, 1981b:540; Sharrock, 1983:214; VanGemeren, 2008:570). Robinson (1977:120–121) attempts to tackle the issue, but there is no clear scholarly consensus whatsoever on the matter since the text is simply too obscure. Most translators attempt to keep the emendations to the text as conservative as possible and understand the sentence as an obscure simile: “They seem as men that lift up axes in a thicket of trees” (Basson, 2005:182; Broyles, 2012:307).

4.3.2 Poetic metaphors

4.3.2.1 *Leonine imagery in the Hebrew Bible*

There are not many intentional poetic metaphors in verses 4-8 and the text’s obscurity also makes identifying potential metaphors difficult. I have attempted to focus on those sections of the text from which clear deductions can be made.

Many readers would glance over the verb **שָׁאָגוּ** “they roared” with verse four’s commencement because of a few possible reasons – a) the synecdochal nature of the phrase which reduces the metaphor’s perceptibility; b) roaring, has a conventional metaphorical undertone to it in English and; c) roaring may have different sources for the sound (waves of the ocean, the din of traffic, an explosion etc.) other than a lion’s roar (Golding, 2006:158). This makes it easy to glance over the metaphorical implications of the verb and underestimate the affective force of the phrase **שָׁאָגוּ צִרְיָהּ בְּקֶרֶב מוֹעֲדָהּ**.

The root $\sqrt{\text{לשׁ}}$ in most cases in the Old Testament denotes the roaring of a lion, whether literal or metaphorical (Holladay, 1972:356; Köhler, Baumgartner & Stamm, 2001 (HALOT 2):1367; Nielsen, 2007:196). There are numerous scriptural references where various words for leonine sounds are specifically referenced (Judg. 14:5; Amos 3:4, 8; Zech. 11:3; Pss. 22:13; 104:21; Is. 5:29; Jer. 2:15). Strawn (2005:35) notes that although it is impossible to pin down the exact semantic scope of $\sqrt{\text{לשׁ}}$, the varying contexts of the passages indicate that it may range from the iconic full-throated roar of adult lions, to the grunts and deep gurgling sounds of lions at a fresh kill. In keeping with this semantic scope, there are instances where the noun derived from the verb (לִשׁוֹן) may denote “groaning” in anguished prayer (Ps. 22:2) or distress (Job 3:24) (Holladay, 1972:356; Strawn, 2005:345). Nevertheless, Strawn (2005:273) clearly indicates the verb’s use in verse 4 as referencing a lion’s roar with clear metaphorical implication.

4.3.2.2 *The enemy as a lion*

Roaring, especially in the poetic language of the Old Testament, is firstly associated with two basic notions (Strawn, 2005:35, 36; Golding, 2006:172, 173):

1. The lion’s ceaseless hunt for prey is closely associated with the sounds they make. Ancient Israel demonstrated awareness of the fact that lions may roar when they are hungry (Ps. 104:21) or protecting its territory. After it has claimed its victim it snarls, growls and gurgles as it devours its prey (Amos 3:4).
2. The consequent terror of becoming the lion’s prey is implied. Lions would have found domestic livestock much easier to hunt than wild game, and therefore posed a threat to human resources. Humans were also potentially on the menu, especially lone travellers. Should the lion turn from animal prey a human also would have been basically powerless to defend themselves against lions.

The lion’s status as an apex predator, demonstrating a voracious appetite, loud sounds and brute strength, resulted in a productive source domain for numerous poetic applications. One can see how through extended metaphorisation, the lion can be creatively mapped onto abstract social concepts like the abuse of power and status, oppression of the weak, powerlessness of the general populace in the face of rulers, the excessive use of force by those in power etc.

(Brown, 2002:136).

Understandably, the primary target domain for the metaphor, especially when a human entity was in mind, is the speaker's enemies (Nielsen, 2007:186). The metaphor is by nature of its very use always negative when it is applied to human adversaries (Strawn, 2005:274) and is also a very productive analogy to illustrate military aggression (see Is. 31:4; Mic. 5:8; Nah. 2:11-12) (Brown, 2002:136 & 250). Interestingly, the Old Testament, and specifically the Psalms, make extensive use of the *enemies are lions* metaphor, much more than any other Near Eastern body of literature (Strawn, 2005:274; Nielsen, 2007:185).

4.3.2.3 *Yahweh as a lion*

Leonine imagery is not exclusively limited to enemies, whether personal, national or divine. When the *power* and *strength* components of the source domain are emphasised more than *aggression* and the *predatory nature* of the lion, it may be applied to rulers and kings (Ez. 32:2). Ezekiel 19:1-9 is an excellent example of this, but the metaphor spirals to the abusive end of the spectrum nonetheless. Because of the close association of kings and deities in the ancient Near East, gods and supernatural beings, were also linked with leonine imagery (Strawn, 2005:74). As a consequence, the metaphor, *Yahweh is a lion*, is also frequently applied to God, and is not a new phenomenon within the larger ancient Near Eastern context (Nielsen, 2007:188). Isaiah 31:4 specifically notes that just as a lion growls and snarls fearlessly over its prey (again $\sqrt{\text{לשׁ}}$), even when shepherds are sent to intervene and making a great noise to drive off the lion, it is unperturbed. In this fearless manner of the lion Yahweh will engage in warfare from Zion.

There are many instances where Yahweh roars ($\sqrt{\text{לשׁ}}$) from Zion and shouts from Jerusalem (Joel 3:16; Amos 1:2; also Jeremiah 25:30). Hosea 11:10 casts Yahweh's roar within the context of redeeming his children (scattered Israel) from afar ("the west"). In many of these passages, the recurring expression $\sqrt{\text{לשׁ}}$ coupled with $\sqrt{\text{לשׁ}}$ (or additionally with the infinitive absolute $\sqrt{\text{לשׁ}}$ as in Jeremiah 25:30) is an effective redeployment of the lion's powerful vocal capacity to redeem the oppressed and judge the sinning parties (Weiss, 2012).

Yahweh, especially from the theocratic seat of governance called Zion, is the ruler who ends

every discussion, debate and dispute with his final judgment and verdict. He roars, and everyone fears and has to obey. Roaring in this sense, would then signify:

1. A final immutable verdict or royal decree. There may be many voices and opinions discussing the issue, but once Yahweh roars and lifts his voice above everyone else's, the matter is settled.
2. Yahweh, by ending all discussions, becomes the primary Definer of reality. He has the final word and executes his judgments accordingly.
3. The roaring is always accompanied by fear (Am. 3:8) and sometimes trembling (Hos. 11:10). Even the sheep belonging to the lion tread lightly when He roars, even though they might not be the object of his wrath.

4.3.2.4 Creating complex and dynamic metaphors with leonine imagery

The issue becomes complex if one considers that the two themes, the lion as an image for the wicked, the adversary and the enemy, and lion as the image of a powerful monarch or deity, can never really be truly separated. The author of Psalm 74 uses this conceptual duplicity with particular shocking effect (Strawn, 2005:274). Nielsen (2007:186) argues that animal imagery, besides stressing other domain-specific elements, serves to depersonalise the entity spoken of. There are many instances where personal metaphors are used when Israel talks about God – husband, father, kinsman-redeemer, shepherd, etc. (Ben Zvi, 2008:46, 47). These metaphors purposefully map a definitive human relation onto the relationship between Yahweh and Israel (Nielsen, 2007:186). Animal metaphors, however, do the opposite. Although animals clearly inhabit the same plane of existence as humans in some sense, they are conceptually distinct enough to generate awareness of this difference (Halverson, 1976:505; Gottlieb, 2012:102).

In the case of enemies, they are depersonalised by leonine imagery, and frequently demonised, to be understood as less than human. They are threats to the community or individual and do not share the same interests, beliefs, values and identity as the speaker. Hence the depersonalisation serves to justify imprecation and even retaliatory or vindictive rhetoric towards the enemy.

It is then noteworthy to draw attention again to the fact that the Psalter makes extensive use of the lion as an image for enemies. This indicates that every time the psalmist wishes to cast

enemies in leonine terms, a particularly sinister, almost larger than life, scenario occurs where the enemies are bestial, “less than human,” but also “as powerful as a supernatural being” (Strawn 2005:274). I quote Strawn (2005:274) in this regard:

“...given the data on lion metaphors in the ancient Near East, could the application of the lion image in metaphorical descriptions of the adversary constitute an example of the rhetorical demonization of the enemy on a grand scale? Lion metaphors in the ancient Near East, as well as in the Hebrew Bible, after all, are usually applied to super-powerful beings (namely, monarchs and deities) ... when the psalmists describe their personal enemies as lions, therefore, they are employing a metaphor of power and dominance often and long reserved for gods and kings.”

Finally, the leonine image is the crux of the bitter irony Israel directs to Yahweh. He should be the One roaring, commanding, from Zion – instead it is his enemies. It is his procession which they should be conducting and it is his feast they should be observing. However, the enemy has clearly taken the divine seat and is issuing pronouncements based on an authority which is alien to Israel. Maybe the foreign gods have truly conquered once and for all? Still, the act of roaring where Yahweh should have the final word is sacrilegious to say the least.

The effect in Psalm 74 where the enemy is described as roaring in the very place where God meets with his people is that the battle is no longer just a physical one existing on the human plane of being. These enemies are, or at least claim, divine status and authority. The only means by which this matter can be decisively resolved, is if God actively asserts Himself again and initiates divine combat against these claimed supernatural enemies. This is exactly where the rhetoric takes us in verses 12-17. This will be discussed in greater detail under 4.5 – God’s divine combat.

4.3.2.5 *A final mention of verses 5-6*

Verses 5-6 has already been discussed as problematic, but I assume that there is a simile at work here with strong imagery alluding the idea that the pagan invaders take axes and hatchets to the temple’s fine woodwork like a woodcutter would chop down trees. Goldingay (2007:428) agrees that the image evokes a strong sense of a panoply of weapons hacking

indiscriminately, as if they were clearing a thicket or forest, while their targets are actually the fine woodwork beautifying the temple. For the sake of this dissertation, I take a conservative position with as little text emendation as possible.

4.3.3 Conceptual metaphors

4.3.3.1 *Silence is the speech of death*

The phrase שָׁאָגוּ צִרְרֵי־יָ בְּקִרְבֵּי מוֹעֲדָי also introduces the audience to an additional conceptual reality which the community is trying to address. God's perceived passivity and silence are evident throughout the entire psalm:

1. God has to close the gap of separation between Him and the destruction (v. 3);
2. A litany of the enemies' actions is recounted while God remains inactive (v. 4-8);
3. No signs or any indication is given as to when this will end (v. 9);
4. God is urged to "take his hand from the folds of his garment" (v. 11);
5. The psalm recounts God's decisive actions in the distant past to conquer chaos (vs. 12-17).

Conversely, in Psalm 74 there is no tangibly perceptible communication which Israel is receiving from God. Communication, metonymically epitomised as speech, is essential to community and life itself. Once communication ceases and silence reigns, death is manifested (Torresan, 2003:155, 156). Death means, effectively, to be cut off from Yahweh's presence and inheritance (Lipinski, 1998:332). In the multiple images of death (the pit, grace, Sheol), in the Psalter and other passages, a critical aspect is that meaningful communication, and particularly speech in its various forms, ceases (Thornhill, 2015:54):

- "Unless the Lord had given me help, I would soon have dwelt in the silence of death." (Ps. 94:17, NIV)
- "It is not the dead who praise the Lord, those who go down to the place of silence; it is we who extol the Lord, both now and forevermore." (Ps. 115:17-18, NIV)
- "For the grave cannot praise you, death cannot sing your praise; those who go down to the pit cannot hope for your faithfulness. The living, the living - they praise you, as I am doing today; parents tell their children about your faithfulness." (Is. 38:18-19, NIV)

Death then, is understood not as “nothingness” or cessation of existence, but a state of existence where vitality, and true humanness has been diminished to such an extent that meaningful communication is not possible between the dead and God. Situations which actively detract from life can be war, famine, drought, misfortune and sickness. They “hasten” death’s full manifestation. This associative link between destruction and silence is also affirmed in the Exodus narrative, the primary intertextual frame of Psalm 74 (Torresan, 2003:155):

“Moses answered the people, “Do not be afraid. Stand firm and you will see the deliverance the Lord will bring you today. The Egyptians you see today you will never see again. The Lord will fight for you; you need only to be still.” (Ex. 14:13-14, NIV)

A conceptual metaphor which is a critical component of Israel’s appeal is SILENCE IS DEATH and its inverse, SPEECH IS LIFE, or alternatively COMMUNICATION IS LIFE. Yahweh, in Psalm 74, is ominously silent and only two parties speak – Israel who has been initiating communication the whole time attempting some form of dialogue with God to rectify the situation, and now, in mockingly blasphemous direct speech, the enemy. Van Wolde (2008:10) maintains that anger, in the Hebrew conceptualisation, is closely associated with the mouth and speech is a primary way of expressing anger. Other associations, especially when anger reaches an uncontrollable point (see 3.5.2.1.4a above), the person explodes. As a result, the object of the anger is burned, charred, engulfed in heat/flames or possibly also consumed:

“Profiled on this base, anger is viewed as someone’s or the deity’s hot feeling, as a fire that rises up out of the mouth against someone or something with an immediate devastating effect.” (van Wolde, 2008:11)

The fact that Yahweh is no longer asserting Himself (that is, expressing his anger), but has withdrawn, implies that He has already spoken the death sentence over the situation. He has handed Israel over, in his silence, to the forces of decay (in this instance warring invaders) and does not seem to indicate that He will involve Himself again unless convinced.

4.3.3.2 *Blasphemy of the enemy*

The enemy’s appellations also testify to this and are deliberately chosen to affirm the

conceptual metaphor SILENCE IS DEATH. The general term for enemy, אֹיִב, is used first in verse 3 as part of the first plea for help. In verse 4, however, צָרַר in participle form is used. Later, verse 10 again mentions both the proper noun צָר with the verb חָרַף and again אֹיִב in connection with נִאֲוֵץ.⁷⁴ Firstly, צָרַר is a more specific term than found in verse 3 and bears particular reference to enemies who attack one verbally rather than physically (Engle, 1987:43). Also important to note is that צָר and צָרַר are frequently associated with foreigners and specifically foreigner occupation of Israel (Engle, 1987:71).

When צָר + חָרַף has a human individual as an object, the notion is that of “reproach, slander, defamation” or even “blackening one’s name.” When the object is God Himself, as is the case in verse 10, the semantic scope includes “blasphemy, desecration and profanity.” (Miller, 2000:225). For instance, the Philistine Goliath taunts and insults the Israelite army (1 Sam. 17:10) – ... אֲנִי חָרַפְתִּי אֶת־מַעְרְכוֹת יִשְׂרָאֵל... Later in the narrative (1 Sam. 17:26), David asks emphatically how the man who removes this insult (חָרַפָּה) from Israel will be compensated, since the greatness of the insult is that an uncircumcised foreigner (עֶרְל) did not just reproach Israel, but the armies of the living God (בְּיַחַרְף מַעְרְכוֹת אֱלֹהִים חַיִּים). Where חָרַף indicates spewing forth contemptible speech, אֹיִב + נִאֲוֵץ⁷⁵ words have led to action and the person is actively treated with outright scornful disrespect (Engle, 1987:68).

The 2nd person singular suffix of צָרַרְיָה indicates that they are not enemies of Israel in general as אֹיִב used in verse 3 would denote. They are foreign invaders who dare to mock and insult not just Israel, but Yahweh Himself. Just as Goliath, their real target is not Israel, but God’s own person. They are not just insulting a nation; they are spewing blasphemy of the highest degree in the Israelite frame of reference. They are roaring (שָׁאָגוּ) victoriously in the place

⁷⁴ Although verse 10 is not is not part of this section under current discussion I discuss it here to prevent a fragmentation of concepts which logically belong together.

⁷⁵ I will discuss אֹיִב + נִאֲוֵץ⁷⁵ in greater detail under verse 9-11.

where it ought to offend God the most, the place where his holiness ought to be specifically manifested – the temple, the place where He met specifically with the Israelites (בְּקֶרֶב מוֹעֵדָה).

Because Yahweh is silent and refuses to act, the enemy arrogantly speaks without restraint. Israel is experiencing a double dose of death – first God’s silence, and now the enemies’ framing of reality. In a sense, the enemies’ speech merely consummates that which God’s silence has suggested all along – He is defeated and cannot save Israel. They have mocked Him in the most sacred of spaces, and still He does not react.

4.3.3.3 *Direct speech of the enemy*

After the enemy has declared victory and insulted God’s in word and deed, this section terminates in the only line of direct speech in the entire psalm in verse 8 - אָמְרוּ בְּלִבָּם נִינָם יַחַד שָׁרְפוּ כָּל מוֹעֵד אֵל בְּאֶרֶץ.

Jacobsen (2004:28) mentions that the category of direct speech where the enemy directly challenges God is prevalent in the Psalms and is theologically also very important. Verse 8 asserts the powerlessness of God. He is either incapable of delivering the oppressed and judging the wicked, and therefore remains silent and inactive, or, as Psalm 74 is trying to establish, He has rejected Israel for some other reason. Additionally, the statement also implies the victory of foreign gods over Yahweh, since destroying a god’s dwelling, implies victory over that god (Jacobsen, 2004:46).

A frequent feature of this type of direct speech is that it occurs at the end of an extended “they”-complaint where the acts of the enemy terminate and the enemies’ inner motivations are revealed for all to hear. The quotation also frequently occurs at the turning point of the psalms, either before a petition or confession of trust (Jacobsen, 2004:29). Psalm 74:8 fits this description well and is designed to be the shocking climax at the end of the litany of offences committed by the enemy. However, verse 8 is not directly followed by the psalm’s turning point. This only occurs later in verses 12-17, which implies that it is already a huge strain on the faith of the community to appropriate their role in the covenantal relationship God has established with them long ago. After the direct speech, the complaint intensifies to an

indictment towards God (vs. 9-11). The abuse Israel and God's temple has already reached such a degree that Yahweh is long overdue to do something. It seems, as the adverb לְנִצָּחַ in the opening verse implies, that God's passivity, neglect and rejection will continue forever.

4.3.4 Idealised cognitive models

Verses 1-8 clearly demonstrate that the Zionistic-Davidic בְּרִית־יְהוָה has been violated, without any clear intervention on God's behalf (Human, 1995:62):

- The destruction of the temple has been graphically recounted; clearly Zion is not God's dwelling nor the location of his throne anymore.
- The Davidic line is broken as well.
- God's promise to remain faithful to David is brought to nought.
- God's own name (person) has been violated and not just David's or Israel's.

After Israel deliberately tries to remind Yahweh that He is their shepherd (see 3.5.2.1.3b) in verses 1-3, verse 4 triggers another metaphor which testifies of another idealised cognitive model. They are not just appealing to Yahweh the shepherd-king to act, but Yahweh the lion-king. Where the shepherd model speaks of authority, the leonine imagery evoked in verse 4 calls upon God to intervene decisively and even violently. Amos 3:8 encapsulates the sentiment clearly:

“The lion has roared; who will not fear? The Lord GOD has spoken; who can but prophesy?” (ESV)

The entire rhetorical strategy of this complaint section is an urgent appeal to God's attention to the trespasses committed against the faith community. However, verses 4-8 goes a lot further than that. Although it would have been a serious matter, at least for Israel, if the enemy attacked and harmed them, it is not just the height of blasphemy the victors are committing in the very meeting place of God. In fact, it may seem that the lamenting community is also affirming the enemies' claim that Yahweh is defeated.

As already mentioned in 3.4.2, the psalms of communal lament always demonstrate two crucial aspects of the genre (Jacobson, 2008:9) – a) There are three personae present – the plaintiff,

God and the other; and b) a situation of dire need for God to intervene on behalf of the community. Thus, the rhetorical setting always entails Israel directing communication to Yahweh about the enemy and how they've affected reality. This is a critical point for consideration, since Israel through the psalmist is breaking the silence. They refuse to be still and let silence, and ultimately, chaos and death take the upper hand. Using the conceptual metaphor SPEECH IS LIFE, the psalms of lament make the first move to renew conversation again and to invite (incite?) God to partake in the situation where inimical forces have infiltrated reality. The fact that Israel is speaking, testifies, however feebly, to life rather than death. Lament flies in the face of death in a dire dash of faith to involve the Giver of life, once more. If death will be allowed to have the final say, the faith community will not be snuffed out without a proper struggle.

4.4 INDICTMENT AGAINST GOD (vv. 9-11)

Table 4. 4: Verses 9-11 with Hebrew text and English translation juxtaposed

Hebrew Text	Verse	Translation
אֹתֵינוּ לֹא רָאִינוּ	9a	Our signs we did not see,
אֵין עוֹד נְבִיא	b	there is no prophet,
וְלֹא־אִתָּנוּ יָדַע עַד־מָה:	c	neither is there someone among us who knows how long.
עַד־מָתַי אֱלֹהִים	10a	Up to what point, O God,
יִחַרְךָ צָר	b	is the harasser to mock,
יִנְאֵץ אֹיֵב שְׂמֶךְ לְנֶצַח:	c	the foe to revile, your name perpetually?
לָמָּה תִּשָּׁב יָדְךָ	11a	Why do you withdraw your hand,
וַיִּמְנַק מִקְרָב	b	and is your right hand hidden?
הַיִּקְקֶה בְּלִי:	c	Destroy from within your bosom!

4.4.1 Content and stylistic elements

4.4.1.1 *Three stylistic parallelisms*

After the initial introductory complaint (vv. 1-3) and describing the deeds and speech of the enemy (vv. 4-8), the psalm shifts register to bring an indictment towards God (deClaissé-Walford *et al.*, 2014:597). This whole debacle is, after all, a theological crisis more than it is a physical one. Where God's pastoral passivity was indirectly referenced in verses 1-3, now Israel brings a much more forceful accusation to God after the shocking reality of the extent of the enemies' trespasses have been listed (verses 4-8). The accusation has two parts:

1. The abuse of the enemy seems endless with no means to determine if it will end (v. 9).
2. God actually withdraws from the situation and refuses to intervene (vv. 10-11).

Verse 9, a staircase synonymous parallelism, highlights the lack of orientation expressed by the suffering community. The progression starts with a lack of general (cultic) signs (אִוְרֹתַיִנִי), moves to a prophet (נְבִיא) who could communicate specific messages from God, and, finally, the desperation increases as any member of the community (וְלֹא אֶתְנֶנּוּ יָדַעַ) can voice his opinion, but does not. In other words, familiar means by which the community met and communicated with God are no more active (deClaissé-Walford *et al.*, 2014:597). Nobody knows when the extreme boundary of the suffering will be reached (עַד־מָה), and the psalm reaches a final climax of despair in terms of style as well as content (Engle, 1987:67).

Verses 10-11 are two synonymous parallelisms that return to the original questioning mode with which the psalm started (Brueggemann & Bellinger, 2014; Greene, 2017:88). The first parallelism in verse 10 again refers to the enemy and his unrestrained activity (Basson, 2005:189). However, of particular importance is their speech. They “mock” (יִחַרְרֹף) and they “revile” (יִשְׁאָרְפוּ). Again, the boundless, unrestrained dimension of the suffering is accented by the return of לָּמָּהּ לָּמָּהּ. The ceaseless interrogatives, and proximity of the rhetorical questions at the end of verse 9 (עַד־מָהּ) and the beginning of verse 10 (עַד־מָהּ) allude to the constant search for an answer to the overarching “why?” (לָּמָּהּ) with which the psalm opened in verse 1 (Engle, 1987:72; deClaissé-Walford *et al.*, 2014:597). The desperation is

emphasized by the second synonymous parallelism (verse 11) which mentions God’s hand (usually a metaphor which denotes his active involvement). However, his hand is withdrawn, and his right hand is hidden in the folds of his garments.

4.4.1.2 *Text critical issues*

Verse 11 poses some text-critical challenges. The first clause does not pose a problem (**לְמַה תִּשְׁיֵב יָדְךָ**). The second clause has caused some scholarly debate. The Masoretic consonantal text, as is, renders “...and your right hand, from your decree, destroy” (VanGemeren, 2008:572). Basson (2005:183), along with most other scholars prefer the *Qere* “your bosom” (**בְּיָדְךָ**) to the *Ketibh* “your statute/decreed” (**בְּחֻקְךָ**) due to the context of a hand being present “from inside” (**מִבְּקִרְבְּךָ** is emended to **בְּבִקְרָבְךָ**) and the final verb is emended to the Qal passive participle, “withheld, concealed” (**בְּלִסְתָּר**) (Grogan, 2008:136). VanGemeren (2008:572) also confirms this as the most sensible rendition, with the resultant translation being “(why) is your right hand concealed in your bosom?” (also supported by the NJB. This translation is theologically justified as well since the withdrawn hand (**תִּשְׁיֵב יָדְךָ**) in the first clause implies a divine passivity where God’s anger with Israel is preventing Him from intervening (Basson, 2005:183).

Engle (1987:75) confirms the readings of various translations, including the New Afrikaans Translation, the Afrikaans 1953 and 1983 translations, ESV, NIV, NKJV and NASB, by choosing the conservative path of applying less emendation and understands the last verb as a Piel imperative. Although he accepts the “bosom” emendation, his textual approach results in an expression which could be possible, but is probably less plausible: “Why do you withdraw your hand, even your right hand? From your bosom, destroy!” As a result, I choose this reading as the most sensible current translation.

4.4.2 **Poetic metonymy – the hidden hand of God**

Although verses 9-11 are particularly rich in conceptual metaphor material, the only truly poetic word pairs are God’s “hand” (**יָדְךָ**) and “right hand” (**יְמִינְךָ**) which are instances of metonymy (specifically, synecdoche). The Hebrew word **יָד** (“hand”) occurs nearly 1600 times

in the Old Testament and its basic meaning can be that of the entire forearm to the tips of the fingers, but usually denotes the part starting from the wrist to the fingertips (Ackroyd *et al.*, 1977:397, 400). The synecdochal image, יָד, stresses the notion, in its basic form, of *action* and dominates all other anthropomorphisms in the Hebrew Bible in terms of its occurrence (Ackroyd *et al.*, 1977:395; Roberts, 2002:98; Zemek, 2005:377). Because the hands are the primary means of manipulation of objects, their metonymical meaning may extend to “control” and even “power” or “ability” (Ryken *et al.*, 2010:360; Willis, 2010:31). We see that the “mighty hand” of Yahweh frequently features in the Exodus narrative יָדוֹ + יָד in terms of Israel’s redemption (Ex. 3:19-20, 6:1, 7:4-5, 13:9, 14; Deut. 9:29), and when God has an “outstretched hand/arm” it indicates animosity towards Israel’s enemies (Ex. 15:12) or even Israel itself (Is. 9:11-12) (Ackroyd *et al.*, 1977:420).

The right hand (יָמִינִי) in a metonymical sense carries the same notion but with an additional connotation of firstly “prominence and favour” (Ex. 29:19-20; Lev 8:23-26; 14:14-28) but also “immense strength,” specifically within the context of Yahweh as Rescuer (Pss. 17:7; 18:35; 21:8; 118:16-16) (Ryken *et al.*, 2010:361). As an addition, יָמִינִי is frequently associated with the king and regal images (Miller, 2000:288). However, as a trope יָמִינִי parallels יָד with the added dimension of being totally dependent on Yahweh for deliverance. However, Basson (2006:97) notes, “since יָמִינִי and יָד are parallel in terms of the nuance of meaning they convey...the one should not be regarded as more important than the other.” This is exactly the case in Psalm 74:11 since the word pair functions as part of a synonymous parallelism for the sake of amplification. What is amplified? Not Yahweh’s strength displayed, but rather the focus is on the absence thereof:

“Why do you withdraw (הִשָּׁבִי) your hand;

and is your right hand hidden, from your bosom destroy! (מִמְקַרְבֵּי הַיְקָה כִּלֵּה)”

A hidden God, specifically the aspect of Yahweh’s role as Rescuer and Saviour, implicitly means that the plaintiff is continuously exposed to danger. The link between Yahweh’s act of salvation and his actual presence is paramount (Basson, 2006:121). The fact that He does not act, also implies that He is not present, which is a disaster for Israel. The hand so lovingly

extended in Psalm 73:23, is now withdrawn and hidden, implying that the destruction of the temple could only be possible if God had removed his protection completely (Bailey, 2013:26).

However, there is more at stake here than just Israel's well-being. Yahweh's inaction suggests that He has rejected his role as king and primary covenant partner (which verse 12-17 will re-establish). But more so, verse 11 is the conceptual culmination of what has been playing out in verses 9 and 10. Firstly, the "withdrawn" and "hidden" aspect of God's power builds on the concept of SEEING IS UNDERSTANDING but more importantly, the issue of honour and shame. Yahweh, is not just shaming Israel (which is clearly the main theme in verses 1-3), but his inaction actually results in his own shame. The division of labour in ancient Israel implied that hiddenness, shyness, restraint, timidity and deference are inherently *female* aspects, and therefore embody shame. A female embodying shame is a virtue, but Yahweh, conceptualised in terms of male (i.e. "honour seeking" roles) like a king, judge, saviour, creator, etc. cannot remain hidden without triggering the shame response prevalent in the culture of that time (Malina, 2001:49, 50). Both concepts will be discussed in detail under 4.4.3.

4.4.3 Conceptual metaphors

Psalm 74's prominent temporal focus has already been established. But the temporal focus has one objective in mind – to answer "how long?" will the suffering continue and at "what point?" will God intervene? Verses 1-8 has recounted Israel's confused and desperate plea for intervention, a recounting of the destroyed temple site, which culminates in verses 9-11. Although the question of "how long?" is a pragmatic one, it is also a metaphysical one. In this section, Israel recounts three interrelated elements which occupy, as we shall see, the same conceptual cluster. The three interrelated elements are: a) the lack of signs, b) the apparent lack of a prophet and, c) the absence of anybody who can credibly know how long the state of affairs will last (Gordon, 2015:91). I will discuss each element separately for the sake of clarity, but these three elements are conceptually (and stylistically) integrated and each complements the other in terms of meaning.

4.4.3.1 *The significance of sight*

4.4.3.1.1 Signs (**אֹתוֹת**) - Taking the cue from verse 4

I have already commented on verse 4 and the obscurity of the double use of **אֹתוֹת** in that particular verse (see also Gordon [2015:92]). Engle (1987:47) renders a convincing solution to the problem and retains the reading of **שָׁמוּ אֹתוֹתָם אֹתוֹת** without emending the text. In the context of the section, this is a very effective poetic technique to further amplify the irony of the situation the community is witnessing. There is a dynamic interrelatedness between official, cultic religious expression and warfare in the ancient Near East's worldview which could have been productively used by the authors to highlight the tension (Engle, 1987:47). Hence, understanding the clause as heavily loaded with allusion and connotations may render an effective, albeit clumsy translation as “they have planted their standards as tokens of both military and cultic victory.” This is why, as mentioned above, understanding the second plural as an adverbial comparison is plausible. The clause highlights the notion of “instead of...” and I quote VanGemeren (2008:570) to elaborate the point:⁷⁶

“Instead of hearing the priestly benediction (cf. Nu 6:24-16), they heard the roaring of the enemy voices. Instead of witnessing the “signs” (v. 4) of God’s presence and forgiveness (sacrifices, priestly rituals), they saw the pagan “standard,” which may have functioned as tokens of their victory... or as symbols in pagan rituals.”

However, only now in verse 9 does the full poetic intent of **אֹתוֹת** become apparent. Within the given literal (militia and religious) context, its meaning may allude to (Andersson, 1981; Gordon, 2015:92; Rengstorf, 1971:211):

1. The palpable symbols and rites particular to the temple cult which have now been replaced by pagan and foreign symbols (This is the specific meaning in v. 4).

⁷⁶ Further argument for keeping the second part of the clause in given when I will discuss verse 9 in the following section.

2. The specific time and space dedicated to a feast/pilgrimage which have been disregarded by the invading pagans.
3. A clan banner as used in Numbers 2:2 and Genesis 9:12-13 and 17.
4. The insignia of military standards and banners which have replaced holy objects and spaces in the temple as a celebration over the victory of Judah and its God. In this sense, אֹתֹת may then convey a military and religious significance.

4.4.3.1.2 Taking אֹתֹת farther than verse 4 – from sight to insight to revelation

The word אֹתֹת appears 79 times in the Hebrew Bible in fourteen different books, but most of them appear in the Pentateuch and prophetic literature (Rengstorf, 1971:210; Schutzius, 2015:14). The prevalence of this word in the Pentateuch and prophetic literature is significant, since אֹתֹת carries the notion not just of ensign, token or banner as has been discussed up to now, but also a divine quality of proclamation or a means to determine divine sanctioned time periods (Schutzius, 2015:IX, XI, 14). Here one may reference Isaiah 7:14: “Therefore the Lord himself will give you a sign (אֹתֹת). The virgin will conceive and give birth to a son, and will call him Immanuel.”

As a further extension, אֹתֹת carries with it the notion that it is perceptible by the senses and specifically the sense of sight (v. 9 - לֹא רָאִינוּ - אֹתֹתֵינוּ) (Rengstorf, 1971:211). In Psalm 86:17 (NIV) the author asks: “Give me a sign (אֹתֹת) of your goodness, that my enemies may see it and be put to shame, for you, LORD, have helped me and comforted me.” Not surprisingly, God’s great salvific acts (יְשׁוּעוֹת) during the Exodus are understood as profoundly visible and are therefore also אֹתֹתֹת (Nu. 14:11, 22; Dt. 4:34; 7:19; 26:8). The Sabbath is understood as אֹתֹת, a peculiar sign by which Israel and their worship of Yahweh might be distinguished from others, but it also serves as a weekly ordering principle for societal behaviour (Ex. 31:13, 17). In its ultimate sematic expression, the heavenly luminaries, sun, moon and stars, are given as signs to divide day and night, and seasons, but are also cast specifically (and polemically) as God’s (and therefore humanity’s) servants (Gen. 1:14) (Schutzius, 2015:211, , 2015:15). The word reappears in Genesis 9:12-13 and verse 17 in reference to God’s covenant exemplified in the rainbow with Noah.

Finally, the word may refer to a “confirmation, outward token of assurance, action confirming a promise.” Following this, the word **אוֹת** occurs frequently in this sense with the verb **שׂם** “to place, to erect, to make stand” as an understanding of the establishment of something which is visible (like an altar, ensign, temple, standard etc.) but which testifies of a much greater reality than the physical thing itself (Rengstorf, 1971:212). This is the case in Psalm 74:4, but with an ironic twist in that it is the enemy who is erecting their signs as *the* signs which define reality in contrast to the signs of Yahweh. The authors of the Hebrew Bible frequently used the word in connection with miraculous events (Schutzius, 2015:15), but with the idea that the miracle *pointed* to something other or greater than the miracle itself. So the word may refer to a miraculous event(s) (as with the Exodus); however, it does not necessitate a miracle, but rather something which prompts belief in God (Schutzius, 2015:XII).

To summarise so far, I quote Rengstorf (1971:212, 213):

“The large range of possible use of **אוֹת** and the typical verbal combinations in which it occurs make it as good as certain that in its ultimate nature, as in its origin, this is a formal concept which receives its narrower sense from the circumstances in which it is employed. Hence the word can denote both things and processes whether in the secular or the sacral sphere. The decisive point in its use is not that the thing it serves to denote has or might have a religious quality but that it is adapted to indicate or to confirm the relevance of certain things or processes, and to promote the corresponding insights. As **אוֹת** a thing or person is never an autonomous end but a means to an end... It is simply an indication, pointing to revelation which is taking place or has already taken place.”

4.4.3.1.3 We do not see our signs (and our entire world is falling apart)

The link between **אוֹת** and maintaining world order is apparent. The “signs” in verse 4 and 9 have a definite literal connotation and metonymically indicate the temple and everything associated with it. The temple (as already explained in chapter 3) offered access and communication with God. The temple is the throne where Yahweh, the cosmic king, sits invisibly on the mountain Zion. By inhabiting his temple, God’s saving and sustaining *Deus praesens* is ensured in Israel in general. However, if one wants to approach God on a specific

matter, then one needs to come “closer” (again, confirming the *centre-periphery* schema) to the temple itself. There, more specific communication is also possible (unless one is a prophet, then specific communication is an aspect of one’s special “sight”) (Bailey, 2013:23).

This special communication has spatial and visionary elements to it since, just previously in Psalm 73, the supplicant only gains insight to navigate a thorny issue of theodicy when he enters the temple:

“Surely in vain I have kept my heart pure and have washed my hands in innocence. All day long I have been afflicted, and every morning brings new punishments. If I had spoken out like that, I would have betrayed your children. When I tried to understand all this, it troubled me deeply; till I entered the sanctuary of God; then I understood their final destiny.” (Ps. 73:13-17, NIV)

It is only after *going* to a designated sacred space, the temple site, and *seeing* the special אֹתוֹת וּמוֹפְתִים and structuring of reality there, that the insight occurs which would not have been possible in other places or beholding ordinary things. The temple is more than a sacred meeting place with God; it is a microcosm, a tangible ideal ordering of space which represents not just *that* Yahweh reigns, but also *how* He reigns over the cosmos. The temple contained various symbolic and iconographic depictions (again, אֹתוֹת וּמוֹפְתִים). For instance, the two pillars of the temple symbolising dominion and stability; the tree of life indicating God’s ability to grant life; the molten sea showing the waters of chaos pacified; various liturgical objects indicating that worshipping this God means compliance and submission to *how* He has ordered reality (Bailey, 2013:24).

In other words, the temple is a visual representation of how Yahweh has structured reality, but on a smaller human scale, like an architectural model of an actual building. However, because the “model” is also the actual place of meeting (at least, humanly speaking), the metonymic relationship between cosmos (macrocosm) and temple (microcosm) is much closer than “model” would suggest in English, because it is the very place where God’s Name dwells

(Bailey, 2013:25) (Ps. 74:7, 10, 18).⁷⁷ For instance, if someone had to destroy the model of a modern building, the reaction would probably be annoyance by the parties involved, but not horror. This is not the case with the temple and the cosmos in the ancient Israelite worldview. Should the temple be destroyed, then by implication, God’s authority and kingship are directly challenged (if not nullified). The *centre-periphery* schema is so tangibly present, that attacking the אֱלֹהֵינוּ implies that the people of God no longer have physical access to God and his presence. He is no longer present in a *special* or *significant* way among his people.

4.4.3.1.4 The prophet as an agent of special sight

Psalm 74 has a rare occurrence of the word נָבִיא “prophet” in the Psalms. This word is not common at all in the Psalter and only features in two others instances: 1) Psalm 51:1 in the superscription, and 2) Psalm 105:15 with special reference to 1 Chronicles 16:22. Kidner (2014:293) states that silence, that is, the cessation of prophecy is a particularly distressing reality in the ancient Israelite worldview. Here we see this reality clearly linked with the conceptual metaphor SPEECH IS LIFE and the metonymical extension COMMUNICATION IS LIFE. Divine anger, instead of taking the regular conceptual route as defined by van Wolde (2008), may take a much more sinister turn. God may stifle his righteous anger altogether, cease to assert Himself altogether and detract his very presence from reality. This leads to a situation where life is inevitably drained from existence as if by slow strangulation. Here there might even be an allusion to the words of Deuteronomy 8:3b: “...to teach you that man does not live on bread alone but on every word that comes from the mouth of the LORD.” (Kidner, 2014:296).

The role of the prophet can be understood as one who has “inside” information on God’s divine will (Amos 3:7) and the conceptual link between prophecy and sight is also established in Isaiah 29:10: “The LORD has brought over you a deep sleep: Concerning the prophets, he has sealed your eyes; concerning the seers, He has covered your heads.” (see also Mic. 3:6-7) (Kidner, 2014:296). Since the general signs which would have been evident for all to see (the temple,

⁷⁷ See 4.6.3 for a detailed discussion on the conceptual metonymy, THE ‘NAME’ OF GOD IS GOD.

its ornaments, the proper designated feasts, festivals and places of worship etc.), the community has to turn to those who have special sight. The role of the prophet as a mediator who is able to relay revealed messages from the divine is critical, especially in politically turbulent times or even general time of distress (Shields, 2008:877).

When a general sign is unavailable, particularly due to the formlessness or relentlessness (meaning, unable to distinguish or discern and end [Brown, 2002:118]) of pain, grief, suffering or persecution in a lament, the supplicant must rely on other sources of information and access to the divine will. In many narrative portions of the Hebrew Bible, a prophet makes this possible, and the prophetic utterance, giving assurance that the supplicant's plea has been heard, sparks a sudden shift resulting in praise. A classic example of this is 1 Samuel 1 with Hannah's plea and subsequent praise. Such sudden shifts occur in the Psalms as well. The supplicant pours out his heart in great detail and then a sudden shift occurs where it is made clear that Yahweh has heard and He will execute a definitive intervention (for instance, the shift occurs in Psalm 6:8-9; 12:4-5; 22:21-22; 60:5-6; 73:16-17) (Goldingay, 2006b:63). It is safe to assume that some form of prophetic utterance or at least an epiphany changed the game radically for such definite praise to occur.

4.4.3.1.5 No one knows how long

The final clause in verse 9, וְלֹא־אֶתְנִי יָדַע עַד־מָה, is the terminating clause in the staircase synonymous parallelism and amplifies the exasperation of the community. The referential net is thrown wide, but the case can be made that the community's sages (wise men) would have been implied in this statement. There is evidence that a class of sages which frequently occupied positions of power existed in as early as the pre-Davidic monarchy (2 Sam. 16:15-23, see also 2 Chron. 25:14-17). It is also clear from various texts that prophetic revelation was frequently at odds with these sages, demonstrating the limited capabilities of human wisdom and insight unaided by revelation (1 Kgs. 11:29-39; Is. 5:21; 19:11-12; Jer. 4:22; 8:8-9; 18:18; Ez. 11:1-2) (Shields, 2008:882). "True prophecy and wisdom are rooted in exposition and application God's law to God's people. Prophecy proclaimed divine application, whereas wisdom appealed to the human intellect shaped and guided by the fear of Yahweh." (Shields, 2008:833). The animosity frequently shown between human wisdom and prophetic insight has been put aside, and these two notions are mentioned in direct proximity to each other, indicating

the need to explore every avenue available to bring some sort of structure to the experience.

4.4.3.1.6 The significance of sight for knowledge, interpretation and orientation

As already stated, the temple functioned as a microcosm for the true heavenly ideal being understood as a visible manifestation for a divine, invisible reality. The significance of the physical sense of sight also becomes apparent. According to Turner (2002:50) most mammals are olfactory dominant, but humans (and primates) demonstrate sensory dominance preference for vision, and therefore subordinate other sensory experiences to vision. This entails neurological priming for visual stimuli, which in turn necessitates that vision will be a dominant building block in creating human concepts since we all share common physiological apparatus for visual perception and therefore, cognition (Ibarretxe-Anuñano, 2012:256; Zheng, 2017:53). Or as Turner (2002:51) succinctly puts it, “we are neurologically wired to see more than anything else, and so face-to-face interaction is visual, with the auditory, haptic, and olfactory aspects of interaction being integrated into vision.”

Consequentially, linguistic studies across various cultures and languages indicate that conceptual metaphors related to vision and sight are pervasively linked to the more abstract concepts like intellect, knowledge and understanding. This is true in Indo-European languages but also non-Indo-European languages (Ibarretxe-Anuñano, 2012:256). Although the source domain of SIGHT is not always linked with knowledge and understanding in all cultures and languages (for instance, the Hebrew Bible does place a very heavy emphasis on auditory faculties as well), its instances are numerous and particularly important for understanding the discussion of the conceptual metaphors of verse 9. Lakoff and Johnson (1980:195) indicate that the cognitive ability of understanding (and semantically related concepts like intellect, discernment, interpretation, meaning etc.) requires a structure or, at least, fixed points. They call these structural metaphors and “these involve the structuring of one kind of experience or activity in terms of another kind of experience or activity” (1980:197). The resultant conceptual metaphor (fulfilling the role of a structural metaphor) is UNDERSTANDING IS SEEING. This is evident in numerous English expressions like: “I see what you mean; What is your perspective on the matter; We need to keep the bigger picture in mind; Let me point this out to you; That is very insightful!” UNDERSTANDING can also be linked to other concepts via a semantic chain like, INTERPRETATION, KNOWLEDGE and if one includes the additional *source-*

path-goal schema, then even ORIENTATION (Li, 2013:1234; Zheng, 2017:53).

Psalm 74:9 then demonstrates these conceptual metaphors patently:

- אֹהֶל־תִּינֹנִי לֹא רָאִינוּ – SEEING IS UNDERSTANDING/INTERPRETATION. The temple and all that it contained has been destroyed. Hence, that source of providing order and structure to the immediate crisis as well as life in general, is gone. The Israelites do not SEE certain things; therefore, they have no means to UNDERSTAND.
- אֵין־עוֹד נְבִיא – SPECIAL SIGHT IS UNDERSTANDING/INTERPRETATION. The community now turns toward those who are able to “see” even though the external signs are removed. A prophet, or “seer,” is understood to have direct access to Yahweh without the intermediary objects and signs which the general population requires. They have “special sight.”⁷⁸ However, there are no prophets to be found.
- וְלֹא־אֶתְּנֶנּוּ יָדַעַ עַד־מָה - The final source of orientation the Israelites use to try and determine some structure to the formless panic, is the general community and probably the insight of wise men. Here, wisdom does not rely on special sight (revelation) but on experience, intellect and human logic (the use of יָדַעַ). In this sense, the conceptual metaphor shifts to SEEING IS KNOWLEDGE/EXPERIENCE/REASONING.

These conceptual metaphors also demonstrate a progression from most to least concrete, trustworthy or authoritative. The most visible, hence authoritative sign, the temple and all this signified, is destroyed. The next step is to rely on a prophet. There is an inherent subjective element to prophetic utterance, but honourable prophets do deserve the ear of the people (Miller, 2000:516). However, the community is forced to seek general wisdom almost as if “anybody can have a go.” The assumed signs of divine intervention has failed to materialise in every avenue of Israel’s enquiry and ultimately the question עַד־מָה “up to what point? When?” remains unanswered (Gordon, 2015:92).

⁷⁸ Interestingly, a large aspect of this “special sight” is auditory. HEARING IS UNDERSTANDING is also a frequently employed conceptual metaphor in the Hebrew Bible, but falls outside the scope of this dissertation.

4.4.3.2 *Honour and shame disrupted*

4.4.3.2.1 The importance of honour and shame discourse of biblical studies

The profound disorientation the community experiences is exemplified by the fact that every conceptual metaphor by which understanding, interpretation and orientation is gained, has been rendered useless. This is a horrific experience, since it means that the very structuring of the world, the foundation of reality, has been altered. This notion is demonstrated by the psalmist's radical definition of how Yahweh engages (or refuses to engage) themes of honour and shame.

Verse 10 repeats the “scorn” (רָקַקְתָּ) and “reviling” (רָשַׁעְתָּ) of the enemy again (see 4.2.2.4.2 for details on the meaning of the verbs). However, behind the scorn and defiance is a conceptual network which signifies the role of honour and shame in ancient Israelite society. The primary root used in shame discourse is בִּוְשָׁה and out of the 167 occurrences in the Hebrew Bible, 42 occur in the Psalms. The prophetic literature of the major prophets dominates in using the concept (99 times), but the Psalms' contribution is also noteworthy (Stiebert, 2000:255). Although this root does not occur in Psalm 74, the associated constructs of honour and shame appear vividly and are part and parcel of the Israelite rhetorical ploy to incite Yahweh to engage.

The true significance of shame and honour is frequently lost on modern audiences since a non-honour-shame culture (as the generalised Western influences tend to be) does not assume honour to be a resource of limited nature. In other words, one can lose honour a little here and there, and this does not have debilitating social consequences (Crook, 2009:593). Also, Westernised cultures tend to be more individualistic and do not need so much emphasis on feelings linking other people's (real or imagined) disapproval of identity (Wierzbicka, 1999:289). Relating to this, Wierzbicka (1999:289) notes that, in the English speaking world, specifically, the culture has shifted from emphasising shame (which has moral undertones) to a culture of embarrassment.

Bechtel (1994:79) mentions that at the time of her writing, relatively little research had been done on honour and shame in the Hebrew Bible because of a lack of understanding of how much social control was employed by shaming. Also, because of this lack of sensitivity,

Western cultures tend to understand shame and guilt as the same thing, which in an honour-shame culture, they are not. Nevertheless, that these two constructs were pivotal cultural value determiners in the ancient Mediterranean and near Eastern worlds is beyond a shadow of a doubt, and recent research has highlighted its critical importance for biblical studies (Crook, 2009:591). Maré (2014:1) stresses that these two related concepts were foundational for determining everything pertaining to relationships, and as a consequence, social status and even an individual's identity. The implication was that shaming "was a social catastrophe" (Maré, 2014:1), and the inverse, honour could contribute immensely to one's success and wellbeing. The shame response has such a profound impact on a person's identity, since it is essentially a "failure of self" (Bechtel, 1994:80).

4.4.3.2.2 Shame and honour as social constructs

Shame is an emotional response accompanying the social construct of *shame*. It is a self-conscious affective condition and can only exist in the complex webs of social relationships which human societies entail (Wierzbicka, 1999:289). Shame is also an evaluative emotion since it is used to "grade" a person (the self or others) in accordance with social standards (Bechtel, 1994:80). However, the judgemental or devaluating element of shame is both external and internal. It is external in that one can be shamed by society, but also internal if self-judgmental is present due to the self-conscious nature of the emotion (deSilva, 2008:287; Rowe, 2012:102). Also usually present, is an ideal (whether personal or social) which was not upheld (Stiebert, 2000:256). Conversely, honour refers to self-appraisal and esteem by one's group or other social constructs. This esteem is based on exhibiting or even embodying that which is ideal, desirable, virtuous and socially rewardable (deSilva, 2008:287).

In this sense, honour and shame has an economic or "capital" value to them. In fact, Malina (2001:31) describes honour in terms of a good credit rating allowing someone to incur more debt, use material things immediately and have access to greater opportunities in society. To quote Malina (2001:30) on the definition of honour: "Honor is the value of a person in his or her own eyes (that is, one's claim to worth) *plus* that person's value in the eyes of his or her social group. Honor is a claim to worth along with the social acknowledgment of worth."

The desirability of honour versus shame is also assumed in ethical instruction, interactions

between biblical characters and, specifically in the Psalms pertaining to lament and petition (deSilva, 2008:287). Honour and shame are dynamic realities which are constantly in flux. So in a sense, one has to constantly vie for honour since there is only a limited amount to go around (much like literal wealth in modern society) (Malina, 2001:33):

“A person constantly thinks about what he or she ought to do, about what is ideally acknowledged in the society as meaningful and valuable, and then examines his or her actions in the light of those societal norms and oughts. When a person perceives that his or her actions do in fact reproduce the ideals of society, he or she expects others in the group to acknowledge this fact, and what results is a grant of honor, a grant of reputation. To honor a person is to acknowledge publically that his or her actions conform with social oughts.” (Malina, 2001:31)

4.4.3.2.3 Acquiring honour and avoiding shame

Thinking about honour as one would of wealth illustrates another aspect of this construct. There are two ways honour can be acquired in honour-shame cultures: a) ascribed honour or b) acquired honour through the social interaction of challenge and riposte (Crook, 2009:593). The essential difference is that ascribed honour results from certain givens which the individual can generally not alter like gender, the family one is born into, inherited wealth, or honour granted by someone in a position of power. In other words, certain types of honour results de facto from who and what the individual is (Crook, 2009:593). However, as is mentioned above, honour is comparable to goods that have a limited amount available. One could acquire a more dynamic type of honour by triumphing over others in an agonistic contest where a challenger demands a public response from someone within the honour-shame matrix of the society. This challenge and riposte construct always occurred in a social setting where the claim could be publically acknowledged by others (Crook, 2009:593).

Malina (2001:33, 34) summarises the challenge and riposte “tug of war” as follows:

1. A challenge is issued which takes the form of a word, deed, or both. It can range from positive engagements (a word of praise, gift, an oath or a request for help), to negative

assaults (an insult, a physical affront, a threat or even scorn or mockery). This challenge is always issued via public channels in accordance with cultural “rules” of the game.

2. The receiver demonstrates a particular perception of the challenge, and he interprets it according to a complex network of honour/shame discourse in the society. For instance, the receiver must gauge his reaction carefully. How he reacts actually states how his challenger relates to him (a response to an equal would be different from a subordinate or a superior).⁷⁹
3. The individual who receives the challenge then issues a response which also has to be public. Finally, the public gauges the challenge-reaction exchange and distributes (or redistributes) honour and shame to those involved respectively.

At this point it must be noted that actively seeking out honour (even aggressively so), can be expected of males but not females in general. Bound within the cultural ideals of behaviour is the divisionary line of gender and mixing these is taboo. One could even go as far as to say that proper female roles embody shame in the sense that they should be passive in seeking honour and more concerned with the honour of others (males in particular). In this sense, a woman’s honour is a man’s anti-honour or shame (Crook, 2009:594). We must be careful, however, to deduce that a woman can have *no* honour. It just indicates that a woman’s honour lies in other behaviours in accordance with the moral division of labour – sexual purity and exclusivity, modesty, submission, a passive social role, motherhood and concern for maintaining the honour of others (particularly her husband, father or brothers) (Malina, 2001:50).⁸⁰ We must remember that by nature of the social construct shame, the emotion of

⁷⁹ This is the latest critique of Malina’s (2001) models by Crooks (2009:599-611). Crooks’s argument is that challenges between unequals (subordinates to superiors and women to men) could and did occur and calls these inter-status challenges. This is illustrated by how swiftly (and severely) a challenged individual would respond to someone or even a group of lower status. Such retributions would frequently be violent and merciless precisely to prove a point (2009:599).

⁸⁰ For instance, the complexities of honour and shame interactions between the two genders is dramatically illustrated by a narrative section like 1 Samuel 25 where male and female honour (shame) are in dynamic interaction.

shame which follows is a moral emotion. Shame communicates, “there is something bad about me which others may come to know,” and a particular element of women’s division of labour was to prevent others’ shaming as far as possible due to her gender’s close conceptual proximity to shame (Wierzbicka, 1999:110, 111). This follows that when a woman does this, she embodies shame as she should, and is therefore honourable.

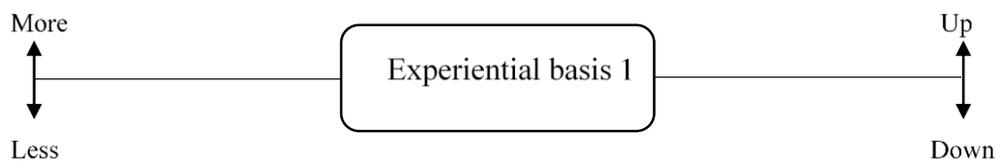
4.4.3.2.4 The conceptual directionality of honour and shame in biblical Hebrew

It is clear that Psalm 74 contains vocabulary associated with distress and specifically distress caused by public shaming. Distress is actually a complex concept and has many layers of conceptual meaning behind it. Although “distress” might not be a universally defined emotion and different cultures may use completely different concepts which approximates to the English distress, it does lead us to emotive communication categories. Emotional vocabulary tends to exhibit universal expression in cultures around the world. The reason is that human physiological responses to negative situations remain relatively constant regardless of culture, i.e. widening of pupils, blushing, accelerated heartrate or sense of “butterflies” or a “heavy” feeling in the gut area (King, 2012:76). As a result, emotional language dealing with basic or fundamental emotions like interest, joy, surprise, sadness, disgust, anger, contempt, fear and also shame tend to be more salient and more languages regardless of culture have basic lexemes for these emotions (there are exceptions, of course!) (Wierzbicka, 1986:584). The difference lies not how humans experience these emotions, but how different cultures *conceptualise* basic emotions according to different consolidations of human physiology and linguistic conventions (King, 2012b:76).

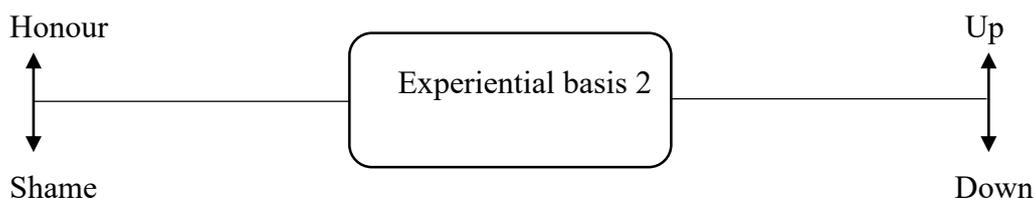
Of particular importance at this point is the relevance of the *verticality* image schema for the discussion on honour and shame. The verticality image schema can be regarded as universal in human conception since gravity, the cause of the schema, is a given for any human being living on earth (King, 2012b:100). As has already been discussed in detail in chapter 2, image schemata are generic and abstract spatial concepts which form the scaffolding of conceptual metaphors which, in turn, represent the building blocks of idealised cognitive models (ICMs). ICMs may be understood as the cognitive structuring of knowledge to represent reality from a particular (idealised) perspective. There is a lot of overlap by what is meant by the terms ICM and conceptual frame (Cervel, 1998:452). The *verticality* schema (alternatively referred to as

the *up-down* schema) is a spatial reference which is frequently applied to emotions due to the physiological effects emotions can have. For instance, sadness is structured in terms of the *downward* reference due to a general droopy bodily posture, face hanging, lack of energy, decrease in activity etc. (Barcelona, 2003:47). Similarly, pride is usually conceptualised as *upward* due to a general lift in body posture, but also a dismissive attitude.

It is necessary to distinguish between the emotional state of *experiencing* shame and honour (which one could even state is a form of pride), and the social construct shame and honour. A person might be shamed publicly (externally), while not necessarily experiencing shame (internally – the emotion). This point will become relevant as the discussion continues. Nevertheless, both the emotions associated with shame and honour as well as the constructs shame and honour are conceptualised in terms of the *verticality* schema. Lakoff and Johnson (1980:204) illustrate the experiential reality of the verticality schema in the following helpful manner:



This verticality schema undergirds the governing conceptual metaphors inherent in shame-honour discourse. The metaphors are SHAME IS DOWN and HONOUR IS UP (Gibbs, 2002:388). Consequentially, receiving honour entails and UPWARD MOTION, an INCREASE (IN SIZE OR WEIGHT), and even, in a greater metonymical leap, an INCREASE IN PERCEPTIBILITY (BEING SEEN OR KNOWN) (King, 2012b:53, 101). When this perceptibility reaches a very large proportion, it progresses towards concepts like reputation, renown, regard and glory. A decrease in honour (or increase in shame), triggers necessarily the inverse, unless we are regarding shame as it manifests in female honour when social convention overrides the schematic logic in terms of gender roles. However, the general force of the schema is found in the fact that females are generally placed lower on the social ladder than males are.



This schema and its conceptual metaphors find expression in tropic metaphors when discussing honour and shame. For instance, Malina (2001:30) demonstrates the influence of this schema when he describes the constructs shame and honour in terms of a “ladder” with higher and lower social statuses (and worth) depending on where an individual finds him or herself. “Consequently, who persons are in society depends on their honor rating, which situates persons on the status ladder of the community.” (Malina, 2001:32).

A few examples from the Hebrew Scriptures illustrate the point further:

- So people will be brought low ($\sqrt{\text{שׁחח}}$) and everyone humbled ($\sqrt{\text{שׁפל}}$), the eyes of the arrogant humbled ($\sqrt{\text{שׁפל}}$) (Is. 5:15, NIV).
- The arrogance (“loftiness” – גִּבְהוּת) of man will be brought low ($\sqrt{\text{שׁחח}}$) and human pride (“height” - רִימ) humbled ($\sqrt{\text{שׁפל}}$); the LORD alone will be exalted (“to be high” - $\sqrt{\text{שׁנב}}$) in that day... (Is. 2:17, NIV).
- For a little while they are exalted (“rise up” - $\sqrt{\text{רמם}}$), and then they are gone... (Job 24:24a, NIV).
- Psalm 20:8 - They have bowed down (“crouch, stoop down” - $\sqrt{\text{כרע}}$) and fallen ($\sqrt{\text{נפל}}$), but we have risen ($\sqrt{\text{קום}}$) and stood upright (in niphal “stand upright, be restored” - $\sqrt{\text{עודר}}$).

As can already be gleaned from these few examples, the *verticality* schema results in many opportunities for creating *up-down* opposite word pairs, which are the building blocks of parallelism and chiasm. Another significant observation, is that Hebrew verbs generally do not have the frequent English particle “up” or “down” to indicate conceptual directionality. The direction and *verticality* schema is assumed within the spatial and postural domains of the verbs themselves (King, 2012b:102). This highlights the importance of being aware of the assumed direction as dictated by the schema when translating or engaging in exegesis.

However, from these examples one can also see the clear connection with standing (and falling) in association with honour-shame discourse due to standing's close connection with *verticality* (Gibbs, 2002:390). There are numerous implications in a human being's ability to stand. As babies begin to stand, they gain the ability for greater control and exercise of will over their environment and even their own behaviour (walking being "standing" with an additional image schema of *source-path-goal* applied). It is then understandable that standing is a foundational embodied experience providing the experiential reality to cement the *verticality* schema in our everyday thinking – UP IS GOOD, DOWN IS BAD (King, 2012b:101). Also, failing to stand (falling, stumbling, stooping, hunching, standing crooked) has negative connotations and becomes the conceptual basis for negative experiences and emotions (Gibbs, 2002:388). Cienki's (1998:111) quote concerning the schema is helpful:

“There is a significant relation between our bodies being straight, up, and in control; resisting the force of gravity, standing up straight, involves a specific kind of muscular tension. Contrast this with the relation between being bent, down, and a lack of control; when submitting to a force or influencing factor (e.g. fatigue), the body is bent over, slouched. The qualities of straightness, control and being up, strong and firm, therefore, commonly group together in our experience given how our bodies function, with a contrasting grouping being bent/curve, lack of control, down, weak, and soft.”

4.4.3.2.5 Yahweh does nothing, and therefore chooses shame

Since there is no clear sign of intervention from Yahweh present, Israel attempts to highlight the vocal nature of the verbal attacks on God by the enemy again in verse 10 to stir God into action.⁸¹ However, the subsequent rhetorical ploy Israel launches is not rooted in the SEEING IS UNDERSTANDING conceptual metaphor of verse 9, but rather HONOUR IS UP, and SHAME IS DOWN. The reality which Yahweh is choosing to embrace, inactivity, therefore implies He is choosing shame rather than honour. It is not just Israel who is being shamed, but rather,

⁸¹ A lot has already been written on the interaction of $\sqrt{\text{אָנֶה}}$ and $\sqrt{\text{רָחַם}}$ under 4.3.1.2.

primarily God’s name, power and ability to maintain his honour that is being challenged. Within the social constructs of honour and shame I have discussed so far, the taunt (**הִפְרִיזוּ**) of the enemy always conveys the idea of powerlessness, helplessness and an inability to defend oneself. In other words, **הִפְרִיזוּ** is not just an insult, but indicative of a hostile takeover and denial of the person receiving the taunt their power, influence and very presence, embodied by the punitive statement, “where is your God?” (see 1 Sam. 17:10, 25, 36, 45; 1 Sam. 25:39; 2 Kgs. 19:4, 16, 22-23; Joel 2:17-19; Neh. 6:13; Ps. 42:14). Within Psalm 74’s context, the hostile takeover has taken place, and Yahweh has been denied power, presence and honour (vv. 10, 18, 22) (Miller, 2000:225, 226).

Israel sketches a very grim picture by completely associating the enemy with HONOUR IS UP. By implication, Yahweh and his non-action thus far is associated with SHAME IS DOWN (excluding verses 12-17; the reasons will become clear as the discussion goes on). From this basic conceptual metaphor, we gather the following entailments – HONOUR IS ACTION, HONOUR IS INCREASED PERCEPTIBILITY, HONOUR IS SPEECH.

Table 4. 5: The enemy’s position of honour juxtaposed to Yahweh’s position of shame in Psalm 74

The Enemy	Yahweh
HONOUR IS UP: v. 23 - the tumult rises (stands) against Yahweh	SHAME IS DOWN: v. 3 – He must “lift up” his feet (implying a downward schema)
HONOUR IS ACTION: v. 4-8 – the enemy’s actions are described in detail The enemy has already committed sacrilegious acts and is continuing to do so.	SHAME IS REMAINING INACTIVE: v. 11 – His hand is withdrawn and remains in his bosom There are numerous instances where Yahweh has to be spurred into action with imperatives and jussives.
HONOUR IS INCREASED PERCEPTIBILITY:	SHAME IS DECREASED PERCEPTIBILITY: vv. 9 – There are no perceptible signs of

The Enemy	Yahweh
v. 4 – they roar (a direct challenge) v. 23 – they have a voice and cause a tumult	intervention vv. 12-17 – God’s legendary exploits are recounted with fervour. But they are in the distant past, not here and now.
HONOUR IS SPEECH: The enemy is continuously engaged in speech – mockery, taunting, blasphemy and even recount direct speech (v. 8)	SHAME IS SILENCE: Throughout the entire psalm Yahweh does not engage directly one single time. The only two voices heard in Psalm 74 is Israel’s and the enemy’s.

4.4.4 Idealised cognitive models

The silence of prophecy is a severe punishment since reality has not ceased to exist, but the ability to understand it in terms of God’s word and will has ceased (Torresan, 2003:155). Jacobson (2014:141) mentions that God’s effective power as couched in the Divine Warrior imagery (see 4.2.4) is verbal in nature. God must speak on behalf of the accused and the weak and must contend their case. This should be done by defeating the enemy. In essence, the moment Yahweh falls silent, He is actually saying a lot, and this does not bode well for Israel at all. However, the cessation of prophecy and the lack of signs which can orient reality also implies the underlying reality which Israel is trying to prevent – rejection. This is where the two major themes of verses 9-11 intersect. Because Israel has been seemingly rejected, they are also shamed.

Shame stems from experiencing psychological or even physical rejection, which boils down to “lack of belonging.” Israel is in a dyadic covenantal relationship with Yahweh which is so foundational, that rejection by their God implies being identityless, having no social position or power whatsoever, and therefore, totally enveloped by the reality of shame. Shame, in this sense, caused by rejection, creates “distance” between deviant members in a community and those who have maintained their honour. It cuts them off from social cohesion and belonging (Bechtel, 1994:81). The idea that should a god(s) be displeased by their subjects, they would employ rejection and abandonment as a means to shame them in order to control their

behaviour, was not uncommon in the ANE. This divine abandonment could manifest on a personal level in misfortune, or on a national level, by military defeat (Glatt-Gilad, 2002:64). The divine abandonment implied one of two possible realities: either the god was displeased by the people and handed them over to their enemy, or the local god was actually defeated by the rival god and therefore relinquished control of the battle and the people (Bechtel, 1994:82). Biblical texts which attest to this notion that gods engage in an intangible battle while the physical battles rage on on a human scale include Judges 11:23-24 and 2 Kings 18:33-35. Yahweh is also frequently identified as “Yahweh of hosts,” indicating his divine retinue of subordinate beings who fight his battles (Josh. 5:13-15; Jdgs. 5:20) (Glatt-Gilad, 2002:64).

This is where Israel, in a final rhetorical ploy, attempts to use the very shame they have been shamed with to reverse the current situation. First, Israel seeks to establish without a doubt, that there are still אֱלֹהִים which testify to God’s kingship and dominion (in verses 12-17) and that his current state of shame is not the final word on the matter. However, these signs have a creation undertone and are on a grander, mytho-epic, scale that is greater even than the temple. Hence, the polyptotic wordplay on אֱלֹהִים which started in verse 4 ends in verse 9, terminates with the following conclusion: the temple is gone, but God still reigns since the physical creation still stands. Verses 12-17 serve to prove that Yahweh has definitely not been defeated by the enemies’ rival gods although their taunts and mockery may suggest exactly this!

The question now is, how to reverse Yahweh’s rejection? By using honour and shame rhetoric! Israel fully identifies with its shame by claiming the appellation עָנִי “afflicted”⁸² in verse 19. The metaphors Israel uses to identify themselves have a meek (and even grammatically feminine) aspect to them. Israel, therefore, identifies with an active (although indirect) role of shame in a feminine-like ploy to protect the honour of her husband – Yahweh! Tactically, they are completely silent as to the implied cause of rejection (their own trespasses and sin). Rather, they cast Him as the eternal king, who is clearly able to intervene, and ought to by order of social convention dictated by honour and shame. The honour of his very name is in danger.

⁸² See 4.2.5.3.1 for a detailed discussion on this term.

The theme of Yahweh acting, not because of Israel's distress, but for the sake of his own reputation in the face of public adversaries is a common occurrence in the Hebrew Bible (Glatt-Gilad, 2002:63-64). Moses appeals to God's concern for his own reputation in the eyes of non-Israelites on two occasions in the Exodus narrative (Ex. 32:12; Num. 14:15-16) and the defeat at Ai also prompts Joshua to use this same tactic (Josh. 7:9). This argument from the honour-shame construct reaches its ultimate rhetorical peak in the prophetic speeches of Ezekiel where too severe punishment for Israel would, in fact, be damaging of Yahweh's reputation (Ezek. 20:9, 14, 22; 36:20-21).

The enemy is loud, verbally taunting, erecting their own signs, yet He remains silent (which indicates shame). Yahweh has shamed Israel by apparently casting them off, and they accept that shame in order to incite Yahweh to engage once again. They play the feminine part of protecting honour, but because they are "afflicted" they are unable to defend God's honour. He must do it Himself, or face perpetual humiliation and permanent damage to his Name. An additional entailment of this position, is that the covenant Yahweh made with Israel as his peculiar people, also mandates Him to protect Israel from excessive shame, which in turn damages his own reputation further (Bechtel, 1994:84).

Although this line of argumentation might sound preposterous and even blasphemous to modern ears, the concept can only really be understood, and appreciated, when one considers the full force of honour-shame rhetoric. The covenant with Israel by implication puts God in a situation where He has to manage two extremes, too little protection or too severe punishment. The covenant within an honour-shame culture makes Yahweh a vulnerable God in a sense. And this vulnerability, He graciously chose of his own volition (Bechtel, 1994:87). As a final remark, Crook (2009:602) states, "even the gods were not impervious to challenges, attacks, and insults from people, and here the status inequality between interlocutors could not be greater. Reciprocity was the backbone of exchange, and honor was the backbone of reciprocity. The expectation of reciprocity applied no less to the gods than it did to humans..." The powerful ICMs encapsulated in honour-shame discourse actually governs Psalm 74 in a significant way, since much of the rhetorical logic stems from these constructs.

If God is anything like Israel professes Him to be in verses 12-17, then He must act not because Israel is in danger, but because the greatest threat is to his own honour. As long as creation

stands, it serves as a confirmatory sign of his kingship... and as long as He is king, He cannot simply ignore the attack on his Name: “Yahweh is forced to take up the battle for his reputation and honor even against ‘no-gods’, in the wake of human misperception of his true power following the disasters that befell Israel” (Glatt-Gilad, 2002:71).

4.5 GOD’S DIVINE COMBAT (vv. 12-17)

Table 4. 6: Verses 12-17 with Hebrew text and English translation juxtaposed

Hebrew Text	Verse	Translation
וְאַל־הַיָּם מֶלֶךְ כִּי מִקְדָּם	12a	Nevertheless, God, my King of long ago!
פָּעַל יְשׁוּעוֹת בְּקִרְבַּי הָאָרֶץ:	b	Worker of great salvific deeds in the midst of the earth!
אַתָּה פִּירַרְתָּ בְּעֹזֶךָ יָם	13a	You split, in your might, the sea,
שִׁבְרַתָּ רִאשֵׁי תַנִּינִים עַל־הַמַּיִם:	b	broke the heads of the water monsters.
אַתָּה רָצַצְתָּ רִאשֵׁי לִוְיָתָן	14a	You crushed the heads of Leviathan,
תַּתַּנְנֵנוּ מֵאֵכֶל לָעַם לְצַיִים:	b	gave him as food to the desert creatures.
אַתָּה בִּקְעַתָּ מַעַיִן וְנַחַל	15a	You opened spring and stream;
אַתָּה הוֹבְשַׁתָּ נְהָרוֹת אֵיתָן:	b	You dried up the ever-flowing flood;
לְךָ יוֹם אֶרֶץ־לֵךְ לַיְלָה	16a	Yours is the day, and also yours is the night;
אַתָּה הַכִּינֹתָ מְאוֹר וְשֶׁמֶשׁ:	b	You established the luminaries and the sun;
אַתָּה הַצַּבְתָּ כָּל־גְּבוּלוֹת אֶרֶץ	17a	You set the earth’s seasons,
קִיץ וְחֹרֶף אַתָּה יָצַרְתָּם:	b	and summer and winter you fashioned.

4.5.1 Excursus – myth as a source domain for order

Every society’s sense of order has to be established and continuously re-established against chaos and anomic forces which threaten to snuff out human society. These forces on a grander scale, even threaten creation as a whole. At the core of this assumption is that life, human life and society especially, is actually quite fragile and that society needs constant maintenance in the face of entropic forces (Malinowski, 2004:126). Berger (1990:3) states:

“Society is a dialectic phenomenon in that it is a human product, and nothing but a human product, that yet continuously acts back upon its producer. Society is a product of man. It has no other being except that which is bestowed upon it by human activity and consciousness. There can be no social reality apart from man.”

Even modern societies, at least in the social dimension, have functioning myths which act as a form of social cohesion. Malinowski (2004:127) writes:

“As modern science provides far more control over the physical world than primitive science does, there are surely fewer modern myths of physical phenomena. If there are none, there can still be modern myths of social phenomena. If not even these remain, their place has been taken by ideology.”

This re-affirmation activity has to be institutionalised so as to continue despite the constant intrusion of anomic forces into people’s personal lives. The institutionalised expression of sacred order enables people to deal with and meaningfully explain “gaps” in the sacred canopy where chaos was able to intrude. For instance, the sudden death of an infant; a failed harvest in spite of the prudence of a farmer; or the process of aging. In other words, it is to a great extent the institutionalised expressions of any culture’s worldview which enable people to engage in meaningful theodicy (Berger, 1990:53).

With 6th Century Israel’s main institutions destroyed, they were severed from their chief source domains for metaphors of order (Mays, 2011:244). The psalmists turned to another source to begin their discourse for order re-affirmation. Although the specific expression of Israelite order in the world was radically altered, God’s rule and order in creation itself, was not (Ps. 74:12-17). God’s rule is far older than the temple and stretches much farther than Jerusalem or Palestine (Jones, 2014:79).

The exiles’ human institutions failed. In a sense, their new discourse with Yahweh had to start somewhere and “somewhen,” else, since the “here and now” domains could only testify not just of the intrusion of chaos, but its stark victory over order. Entropy was running rampant in their lived experience, which was subject to time and space. Hence, they had to “relocate” the discussion above these dimensions. This relocation was not a conceptual leap which was

impossible for the Israelites. The notion of celestial archetypes of territories, temples and even cities was very prevalent in the Ancient Near East (Brown, 2002:108). Each thing existed in a double aspect – the thing as it manifests in the created order, and the heavenly archetype or ideal. The creation of earth is a duplication of the eternal reality. Temples, sanctuaries and everything related to them in particular, even among the Israelites, had to adhere to details received in hierophanies (Ex. 25, 1 Chron. 28:19) (Eliade, 2012:6, 7). מִשְׁפָּחַת for instance, can be translated in many instances as “justice.” However, there are specific contexts where it is applied to buildings (Ex. 26:30, 1 Kgs. 6:38 & Ez. 42:11). In all three instances, Yahweh’s specific dwelling place is mentioned as having a divine pattern which the human builders must emulate exactly (Waltke, 1976:31).

This concept was the first step towards reorienting the disoriented community. If the physical expressions of divine order were destroyed, then at least they could turn to the celestial prototype which is eternal. But in itself, this was not enough. One marked characteristic of the Asaphite psalms is that God remains silent at times. Psalm 74 specifically states there are no new hierophanies since the reorientation process has yet to be completed. Only after the process of reorientation will the Israelite world be “ordered” enough to allow for the erection of another temple:

“We do not see our signs; there is no longer any prophet, and there is none among us who knows how long.” (Ps. 74:9, ESV)

4.5.1.1 God’s continuous involvement in creation

The source of order which is the point of departure for the ensuing dialogue has to be positioned on another plane of existence. The discourse is placed on the plane of myth where the archetypal battle also rages, but with a critical difference to the here and now – Yahweh is victorious. The chaos/combat myth tradition was a very common theme in ancient Near Eastern lore and mythology. Most often it served to legitimate a particular monarchic line’s rule in West Semitic cultures like Babylonia, Assyria, Mari, Ugarit, the various cults of Baal in Canaan and, before these, Sumer (McAfee, 2014). It was also found in extensive use in Egypt and the empires of Anatolia (Day, 1985:19; Brown, 2002:108). Within the Hebrew Scriptures, there are numerous psalms where chaos/combat is mentioned, or at least alluded to (Pss. 24,

29, 65, 74, 89, 93 and 104). However, Psalms 74 and 89 feature it most prominently.

At this point it is crucial to stress that Hebrew Scriptures do not necessarily advocate a modern conviction regarding the world commonly found in modern theological thinking - the idea that creation is essentially a *fait accompli* (Humphreys, 1989:152). Levenson (1988:3, 4) advocates that “continuous mastery” or “continuous involvement” is the basis of Israelite theology and not a static world governed by impersonal laws. To the contrary, God is actively involved in establishing harmony and prosperity and should He withdraw, chaos ensues again. Consequently, the idea that the cosmos is “static” in its finality is also foreign (Byrne, 2011:34). Rather, it is assumed that those forces which are contrary to the world’s well-being are still present and active. They constantly threaten the order which enables the community to live and thrive. These forces of chaos can also be expressed through national enemies, war and its subsequent destruction and other political realities (Brown, 2002:109; Tsumura, 2015:555). There is no theological optimism that these forces were once and for all destroyed at some point. Rather, Yahweh’s mastery is, at times, as the psalms of lament indicate, strangely incomplete; at least in the plaintiff’s experience.

The balance can sometimes too easily be tipped for various reasons. Although this may seem like a very bleak prospect for a modern reader, and there are modern scholars who still reject this notion, the implications of a creation in constant spiritual “flux” are noteworthy. If this is one’s assumption regarding creation, lament is actually much more than complaint – it is a brave confession of faith. Just like the immutability/fidelity distinction (see 3.4.2.1c), this position actually challenges the participant to actively trust the God who acted in a mythical/metaphysical sense, to act *again* in favour of the order which humanity needs. It is not a confession of God’s lack of control over the forces of chaos inasmuch as it is an affirmation of his fidelity and continued involvement although the current reality testifies against this very idea (Day, 1985:22; Levenson, 1988:47).

4.5.1.2 *The ancient Near East and its cognitive environment*

It is an attractive idea to understand Psalm 74’s chaos and combat themes as *Chaoskampf* with the specific Mesopotamian influences denoting combat leading to creation (Lambert, 2013:236). Hermann Gunkel pioneered the study of much of the interpretative paradigms for

the motif and associated genres in *Schöpfung und Chaos in Urzeit und Endzeit* (1895) as archaeological discoveries and breakthroughs in ancient Near Eastern studies shed greater light on Israel's surrounding cognitive environment. Cosmogony, as Gunkel understood it, was an integrated part of the Mesopotamian *Enuma Elish* ("When on high") and many scholars following Gunkel shared the assumption that it could function as a backdrop for understanding similar themes found in the psalms and prophetic literature (Walton, 2008:48). In other words, the form *creation myth* was understood to subsume *Chaoskampf* just like it does in the Mesopotamian tradition (Tsumura, 2005:190; Watson, 2005:12). This hypothesis has undergone considerable revision, especially where it was projected on the Genesis narrative, where neither Chaos nor Kampf ("battle") is immediately evident:

"The background of the Genesis creation story has nothing to do with the so-called *Chaoskampf* myth of the Mesopotamian type, as preserved in the Babylonian 'creation' myth *Enuma Elish*. In Gen. 1, there is no hint of struggle or battle between God and this *tehom* – water." (Tsumura, 2005:143)

Gunkel's original hypothesis contained two assumptions which general scholarly consensus has since rejected. The first assumption, that creation must necessarily follow overcoming chaos (Watson, 2005:19). The second assumption is that the paradigms at work in biblical literature is originally Babylonian with *Enuma Elish* demonstrating the worldview at work in the cosmogony. However, the discovery of documents at Ras Shamra since the 1930s has demonstrated that biblical creation stories resemble Canaanite thought more than Babylonian (Watson, 2005:12). As Walton (2008:56) also remarks in this regard:

"Gunkel and other comparativists had the right idea that the Bible needed to be examined against its Ancient Near Eastern environment but made the mistake of thinking that the major issue was who borrowed what from whom... In reality, the greater role of comparative studies is to fill in the details of the cognitive environment of the ancient world and then determine how each or all of the traditions from the ancient world intersect with that cognitive environment and reflect its premises."

4.5.1.3 Chaokampf – some similarities between Psalm 74 and the Mesopotamian myth

Although there are thematic similarities between eastern Semitic texts like the *Enuma Elish* and the themes found in the psalms mentioned above (Levenson, 1988:4), they should not be pressed too far. Yahweh, in violent, warrior-like fashion, subdues the powers of chaos, in order to uphold the order of reality, established at creation, which the community needs to survive and thrive. The verbs used in Psalm 74:13-14 denote violent conquest of a regent who quells a rebellion or on opposing army (Tsumura, 2015:548):

“It was you who split (פִּנְרַרְתָּ) open the sea by your power; you broke (שִׁבַּרְתָּ) the heads of the monster in the waters. It was you who crushed (רָצַצְתָּ) the heads of Leviathan and gave it as food to the creatures of the desert.”
(NIV)

Tsumura (2015:551, 552) indicates that there are two stages in the battle against the forces of chaos visible in both Psalm 74 and *Enuma Elish*. First the leader is “shattered” (פִּרְרַרְוּ), and then the enemy hosts are “smashed” (שִׁבַּרְוּ) and “crushed” (רָצַצְוּ):

Table 4. 7: A comparison between the Baal myths of Ugarit, Psalm 74 and Enuma Elish

Battle	Leader of enemies	Enemy hosts	Triumphant warrior
Ancient middle Eastern warfare	General	Warrior/soldiers	King
Baal Myths of Ugarit	Yam “Sea”	Tunnan “Dragon” Lotan/Litan	Baal
Psalm 74	יָם the “Sea”	תַּנְיָנִים “monster/beast” לְוִיתָן	Yahweh

Battle	Leader of enemies	Enemy hosts	Triumphant warrior
		“Leviathan”	
Enuma Elish	Tiamat the “Sea”	Her underworldly hosts	Marduk

In other words, the chaos/combat motif is always closely associated to a deity’s kingship as ruler over the created order just as the Ugaritic mythology of Baal connects Baal’s victory over the Sea (Yam) and the Enuma Elish understands Marduk’s right to regency as a direct consequence of his victory over Tiamat (Day, 1985:19; Rogerson, 2014:19). Both Yam and Tiamat, being primordial beings representing chaos and entropy, had to be subdued (Tsumura, 2015:548).

4.5.1.4 Chaoskampf – some crucial differences between Psalm 74 and the Mesopotamian myth

As already mentioned, the Chaoskampf hypothesis’ motif is frequently understood to automatically imply the act of creation after the primordial beings/gods have been defeated and “Chaoskampf” itself has been loosely used to describe many different types of divine conflict (Walton, 2008:49). For instance, Brown (2002:111) appears to use the term quite generally when discussing Psalm 74. However, as I continue my discussion it will become clear that Psalm 74 actually does not contain true Chaoskampf material if the act of creation is sought. Tsumura (2015) warns against this assumption in the context of Psalm 74 since the motif here is not strictly cosmogonic. For this reason, he is hesitant to use the loaded term Chaoskampf in his discussion on verses 13-15 since the act of creation, due to its strong association with the Mesopotamian Enuma Elish, is regularly subsumed.

Psalm 74:12 implies that the point of departure for naming Yahweh’s battle against the forces of chaos is not a creation narrative, but a plea for God to intervene against Israel’s physical enemies just like He defeated (is defeating?) the metaphysical enemies. The focus is on salvific activity and restoration of order, not another creative act, as is stated in the opening verse of this section:

“But God is my King from long ago; he brings salvation (יְשׁוּעוֹת) on the earth.”

In the plural, יְשׁוּעוֹת denotes salvific acts or deeds of intervention (Holladay, 1972:146; Tsumura, 2015:555). Israel is not re-enacting a cosmogony, but rather calling for the destruction of their enemies. Tsumura (2015:554) is even hesitant to term Psalm 74’s themes *theomachy*⁸³ (a battle between two or more deities). Although the surface topic is Yahweh engaging primordial beings who represent chaos, ultimately, the aim is for Yahweh to work יְשׁוּעוֹת in the immediate situation of the exilic community. Hence, God is called upon to enter into *divine battle* on behalf of Israel with a physical/political threat. Tsumura (2015:554, 555), distinguishes the various literary types as follows:

Table 4. 8: A comparison between Chaoskampf, Theomachy, the unique perspective of Genesis 1 and the Divine Combat of Psalm 74

Literature	Theme	Conflict	Creation
Enuma Elish (Eastern Semitic with strong Sumerian influences)	Chaoskampf proper A battle between a creator god and chaos. The result is created order, but not without much resistance and violence	Yes	Yes
Baal Myth cycles (Ugaritic/Canaanite myths)	Theomachy proper Conflict between two deities. The result is regency, but not creation	Yes	No

⁸³ Although (Walton, 2008:49) posits an extensive list of theomachies, Tsumura (2015:555) calls for an even higher degree of specificity – distinction between theomachy (battle between divine beings) and divine battle (where a deity wages war on behalf of humans against another group of humans).

Literature	Theme	Conflict	Creation
Genesis 1	Unique perspective Creation and order without conflict or opposition. Creation is understood as effortless (spoken into being)	No	Yes
Psalm 74 ⁸⁴	Divine combat proper Initial theomachy but with a specific focus to engage in divine combat on behalf of Israel. The result is re-establishment of the original created order	Yes	No

In more recent scholarly developments, there has been a shift from reading the biblical creation narrative against the backdrop of Mesopotamian Chaoscampf cosmogonic epics to comparing it to literature found in Ugarit and closer Canaanite contexts. There is a significant difference between the two contexts. For instance, The Baal myths serve to legitimise the protocol of royal succession whereas Enuma Elish serves to establish Babylon as the true axis mundi of the universe (McAfee, 2014:552–555).

The similarities between the ancient Israelite sacred canopy and that of Canaan and Ugarit are more distinct than that of Mesopotamia. Archaeological evidence indicates that Ugaritic culture had some influence beyond its centre of power. However, Smick (1982:88) cautions

⁸⁴ Walton's (2008:53) conclusions support this view. He classifies Psalm 74;12-17 as Lament / Community focus / Divine warrior present / Victory over divine with order restored / Subtheme of impending war on human enemy (see p. 53 for detailed analysis of biblical theomachies).

against assumptions which were made in the original Mesopotamian hypothesis be transferred to the Canaanite and Ugaritic literature as well. The following assumptions should be avoided:

1. That the pre-exilic Israelite religion subscribed to the same myths as the Canaanites of Palestine, or even that Ugaritic and Canaanite religious concepts were identical.
2. That our primary task is to determine “who borrowed what from whom” in an effort to deconstruct the development of ancient Israel’s belief system.

What we can deduce from recent studies are (Smick, 1982:88, 89):

1. The “god-language” of the Canaanites, inhabitants of Ugarit and Israel, and to a lesser extent, Mesopotamia, occupied a similar conceptual space and share many similarities, but Israel’s religious concepts remain unique;
2. The biblical authors had a keen awareness of contemporaneous mythology and its symbols. They used these mythologies with subversive aim to enliven and enrich their own theological discourse without necessarily subscribing to the myths themselves.
3. The mythologies proved to be valuable source domains for striking metaphors and metaphoric speech.

4.5.1.5 Verses 12-17 - A blending of multiple frames

As already mentioned, the temptation to understand the chaos and combat motifs in Psalm 74 as referencing solely creation motifs is strong, especially if the interpretative frame of Gunkel is used exclusively. The similar actions by which Marduk splits Tiamat’s carcass to fashion tangible creation may appear like a feasible allusion (Lambert, 2013:236). Andersson (1981:543) notes that there are differing opinions on whether verses 12-17 have a single Heilsgeschicht reference or allude to more than one. In his estimation both can be possible. Human (1995:60) and Watson (2005:156) confirm this. Brown (2002:107) seems to imply cosmogony when mentioning the Chaoskampf in relation to Psalm 74, but he affirms the Exodus frame later (2002:111) and gives the latter frame much more attention in his writing.

Tsumura (2015:551), strongly argues that theomachy rather than cosmogony is at work. Psalm 74’s true thrust is not re-creation, but rather for God to assume his role as active regent/master and Lord of the cosmos. Although creation can be understood as an instance where Yahweh

demonstrated his capacity to rule, he emphasises that the biblical creation account is comparatively very “anti-mythical” to stress the Israelite idea that Yahweh actually had no rival to speak of – i.e. a strong polemic against cosmic dualism (Smick 1982:91; Tsumura 2005:190).

Walton *et al.* (2000:540) emphatically state: “There is nothing in this psalm to suggest that reference is being made to the dividing of the Red Sea.” They situate its context exclusively as a *Chaoskampf* or cosmic battle frame. The discussion so far, however, indicates that this conclusion oversimplifies the matter. Strawn (2005:271) proposes a much more complex perspective, but takes more of the present frames, associations and nuances into account. He proposes the concept of a “mischmetaphor.” The concept stems from the German *Mischwesen* (hybrid creature/chimera) where mythological or magical creatures can consist of the two (or more) separate species represented in one being (for instance, a centaur being part man and horse). A mischmetaphor (or complex metaphor) is, within the context of the Psalter, a complex literary phenomenon where various frames, tropes and metaphorical clusters are brought into proximity. No single one frame, metaphor or trope is the author’s sole aim. Rather, it is the *interaction* which is intended. Mischmetaphors also send a profound undergirding theological message – when speaking about God, especially in the theodicic sense which we find in Psalm 74, no single frame or metaphor can capture God and his actions exhaustively. It is in the tension of interaction where real theological reflection occurs. Russel (2009:171) affirms that Tsumura (2005:196) is correct in making the claim that the *Chaoskampf* motif has been overstated in Biblical poetic texts. However, the water metaphors are so powerful because there is a mythological substratum to them. On the phenomenon I am identifying in Psalm 74, Holt (2005:116) notes that we should demonstrate an “openness to the disparity and incongruity among texts,” and Psalm 74 is a classic example where the author intentionally brings multiple frames into close proximity for the sake of interaction and tension between the various frames (Greene, 2017:96).

This phenomenon is not unique to the Psalms. Of particular note for my argument so far is that the Exodus narrative uses this technique in its very first chapter. The Exodus account opens with language reminiscent of the Genesis creation and flood stories: “...but the Israelites were exceedingly fruitful; they multiplied greatly, increased in numbers and became so numerous that the land was filled with them” (Ex. 1:7, NIV). This implies that just as momentous as the primordial creation and flood narratives are, so also the Exodus. In fact, the Exodus narrative

re-interprets these primeval events relating specifically to chronological, human time. The link between creation and the Exodus is not new since it is a common cultural conceptual cluster (Sabo, 2014:410).

The core message of Psalm 74 is that Yahweh is king and his realm is the entire earth. He is the earth's master. Nevertheless, Psalm 74 actually calls for a much more "involved" mode of mastery than the Israelites are currently experiencing (Watson, 2005:156). The assumption is that Yahweh does not need to recreate but has to assert Himself properly as He should in the current situation. He is, and remains, as much lord of politics as He is of the sea, storms, beasts and precipitation (Walton, 2008:54). As a result, Psalm 74 does not primarily contribute to the chaos/combat motif as a basis of cosmogony in Israelite thought (Greene, 2017:91). One has to conclude that verses 12-17 do not aim at a single Heilsgeschichte (*either* cosmogony *or* the Exodus narrative) but a thoroughly blended frame, taking elements from both the creation account and the Exodus, with specific Israelite religious reservations and attitudes (Day, 1985:26).

Although the creation themes in this passage are very strong and one cannot deny them (Day, 1985:21-23), there is a strong sense of theomachy rather than cosmogony. There are specific images which trigger the creation account (see also Watson 2005:156; Greene, 2017:90–92):

1. God's acts of salvation involve the entire earth (בְּקִרְבֵּי הָאָרֶץ) (v. 15) and not just Israel alone. This is partly because Israel, in a specific locality, is currently in chaos, but also to relocate God's kingship above and beyond the current state of affairs. Although He is specifically Israel's king, He is also Creator and king of all the earth.
2. The mention of the dual poetic pairs לַיּוֹם אֶרְפָּא לַלַּיְלָה (v. 16a), מְאוֹרֵי שָׁמַיִם (v. 16b), and קִיץ וְחֹרֶף אֶתָּה יִצְרָתָם (v. 17b) points to the Genesis account. This act of distinguishing between day and night, luminaries and the seasons point the same principle of separation employed in Genesis.
3. The use of the verb יִצַּר in verse 17b also strengthens this Genesis connection. Although it is not a concrete synonym of בָּרָא specifically used in Genesis 1, it still has strong associations with the creation account in Genesis chapter 2.

The Exodus frame is also alluded to due to the proximity of formulas and concepts directly related to the Exodus tradition (Human, 1995:60). Taking the Psalm as a whole, the metaphors and references to God's past redemptive actions (יְשׁוּעוֹת) means that the sea (יָם) which is split (פָּרַר) is a blended metaphoric reference. It can refer to both the final climactic battle which ended Pharaoh's army and enabled Israel's escape through the Red (Reed) Sea and also the created order established in Genesis 1-2 (Smick, 1982:90).

Perhaps the only true place where a measure of cosmogony is subsumed is the enemy's "creation" of disorder for Israel. This is not a true creation, nor can it be considered legitimate in the eye of Yahweh. At most it is an impostor reality which can easily be rectified by firm action by God (Walton, 2008:54). The Exodus frame is definitely present, but God's kingly power to act is "stretched" beyond its current limits. He is not just the king of Israel but also the entire world. Hence, the enemy is still under his jurisdiction and metaphysically, the situation is not beyond his control.

4.5.2 Content and stylistic elements

The tone of the complaint suddenly shifts in verse 12 and the timbre of the lament is momentarily broken as the psalm launches into a hymn of praise recounting how Yahweh, as a king, subjugated forces of chaos in the distant past – activating the powerful frame of election and covenant inherent in קִיְיָ (Engle, 1987:308 – see also 4.2.1.2 above). The section's form differs from the main lament in that it is hymnic proper, and there is strong evidence that verses 12-17 could have been a different hymn, possibly older material, recast in the light of lamentation (Kidner, 2014:294; Greene, 2017:89, 90). Form and style support this notion since if one should remove verses 12-17, verses 10-11 and 18 follow the same questioning pattern answered with an imperative (de Claisse-Walford *et al.*, 2014:599).

Verses 12-17 is a hymn which may allude to Yahweh's specific victory over Pharaoh and Egyptian military might at the Reed Sea event (Exod. 15:2, 13) but also testifies of his power manifested in the created order. Because of this decisive victory, Yahweh reigns as king (Exod. 15:18). The destruction of the dragons bears some resemblance to the entire Egyptian army who drowned while Israel escaped, but this may purely be because of the close proximity to the Exodus narrative language exhibited by the original lament (vv. 1-11+18-23). However,

from verse 13 onward the conceptual network widens like a funnel to not just include the reference to the Red Sea, but also chaotic forces in general. Yahweh did not just defeat Egypt. His power extends much further than that. He is sovereign and the imagery generalises to encompass creation and ordering of the cosmos as well. One can clearly see the blending of both images, the Red Sea and Yahweh as the Maintainer of the created order, as the hymn progresses. The blending is deliberate and making a clear distinction is not possible nor necessary (Goldingay, 2007:431, 432).

The unique temporal, and consequentially spatial, awareness of the psalm is again affirmed when Yahweh is declared king “of old” (**קִדְמוֹת**) with specific reference to verse 2 (Engle, 1987:307). The current crisis Israel is experiencing is not a true reflection of Yahweh’s kingship or his power to exercise powerful acts of redemption (**יְשׁוּעוֹת**). They place his kingship in the conceptual space of the idealised, historical past where He acted decisively for Israel’s benefit. Although He has been acting to the contrary, **קִדְמוֹת** insists that ultimately, in the metaphysical sense, God is for Israel and not against her. A noteworthy difference between verse 2 and 12 is the presence of the preposition **מִן** before **קִדְמוֹת**. Although a seemingly slight alteration, the implication of the preposition indicates that Yahweh’s kingship is not just a past reality, but rather locates its origin into the far reaches of Israel’s memory of the event. He is king from old and is still ruling. His reign surpasses everything in scale and stretches across time even up to this point.

A striking change occurs in verse 12, where the assumed plurality of the speakers, evident in collective nouns like **עַדְדֵינוּ** and **בְּצִאֵן מִרְעֵי יְהוָה**, and plural suffixes like **וְלֹא-אֶתֵּנוּ, אֶתֵּינוּ**, is substituted with the first-person singular when Yahweh is addressed as “my king” (**מֶלֶכִי**). The LXX, Syriac common and Vulgate simply emend the text to read “our king.” Nevertheless, I choose, like many other scholars, the singular reading since it can be adequately justified.

Some authors mention that the first-person singular could be the community personified or a representative of the community, like a leader or priest (Andersson, 1981; Goldingay, 2007). However, I argue that the first person singular could have had an intentional affective use. As the community recalls God’s powerful deeds in the distant past (anticipated in verse 2 and now

expounded in verses 12-17), they are actually attempting to appropriate and articulate the truths of orthodox beliefs in Yahweh as He has revealed Himself in history (Engle, 1987:308).

In the current distress, the author is well aware that orthodox belief in Yahweh might fail. Therefore, the author has to make this personal, and a “we” statement does not carry as much personal weight than an “I” statement. The community, which has been speaking collectively up till now, is briefly stripped of its solidarity and each participant is invited (textually) to make a personal confession – Yahweh is *my* king. The force of appropriation is apparent, and the hymn consequently becomes a very moving part of the psalm with emotive, phatic and even conative undertones.

Furthermore, אָנֹכִי (“[it was] *you* who...”) (v. 13-17) is emphatically used 7 times in these verses, and its function is greater than stylistic unification. Not only does the author launch a rhetorical ploy to personally engage everyone present, but each person is confronted with the eternal אָנֹכִי 7 times to make it clear beyond a shadow of a doubt that it was *you*, Yahweh, and not Marduk, not Baal, nor any other alternative deity, who brought order to the very cosmos itself (Grogan, 2008:136; Wardlaw, 2015:125). After recounting all the sacrilegious acts of the enemy and verbalising their sense of abandonment, Israel makes a final, passionate statement of faith and confession of trust (Andersson, 1981b:543; Basson, 2006:214).

4.5.3 Poetic metaphors

4.5.3.1 *The metaphor Yahweh is king*

4.5.3.1.1 Some initial problems with the concept Yahweh is king

Before verse 12, Yahweh’s kingship has been conceptually related in many of the poetic metaphors. As already discussed, the shepherd metaphor has regal connotations and the enemy roaring in God’s temple assumes a battle of epic proportions wherein figures like kings and gods partake. Only in verse 12 is the Yahweh is King metaphor unequivocally presented. It takes centre stage for verses 12-17 and is also the governing metaphor for the psalm as a whole in terms of its framing function.

The Yahweh is king metaphor poses some problems for a modern audience. The first hurdle is

that the image of Yahweh as king is no longer evocative and energetic to most contemporary ears (Brettler, 1989:13). Even most citizens who live in a modern monarchy, like the British or Dutch, experience a system where the king/queen does not exercise direct influence over their lives. The monarch is at best a symbolic representation of the nation's unity and shared heritage, and at worst a white elephant (Muis, 2008:269). Most modern readers simply lack enough experiential knowledge of the source domain to involve themselves when we encounter "But you, God, are my king..." as the ancient Israelite would have, especially in the context of Psalm 74 (Brettler, 1989:21). Even if someone lives under a monarchy, it usually is a constitutional (or "limited") monarchy where the state is headed by a regent figure but one that has to rule in accordance with a constitution and restricted royal authority (Bogdanor, 1997:1; Forman, 2003:187). As with shepherding, the tangible conceptual framework supporting the image is only superficially understood, mostly through romanticised portrayals of medieval kings, knights and maidens (Muis, 2008:269).

The second problem is the idea of an active monarch who has absolute power (modern examples include Mswati III of Swaziland or Salman of Saudi Arabia) is also not palatable for many modern readers. The notion that a one person can dominate the public sphere and private lives of all members of society is particularly unappetising since the general consensus is that no single individual may be allowed that level of power. For these reasons, it will first be necessary to understand the construct of human kingship (the source domain) and its social and political dynamics, before attempting to interpret Yahweh as king (Brettler, 1989:30).

Secondly, precisely because it is such a prevalent metaphor in both the Hebrew Bible and New Testament writings, many readers may gloss over it without experiencing that particular "metaphor effect." Muis (2008:269) argues that Yahweh is king is *the* key framing metaphor in both the Old and New Testament. Therefore, interpretation, especially the affective dimensions, entails considerable reanimation of what many consider a dead or at least faded metaphor in English. Brettler admits that Yahweh's kingship is possibly one of the most overworked topics in biblical research, but with a critical blind spot: "...what the Israelites meant by calling their God a king or the extent to which kingship imagery was projected onto Him has not been previously explored in detail" (Brettler, 1989:13). In other words, there is a glaring lack of understanding of the divine metaphors as anthropomorphic renderings of God. Most scholarly effort seeks to determine when kingship as a conceptual construct entered into

Israel's religious life, what the relationship with monarchies of Gentile nations was, and how it ultimately reaches its "maturity" in the New Testament writings (Brettler, 1989:13). Brettler (1982:21) notes that the apparent lack of scholarship interested in studying Yahweh's kingship as is, a metaphorical trope with rhetorical and poetic effect, may be caused by the fact that the metaphor has been basically lexicalised in English. Another reason might be a modern theological bias against the necessary anthropomorphic nature of divine metaphors. God, so completely other and spiritual, cannot be understood anthropomorphically. However, the efficacy of this metaphor depends precisely on the anthropocentric nature of the image, even though it may have been regarded as beneath true Christian faith by many interpreters (Brettler, 1989:27). However, it is clear that in the Old Testament, although extremely prevalent, מֶלֶךְ יְהוָה was a dynamic metaphor and had many entailments, indicating the metaphor's vitality. A dead metaphor, from Lakoff and Johnson's perspective, cannot generate new entailments or "submetaphors" (Brettler 1989:21) as מֶלֶךְ יְהוָה did.

The third problem is a bit more obscure than the first two, but must be considered nonetheless. It is tempting to assume that once the basics of the role of a human monarch are grasped, the metaphorical projection of the source domain unto God is an ipso facto exercise from there. This is categorically not the case. מֶלֶךְ יְהוָה and the attitudes it engendered in ancient Israel, historically speaking, seems ambiguous at best and contradictory at worst in relation to human kingship (Brettler, 1989:24). In other words the metaphor elicits different responses in different contexts due to the "assimilation effect" (Ottai *et al.*, 1999:688). The assimilation effect, an affective function of metaphors, can be simply understood as "... [occurring] when positive metaphors elicit positive evaluations of the communication topic, whereas negative metaphors elicit negative evaluations" (Ottai *et al.*, 1999:690). The affective assimilation of human kingship and Yahweh's kingship were assimilated differently as ancient Israel's history unfolded. This is the opposite of what has been seen in scholarly developments: "...a large portion of scholarship dedicated to the analysis of YHWH's kingship has explained the expression more in terms of continuity than difference" (Flynn, 2014:2).

Nevertheless, regardless of shifts in assimilation, the construct remains prolific and is of crucial importance. Evidence that the metaphor remained an active conceptual scheme when thinking about God is evident in its very late use, even after Israel had not had a functional king of their

own for quite some time. Its use in the book of Daniel and subsequent Jewish apocalyptic literature is actually quite remarkable (Muis, 2008:276). Its continuation into the New Testament testifies to its resilience even though new concepts like empire, imperialism, foreign rule, Hellenization and colonisation influenced Hebrew thought considerably (Brettler, 1989:21).

The resilience and longevity of the **יְהוָה מֶלֶךְ** metaphor imply that it is neither a novel metaphor nor a conventional one.⁸⁵ The metaphor is so enduring since it is a discourse metaphor, relatively balanced on the spectrum of the novel-conventional dichotomy. Burgers (2016:254) describes a discourse metaphor as: “a relatively stable metaphorical projection that functions as a key framing device within a particular discourse over a certain period of time.” This implies that, theologically, the trope is complex with various entailments possible, making it a particularly rich metaphor to explore.

However, an initial caveat remains. It is tempting to regard the conceptualisation of kings in every culture in the ANE as relatively similar. This exposes a superficial understanding of the concept and falls prey to the notion that the ANE shared a general common culture throughout its history and development, which is not the case (Smith, 1982:19, 32). Perhaps Gadd’s observation in his 1945 Schweich Lectures regarding divinity and kingship was what led to the above assumption in that he refers to the “oriental mind” (i.e. the cultures of the ancient Near East) as a homogeneous entity. Smith (1982:32) quotes him in this regard:

“God and king are two conceptions so nearly coupled in the oriental mind that the distinction is constantly blurred...”

Although, understanding of the ANE’s cultural diversity, similarities and differences have increased considerably since 1945 (and even 1982), but the core idea which Gadd formulated remains accurate. The conceptual line between kingship and divinity for many ANE cultures was blurred. Still, we must not oversimplify the matter. Kingship remains a metaphor by which the divine is conceptualised and the process, as already discussed in chapter 2, is

⁸⁵ See chapter 2.3.4.1 and 2.3.4.2 for a detailed discussion on novel and conceptual metaphors.

dynamic. The same structural elements of the source domain were not necessarily transferred to the target in every ancient Near Eastern culture.

To summarise, when considering Yahweh's kingship as a foundational conceptual trope we must remember the following:

1. The metaphor's source domain is very rich and complex, but modern audiences lack the experiential grounding to assimilate the affective impact it would have had on ancient audiences.
2. Its prevalence in the biblical text means that the metaphor has become so familiar that it is implicitly processed as a lexicalised metaphor, decreasing its cognitive impact even further.
3. The lack of an anthropomorphic sensitivity in divine metaphor interpretation means that some form of discussion on human kingship and its rudimentary dynamics is necessary to reactivate the vitality of the trope.
4. Although there is some continuity present in the construct the metaphor's affective assimilation differed at various stages of Israel's history. We must be wary of presenting Yahweh as king as a standardised construct which remained semiotically stable throughout all of the stages.

4.5.3.1.2 The dynamics of power and the king

The general term denoting a human monarch is מֶלֶךְ and it occurs roughly 3,000 times in the Old Testament alone. It is found in cognate form in virtually every other Semitic language of the ANE. מֶלֶךְ and its entailments are the predominant metaphor by which ancient Israel understood their relationship with Yahweh (Brettler, 1989:160; Muis, 2008:276; Stevens, 2012:1). מֶלֶךְ as a general term assumes a few constituents (Schiel, 2005:5, 6; Steffoff, 2007:21; Stevens, 2012:1, 2):

- **A territory to rule.** This may range from a single city-state and its surrounding area or an expansive empire. The scope of the power and influence assumed in מֶלֶךְ may therefore range from what modern readers may understand on the level of a mayor (eg.

Hiram of Tyre (1 Kgs. 5)) to that of an emperor (eg. the Persian kings, Cyrus-Darius II described in Esther, Ezra and Nehemiah).

- **The ability to mobilise and direct vast amounts of resources.** Although the scale and scope of each king differed from city-state to an empire, the idea that the king has a society's resources at his disposal, and not just those of an individual's or a large group, is central to any monarchy.
- **Absolute power is vested in a single person.** The reason why a single person may direct such large quantities of resources, physical and human, is due to the role of power and the understanding of power within the given society. This necessitates a class system of some sort where power is located in certain classes and no or less power in others.
- **Power as a hereditary trait.** The right to rule and the accompanying power to do so is passed within a particular bloodline, preferably from father to firstborn son.
- **An extensive, and complex, state and administrative system.** Although final authority rested with the monarch, state officials, in other words, people who serve the king in state affairs full time, have to be present due to the vast amount of information and resources to command and direct (Fowler & Hekster, 2005:14). A functioning state includes taxation, social classes, a military, envoys and delegates, diplomacy and foreign affairs, stewards of various kinds etc.

We can deduce from this that from a sociological point of view, kings in the ancient Near East were complex figures and were regarded as the primary symbol of a society's welfare, power and stability. From a semiotic perspective, the king is synonymous with the state (Fowler & Hekster, 2005:10). The king and the state are a conceptual metonymy and the king a synecdochal representation of the state. Following this reasoning, the notion stems that how it is with the king, so it is with the kingdom (Mills, 1990:490).

Therefore, the king is the person, and figure, within a monarchical system who has the most power. Most people would be able to intuitively recognise this, even if most readers are not part of a functioning monarchy (Dahl, 1957:201; Joseph, 2004:1). Power constitutes such an important aspect of our lives, that it is impossible to even conceptualise a society without including some forms of power and its resultant institutions (Joseph, 2004:2). Dahl (1957:201),

as early as 1957, notes:

“That some people have more power than others is one of the most palpable facts of human existence. Because of this, the concept of power is as ancient and ubiquitous as any that social theory can boast. If these assertions needed any documentation, one could set up an endless parade of great names from Plato and Aristotle through Machiavelli and Hobbes to Pareto and Weber to demonstrate that a large number of seminal social theorists have devoted a good deal of attention to power and the phenomena associated with it.”

Yet, in spite of its pervasive nature, power is a particularly elusive concept to define (Joseph, 2004:1). Many people can identify power, and that it exists, but identifying what constitutes that power and why it is there, is an entirely different matter. Because of its ubiquitous nature, power can manifest in various forms in society, and in many expressions thereof, power may even be “invisible” in many cases. Institutionalised racism or sexism are such examples (Joseph, 2004:1). Nevertheless, contemporary social scientists and political theorists alike still struggle to adequately define power. Champlin (2009:3) notes that many researchers only arrive at an approximate explication of power where the definition is at least scientifically useful, but its usage is subject to limitations, vagueness and even contradictions. Joseph (2004:2) confirms this by stating, “there is no definition of power which would be universally acceptable. The concept is assigned different meanings in different theories.”

It is clear that the concept of *power* is a multifaceted phenomenon and can be discussed in great theoretical as well as practical detail within various contexts. However, for the sake of this dissertation I assume that power is the social construct within the ICM of a monarchy. The frame exhibits the following traits:

1. Kingship is fundamentally relational and therefore social (Joseph, 2004:1).
2. Due to its relational nature, power is therefore a general agreement within the given society as to which individuals and institutions are sanctioned to engage in which activities (Fowler & Hekster, 2005:16).
3. The king is at the centre of the power construct and is the chief ordering principle of society. The priorities and metaphorical “gears” of society are ordered in such a manner as to give the king unparalleled ability to influence reality according to his will.

Essentially, power is an extension and amplification of his will to act, influence and affect reality.

4. The “closer” one is to the king, the greater one’s power, one’s efficacy, within the realm.
5. The king is the chief custodian of power and the order of things due to his metonymical relationship with the realm. He is therefore not just the most powerful citizen, but also the prototypical and ideal embodiment of the identity which the realm espouses.
6. The king is therefore also the chief ordering agent of identity within the realm.

4.5.3.1.3 Human kingship – building state through image

Walzer (1967:194) observes that the state, as a tangible entity, does not in fact exist. It remains a social construct and rests on a society agreeing with particular power structures, worldview and resource allocation: “[The state] has no palpable shape or substance. The state is invisible; it must be personified before it can be seen, symbolized before it can be loved, imagined before it can be conceived” (1967:194). This is where the semiotic role of the king is demonstrated powerfully. Fowler & Hekster (2005:11) comments: “the sheer physicality of the monarch assures monarchies the kind of immediate public visual impact that other kinds of polity struggle to achieve.” Where his physical presence cannot be attained the image that is projected of him becomes paramount since, “visibility lies at the heart of power” and, “actual physical presence is often the ideal means by which a king may assert his power” (Fowler & Hekster, 2005:9, 14). Therefore, the king, as the penultimate representation of the realm, cannot detach state-building from his physical presence and, even more importantly, the images and symbols he projects of himself: “Power needs an image, and images are power” (Fowler & Hekster, 2005:16). The king has a unique position of what Muir (2003:207) calls “rhetorical prominence.”

Interestingly, other systems of government whether they are democratic and its specific models like republics, federal models, communist systems or even aristocracies are forced to be visualised through abstract and symbolic terms. Monarchies, in contrast, have a much more dramatic visualisation capacity due to the king’s metonymic relationship with the state. True, monarchies employ the extensive use of symbolism as well, but the added dimension of a palpable, physical presence, is definitely a powerful force in a monarch’s favour when one considers imagery and its relation to statecraft (Fowler & Hekster, 2005:11). Of course the

king cannot be everywhere, hence he needs “surrogates” for his royal presence. The administrative system of officials and statesmen is one such surrogate, but of greater importance is the royal image carried by symbols and icons. Effectively used, images, symbols and icons can be a flexible means of control, projection of power which surpasses the problem of a limited physical presence, and a support of a particular worldview/sacred canopy with relatively low incidents of violence. Examples of such symbols and icons by which the royal image can be distributed are (Fowler & Hekster, 2005:14):

- Sculpture and art (reliefs, busts carvings, mosaics etc.)
- Architecture (monuments, palaces, shrines and graves)
- Commonly handled objects (coins, notes and postage stamps)

This complex web of mechanisms serves what Fowler and Hekster (2005:16) refer to a “royal ideology” which can be defined as “...the entire scheme or structure of public images, utterances and manifestations by which a monarchical regime depicts itself and asserts and justifies its right to rule.”

The link between someone in power and their representation, current or historic, can be so strong that damaging their image is tantamount to demonstrating insult and discontent to their very face. For instance, within the South African context, the Oxford University emeritus fellow, R.W. Johnson, makes a startling comparison between the recent advocates of the #rhodesmustfall movement and the activities of ISIL:

“I am comparing what the [Rhodes Must Fall] movement are doing with what Al Qaeda and Isis are doing in a place like Mali when destroying statues. This is a terrible embolism. They are destroying historical artefacts and defacing them. I think you have got to respect history.” (Espinoza, 2015)

Although the sentiments and conclusions in this quote are debatable, the crux of the matter is that imagery and representation of power, ideas and appropriation of the values inherent in the imagery (or misappropriation) is a dynamic and active phenomenon which the exegete has to take into account.

4.5.3.1.4 Rulership and royal ideology

A monarchy was understood to be the ideal system of government in the ancient world when it functioned well. The risks of a kingdom, however, were just as high as its virtues. Since he (sometimes she) was the point where power, authority, influence and resources converged, the kingdom rose and fell under the direct influence of the king for he embodies the very realm within his person (Steffoff, 2007:21). Hence, a strong, capable ruler meant that the kingdom will prosper. The inverse was also true (Schiel, 2005:6).

The notion of a royal ideology has already been mentioned above, but its implications for statecraft and power as they relate to public rhetoric and metaphors need to be clarified. Power, as already discussed, is a network of social contracts and need human societies to function. These contracts need to be continuously reinforced, defined and redefined. In other words, any royal ideology is a dynamic construction of messages transmitted and received. An even more specific way of looking at this interaction is that the regent constantly asserts his claim to rule vis-à-vis the claims of others. There is a constant argument and counter-argument situation. The king, his subjects and his rivals are continuously in a multi-dimensional conversation where the main topic of discussion is the regent's right to rule (Fowler & Hekster, 2005:16).

This does not mean that the king can say whatever he wants in this conversation. He might be the most powerful person in the realm (or, at least, among the most powerful), but the constraints of communication and the nature (and limitations) of human conceptualisation means that he/she must project an image where the audience can find enough within the image to agree on (Fowler & Hekster, 2005:17). Primarily, this image had to confirm expectations (or surpass them) and also establish that which was already considered to be true. Any image which ran contra the already established sacred canopy, ran the risk of rupturing the whole system. A well-placed image united the ruler and his subjects. The relationship is established in a trust-power relationship which legitimises the former's claim to power and also "served primarily to create goodwill towards the emperor..." (Fowler & Hekster, 2005:17). The result is that image maintenance (which is in effect power maintenance) is a task which is never finished due to the instability and constant reinterpretation symbols, and particularly metaphors, invite (Edelman, 1971:3). It requires a dynamic relationship between subjects and king, where the wishes, expectations, crises, culture and worldview require of the king to depict

himself in ways which fit the subjects' wishes, not always the regent's (Fowler & Hekster, 2005:18).

In crafting these royal images and ideology, the wise regent makes extensive use of metaphors, since most people do not experience politics directly. Rather, "politics" for the general public is a world created by public communication (Mio, 1997:114). Societies have a limited information processing capacity and the need for simplification becomes apparent when one considers the most effective political communication strategy entails images, impressions, general sweeps and not intricate details and complex data. Metaphors are particularly effective in this regard since they convey a great deal of information in a very concise manner (Mio, 1997:117):

"Metaphors, therefore, defines the pattern of perception to which people respond... Each metaphor intensifies selected perceptions and ignores others, thereby helping one to concentrate upon desired consequences of favored public policies and helping on to ignore their unwanted, unthinkable, or irrelevant premises and aftermaths. Each metaphor can be a subtle way of highlighting what one wants to believe and avoiding what one does not wish to face."
(Edelman, 1971:67)

4.5.3.1.5 Israel's ambivalent relationship towards human kings

As already mentioned, to assume that all ANE cultures share a common conceptualisation of kingship is a serious underestimation of the scheme's complexity. Furthermore, there is a clear progression of the concept in the history of nations as the regent figure was moulded and remoulded by various factors like culture, crises, empire, decline, religious climate etc.

It will become apparent that although the source domain material for conceptualising God's kingship definitely originates with human kingship, it must be stressed that ancient Israel was particularly precise in determining which aspects of human kingship (as well as how and when) were transferred from source to target. To further complicate the matter, the Hebrew Bible presents a multiplicity of perspectives on kingship and the ideal model for monarchical rule. The Second Temple period, especially under Persian rule, purposefully introduced this polyvalence (Wilson, 2017:4). It was clear that the restored Davidic monarchy would not

realise as quickly as had previously been hoped. Time was high for discourse which allowed for greater conceptual interaction, refinement and a balanced reinterpretation of kingship as it applied to humans and Yahweh (Wilson, 2017:3). In other words, Israel throughout its development as a nation, and especially in the Second Temple period, introduced varied and numerous opinions in their discourse on kingship:

“How did Judean literati conceive of the monarchy? ...the ancient Judeans had no single way of remembering and imagining kingship. In fact, their memory and imagery were thoroughly multivocal and necessarily so. Various views of the past and of the future shaped and balanced one another, maintaining a polyvalent remembering of kingship in postmonarchic Judah.” (Wilson, 2017:4)

“Discourse” in this instance is succinctly defined as investigating culture through the metaphor of conversation (Newsom, 2004:3). The reason why this metaphor is so compelling is that a conversation is never truly finished. It always has a “dynamic, temporal element of culture and implies an open-ended quality...Conversations are not like Euclidian proofs; there is no theoretical point at which there is nothing more to say” (Newsom, 2004:4). To prove Newsom’s point, the literature of the Deuteronomic History in its present form does not, in fact, pose finalised answers to the prevalent questions regarding kingship. Rather, it leaves it open-ended with conflicting viewpoints interacting dynamically (Schipper, 2006:11). This ambivalence is also reflected in the Psalter.

There is no clear scholarly consensus as to when human kingship became a source domain for thinking about God’s rule. Kingship is a very old institution and was, by far, the dominant mode of societal governance in the ANE (Mills, 1990:490; Brueggemann, 2002:116). Kingship as a metaphor for Yahweh’s rule would have been adopted well before Israel’s monarchic period. A safe estimation is that the concept is so old that it first appeared as early as when Israel did not yet claim that there were no other gods but Yahweh, but that there was no other god(s) which Israel ought to worship (Brueggemann, 2002:116). This notion is visible in texts, albeit in an altered form, like Exodus 20:1-3, Deuteronomy 10:17 and Psalm 82 in particular (Mills, 1990:490), where Yahweh presides as king over other divine personae and divine affairs (Brueggemann, 2002:116). Eventually, and particularly due to the Exile’s influence on the metaphor, the entailments were pushed further to include the entire world as Yahweh’s

kingdom where other divine beings are denied any legitimate claim of authority whatsoever (Deut. 32:39).

Since Yahweh is understood to be the incipient king, He remains Israel's true king in an ideal theocracy where Israel expresses his rule as a kingdom of priests (Ex. 19:6). However, this type of theocracy runs the very real risk of being experienced as remote, abstract and removed from the exigencies and crises people inevitably face. It was inevitable that a human king would be inaugurated to deal with pressing military, economic and judicial matters (see 1 Sam. 8:3, 19-20). In other words, human kingship as a principle ordering system for society and the power distribution which constitutes it seemed like a practical necessity, even though there were ideological points of conflict with Yahweh's divine kingship (Brueggemann, 2002:116; Steussy, 2013:80).

Up until that point, Israel had relied on judges (שֹׁפְטִים) to resolve military crises and legal disputes, but they had nothing compared to the Canaanite city-state, each with their own king, which is the most clearly attested form of government from archaeological evidence (Webb, 2012:12). It seems that the greatest political threat, the five Philistine cities to the southeast of Israel, had a different form of government headed by "lords" (סֵרְנִים), but their societies were clearly organised and resourced in such a way that they posed a significant threat to Israel (Mills, 1990:490). This time was also marked by ongoing instability. Egypt was in a state of weakness and unable to impose any sort of unity in the area, prolonged incursions by other nationalities like the Ammonites and Midianites and the continuous Philistine threat, meant there was significant pressure and motivation to install a human monarch proper (Webb, 2012:12). The only thing which basically united Israel was theological, and not political – the covenant (Mills, 1990:490).

The theory of the "amphictyony" (a coalition of Israelite tribes serving a central sanctuary) may give us some idea of the political landscape directly prior to the monarchy's inception. The confederation of different Israelite tribes, without the strong sense of unity a king would provide, focussed their amphictyonic efforts in maintaining the sanctuary which housed the Ark of the Covenant. The location of the sanctuary moved to different places during this time (it started at Shechem, moved to Bethel, then Gilgal and finally ended up in Shiloh), but the

social construct remained relatively intact. A major role of the שֹׁפֵט was as a legal functionary by expounding the law and ensuring social order and some sense of justice (see 1 Sam. 8:3) (Mills, 1990:490). This is particularly ascribed to the “minor” judges in Judges 10:1-5 and 12:8-15. The tribal heroic figures like Samson, Jephthah and Gideon were later assimilated into the specific definition of שֹׁפֵט due to their military (albeit, fantastic exploits in some cases!) involvement in securing the premonarchic Israel’s resistance against foreign powers (Martin, 1975:10).

Whether one accepts the amphictyony, or not, the Second Temple period’s reflection on kingship became an ideological debate between the divine (and truest) form of governance of Yahweh and the more pragmatic approach to create a stable, human political climate (Brueggemann, 2002:117). The system of judges did not appear to address the needs experienced by the people since the elders clearly request a king, and not a judge as Samuel’s sons were, for a dynastically institutionalised rule (Michelson, 2012:113). One may consider the note in 1 Samuel 8:3 which describes the iconic Samuel’s own sons as deficient שֹׁפֵטִים as possibly a critique of Samuel’s own inability to rightfully address the leadership need of the people (Brueggemann, 2002:117; Steussy, 2013:78). The ideological “showdown” exhibited in the speech-complex of 1 Samuel 8 highlights two major points of conflict against an official human king and would serve as backdrop for Second Temple Judaism’s reflection and discourse on kingship (Brueggemann, 2002:117; Michelson, 2012:114):

- Yahweh is Israel’s true king. Only He is able, through his character and power, to produce the ideal “priestly nation.” Only He could order reality in such a way that true justice, guidance and security would prevail (1 Sam. 8:6-9). It is also significant that the scenario is understood as rejection of Yahweh’s direct rule, which is tantamount to blasphemy and even idolatry (verse 8).
- The second side of the argument was by choosing a human king, the nation would introduce an unstable intermediary force, a “weakened link in the chain” so to speak, that would frequently be at odds with Yahweh’s rule (verse 9). A human king would be inescapably selfish, short-sighted, vulnerable to human weaknesses and could easily degrade into true injustice and exploitation. A human king would bring some stability,

but at great cost to the nation in ways which they did not consider thoroughly at that time (1 Sam. 8:10-18).

Despite Samuel's warning, the people insist in the climactic, direct speech pronouncement:

“But the people refused to listen to Samuel. “No!” they said. “We want a king over us. Then we will be like all the other nations, with a king to lead us and to go out before us and fight our battles.” (1 Sam. 8:19-20, NIV)

It should be noted that Samuel's warnings of the king are one-sided and focus exclusively on what the king will cost the nation. Kings, according to Samuel, merely take as agents of exploitation (Michelson, 2012:114) while nothing about his potential benefits are mentioned which the people voice in verses 19-20 (Steussy, 2013:80). The character of Samuel, who posits the arguments, clearly represent a strong antimonarchy position.

Nevertheless, to prove the point, Saul's kingship is cast in a continuous negative light and the character Saul is never redeemed. He is ultimately assigned a tragic end, suicide (1 Sam. 13-15), forever representing not just an antithesis of David's kingship, but also Yahweh's ideal. Israel's reflection on kingship then takes a sharp turn in David's reign (1 Sam. 16 – 1 Kgs. 1). David is different from Saul in that he is anointed not just to wield the power of kingship. He is aligned with Yahweh's covenantal ideal to a degree that Saul never was. He does not represent the people's needs to God, but more importantly represents God's will to the people.

However, in true Exilic and Second Temple spirit, David is not cast as a flawless saint; the so-called “succession narrative” testifies of his less than kingly exploits (2 Sam. 9-20) (Brueggemann, 2002:43). The material found in 2 Samuel offers everything from impulsive decisions, arrogance, sexual scandal and even murder. It might seem even critical of both David and Solomon (Schipper, 2006:13). 1 Chronicles 11-29 does not include these very candid portrayals due to a different literary purpose than the Deuteronomic History. However, herein lies an interesting tension. “...monarchy is viewed as sacred and good for what it brings, but it is also seen as victimized and despised” (Michelson, 2012:10).

The narrative accounts demonstrate a very human David who is also susceptible to the corrupting tendencies of power and flawed character traits. However, from a prophetic and

liturgical perspective, David's kingship is a divine enactment of Yahweh's will and his own ideal. The iconic promise of perpetual Davidic succession (2 Sam. 7:1-17) is received in direct juxtaposition to the scandal of Bathsheba and Uriah's murder. One must ultimately agree with most scholars that the Deuteronomic History accounts remain strongly ambivalent towards kingship with no clear answer given whatsoever (Michelson, 2012:10).

The Psalms' editorial agenda develops this ambivalence towards kingship one step further. It seeks to rally Israel behind the Davidic monarchy that is later developed even further to God's own kingship, which is the true kingship of Israel. Psalms 2, 72, 89, 110 and 132 are a short list of examples which demonstrate the liturgical motive to rally Israel behind the Davidic ideal (Brueggemann, 2002:44). The other "royal psalms," 18, 20, 21, 45, 72, 101 and 144 (including the 5 mentioned above) all contribute to the idea that a restored kingship is an official agent of Yahweh's will and the future He envisions for his Israel (Brueggemann, 2002:44).

So powerful was this conceptual leap, that the Davidic promise survived Solomon's regal blunders (in the Deuteronomist's perspective) at the end of his reign, a divided monarchy and continuous, gross failures of kings (some twenty kings in almost four hundred years) which ultimately ended the human monarchy in 587 B.C.E. The ideal of an anointed, Davidic king (royal expectation) was transposed to a messianic expectation, which promised a future king that would exact Yahweh's will like even David never could (Is. 9:2-7; 11:1-9; Jer. 23:5-6; 33:14-16; Ezek. 34:23-24; Amos: 11-12 and Zech. 9:9-10) (Brueggemann, 2002:44; Ho, 2019:5). Clearly, the practical, immediate hopes of restoration were not possible, especially under Babylonian and later Persian rule. However, the prophetic momentum encapsulated in 2 Samuel 7 resulted in a radical reinterpretation of many elements in the Israelite conceptual climate. For instance, a renewed confidence in Yahweh's omnipotence and faithfulness to old promises took root; Yahweh's kingship began to take shape in terms of cosmic dimensions; the concept of "Messiah" began further revision, not just in the Davidic future king sense, but acquiring the additional meaning of "anybody who enacts Yahweh's will on earth" – e.g. Cyrus, a gentile king, is called Yahweh's anointed (Is. 45:1) - בַּהֲאֱמַר יְהוָה לְמַשִּׁיחוֹ לְכוֹרֶשׁ.

4.5.3.1.6 Yahweh as king

Yahweh has many appellations in Old Testament literature and many of these appellations that

do not directly reference his kingship, subsume it. Although there are more divine titles found in the Old Testament than are listed here, I have included those specifically which ancient Israel applied to human kings as well as Yahweh. They are also not specific to a particular situation or king, but are broadly applied to Yahweh in most situations (Brettler, 1989:29).

מֶלֶךְ – This general term designates the king in his three primary functions, a) military (1 Kgs. 12:23-24), b) judicial (1 Kgs. 3:16-28) and c) religious (2 Kgs. 23, see also 1 Sam. 8:19-20) (Mills, 1990:490). The term is also consistent to denote human rulers as far back as early archaic poetry (for instance, as in Judg. 5:3) to Late Biblical Hebrew (Chronicles and Daniel). Sometimes in a more specific designation, the king of Israel (and frequently the Northern kings) is called מֶלֶךְ יִשְׂרָאֵל (1 Sam. 26:20; 2 Sam. 6:20) (Brettler, 1989:30).

Interestingly, the superlative מֶלֶךְ הַכֹּבֵד (and its Aramaic equivalent) is never used when describing Israelite kings. The epithet is used exclusively of foreign kings. An example is Nebuchadnezzar of Babylon (Ezek. 26:7 and Dan. 2:37), and Persian king Artaxerxes (Ez. 7:12). In a similar fashion, הַמֶּלֶךְ הַגָּדוֹל is also never applied to an Israelite king, but to Sennacherib of Assyria (2 Kgs. 18:19, 28; also Isa. 36:4, 13) (Brettler, 1989:30, 31). These two terms and their use indicate that Israel encountered socio-political constructs like “empire” which radically altered their conception of human kingship. The superlative use and the second epithet (“the great king”) would have entered the Hebrew from other cultures from the ANE after the fall of their own monarchy and the first Assyrian exile.

God is referred to as מֶלֶךְ, “king,” 47 times in the Hebrew Bible. It is important to note that Yahweh is described as “king” in only two prose sections – 1 Samuel 12:12 and Daniel 4:34. All the other references to God as king, is found in poetry, again confirming the strong liturgical/ideological thrust described earlier (Brueggemann, 2002:44). This is consistent with the research of the dissertation so far since poetry always demonstrates heightened style and an increase of metaphor, which in turn makes it highly susceptible to ideological thinking (Brettler, 1989:31). To further emphasise this point, major books of the Bible, like Ezekiel and Proverbs, do not directly liken God to a king, but allow context to highlight some regal aspects of Yahweh. Some aspects of human kings, like their glory, their military power and prowess, their capacity to judge and entitlement to proper honour, can all be productively mapped onto

the target (God). However, the Israelite understanding of this metaphor always displays a sharp distinction between God's king-like attributes and his total person. For instance, He might demonstrate royal might, but to such a degree that He is unmatched by any human king (Brettler, 1989:31) – “Who should not fear you, King of the nations? This is your due. Among all the wise leaders of the nations and in all their kingdoms, there is no one like you.” (Jer. 10:7, NIV).

Furthermore, God's kingship not only differs in extent, but it also differs in its very essence. Where human kings may unite people and cause them to prosper, God's designation as king calls Him Israel's creator (ברא) and maker (עשה). If humans have an earthly kingdom, then God's kingdom is eternal – “But the Lord is the true God; he is the living God, the eternal King. When he is angry, the earth trembles; the nations cannot endure his wrath” (Jer. 10:10, NIV). This implies that when God's kingship is mentioned, it is often in contrast with some other possible ruler or system, and God's ideal kingdom is always to be preferred. This comparative element inherent in most cases of the metaphor's use emphasises not just that God is kinglike, but that his rule is superior (Brettler, 1989:32).

Upon first glance, the use of מלך is almost identical to a human (Israelite or foreign) monarch showing fidelity with his people. However, the metaphor is usually used as a rhetorical device to indicate Yahweh's superior rule over that of any human counterpart. Yahweh, the warrior-king never loses a battle. He does not just guide and shepherd his people; He is their maker. He does not just rule over the earth; He is its creator (Brettler, 1989:33). Even within the frames and allusions of Psalm 74 where the Exodus narrative, creation and some undertones of the *Chaoskampf* are present, and Yahweh, the king, fights supernatural enemies (the sea, Leviathan and dragons), no cosmic dualism is allowed. These entities demonstrate utter submission and no victory over the king is possible (Brueggemann, 2002:116; Tsumura, 2005:190).

רעה – God as shepherd-king has already been discussed earlier (see 4.2.2). Shepherd is one of the oldest appellations for kings that we find in the ANE. Because it is such a potent metaphor to describe the ideal relationship between a king and his subjects, the metaphor might even have moulded the literary depictions of David and Moses as actual shepherds – thereby granting them a favourable claim to leadership since they experienced the actual role first hand

(Brettler, 1989:36).

מֶלֶךְ יְהוָה – This royal designation of God will be discussed in detail later (see 4.2.5.4.1 The Name of Yahweh). What I can state here for the sake of relevance, is that מֶלֶךְ יְהוָה is used very sparingly when referring to a human monarch, whether Israelite or foreign.⁸⁶ This demonstrates the central monotheistic exclusivism of Israel. There will always be an essential difference between a human king and the eternal king who is also the Creator. The notion that humans can be god-kings was known to the ancient Israelite thought-world, but was rejected since the theological conceptual framework simply did not allow this (Brettler, 1989:40; Mills, 1990:490).

שֹׁפֵט – Although not strictly mentioned in Psalm 74, the role of judge (שֹׁפֵט) is subsumed in God’s kingship (Koch, 1995:98). As already discussed in 3.4.2.2, Yahweh’s moral nature and sense of justice (מִשְׁפָּט) acts as a source of compulsion to create a well-ordered world where the weak and vulnerable receive special attention: “The king is mighty, he loves justice – you have established equity; in Jacob you have done what is just and right.” (Ps. 99:4, NIV; see also Is. 61:8; Ps. 146:7-10). A critical judiciary function of a king is exacting מִשְׁפָּט and although Israel had many שֹׁפֵטִים Yahweh remains their true judge just as much as He remains their true king (Judg. 11:27). Yahweh’s law is Israel’s constitution as a nation (Webb, 2012:13). שֹׁפֵט is such an essential part of Yahweh’s kingship, that the term is sometimes used in direct relation to, and sometimes, as a substitute for מֶלֶךְ (see 1 Sam. 15:4; Amos 2:3; Ps. 2:10). The future, Messianic king, is specifically called a judge (Isa. 16:5) and Daniel 9:12 refers directly to Judean kings as judges (Brettler, 1989:44). The Hebrew verb שָׁפַט has broad connotations in rulership since a large part of a king’s function included exacting justice and adherence to order. Therefore, God sits in judgement (Ps. 9:5) and ensures that true justice and righteousness will be done (Is. 33:22).

⁸⁶ Notable exceptions are Psalm 45:6 and Psalm 86:1-8, but discussing these two psalms are outside of the scope of this dissertation.

4.5.3.2 *Water and monster metaphors*

Brown (2002:105) states that water is one of the most evocative and conceptually productive images in the Hebrew Bible. Biblical poets drew extensively from this scheme due to its polyvalent capabilities and nuanced imagery (Sabo, 2014:394). Consequently, the spectrum of meaning associated with this trope is vast, ranging from destruction, danger, and formless chaos, to cleansing, life and sustenance (Sabo, 2014:409). The water image may even convey diametrically opposing associations in the same verse (Brown, 2002:105, 107).

It is clear that, structurally, the hymnic middle plays a pivotal role in terms of the content of the psalm itself. Verses 12-17 of Psalm 74 is crucial material for the study of the “chaos” motif in the Psalter, and also in the entire Old Testament (Watson, 2005:156). Only here do we find a direct reference to God crushing the dragon while this is only alluded to in other parts of the Psalter. Also, this crushing of the dragon occurs in very close proximity to one of only two direct allusions to Leviathan (the other being Psalm 104:26), making it a particularly metaphorically dense cluster of concepts to interpret (Watson, 2005:159). Compartmentalising this section is not strictly possible due to the conceptual density and proximity. However, I attempt below to group aquatic and beast metaphors separately for the sake of a clear discussion.

4.5.3.2.1 The sea (יָם)

The first action God as the king does, is splitting the sea by his power (פִּנְרַתָּהּ בְּעֹז יָם). As discussed earlier, the verbs used in this verse speak of a regent who quells the sedition of a rebel force (see 4.5.1). Water, and specifically the sea in the ANE, is the iconic metonymy of the unknown, formlessness, danger, destruction and chaos (Tsumura, 2005:195; Russell, 2009:163). This conceptual cluster is not solely an ancient Israelite construct, but forms part of a greater ANE Semitic tradition of associating chaos with the sea (Walton *et al.*, 2000:547; Brown, 2002:107, Tsumura 2005:195). The beach, the point where land and sea meet, triggers a few frames. Firstly, the land and sea each represent order and chaos respectively. The dry ground, seeming much more stable to the human experience is associated with order (or at least, the realm where humans *ought* to be). The sea is in constant motion, frequently unpredictable, and is not the natural realm for humans to dwell since there is the very basic

danger of drowning (Brown, 2002:107). Furthermore, the sea harbours enormous creatures and mythic monsters like Leviathan, personifying and bringing the dangerous nature of large bodies of water into sharper focus (Walton *et al.*, 2000:547).

Moving between the ordered world where humans ought to be, to a world where they are in mortal danger, is as simple as walking into the water on the beach, or falling off a boat. This sudden division between worlds, meeting at the shoreline, reminded people that the two realities, chaos and order, were never very far apart (Sabo, 2014:394). A tipping point can be very easily reached and the order one experiences now may suddenly, and violently in the case of Psalm 74, be upset by chaotic forces. This is demonstrated by the constant “struggle” of the waves crashing against the shoreline. The tides would have strengthened this idea where the sea and land constantly “push against each other” for a dominant position. All this, coupled with the sense of immensity and grandeur when reflecting upon vast bodies of water like the sea, sparked the cultural imaginations of the ANE. Many myths, creation accounts, divine battles and the like contain the “chaos factor” exemplified by the sea and the monsters which dwell within it (Walton *et al.*, 2000:547).

Water, and specifically the sea, signifies a vast cluster of concepts, and discussing every nuance would be far too wide for the scope of this dissertation. The Psalter abounds with powerful water imagery found in close proximity to God’s power, majesty and affirmation of his right to rule as king since He is in control of the waters (Pss. 29:3-11; 33:6-8; 77:16-20; 78:13-16; 89:8-25; 93; 104:7-8; 107:23-30). The means by which God frequently defeats the sea and raging primeval waters is by his great strength or might (עָז). The noun עָז occurs 94 times in the Hebrew Bible and besides the root meaning “strength, power or might,” a more symbolic dimension of “defence, security, refuge” and even “protection” can be found in the biblical text (Wagner, 2015:1). Of its 94 occurrences, 44 are found in the psalms (Engle, 1987:81; Wagner, 2015:4), meaning that עָז in its various forms lends itself particularly to poetic expression. Recognition of Yahweh’s power and his ability to save is paramount to the Psalter.

Tsumura (2005:190, 191), highlights an important aspect of the water-sea cluster which is particularly relevant for Psalm 74 and understanding the Israelite conception of God’s power. Generally, in the pantheons of the ANE, the sea deities oppose the gods of the storm. The conceptual difference is that the sea is generally “untamed” water, a formless mass, whereas

the storm gods also employ water, but in such a form (rain) that it is beneficial to humanity. In all these traditions, the sea deities are destined to be conquered by the storm gods (eg. Baal, Marduk and Adad). This same notion is demonstrated in the Hebrew Bible where the sea is understood to represent the object of God’s destruction and subjugation. In the Israelite depiction of Yahweh, overcoming the tumultuous seas, in an awesome display of his power, a storm theophany occurs – God is present in dark clouds, loud rumbling, thunder, lightning and fierce winds (Mabie, 2008:46; Dobbs-Allsopp, 2015:156, 157). Although Yahweh would not be classified as a storm god per se (Sabo, 2014:404), He is definitely associated strongly with heaven (up above). Nevertheless, He can both stir and still the waters as He wishes (Brown, 2002:107; Kline 2006:109). Wagner (2015:5) confirms that the ANE concept of power over nature and history alike, is based in the sky (the heavens), a realm which is inaccessible to mortals, and by extension, the idols they produce (Ps. 115:1-8). As a result, true power (עָז) belongs to Yahweh, who resides in heaven, alone (Ps. 62:11). Yahweh, the true king, demonstrates this power by conquering over every enemy which opposes Him, symbolised by the sea or violent waters. Furthermore, these supernatural victories, over the sea and by extension, Israel’s national enemies serve to establish credibility for Yahweh to be Israel’s king (Engle, 1987:76; Brown, 2002:113).

God’s great power, first demonstrated in creation narratives, also finds expression when He gives help and shelter to both his people collectively, but also to individual believers through great salvific deeds. Here we see that the strategic use of the phrase פִּנְרָרְתָּ בְּעֹזְךָ יְיָ triggers frames alluding to the Exodus tradition, but also affirms God as Creator-king who is in control of nature and history alike:

“In your unfailing love you will lead the people you have redeemed. In your strength (בְּעֹזְךָ) you will guide them to your holy dwelling.” (Ex. 15:12, NIV)

We find an even more poignant example of God confronting the waters in Psalm 77. The water is personified as writhing in terror (pain?) at the very sight of Yahweh and his might. The symbolic escalation of water and storm images demonstrate that Yahweh is firmly in control of all types of water, from the sea to rain. Here, the connection between God’s might and the Exodus tradition within the Asaphite cycle is also clearly demonstrated:

“You are the God who performs miracles; you display your power among the peoples (הַזֹּרְעֵי בְעַמִּים עֲזָרָה). With your mighty arm you redeemed your people, the descendants of Jacob and Joseph. The waters saw you, God, the waters saw you and writhed; the very depths were convulsed. The clouds poured down water, the heavens resounded with thunder; your arrows flashed back and forth. Your thunder was heard in the whirlwind, your lightning lit up the world; the earth trembled and quaked. Your path led through the sea, your way through the mighty waters, though your footprints were not seen. You led your people like a flock by the hand of Moses and Aaron.” (Ps. 77:14-20)

It is also telling of the situation that Israel finds herself in that Yahweh’s power has been emphatically absent in their present reality. They only have access to this reality through the distant past by recollection of national historiography and by observing the natural order of creation. For Israel, her personal *go’el* is absent (Engle, 1987:81).

4.5.3.2.2 Leviathan and draconic figures

It was already mentioned that God’s (and also Israel’s) enemies can be symbolised by violent waters and the sea. This symbol, however, takes another metonymical leap of personification. For the sake of greater specificity, malevolent forces are personified as monsters, Rahab (Ps. 89:10, Isa. 51:9), Leviathan (Ps. 74:14) and “dragons” (Ps. 74:13). These enemies are specifically destroyed or subjugated by God to demonstrate his ultimate power. Again, no cosmic dualism is allowed in these theological discourses since Yahweh has no equal rival and no chance of victory over Him (Tsumura, 2005:190).

This personification serves two main conceptual purposes: a) the enemy is no longer an abstract entity which the sea was. Although the image sacrifices the grandeur and immensity of the abstract image, the personification allows for greater definition of the enemy as something which can be killed, destroyed or conquered (Mabie, 2008:45); b) “personification” is actually misleading in the sense that this leap wishes to create a tangible enemy, but it surely is not a human person. It is a monster, something otherworldly and not fully understood. The personification does not aim to humanise Leviathan or Rahab by giving them names, rather, the enemy who is associated with these creatures are rendered less than human and demonised

in opposition to Yahweh.

The designation “Leviathan” (לְוִיָּאֲתָן) despite its evocative and mysterious nature, occurs only 6 times in the Hebrew Bible, and only in poetic texts (Job 3:8; 41:1; Amos 9:3; Ps. 74:14; 104:26 and Isa. 27:1). It is a loanword in Hebrew with the root word meaning to “twist” or “coil” (Lawson & Anders, 2005:356). The substantive may indicate a sinuous, serpentine creature (Lipinski, 1995:504). The mythical Leviathan figure occurs in various forms (Mesopotamian and other Semitic traditions) throughout the ANE. Akkadian, Syrian, Anatolian, Mesopotamian and possibly Hittite examples are known. The tradition may have possibly influenced the Greek myth of Heracles and the multi-headed hydra (Lipinski, 1995:508; Mabie, 2008:45). The differing traditions of Leviathan are represented in the biblical text itself. Job 41 mentions a creature who only has one head, is very strong (large) and has thick skin. The Leviathan of Psalm 74:14 clearly has many heads: “...you crushed the heads of Leviathan (לְוִיָּאֲתָן), you gave him as food to the beasts of the wilderness.” (Lipinski, 1995:508). The multi-headed Leviathan has a conceptual and linguistic cognate in the Ugaritic figure of Lotan/Litan and is always associated with the sea and its conceptual framework (Mabie, 2008:45).

Leviathan is also conceptually closely related to a few other mythological figures - Rahab, “dragons” (רַהַב), and the serpent (נָח). The 6 instances of Rahab (Job 9:13; 26:12-13; Is. 30:7; 51:9-10; Ps. 87:4; 89:8-10), uniquely found in the Hebrew Bible with no other cognates in Near Eastern languages, refers to a serpentine creature of the sea with the double association of referring to Egypt (and later Babylon) as understood in the Exodus narrative (Mabie, 2008:45). רַהַב is an Ugaritic cognate also constantly associated with a serpentine creature of the sea. Interestingly, the רַהַב do have an inimical connotation (Job 7:12), but they are specifically listed as being created by God (Wardlaw, 2015:125): “God created the great sea creatures (אֲתֵּי־הַיָּם הַגְּדֹלִים) and every living thing with which the water teems and that moves about in it...” (Gen. 1:21a, NIV). Aaron’s staff also becomes a נָח when Moses confronts Pharaoh and his magicians (Ex. 7:9-12) and the word can be interchanged as a synonym for “snake/serpent” (נָח) (Deut. 32:33; Ps. 91:13). The extent of the conceptual scope is best illustrated by using רַהַב when describing the violence of Nebuchadnezzar and

the Babylonian conquest (Jer. 51:34) as well as the Pharaoh of Egypt (Ez. 29:3; 32:2) (Mabie, 2008:46).

4.5.3.2.3 The domestication and subjugation of sea and monsters

From this discussion it is clear that Leviathan, monstrous sea creatures, Rahab and also the sea together partake in a commonplace of associations, a mythopoetic motif tempered in the Israelite theodic thought to magnify the warrior-king, Yahweh, God of Israel, who is also Creator and Sustainer of the entire created order. Ancient Israelite thought drew from a shared ANE conceptual climate in order to craft a unique monotheistic polemic against this very same climate. The case for definite connections between the Canaanite, and specifically the Ugaritic Lotan/Litan, is stronger than the Sumerian/Babylonian traditions which Gunkel first advocated, but the tradition in its various forms demonstrably spring from the same roots. Nevertheless, Israelite thought and conceptions moulded, remodelled, reframed and sometimes completely rejected aspects of the old myths, and a few dramatic changes occurred (Lipinski, 1995:509; Linville, 2014:404):

- The polytheistic constituents were thoroughly reworked to represent a monotheistic perspective (Kaiser *et al.*, 2010:278).
- Leviathan was thoroughly subjugated, and in some cases domesticated (see Ps. 104). The idea that Leviathan, the sea monsters/dragons, Rahab and other mythopoetic figures were God's eternal opponents was rejected altogether. Rather, these figures were rescripted as created beings (Wardlaw, 2015:125). Although they retained their terrible and tremendous nature sourced from the myths (Kaiser *et al.*, 2010:278), they are contingent beings in that God still created them and assigned them their proper place in the created order (Ps. 104:26; Gen 1:21).
- The mythical beasts became closely associated with Israel's political enemies or foreign invaders who threatened Israel's microcosmos which was ordered in such a way to bring specific and continuous glory to God (Ez. 29; 32; Pss. 74:12-17; 87:4; 89:8-10; 104:26).
- These themes progressed to later include all evil which opposes God's created order. Yahweh's victory over these forces then came to symbolise ultimate victory at the end of days (The Day of the Lord) (Is. 27; 51; Ez. 32). Finally, the Leviathan tradition finds

its climax in the Jewish apocalyptic literature and also the Christian book of Revelation in the New Testament (see Rev. 11:7; 13:1-10; 17:3 ,17:7-17).

In Psalm 74, the sea, mythical dragon/monster and specifically Leviathan are forcefully subjugated (vv. 13-14) in both instances by having their heads crushed or destroyed. However, Yahweh the warrior king goes one step further and distributes the carcass of Leviathan to the wild animals⁸⁷ of the desert/wilderness - **וַתִּתְּנֵנוּ מֵאֲכָל לָעַם לְצִיִּים**. It is not enough that Leviathan's heads are crushed, his entire body is taken the farthest one can conceive from his watery domain – the wilderness or desert. Ballentine (2014:108) writes that a defining feature of divine combat, or theomachy, is the dramatic dismemberment of defeated enemies. It occurs in the *Enuma Elish*, the *Baal Cycle* and the Ugaritic text, *the binding of Yamm*. This same concept is expressed, albeit in much greater detail, in Ezekiel 32:1-6 where the Egyptian Pharaoh is likened to a **תַּנִּינִי**. The potency of this image is based on the ancient Israelite natural philosophy which stresses order, boundaries and domains (which will be discussed in greater detail later). Leviathan is a type of sea monster (**תַּנִּינִי**) but is also a created being and dwells where God created him to dwell - the sea (Lawson & Anders, 2005:356). The idea is that Yahweh's victory over Leviathan is so complete that He removes any possibility of recuperation and retaliation from Leviathan by removing it out of its watery domain to the driest possible place. The huge beast, formerly terrifying and utterly humiliated becomes food for lesser (or at least, lesser magnificent and terrifying) animals (Greene, 2017:96). The text of Psalm 74:14 even suggests that Leviathan's carcass is not necessarily disposed of, but exposed deliberately for shame (Ballentine, 2014:108). In later developments of the Leviathan tradition (according to the Midrash, Rashi's commentary on Genesis 1:2 and the Talmud), based on Psalm 74:14 and Job 40:30, an eschatological banquet takes place where Leviathan's flesh is served to the righteous at the Day of the Lord (Lipinski, 1995:509). This action of God

⁸⁷ On a text-critical level, the phrase **וַתִּתְּנֵנוּ מֵאֲכָל לָעַם לְצִיִּים** is ungrammatical and somewhat problematic to translate. The translation of the LXX shows that the word was unclear to ancient interpreters who translated the phrase as “to the Ethiopian peoples.” Most translators stick with “to desert dwelling beasts” for the sake of a readable phrase, but all possible options emend the text to some degree (Ballentine, 2014:108; Greene, 2017:96).

is a version of the *centre-periphery schema* demonstrated in the destruction of the temple (see 3.4.1.4 for a detailed discussion on the schema.), but it is now applied to the mythological inimical forces, and by metaphorical extension, hopefully soon to Israel’s political enemies contributing to the current crisis.

Russel (2009:163) notes that “danger and destruction are not, of course, the only connotations of water imagery in biblical and other ancient Near Eastern literature. Water, when controlled and predictable (domesticated), was a source of blessing and agricultural fertility; even the sea could be a source of bounty.” The rationale is that water, again, properly controlled and functioning within its determined domain is a blessing, a necessity for life:

“Water in proper places and amounts is part of the socially constructed sacred order: it affirms basic survival and social integrity. Water can purify other things and people, re-integrating them into the sacred order after a violation of impurity. Yet, water can be out of place; there can be too much or too little, or water of the wrong and dangerous sort. In these respects, it is assimilated to the violating ‘profane’ world and efforts, however symbolic, must be made to contain or control it.” (Sabo, 2014:400)

Finally, in verse 15, God “splits apart” or “opens” springs and torrential waters (**בְּקַעַתָּהּ מַעַיִן וַיִּנְחַל**), and also dries up mighty rivers (**הַיְבֹשֶׁתָּהּ נְהַרֹת אֵיתָן**). In this verse there is an additional reference to Genesis 7:11 where God opened the springs of the deep in order to set events in motion for the great flood. Genesis 7:11 and Psalm 74:15 are the only two verses in the Hebrew Bible where the verbal root **בִּקַּעַ** and **מַעַיִן** are used in close proximity. Although the sound allusion is subtle, there is a case for a cursory reference to another primordial event where God demonstrated utter control over huge amounts of water – the Noahic Flood narrative (Kline, 2016:107). Although the verb appears as Niph‘al in Genesis 7:11, Psalm 74 actively appropriates the frame by making God the agent and rendering the verb as an active Qal. Clearly, the Flood narrative is not a primary frame which the author wishes to invoke; however, it does fit the context of verses 12-17 very well and adds an additional layer of interpretation to an already semiotically dense hymnic core. Moore (2009:211), however, reads a possible allusion to the Exodus narrative again since the same verb is used in Exodus 14:16.

Whether a single allusion is present, or both, verse 15 clearly indicates that God is in full control over all forms of water, even those forms not beneficial to human life (the Flood narrative associates water with judgment, not blessing). He is able to open springs, but also dry up mighty rivers (there are also many references linking the drying of rivers with miraculous power and also judgment – Gen. 8:7-14; Jos. 4:23; 1 Kgs. 17:7; Is. 19:4-7; 44:27; Ez. 30:12; Jer. 50:38; Joel 1:20; Hos. 13:15; Zech. 10:11). The sea, the beasts that dwell therein, sub-oceanic reservoirs of water and mighty rivers have all been subjugated and domesticated by Yahweh’s great power. The inimical forces which are running rampant now with the destruction of the temple have been utterly defeated in the heavenly, ultimate dimension.

4.5.4 Conceptual metaphors

God’s lordship over creation, established in the Genesis narrative, entails separating and creating an order which reflects polarity (Watson, 2005:158):

“And God said, “Let there be light,” and there was light. God saw that the light was good, and he separated (**וַיַּבְדֵּל**) the light from the darkness. God called the light ‘day,’ (**יוֹם**) and the darkness he called ‘night.’ (**לַיְלָה**)...”

“...And God said, “Let there be a vault between the waters to separate (**מִמְבְּרֵי**) water from water...”

“...And God said, “Let the water under the sky be gathered to one place, and let dry ground appear.” And it was so. God called the dry ground ‘land,’ and the gathered waters he called ‘seas.’” (Gen. 1:3-5; 1:6; 1:9-10a, NIV)

This same natural philosophy where boundaries and polarity characterise the well-ordered world can be seen in various instances of the Hebrew Bible (Job 26:7-14; 38:9-11; Ps. 104:9; Pr. 8:29). Jeremiah 5:22, due to its water imagery confirming again that God controls the ocean through his terrible power, is of particular relevance:

“Should you not fear me?” declares the Lord. “Should you not tremble in my presence? I made the sand a boundary for the sea, an everlasting barrier it cannot cross. The waves may roll, but they cannot prevail; they may roar, but they

cannot cross it.” (NIV)

If verses 13-15 allude to the Exodus narrative (or possibly primeval mythological theomachy; or even both), then verses 16-17 of Psalm 74 goes even further “back” to establish that God is the psalmist’s king of old (מֶלֶךְ־עוֹלָם) to evoke the frames or order, boundaries and polarity He established at creation (Byrne, 2011:34). All the examples of polar entities (day and night, sun and moon, summer and winter) are also indicative of natural cycles, immutable rhythms and time in general. The primary concern is not establishing God as creator, that has already been done. The biggest concern of the psalmist and community is affirming God’s lordship over space, seasons and time (Byrne, 2011:34; Koch, 1995:98). They are affirming the conceptual metaphor undergirding this entire hymnic core – LIFE IS (A PARTICULAR) ORDER. There is a “firmness” and predictability to this order (the sun rises and sets, and continues to rise and set), which proclaims God’s continued lordship in general (Watson, 2005:158), even though the current specific crisis remains unresolved.

4.5.5 Idealised cognitive models

Psalms of lament usually follow a pattern where the final praise of the Yahweh and affirmation of renewed trust in Him terminates the psalm. Schematically, a lament Psalm can be broken down constitutively to: a) a call or plea to God; b) a complaint is expressed; c) after the complaint, trust is expressed; d) a final petition for God to intervene may follow; e) the lament terminates in praise or, at least, a promise of praise should God intervene (Greene, 2017:90; Ralph, 2003:127). Although communal laments, to which genre Psalm 74 belongs, have a greater inclination towards straying from this form, the pattern is generally recognisable enough. The final conviction for the most part is that Yahweh’s greatness and power can be relied on since they are qualities inherent to his nature and not something dependent on resources, opportunity or social power projections as with humans (Wagner, 2015:5). In many lament psalms, the sudden expression of praise can be so abrupt, that it might take the modern reader by surprise. It may seem as if the final push of faith understands that God’s intervention will be definitely accomplished once that the lament has been uttered (Ralph, 2003:128).

However, the progression of Psalm 74 is divergent, even for a communal lament. After the guided tour of the temple’s destruction (verses 3-8) and, standing among the ruins, and the lack

of prophetic ministry being pointed out (verses 9-11), the hymn (verses 12-17) attempts to affirm once again confidence in Yahweh's ability to save based on the created order He still maintains. Nevertheless, after the hymn is sung, the despair continues. The hymn is followed by a sharp accusation in verse 18. The hymn has actually driven Israel to the heart of the matter – a protest against God's uninvolved and apparent lack of concern for his own reputation (Angel, 2014:40). This has led some scholars to deduce that the hymnic core of Psalm 74 does not necessarily function like a hymn at all, but serves to chide God, possibly even with a tone of bitterness, due to his inaction (Engle, 1987:81). As already mentioned above, the hymnic core which is verses 12-17 was probably interpolated later into the lament as a rhetorical device (Ballentine, 2014:107; deClaissé-Walford *et al.*, 2014:599; Greene, 2017:89, 90). If one removes verses 12-17 and reads verses 1-11 and 18-23 as a unit on its own, then verses 10-11 and 18 follow the same pattern established in verses 1-2: questions which remain unanswered followed by the strong imperative to “remember!” As it stands, the hymn functions as an independent composition and was inserted right in the middle of the original lament (deClaissé-Walford *et al.*, 2014:599).

Without the hymn at its centre, the lament is particularly distressing and demonstrates the dire situation of the community facing the horrors of dislocation even more strongly. The temple was, ultimately, understood as a microcosm and metonymic representation of creation order itself (Greene, 2017:101). With it now destroyed, the very fabric of reality was in danger of tearing apart. The introduction of the hymn then sparks the debate which would have been present in the exilic community for a long time. The question was not a theological one so much as a practical one – if God still reigns, evidenced in the created order, how is his reign demonstrated practically here and now? With the hymn present, the crux and focus of the entire psalm dramatically shift from a hopeless lament to a theodicy. The fundamental conceptual metaphor LIFE IS ORDER is made clear by the declaration of verse 12, and it is forcibly introduced to interrupt the original lament's hopeless questioning. Yahweh's kingship is not based on lineage, resources or even a projected ideological image. His kingship and lordship are inherent qualities of who He is, and not even the desecration of his temple mutes this claim. The poetic metaphor, Yahweh is king, is the metonymic extension of LIFE IS ORDER since the king is the ultimate figurehead and capstone expression of the “order of things” in his realm:

“...by recalling much older creation mythology, the redactor of this psalm *re-*

enthrones the recently dispossessed YHWH by calling upon him to *re-enact* his battle with his primordial enemies. This recollection of creation mythology then is a tacit call for YHWH to rebuild his temple, as enthronement and the construction of a temple seem to be the ultimate results of the *Chaoskampf* event.” (Greene, 2017:100).



Diagram 4. 2: The metaphor God as king demonstrating the implied conceptual network

Of course, the editor of the psalm and the community do not have all the answers. The hymn is at the very centre of the lament (again, the *centre-periphery* schema indicates the nature of the debate raging in the exilic community), and not at its end. God’s power, faithfulness and eternal kingship are forcibly *introduced* to the lament, but the ceaseless questions continue in verse 18. The answer is not clear yet, but at least the confession of God’s kingship is introduced centre stage in order to guide the community in rhetorical truth, if not demonstrable truth (yet) (Patrick & Diable, 2008:30).

4.6 APPEAL TO GOD TO INTERVENE (vv. 18-23)

Table 4. 9: Verses 18-23 with Hebrew text and English translation juxtaposed

Hebrew Text	Verse	Translation
זְכַרְזֹאת	18a	Remember this:
אויב חרף יהוה	b	The enemy has mocked Yahweh,
ועם נבל נאצו שְׁמִי:	c	and a foolish people has blasphemed your name!
אל־תִּתֵּן לְחַיַּת נֶפֶשׁ תּוֹרֵךְ	19a	Do not give the life essence of your turtledove to wild beasts,
חַיַּת עֲנִיִּיךָ אֶל־תִּשְׁכַּח לְנֶצַח:	b	the life of your afflicted, do not perpetually forget.
הִבַּט לְבְרִית	20a	Heed the covenant,
כִּי מְלֵאוֹ מִחַשְׁבֵי־אָרֶץ נְאוֹת חָמָס:	b	for the dark place of the land are full of dwellings of violence
אל־יָשׁוּב דָּךְ נִכְלָם	21a	Do not let the oppressed return ashamed,
עֲנִי וְאֶבְיוֹן וְהִלְלוּ שְׁמִי:	b	let the poor and destitute praise your name!
קוּמָה אֱלֹהִים	22a	Arise, O God!
רִיבָה רִיבָךְ	b	Contend your case!
זְכַר חֲרַפְתֶּךָ מִנִּי־נִבָּל כָּל־הַיּוֹם:	c	Remember the mockery from fools continuing all day!
אל־תִּשְׁכַּח קוֹל צִרְרֶיךָ	23a	Do not forget the voice of those harassing you,
שִׁאוֹן קָמִיךָ עַל־הַ תְּמִיד:	b	the tumult of those who rise up against you continually...

4.6.1 Content and stylistic elements

The lament-petition form of the original lament continues after the interpolated hymn (verses 12-17). Interestingly, the hymn interrupts the dialectic relationship between the interrogative לָמָּה (לָמָּה תִּשְׁׁיב יָדֶיךָ וַיִּמְיֶנֶה מִקְרִיב הַיָּקָד כִּלְּהָ) expressed in verse 11 and the imperative זָכֹר “remember!” in verse 18 (זָכֹר־זֹאת אֲוִיב חֲרִי יְהוָה) (Goldingay, 2007:433; Brueggemann & Bellinger, 2014:323). This same pattern of לָמָּה (complaint) and זָכֹר (petition to action) was demonstrated in verses 1 and 2, indicating, as previously stated, that the hymn was interpolated directly in the middle of the complaint, much like the enemies have intruded directly in the midst of the sanctuary (Greene, 2017:100, 101). Only when one considers the effective rhetorical statement the hymn truly makes, specifically following the complaint, “why do you hide your hand, your right hand, in the folds of your garment?” can one appreciate the affective force with which temple and creation theology is introduced in the midst of the crisis.

However, the psalm’s final editor(s) (we can even call them the interpolator), is not purely an idealist. Theodicy is not complete if the tangible reality is not taken seriously. Verse 18 (which could have been verse 12), continues the interrupted pattern (established in verses 1-2) and urges God to remember again (Brueggemann & Bellinger, 2014:323).

In verse 10, it is mentioned that the enemy scoffs and reviles God’s name. Verse 18 reiterates this, but with considerably more imperative force. Yahweh must not forget the *enemy* who has made a mockery of Him and his reputation. Verse 18 introduces a final impassioned plea for God to decisively act, not just in the mythological past, but also in the current circumstances. Then a distinct pattern emerges in verses 19-23 where a strophe introduced by אַל (negation jussive marker indicating prohibition, negative wish or prayer) followed in the next strophe by a 2nd person, singular imperative, indicating how Yahweh *should* act (Greene, 2017:89). Furthermore, if we read verse 18’s “remember!” strophe as the conclusion of the lament in verse 1b-11, then verse 19-23 is a chiasitic unit with the climax in verse 21 (Greene, 2017:89):

- A ¹⁹ (אֶל־תִּתֵּן) Do not give to the life essence of your turtledove to wild beasts, the life of your afflicted, do not perpetually forget!
- B ²⁰ (הַבַּיִת) Heed the covenant, for the dark place of the land are full of dwellings of violence!
- C ²¹ (אֶל־יָשׁוּב) Do not let the oppressed return ashamed, but let the poor and destitute praise your name!
- B' ²² (קוּמָה) Arise, O God! Contend your case! Remember the mockery from fools continuing all day!
- A' ²³ (אֶל־תִּשְׁכַּח) Do not forget the voice of those harassing you, the tumult of those who rise up against you continually...

4.6.2 Poetic metaphors

4.6.2.1 *The covenantal dove and the afflicted (עָנִי)*

Israel is depicted as a dove in verse 19 - אֶל־תִּתֵּן לְחַיַּת נֶפֶשׁ תּוֹרֵךְ. Begg (1987:78) humorously notes that from a text-critical perspective “over the years, this text has aroused the emendatory urges of numerous critics.” This is largely due to the LXX’s rendition of the verse as μη παραδῶς τοῖς θηρίοις ψυχὴν ἐξομολογουμένην σοι (“do not hand over the soul of the one who praises/thanks you to the beasts”). This would imply that scribal error occurred between a *dalet* and *resh* and the text should be emended to תּוֹרֵךְ. Various other emendations have also been suggested and some scholars even suggest that, just like verses 4-8, the text is irredeemably corrupt. Begg (1987:78-81) sufficiently demonstrates that the association of a dove (תּוֹר) with the covenant (בְּרִית) is not a unique occurrence only found in Psalm 74. The same occurs in Genesis 15 where Abram is instructed to bring a תּוֹר as one of the five creatures needed for the ritual solemnisation between him and God (VanGemeren, 2008:574). The text presupposes a ceremony both known to the character Abram and the original readers of the text since Abram does not just bring these animals, but also prepares them himself

without further instruction from God. In contrast with the other three animals, Abram kills but does not cut the two birds in two. Begg (1987:79) asserts, this treatment of the birds (and animals) for ritual use in connection with בְּרִית is then also assumed to be behind mentioning of the dove and covenant in verses 19-20. This strengthens the argument to retain the original reading of הַיּוֹרֵךְ since its association with the covenant is attested outside of Psalm 74.

The link with covenant becomes even stronger if one considers the role of doves in the Levitical sacrificial system. Doves were associated with awareness of and concession for the poor (Ryken, Wilhoit & Longman 2010:216; Brueggemann & Bellinger, 2014:323). Leviticus 5:1-6 deals specifically with acts that require a sin offering (or purification offering) (Bibb, 2009:79; Ryken *et al.*, 2010:216). Without getting into the technical details, it is noteworthy that special provision for the poor was made to be able to fulfill the sin offering (Lev. 5:7-13), hence it is also frequently called the “graduated purification offering” due to the concessions for the person’s economic position (Gorman, 1997:40). The general sacrifice for an able person was a female lamb or goat from the flock (Lev. 5:6), but for the poor two doves (הַיּוֹרִים) or two young pigeons (בְּנֵי-יוֹנָה) would suffice (Gorman, 1997:40; Woods & Rogers, 2006:59). The one was a sin offering (קָרְבַּן חַטָּאת), whose remains would be given to the priest presiding over the ritual (Lev. 6:26) and the other a burnt offering (קָרְבַּן עֹלָה) intended for God alone (Lev. 1:9, 17). The first was killed and its blood drained to be sprinkled on the altar and its remains were given to the priest to eat. The second bird was given entirely as a burnt offering to be consumed by the fire. The rationale behind two birds is that the portion of a single bird was so small, that it could not fulfill the requirements for a “respectable” sacrifice by having the fat removed to be consumed by the fire and be given to the priest as well. Some commentators even suggest that a measure of shame accompanied this concession since two birds would barely produce enough blood to be sprinkled successfully on the altar (Woods & Rogers, 2006:59).

The dove metaphor is further compounded in terms of meaning when one considers that Israel refers to itself twice as עֲנִי – in verse 19 in direct association with “dove” (חַיֵּית עֲנִיָּה אֶל תִּשְׁכַּח לְנֶצַח) and in verse 21, the climax of the chiasm (עֲנִי וְאֲבִיוֹן וְהִלְלוּ שְׁמִי). The meaning of עֲנִי is a contested issue due to its close

morphological resemblance to עָנָו. The general consensus is that עָנָו can be translated as “overwhelmed by want, poor, wretched” in an economic sense but also “unfortunate” and even “wretched” where economical standing is not necessarily the issue, but rather an ontological crisis is (Holladay, 1972:278). עָנָו is frequently encountered in the Psalter in its plural forms (עָנָוִים, construct form עָנָוִי) and is understandably often involved in *ketiv-qere* disputes and emendations relating to the former. Furthermore, the meaning of עָנָו is also semantically close enough to cause additional ambiguity. It is frequently translated as “one who understands himself to be low, humble and gentle (before God).” A well-known example is Moses being described as more humble (עָנָו מֵאֵד מִכָּל הָאָדָם) than any other human being (Num. 12:3). The two words, although morphologically and even semantically very similar have two very different origins and have distinct functions, especially in the poetic language of the Psalms. Croft (1987:50, 51) summarises the use of the two terms in the Psalter as follows:

1. עָנָו and עָנָוִים are closely associated with dire straits or crisis situations and are frequently employed in laments.
2. עָנָו is how the psalmist identifies himself during the crisis, affliction or suffering. The term does not necessarily have to imply economic poverty, but there are instances where it may (see Ex. 22:24; Lev. 19:10; 23:22).
3. עָנָוִים is always used as self-identification after God’s decisive action to deliver the afflicted and becomes a group term for faithful Israel.
4. Consequently, the psalmist does not identify as עָנָוִים if he did not claim to be עָנָו first. עָנָו are victims, while עָנָוִים are victors with the crisis being the rite of passage from the one status to the other.
5. עָנָו pour out imprecations upon their oppressors, are bitter and mournful characters, and occasionally call Yahweh’s faithfulness into question.
6. עָנָוִים constantly express praise and thanksgiving to God. Their status is associated with the fulfillment of promises, vows and participation in the sacrificial meal. Hence, they are associated with the congregation in its acts of public and cultic worship where עָנָו is never used in connection with the cult. All the latter is associated with is being alone and desperate.

7. Interestingly, עֲנִי is always associated with a powerless and forced situation where עֲנִיִּים chose the position of their own volition due to God intervening in the aforementioned situation.

The תִּזְוֹר metaphor on the surface level may testify to a powerless, submissive and helplessly innocent position (Raikes, 2002:307). Goldingay (2007:433) highlights the onomatopoeic nature of the word תִּזְוֹר resembling the “turtling” sound a dove produces. As has already been discussed, the enemy is very vocal (roaring, mocking, shouting, blaspheming and challenging God directly), but the dove can do is coo softly. Hence the image highlights the timid position Israel is forced into. Furthermore, the animal imagery used for Israel in Psalm 74 depicts relatively helpless, non-predatory, animals (sheep in v. 1 and in v. 19 the dove) as opposed to the leonine imagery of the enemy (v. 4), the oceanic monsters (v. 13), Leviathan (v. 14) and now finally “wild beasts” (v. 19 - בְּחַיִּים) (Zorn, 2004:63). Viewed on the surface, this metaphor may merely communicate endearment or affection (as in Song 6:9), and at the most, helplessness on Israel’s part (Kidner, 2014:299). However, I propose that Brueggemann and Bellinger (2014:323) captures a deeper level of functioning of the metaphor by stating “the plea is that the dove, the sacrificial offering of the poor, not be sacrificed to wild animals...” Ryken *et al.* (2010:216, 217) also mention “the dove is above all a bird for sacrifice, as was true already in the time of Abraham (Gen. 15:9),” and “here [Psalm 74:19] the dove is a victim (cf. its sacrificial role).”

One must not forget that the operative frame is the destruction of the temple where one would come to sacrifice, worship and praise Yahweh. In a drastic turn of events, the enemy has desecrated the area and now prevent *proper* worship according to cult prescriptions to occur. The congregation’s intent was to worship God, but found a devastated temple and mocking enemies instead. In an ironic turn of events, the enemy is offering God worship of some sort – mockery, blasphemy, erection of their own pagan standards and symbols and a loud indistinguishable din. Israel, completely helpless, are cast not as עֲנִיִּים in this situation, but as עֲנִי since God’s intervention has not yet come. As עֲנִי they may not partake in the sacrificial meal, they cannot be purified and are forced into a situation where they are oppressed, poor and cut off from God (Croft, 1987:50). They appeal to God that they are *his* afflicted ones and

his dove with the emphatic use of the 2nd person, singular pronominal suffix (v. 19 - עֲנִיִּיךָ). In a doubly ironic turn, God's עֲנִי cannot bring the proper sacrifice (which would have been a dove) but are in danger of becoming a sacrifice themselves for the violence is such that they may very well lose their lives (v. 20). The play on words in verse 19 emphasizes this shocking turn of events: “Do not give the life essence of your turtledove to wild beasts (לְחַיֵּי הַיָּם), the life (חַיֵּיךָ - construct form of חַיִּיךָ) of your afflicted, do not perpetually forget.”

We can see that the operative frame of the temple entails a subframe of sacrifice and worship sanctioned by the cult. Israel has been denied their privilege and position as true worshippers by being cast as עֲנִי thereby nearly becoming a sacrifice themselves. This implies that the enemy is bringing some form of sacrifice to Yahweh, but it is horrifyingly contrary to what Yahweh should receive. I shall discuss the worship (or is it, anti-worship?) of the enemy as this section progresses in greater detail. But for now we can already see that the הַיָּם metaphor implies that alien worshippers have usurped the sanctuary (their worship actually resulting in destruction), and the true worshippers have nearly become a sacrifice.

4.6.2.2 *The sea has returned to challenge God again – the use of קוֹל and שִׁשׁוֹן*

It has already been mentioned that the enemy is characterised by vocality, speech and their raucous nature. The semantic pairing of קוֹל and שִׁשׁוֹן (v. 23) and the role they play in the chiasmic structure of verses 19-23 has also been discussed above. However, the semantic pairing also adds an additional metaphoric polysemy, especially compared to the interpolated hymn which only serves to bring the obscured metaphor in the original composition to the fore (Berlin, 1992:74, 98). Although קוֹל is generally understood as “voice” or “sound” (Holladay, 1972:315; Dobbs-Allsopp, 2015:156) its semantic range is wider than the English “voice” which is usually attributed to a human being:

- A human voice (widely used in Scripture, some examples are Gen. 27:22; Jos. 6:10; 2 Kgs. 7:10)
- Animal sounds (bleating sheep and lowing cattle (1 Sam. 15:14); neighing horses (Jer. 8:16) roaring lions (Amos 3:4; Jer. 2:15) and even birdsong (Nahum 2:8; Ps. 104:12))

- Instrumental sounds (Ex. 9:16; 20:18; Amos 2:2; 1 Kgs. 1:41)
- Thunder peals or claps (Is. 30:30, 31; Pss. 29:3; 29:7; 46:7; Job 37:4)
- The din of war (Ex. 32:17; Jer. 50:22, 46; Lam. 2:7)

Of particular import is the link between קול and water imagery (Hab. 3:10; Ez. 1:24; 43:2; Pss. 42:8; 93:3, 4; Jer. 50:42). In a similar vein, שׁוֹן (‘uproar, din, tumult, rumble’) also supports the wide scope of meaning as קול. The noun שׁוֹן is also associated with water, specifically the ocean and with a slight additional meaning within the context of ‘riot, unrest or rebellion’ (Holladay, 1972:356) (see Is. 17:12, 13; Ps. 65:7 (twice)). In Psalm 29, it is the voice (קול) of Yahweh, the quintessential storm deity, who triumphs over the sea to ultimately bless his people with that same voice of command. The voice, due to the double entendre, also clearly invokes the storm imagery where קול refers to the rumble and loud peals of thunder and lightning during a storm as it rolls inland from the sea. This imagery may be partially muted in English translations due to the distinctly human association of ‘voice’ (Dobbs-Allsopp, 2015:156, 157). The semantic pair of קול and שׁוֹן then do not just stress the raucous nature of the enemy, but is much more polysemic than that. They are openly blasphemous and challenge Yahweh directly, but the semantic word pair also alludes to Yahweh’s age-old enemy, the sea. This allusion is obscure in the original lament, but the inclusion of the interpolated hymn brings this allusion to the fore (or possibly even creates it!). The current enemies are a type of God’s primordial enemy, the sea, and just as He vanquished long ago, so He must do the same now since the poem, in its final form, asserts that the current enemy and the sea are actually one and the same!

4.6.3 Conceptual metonymy - The Name of Yahweh

4.6.3.1 A general understanding of God’s name

The name of God may at first seem like a poetic metaphor, but upon closer inspection, it functions as a conceptual metonymy with a complex web of interrelated subconcepts. The importance of God’s name is clear from Psalm 74’s content:

- Verse 7 - שְׁלַחוּ בְּאֵשׁ מִקִּדְשְׁךָ לְאָרֶץ חֲלָלוּ מִשְׁכַּן־שִׁמְךָ (They burned your sanctuary to the ground and have utterly profaned your Name's dwelling)
- Verse 10 - עַד־מַתִּי אֱלֹהִים יַחַרְףְּ צַר יִנְאֲץ אֹיֵב שִׁמְךָ לְנֶצַח - (Up to what point, O God, is enemy to mock, foe to revile your name perpetually?)
- Verse 18 - זָכַרְזֹאת אֹיֵב חָרַף יְהוָה וְעַם נָבָל נֶאֱצַו שִׁמְךָ - (Remember this – The enemy has mocked Yahweh, and a foolish people has blasphemed your name!)
- Verse 21 - אַל־יָשָׁב דָּךְ נִכְלָם עָנִי וְאֶבְיוֹן וְחָלָלוּ שִׁמְךָ - (Do not let the oppressed return ashamed, let the poor and destitute praise your name)

It would seem that Israel is just as concerned (if not more!) for the proper treatment of God's name as their own well-being and safety. At the very centre of the chiasm (v. 21), where the vow of praise ought to have been in conventional lament form, the vow of praise is expressed as a *wish* and not a reality – “Do not let the oppressed return ashamed, (but) let the poor and destitute praise your name.” This vow of praise would then be the climax of the lament, but here, ironically, it is a wish for a reality which has not been actualised yet (Greene, 2017:90). Israel is incapable of bringing the correct and properly ordained praise as prescribed by the cult befitting God's name, since the very place and mechanism to do this have been destroyed. They are not yet עֲנִיִּים but עָנִי and therefore cannot do God's name justice in terms of praise (see discussion above).

The importance of a name and naming may be lost on modern audiences. In fact, ancient voices also sometimes failed to grasp the Jews' (and later Christians') “obsession” with names, especially when it came to divine appellations. Different cultures and societies may attribute very different perspectives of significance to names and naming (Byrne, 2011:9). As early as the 2nd century C.E. this reality becomes apparent. The 2nd-century Greek philosopher, Celsus, is credited with the following exasperated quote that echoes this position exactly:

“The goatherds and shepherds thought that there was one God called the Most High, or Adonai, or the Heavenly One, or Sabaoth, or however they like to call this world; and they acknowledged nothing more... It makes no difference whether one calls the supreme God by the name [‘Zeus’] used among the Greeks, or by that, for example, used among the Indians, or by that among the

Egyptians.” (Hengel, 2003:262; Schäfer, 2009:43).

From the perspective of Celsus, surely, God’s being is the superior issue and not the human sounds which fall shamefully short of describing their aim (Soulén, 2011:2). What Celsus is not aiming to point out are the peculiarities of the Jewish faith, but rather to demonstrate that the One God is actually universally worshipped under different names by many different peoples. The idea is that Israel could not claim any special or superior status above the peoples around them since they are not, in fact, special at all in terms of worshipping a unique God (Schäfer, 2009:43, 44). The polemical tone of the pagan argument is clear, but so also the Israelite and later Jewish rhetoric which sharply claims the opposite.

The actual term “name” (שֵׁם) occurs nearly 650 times in the Hebrew Bible and has a very broad semantic field ranging from the basic meaning of “name” to “monument” (Is. 55:13), the idea of “grandeur” or “majesty” (Ps. 54:1) and even “renown” (Gen. 6:4; Num. 16:2) (Byrne, 2011:16). שֵׁם is rather applied to significant places, monuments and deities than normal human beings. When the term is used of human names, the name carries an air of emphasis, announcement and even, to a certain degree, the guarantee that the name bearer’s reputation and regard will endure even after death. For this reason, the term with the definite article (שֵׁם הַיְהוָה) is understood as a worthy stand-in for Yahweh’s actual revealed name (Fabry, Reiterer & Ringgren., 2006:134). For this reason, when Psalm 74 laments the mockery of, and even the defilement of the place where God’s name dwells, the affective dimension is very shocking. The very visceral image stems from the notion that, ultimately, Yahweh the divine person and his name is interchangeable (Fabry *et al.*, 2006:136). There has been made mention of the conceptual dimension inherent in the verb and Leitwort “remember!” (see 4.2.1.4.3), however, the noun form of זְכוֹר (meaning “remembrance” or even “memorial”) may also be used with שֵׁם or bear the same meaning (Pss. 30:4; 97:12; 102:12; Hos. 12:5). It is specifically used in parallel with שֵׁם in Exodus 3:15 (see below, as well as Job 18:17; Ps. 135:13; Prov. 10:7; Is. 26:8). This adds an additional layer of urgency to Psalm 74’s constant pleas for God to remember and not forget what is being done to his name.

The conceptual climate of the ANE, contrary to 2nd century Greek philosophy, considered naming of deities as much more than a mere moniker by which the deity is distinguished from

other things (or gods), which is a particular function of names in a Westernised culture (Byrne, 2011:12). It bespoke the deity's identity and framed its existence, and the deity's name was the means by which people also interacted with it and determined what to expect of it (Fabry *et al.*, 2006:135). To know someone's name was to understand something of his/her fundamental traits, nature and even destiny of the name's bearer. In essence, a name situated the person or entity in the world (Byrne, 2011:15). This is especially true of Israel whose theology prohibited idols, another primary means of interacting with a god/goddess. In other words, knowledge of the name implies a network of relationships and this knowledge also facilitates communication: a) how the deity relates to this world, b) how it relates to other deities or spiritual entities, c) how it relates to humans, d) how it relates to specific human groups (nations, tribes, kings, commoners etc.), e) how and when does one call upon or approach this deity? Without knowing its proper name (within a specific context), the deity remained essentially unknowable and inaccessible to humans (Byrne, 2011:16; Walton, 2006:92).

Moreover, a deity may have many titles or epithets. For instance, Marduk receives 50 titles to "frame" his functions and attributes when he ascends to the head of the pantheon in *Enuma Elish* (Walton, 2006:92). To the minds of the ANE, the name expressed and metonymically represented the entity associated with it. So, God was present in a unique way wherever the name of God was invoked, mentioned or even spoken of (Kaiser, 1991:133). One can see how the close association between God's name, the temple and the temple as a place where God's name "dwells" takes shape in Psalm 74's temple theology (De Vaux, 1997:327). The name could not express the deity fully, for sure, since no generic label is adequate to capture God completely. However, all humans have is human speech (which *is* generic). This is where God is able to take what is inadequate and limited, speak through it, and ensure that it is proportional (yet still accurate) to God even though there is still a gross element of disproportion (Soulén, 2011:2, 3). This notion is what ultimately gave rise to the *Shekinah* ("the dwelling") which is a unique concept of the glory of God which abided within the temple (Kaiser, 1991:133). The active presence of God is emphasised in Israel's midst without detracting from God's inherent transcendence and grandeur (De Vaux, 1997:327).

4.6.3.2 God names Himself in Exodus 3

As has already been established, the Exodus narrative is one of two important frames governing meaning in Psalm 74. The principal text where the divine name of God is revealed is in Exodus 3:14-16. The Hebrew scriptures state that Moses wandered into the desert region shepherding the flock of father-in-law. Eventually he arrived at Horeb, the mountain of God (Ex. 3:1). Horeb is many times used synonymously with Sinai (Harrison & Hoffmeier, 1995:526). Before Moses experienced the famous burning bush theophany, the mountain is called particularly the mountain of *God* (אֱלֹהִים). During the theophany, God states that He has heard the anguished cries of his people in Egypt and will deliver them (Ex. 3:7-10). Moses asks by which name God wishes to be introduced to the people in slavery (Ex. 3:13). This is a significant exchange, since God is already known as the God of Moses' father, the patriarchs, אֱלֹהִים and by other names like *El Shaddai* (usually rendered “God Almighty”) (Kun, 2010:33; Walton, 2006:92). In other words, Moses is not ignorant of God, nor of the fact that He is the God of his forefathers. However, Moses wants greater specificity because He realises that He is being sent on a specific mission (the fact that Moses is “sent” by God is emphasised numerous times in this chapter), whereupon God answers (Ex. 3:14), אֲנִי אֶהְיֶה אֲשֶׁר אֶהְיֶה and that, “I AM (אֲנִי אֶהְיֶה) has sent me to you.” In other words, Moses is aware that God, who is generally known, wishes to relate to Israel in a specific manner within this context, and therefore he needs a “name” (Walton, 2006:92).

אֲנִי אֶהְיֶה is the first 1st person singular imperfect of the root הָיָה (“to be, to exist”). The translation of this verse is ambiguous and various options are possible with the most common being, “I am who I am; I will be what I will be; I am the one who is” and even “I am the one who causes to be” (Bailey, 2007:87; Kun, 2010:33; Wilkinson, 2015:10). Many commentators conclude that the construction is deliberately construed ambiguously in order to communicate God's transcendence (Bailey, 2007:87), and to prevent manipulation through magical invocation (Waltke, 2011:366). The phrase refuses a definition of absolute being or static existence. In a sense it is a name revealed but a refusal of a name as well (Kun, 2010:33; Wilkinson, 2015:8). Saner (2015:128) puts it another way:

“Yet, one must clarify what is meant by ‘personal name’ in light of the content

of [Exodus] 3:14. The movement from this verse to verse 15 is one from divine freedom to manifestation, from hiddenness to accessibility. YHWH maintains the right to be whom YHWH will be, and this declaration is prelude to presenting the name by which Israel may call on this YHWH... Moses should have confidence in this mission because YHWH, who is ultimately free, stands behind it.”

This quote emphasises the verbal focus of the statement אֲנִי אֶהְיֶה אֲשֶׁר אֶהְיֶה and subsequent instruction to tell the Israelites that, “I AM (again, אֲנִי אֶהְיֶה but here functioning as a proper name) has sent me to you.” It is in his great acts of deliverance where He is revealed to Israel and not via an independent being or essence which is accessed through contemplation (Waltke, 2011:369). In his unique relationship with Israel, אֱלֹהֵי אֲנִי stresses an aspect of action and experience which will characterise the founding of the nation. The God of Israel is a God that “happens” with people and presents Himself through events in actual time (Waltke, 2011:366). In other words, the general and abstract אֱלֹהֵי אֲנִי wishes to be known in and through Israel, as the One who delivers in actual, human history (Ortlepp, 2011:195). God initiates the revelation by acting in favour of the afflicted; He is not discovered, He reveals Himself (Bailey, 2007:87; Dozeman, 2009:135).

A further play on words occurs in verse 15 where “I AM” now fully claims a name: “God also said to Moses, “Say to the Israelites, יהוה (Yahweh, the LORD)...*this* is my name forever (יהוה־שְׁמִי לְעֹלָם) and by this you shall remember me from generation to generation” (NIV). In this context, the “name” resembles or is derived from the 3rd person singular imperfect of יהיה and actually renders an incomplete sentence (Bailey, 2007:87; Wilkinson, 2015:10). “He is...” He is... what? The answer is again found in the ensuing events of the exodus expounding on God’s actions and significantly in the entire historiography of the nation which is about to be born (Dozeman, 2009:135).

4.6.3.3 אֱלֹהֵי אֲנִי in the Elohistic Psalter

The titular appellation for God אֱלֹהֵי אֲנִי is used 4 times (vss. 1, 10, 12 and 22), corresponding to the amount the general term, אֱלֹהִים is used in Psalm 74. As already mentioned in chapter 3,

there is an increasing awareness in scholarly circles of the role of editorial intent in the shaping and development of the Psalter in its current form. It is general consensus that the Psalms are definitely not a random compilation hymns, liturgies and prayers but a result of deliberate construction (Joffe, 2002:226; Burnett, 2006:87). Besides the editorial agenda visible in the Psalms as a whole, there are also similar agendas identifiable in smaller sections of the work. The Psalms of Asaph have been discussed at length in chapter 3 and its editorial intent does not need to be revisited here. However, the Psalms of Asaph also comprise a larger work which scholars have named the “Elohistic Psalter.” The Elohistic Psalter comprises 42 Psalms, beginning with Psalm 42 and ending with Psalm 83 (Joffe, 2002:224). The reason for the name “Elohistic” is due to the dramatic increase in use of אלהים as divine appellation in these Psalms rather than Yahweh, which is most prolific in the rest of the Psalms (Burnett, 2006; deClaissé-Walford *et al.*, 2014; Tate, 2000; Waltke *et al.*, 2010). In terms of quantity of appearance in the Hebrew Bible as a whole, the Tetragrammaton dominates significantly (Buss, 1999:25). In the Psalms, יהוה occurs approximately 584 times and אלהים 94 times outside of the Elohistic Psalter. In Psalms 42-83, however, the situation is reversed with יהוה occurring 45 times against 210 for אלהים (Waltke *et al.*, 2010:101; Wardlaw, 2015:1).

There is enough evidence to support the idea in general that Psalms 42-83 started out as an independent collection before it was incorporated in the larger scheme of the Psalter (deClaissé-Walford *et al.*, 2014:393). It was combined with an earlier, “Yahwistic,” collection of which roughly corresponds to the modern Psalms 3-41. Psalms 84-88 were added later added as a “conclusion” the two collections (Burnett, 2006:86; Brueggemann & Bellinger, 2014:364). Finally, Psalm 2 and 89 were added (although the exact timelines are uncertain) to accentuate the key role of David and the Davidic covenant for the whole collection (Burnett, 2006:86). There is also strong supporting evidence which indicates that the Elohistic Psalter’s redaction began and possibly concluded by the time of the Babylonian exile. Burnett (2006:87) again confirms that:

“The fall of Jerusalem and of the temple seems to be reflected as concerns in the shaping and arrangement of the Elohistic psalms (see esp. Pss. 74:1-11; 79). Though differences of opinion exist, there is general agreement that at least some of the Psalms of the Elohistic Psalter may have been pre-exilic or derived from

late pre-exilic poetic traditions.”

Early research on the matter suggests that the Tetragrammaton (the iconic יהוה) was merely substituted, possibly even mechanically (Hossfeld & Zenger, 2003:35). For instance, Psalm 53 is almost identical to Psalm 14, with the only key difference between them being that in Psalm 53 one encounters אלהים instead of יהוה (see Ps. 14:2, 4, 6 and 7). A similar phenomenon occurs between Psalm 40 and Psalm 70, but with only some substitution (deClaissé-Walford *et al.*, 2014:394). Although these specific substitutions definitely occurred, more recent studies have proven that the sudden increase in the appellation’s use is theologically motivated and indicate a demonstrable phase in the development of Israel’s religious life and traditions (Wardlaw, 2015:3). Although scholars differ in the detail of the theological motive, the main thrust of the substitution of יהוה for אלהים can be summarised as follows:

1. Although Yahweh does not vanish from the Elohistic Psalter, there is a tendency for it to recede in comparison with אלהים (Hossfeld & Zenger, 2003:41).
2. The theological continuum demonstrates a pre-exilic beginning of the material and a redaction process which ended during the exile (possibly near its end). This theological development shows that the divine name (יהוה) is associated with intimacy, closeness, covenantal election and God’s special revelation to Israel (Buss, 1999:25; Hossfeld & Zenger, 2003:45, 51; Webb, 2012:71). In other words, יהוה is a personal name which is associated with God’s own disclosure of the divine appellation in Exodus 3:14 (Saner, 2015:128).
3. The general conclusion is that the decrease in the use of the intimate Name of God signifies a decreased sense of intimacy by the exilic community with their God.
4. Its counterpart, on the other hand, אלהים communicates God’s transcendent nature as God of the entire world. Saner (2015:128) describes it as “titular” in nature. In response to the loss of intimacy between God and his chosen covenantal people, this appellation is used. It invokes creation narratives, myths and God’s relation to all human beings (Buss, 1999:25). He is not just Israel’s God, but the king of all creation since He is its creator. Whenever אלהים is juxtaposed or even substituted for יהוה, it has a universal

monotheistic thrust and polemical intent. Israel's God, who is Yahweh, has a kingdom which encompasses all nations – a kind of universal sovereignty (Wardlaw, 2015:9, 10).

5. The result, especially in the Asaphite collection, is a kind of “name theology” where there is a differentiation of perspective in terms of people's relationship to God. אֱלֹהִים is used for (or in the context of) those who are “far away,” gentile or even transgressors, and YHWH for those who are part of the fold, righteous and “near” (Hossfeld & Zenger, 2003:47; Wardlaw, 2015:9). This name theology culminates in Psalm 83:16-18:

“Cover their faces with shame, Lord (יְהוָה), so that they will seek your name. May they ever be ashamed and dismayed; may they perish in disgrace. Let them know that you, whose name is the Lord (יְהוָה) - that you alone are the Most High over all the earth.”

4.6.3.4 *The implications for Psalm 74*

Many of the immediate affective implications for Psalm 74 have already been discussed. God's name (שֵׁם) being blasphemed and mocked by the enemy is an extremely visceral image on its own, worthy in the Israelite mind of lament. However, the perspective of the Elohist's Psalter's tendency to substitute אֱלֹהִים for יְהוָה adds an additional layer of interpretation to Psalm 74. Psalm 74 illustrates the Elohist's Psalter's tendency clearly by making 4 references to שֵׁם and its associated conceptual commonplaces and 4 references to אֱלֹהִים. The very use of the name theology indicates that the psalm is wrestling with the notion that God is still king of the cosmos, but has forsaken the Exodus covenantal revelatory name יְהוָה and as a result, Israel as his special people.

However, verse 18, directly after the hymn of praise, suddenly interjects with זְכַר־זֹאת אוֹיֵב חָרַף יְהוָה וְעַם נְבָל נֶאֱצַו שָׁמָּה - “Remember this: The enemy has mocked Yahweh, and a foolish people has blasphemed your name!” The use of יְהוָה is particularly jarring in this instance for a several:

1. The phrase זְכַר־זֹאת is emphatically constructed to draw sharp attention to what follows – the enemy mocks (חָרַף) and reviles (נֶאֱצַו). The two verbs are paired as

they were in verse 10 with one critical difference: the imperfects of verse 10 have become perfects. A state of permanence has resulted due to God's inaction (Engle, 1987:105).

2. The verb זָכַר has been established as a Leitwort by now in Psalm 74, with the association with Exodus 3. Exodus 3:15 reads: "Say to the Israelites, 'יְהוָה the God of your fathers...has sent me to you.' "This is my name forever (זֶה שְׁמִי לְעֹלָם) and by this you shall call (remember) me (זֶה זָכַרְתִּי) from generation to generation" (NIV). The repetition of the imperative "remember!" in close association with the term זָכַר and the sudden appearance of the Tetragrammaton implies that God has to realise the severity of the situation. His name in general as well as his covenant name *is* being remembered, but not by Israel and certainly not in the way that befits his name.
3. There does not seem to be a clear object of the verb "mocks." Some commentators understand יְהוָה to be the object, but there is sound evidence in the text to understand מִן הַיָּם as intransitive and יְהוָה as a vocative. This correlates with the vocative use of אֱלֹהֵי in verse 12. Just as Israel directly addressed God in the hymnic portion, so now they address Him directly again by his covenant, intimate name but the setting is now mockery and blasphemy. Israel actually voices their serious concern, not for their own sake, but Yahweh's sake (Engle, 1987:106). It is as if they have to break free from the tumult, rush to God Himself and shake Him out of his inactivity by using his covenant name in a situation where it ought not be even uttered. Worse, even, it is as if they are trying to involve Him in a situation which He has long ago cast off as none of his concern;
4. Implicit in the name יְהוָה is his chosen covenant people (Byrne, 2011:23). There is a people who are vocally attributing some perverted worship to God's intimate name, but they are not the true Israel. They are עַם נִבָּל "a foolish people." נִבָּל may refer to ignorance and stupidity, but may also include a wilfully and wickedly disregarding that which is sacred (Andersson, 1981:546; Jacobsen, 2004:33). The term is frequently employed to refer to conduct and a person (Israelite) who willfully violates Torah and the covenant in light of revelation to the contrary. This very statement may allude to Moses calling Israel עַם נִבָּל due to their perversity and hardened hearts (Deut. 32:6).

Immediately after a theodicy, Israel is willing to call, one last desperate time, not just on **אלהים** but on **יהוה**! This is a risk since apparently his anger is still smouldering against his straying sheep and his recent inactivity shows no clear sign of change. In a sense, this interjection of God's covenant name requires a greater leap of faith than the hymn in verses 12-17. It evokes the Exodus narrative, not the primordial battles of earlier material, where God introduced Himself as **יהוה** who is the Deliverer of Israel (Waltke, 2011:369). This interjection is a last desperate invitation for God to be **יהוה** once more for Israel, just as He was in Egypt and as his roles as Israel's Creator and King obligate Him (Moore, 2009:213). Where **אלהים** defeated the mythical (abstract) enemies long ago, it is **יהוה** who acts in actual and real human history. The use of **יהוה** in Psalm 74 is unusual for the Elohist Psalter, making its significance as a striking conceptual metonymy foundational to Israel's own identity, a very effective rhetorical strategy indeed.

4.6.4 Idealised cognitive model - From war to legal battle

4.6.4.1 The use of the lengthened imperative and *יָהּ* paragogicum in verse 22

The enemies in Psalm 74 are framed in such a manner so as to incite Yahweh to action. Besides Israel who is oppressed by the enemy (and by implication, neglected by God), the enemy goes much further than that. Israel starts with pleading their own case, but the core of their appeal for Yahweh to act decisively does not focus on them. Yahweh must act, because the invaders have defaced *Him*. They insulted and disrespected not just Israel, God's covenant people, but God Himself. Consequently, He is called to contend not just for Israel, but for his own sake (Jacobson, 2014:137):

“Arise, O God, defend your cause; remember how the foolish scoff at you all the day! Do not forget the clamor of your foes, the uproar of those who rise against you, which goes up continually!” (Ps. 74:22-23, ESV)

It is clear that the primary operative conceptual frames, the Exodus narrative and the mythic theomachy, exhibit a definite martial sense to them. The enemy has all but laid waste to everything sacred and associated with God's name and person, and conversely Yahweh is urged

to remove his hand from his bosom (a war image) and conquer the present enemy in his regal (v. 11), capacity just like He conquered mythological enemies of old. Verse 22 continues with the same pattern of 2nd person singular imperatives, but it is an imperative climax in that three short imperative clauses follow in rapid fire after each other. The urgency of the matter is made clear:

“Arise, O God! (קוּמָה אֱלֹהִים)

Contend your case! (רִיבָה רִיבָךְ)

Remember the mockery from fools continuing all day!

(זָכֹר חֲרִפְתָּךְ מִנִּי־נָבָל כָּל־הַיּוֹם)

The first two imperatives in this strophe are “lengthened imperatives” (Fassberg, 1999:13). The imperfect imperative in the form with the הַּ paragogicum directed towards God occurs 10 times in the Psalms with a vocative, as it does here in verse 22 (Gamberoni, 2003:605). This lengthened form of the imperative in general dominates in the Psalms. At first it was thought the lengthening and vowel alterations were due to euphonic reasons in poetry (Fassberg, 1999:8, 9). However, upon closer inspection, Fassberg (1999:10) states that the lengthened form frequently functions in instances where the imperative directs action *towards* the speaker in a physical sense, to the speaker’s benefit, or on his behalf. In Psalm 74, the two imperatives in verse 22 are in the lengthened form (with the third one located in verse 3 - הָרִימָה פְּעֻמֶיךָ -), which is significant if one takes the number of normal imperatives and jussives into account for the entire psalm (Gamberoni, 2003:605).

Fassberg (1999:10) continues in stating that קוּמָה frequently functions as a verb of exhortation and has a sense of purposeful directionality when used in combination with a 1st person pronominal suffix (or vocative), a verb inflected for the 1st person, or an expression with a 2nd person, singular pronominal suffix (this is the exact case in verse 3). Therefore, it is not surprising that both קוּמָה (“Arise!”) and רִיבָה (“Contend!”) are lengthened imperatives used in close association with the 2nd person pronominally suffixed noun (רִיבָךְ). However, Psalm

74 is unique in its use of the lengthened form. Fassberg (1999:11) notes, “it is not surprising that this form occurs often in this context since most requests addressed to God involved a petition for the benefit of the speaker or the benefit of his people,” and “the regular imperative...does not as a rule express action directed towards the speaker...” (1999:12). Although Israel clearly has her own well-being in mind, the focus has intensified to a greater concern for God’s own name. Although Israel is implicated in the imperative, God is appealed to “arise!” and “contend, *your (own) case!*” In this instance in Psalm 74, the lengthened imperative does have benefit for Israel since they are implicated in God arising and contending his case, but they are of secondary concern. Israel is actually attempting to convince God to act, primarily, *on his own behalf!* It is not *their* case He needs to contend, but for his *own* case!

The use of the lengthened imperative also indicates the strong presence of the *near-far* or even *centre-periphery* image schema. The presence of these schemas indicates that Yahweh is experienced as being “outside” of Israel’s immediate perceptual (and even conceptual) perspective (Clausner & Croft, 2006:15). Yahweh has to “direct his footsteps” (v. 3). The location of the disaster (here, where we are and you are not) is continuously emphasised with the locative הִנֵּה . The location of the temple site and destruction is almost over-stressed (v. 2) and now the lengthened imperative adds to the directionality of the focus – “arise (and come here!)... contend *your case (here!)*.” Israel’s entire conception and resultant metaphorical expressions conceive of God being entirely “absent” and, therefore, their role is not just to lament, but to attempt to make Him “present” again.

4.6.4.2 קָוַם – *progressing from war to legal battle*

The root קָוַם occurs nearly 630 times in various forms in the Old Testament (Engle, 1987:136). The root idea is to rise from a lower position (of shame) associated with sleep, sickness, mourning or powerlessness in order for one to “challenge” or “address” a reality which is contrary to one’s well-being. It is used in a few specialised settings, but the most basic meaning, to literally rise to go into battle or a figurative sense of contending, coheres with the martial operative frames that prevail psalm (Engle, 1987:136, 137). The militant sense of the word is demonstrated outside of Psalms in Numbers 10:34-35: “As they moved on each day, the cloud of the LORD (הִנֵּה) hovered over them. And whenever the ark set out, Moses

would shout, “Arise (קָוִם), LORD, and let your enemies be scattered! Let them flee before you!”

The association with physical battle takes a further conceptual leap in that the root $\sqrt{\text{קום}}$ is also used in the language of conflicts of all sorts, especially in the legal sphere as a means to avoid physical confrontation. Ranging from defining, structuring and defending relationships between people, and also between people and God, the importance of this root becomes paramount once one understands its critical legislative function (Gamberoni, 2003:603). The following examples illustrate just how varied its use in legal language can be in the Hebrew Scriptures:

- Contractual law (Ruth 4:5; Lev. 27:14, 17)
- Legislation and the ratification of laws (Est. 9:21, 27, 29, 31-32; Ps. 119:106; Ez. 13:6)
- Laws governing property and commerce (Gen 23:17; Lev. 25:30)
- Vows (Nu. 30:5-16; Jer. 44:25)
- Familial law with special focus on the levirate marriage (Ruth 4:5, 10; Gen. 38:8; Dt. 25:5-10)
- Prosecution of murder (Dt. 19:11; 22:26)
- Giving structure to the stages of legal proceedings (accusation, witnesses and sentencing)

Although the use of $\sqrt{\text{קום}}$ alone would have located the semantics (and therefore, the ICM) in the sphere of war or at least conflict (Nu. 10:35; Dt. 19:11), its close proximity to the next clause places it in the realm of legal language as well. The psalmist masterfully facilitates the leap from a martial ICM which dominated up to now to the ICM of a court case.

4.6.4.3 $\sqrt{\text{קום}}$ $\sqrt{\text{קום}}$ – *Speak up for yourself, $\sqrt{\text{קום}}$!*

Due to physical disarray the community faces and the apparent lack of Yahweh’s concern for them and his own name, the psalmist makes a final bold attempt to force Yahweh to participate. Now Yahweh’s participation is framed by the genre-marking term $\sqrt{\text{קום}}$. The root appears in moderation in the Hebrew Scriptures with the verb featuring 66 times and the noun translated

generally as “quarrel” or “lawsuit” occurs 62 times (Ringgren, 2004:474). The root can be used in various contexts. The most basic is a common quarrel or dispute (Gen. 13:7-8; Ex. 21:18) dealing with pasture and well rights, in other words, legal discrepancies between private parties (Bovati, 1994:39; Westbrook & Wells, 2009:40). The dispute can be more serious as the Philistines with the Israelites over water (Gen. 26:20-21). However, there is also a strong connection with military conflict (Jg. 11:25; 12:2) (Bovati, 1994:40).

The term moves the ICM into the domain of formal legal disputes. Now it’s meaning may be understood as “accuse, charge or even indict” depending on the context. For instance, Jacob accusing Laban of trickery (Gen. 31:36); Moses being charged for failing to provide water (Ex. 17:2); the Ephraimites finding fault with Gideon (Jgs. 8:1; see also Jgs. 21:22) (Ringgren, 2004:476). Its most common use is in litigation where it may refer to case elements of legal proceedings (Westbrook & Wells, 2009:40).

Interestingly, when the verb **נָסַח** has the noun **נִסְחָה** as an object (internal accusative + a pronominal suffix) it implies that a legal case is brought to a just conclusion, that someone has (or needs to be) vindicated, or that legal intervention is needed during the trial on behalf of someone. In other words, the case must be taken over, usually by someone of greater authority and power (Bovati, 1994:41). There were no advocates or lawyers in the modern sense, but a litigant had a greater chance of succeeding if a powerful relative or patron could speak on their behalf (1 Sam 12:1-6). God may even be cast in this role (Is. 3:13-15; 50:7-8) (Westbrook & Wells, 2009:40). An example of the latter is 1 Samuel 24:15 where David exclaims to Saul: “May the Lord be our judge and decide between us. May he consider my cause (**וַיִּרְאֵה אֶת הַרְיָבִי**) and uphold it; may he vindicate me by delivering me from your hand.” This is the sense with Psalm 74:22, but an additional perspective from the prophetic lawsuit speeches is needed for further clarity. Within the context of the prophetic lawsuit speeches (Is. 3:13-15; Mic. 6:1-8; Hos. 2:4; Jer. 2:4-9 and Is. 41:21-24 although the word does not appear there), Yahweh is the one to bring a case (**נָסַח**) (Jacobson, 2014:138). These speeches abound in legal terminology and are probably rooted in the litigation process (Ringgren, 2004:476).

In Psalm 74, however, this is not exactly the case (Jacobson, 2014:138). In Psalm 74 we see

that, although the primary person insulted continually is God (vv. 22-23), it is the Israelite community, who is implicated in the insults, that urges Yahweh to take up his **גִּבּוֹר** and vindicate *Himself*. In a sense, the undertaking of the case is democratised (Jacobson, 2014:139). Bovati (1994:41) confirms that Psalm 74:22 is one of the rare cases where the phrase has a reflexive meaning where the plaintiff is urged to vindicate *Himself* (the other being 1 Samuel 25:39). The divine/eternal warrior-king theme in verses 12-17, reciting his eternal conquest over the forces of chaos and disorder, has to find actual expression in the here and now (Day, 1990:270). It is to be contextualised and become relevant, not just for God in the divine sphere of existence, but also in the arena of human, tangible, relationships (Jacobson, 2014:141). **רִיבֶהָ רִיבֶהָ** relocates the psalmist's plea yet again from the cosmic sphere, where God has fought and defeated divine enemies, to the human realm where the governing metaphor of warfare is modified to a court case.

In crimes related to false prophecy, apostasy, blasphemy, sacrilege and high treason, proceedings commenced with a denouncer (accuser) laying charges against an individual or group (see Deut. 13:13-15 and Bovati, 1994:39). The offended party would then be either God or the king. Interestingly, the denouncer could be called a *satan* (**שָׂטָן** - “adversary” or “opponent.” See Nu. 22:22, 32; 1 Sam. 29:4; 1 Kgs. 5:4; 1 Chron. 21:1; Job 1:6; Ps. 109:6; Zech. 3:1). The denouncer brings a litany of charges to the judge, but if the person was an authoritative figure (like a king), he could be both plaintiff and judge (1 Sam. 22:11-16) (Westbrook & Wells, 2009:41).

In Psalm 74, with the appearance of the formulaic **רִיבֶהָ רִיבֶהָ** the strategy which Israel has been developing with all along is revealed. Israel has been building a case against the enemy in the lament but also, in an ironic reversal of the prophetic literature, a case against Yahweh's inaction (Jacobson, 2014:133). They have a serious case against the enemy, but they are in contention with God as well (Jacobson, 2014:141).

There is a judge (God) who is both king but also a mighty warrior who is able to enact the correct punishment for blasphemy and sacrilege. Incidentally, God is both the offended party and judge (see Micah 6:1-2). According to Deuteronomy 13:13-15, the penalty for such crimes is utter annihilation. There is a denouncer (Israel - *satan*), who by lamenting the destruction of

the sanctuary, brings the charges and a host of evidence. Clearly, Israel has made a thorough investigation of the truth of the charges (as is suggested in Dt. 13:13-15 and also Dt. 17:2-4; Josh. 7:16-26), and even they invite God to come and see for Himself (v. 3). Finally, there is the accused (the enemy). The urgency of the matter is, they have not just committed such acts in the past, it is a present reality and it has been going on for quite some time:

“Remember the mockery from fools continuing all day! Do not forget the voice of your enemies, the tumult of those who rise up against you continually...” (vss. 22b-23)

However, God is also in the docks as the co-accused. The case against the enemy has been stated by Israel, and now the entire courtroom awaits God’s response. In an ironic turn, the denouncer is also completely incapable of enacting the punishment required for blasphemy and sacrilege. They are עֲנִי and also secondarily victimised by their circumstances and the enemy. The only person who *can* act (יָדוּן) is God. Due to his great power being demonstrated still in creation and victories over ancient inimical forces, He *can* act (יָדוּן יְיָ). Due to his being King and Judge, He *should* act. In the imagery of the Divine Warrior in the psalms (used extensively in Psalm 74), there are two ways by which the Divine Warrior may respond: a) in an oracle or prophetic pronouncement of salvation, or b) an actual deed of salvation (Jacobson, 2014:140). In Psalm 74, Yahweh does neither and is ominously silent, so Israel lobbies their final accusation not just against the enemy, but also against God for allowing the horrible events to continue.⁸⁸

4.6.4.4 *Perverved worship as the epitome of blasphemy*

It is obvious that this barbarism expressed by the enemy is extremely unsettling for the various reasons discussed so far. The evil situation is vividly portrayed to incite God to action. In a rhetorical attempt to grab Yahweh’s attention, the psalmist moves from the general distress of

⁸⁸ The oracle eventually does come in Psalm 75, but the immediate lament poses no answer as to “why?” and “how long?”

the Israelites, to a very specific affront to his personal honour and majesty. The governing ICM shifted from war and conquest images to a court case where God is called to vindicate Himself. However, Israel activates one last ICM as the lament culminates in verse 23. The enemy has defiled everything holy associated with Yahweh and verse 23 ends a thinly veiled sarcastic message – “we hear the uproar of your adversaries. Do you?” (Day, 1990:270). The community is counting on the extreme tension between what ought to happen in the sanctuary and what is currently taking place to spur God into action. The psalmist employs various puns, word-plays and subversions to highlight the shocking parody of respect and perverted worship which these foreigners bring. They do not know Yahweh, they are called נְבִלָּים twice (“ignorant, stupid, inept, wilfully sacrileges”), and therefore they render a perverted, ignorant and malignant type of worship which degrades Him and his divine name. They are not the people who have partaken in the revelation and history which gives the proper regard for God’s name, and even if they did have access to this information, they clearly would not respond to it appropriately either:

- Instead of worship and praises, they roar (v. 4 - שָׁאֲגוּ) , clamour and create an uproar (v. 23 - קוּלוֹ and שָׁאֲגוּ) and arrogantly proclaim their presence as victors over Yahweh.
- Instead of attributing proper respect to the holy objects and symbols, they erect their own emblems, associated with other gods (v. 9).
- In a phonetic wordplay, where Yahweh should receive הַלְלוּ (praise) they render unto God הַלְלוּ (v. 7 - profanity), הַרְרִיפוּ (vv. 10+18 - mockery/slander) and נִאֲרָפוּ (vv. 10+18 - blasphemy).
- In shocking irony, they bring offerings to God. Instead of a proper offering Israel, the true worshipper, nearly becomes the actual offering in the midst of all the violence (see 4.6.2.1 above).

Finally, the last strophe is a climactic culmination of the monstrous insult to God’s name enacted where the sanctuary ought to be. The ensigns which should indicate the position of each tribe, has been replaced by foreign symbols. Then the realisation: the enemy has infiltrated the national centre, and the lament takes a bitter ironic turn as the very place they should direct their prayers is burning before their very eyes. This is the ultimate, monstrous insult to Yahweh’s holy Name!

The final word of the psalm is תָּמִיד and can be translated adverbially as “continually, always, perpetual, usual” or even “daily” (Zorn, 2004:63). תָּמִיד is the last of the series of words related to time which feature to heavily in this psalm: נֶצַח “forever/perpetually” (vss. 1, 3, 10, 19); קִדְמָה “of old/from long ago” (vs. 2, 12); עַד־מָה / עַד־מָתַי “how long?” (vss. 9, 10); זָרָה “ever-flowing/continuous” (vs.15); כָּל־הַיּוֹם “all day long” (vs. 22). To a lesser degree one can even mention day and night (v. 16) and summer and winter (v. 19).

It’s place at the very end of the psalm stresses the lamenter’s consistent temporal awareness one last time and indicates that the activities of the enemy are ongoing. However, it is not just a stylistic device, but serves an allusive purpose as well. There is a discreet reference to the regular burnt offering (עֹלֹת תָּמִיד) (see Ex. 29:42; there are hundreds of references to עֹלֹת “burnt offering” in the Hebrew Bible; Holladay, 1972:273, 391). Instead of bringing a proper עֹלֹת which is an offering completely burned upon the altar (Holladay, 1972:273), the enemy burns the altar itself and its sanctuarie, the residence of Yahweh, with it (v. 7)! The clever pun exhibited by the active participle of עלה in verse 23 alludes that this perverted “worship” is continuously ascending to God as a burnt offering. The contents of the עֹלֹת is the clamour of God’s taunters and the destructive uproar of his enemies. Those who rise against God (קָמְיָהוּ against the root קָוַם appears with martial undertones) are the ones who have taken over the regular burnt offering. How do they worship? With taunts of pridful victory, blasphemy and mockery. What do they offer? The sanctuary, its holy objects, the altar and in a grotesque gesture of violence the true worshipper, Israel - the dove, the afflicted community and the only ones who still plead Yahweh’s case.

CHAPTER 5: AFFECTIVE AND COGNITIVE PURPOSE OF PSALM 74

5.1 MODERN TRAUMA THEORY MEETS AN ANCIENT TEXT

This section discusses the possible affective and cognitive purpose of Psalm 74 and the role it plays in the Asaphite cycle. I am introducing a brief discussion on modern traumatology in this section as a framework to better understand:

- the redactional intent of Psalm 74
- the inclusion of the hymnic section in the original lament material
- Psalm 74's position in the Asaphite collection and the psalms as a whole

5.1.1 A brief overview of modern traumatology and biblical studies

During the 1970s, trauma was increasingly recognised in psychological research and practice as a distinct type of suffering which overwhelms a person's abilities to respond sensibly and ultimately cope with the reality they are experiencing (Smelser, 2004:44; Boase & Frechette, 2016:3). From a neuroscience perspective, this implies that the person's nervous system is stunned and that rational thought is physiologically speaking impossible while the person remains traumatised (Fisher, 2014:3). Modern trauma studies and the interest in traumatology as a separate field of study found their inception during the 1980s as a consequence of the Vietnamese war (Becker, 2014:19). The American Psychiatric Association described what therapists working with war veterans perceived as the consequence of war: "the breakdown of the personality under the assault of unrelenting horror and fear" (Fisher, 2014:3; Boase & Frechette, 2016:3). The blanket term "trauma" was further developed as an actual mental disorder soon after. Further diagnostic distinctions like post-traumatic stress disorder (henceforth PTSD) became common vernacular as therapists began to understand the prevalence of the condition in not just war veterans, but victims of tragedies like domestic abuse, sexual assault and natural disasters. Common diagnostic criteria for PTSD include symptoms of the following three grouped responses (Smelser, 2004:42; Kirmayer *et al.*, 2007:1; Briere & Scott, 2015:73; Frechette, 2015:24):

- intrusive thoughts or sensations relating to the event;

- emotional numbing and avoidance of recollecting the event (this may find expression in dissociative disengagement, thought suppression and denial); and,
- hypervigilance and hyperarousal of the body's nervous system, brain and stress response.

The term “trauma” has become a significant word by which therapists, clinicians, researchers and social workers describe the felt reality of violence (in all its forms) and its aftermath. This means that “trauma”, depending on the context can mean: 1) a political event with socio-economic consequences; 2) institutional damage, failure or collapse; 3) a psychophysiological process; 4) a physical experience; 5) and emotional experience (or both 4 and 5) and; a narrative theme making meaning of individual and collective suffering (Kirmayer *et al.*, 2007:1). Therefore, understanding the full scope of trauma is an interdisciplinary endeavour where each discipline's fundamental principles may be at odds with each other (Droždek, 2007:3; Boase & Frechette, 2016:2–4). For the sake of this discussion, I will restrict the scope that is presented here, knowing full well that traumatology is a vast and convergent field of study that goes well beyond what is included. As a helpful heuristic, I make use of Boase and Frechette's (2016) notion of trauma hermeneutics.

There are currently, from a biblical studies perspective, three main streams which inform trauma hermeneutics – 1) psychology and psychiatry, which works with the psychological effects of contemporary trauma victims; 2) sociology, which sheds light on collective experiences of trauma; and 3) literary and cultural studies, which give witness to traumatic experiences, encode meaning into the “missed event” nature of trauma, and provide safe and constructive spaces for recovering wellness and building personal and community resilience (Boase & Frechette, 2016:4). All three streams are important in a hermeneutical understanding of trauma, as Boase and Frechette (2016:4) succinctly note here:

“Despite the unique focus of each of these disciplines, insights from each have relevance for the other two. Collective trauma builds on individual stress reactions and social fragmentation can increase the susceptibility of individuals to traumatization. Insights from psychology and sociology inform attempts to recognise reflexes of trauma in literatures and the use of literature can show how individuals and collectives process trauma.”

5.1.2 Psychological trauma

5.1.2.1 A basic definition of psychological trauma

Caruth (1996:11) describes the characteristics of psychological trauma as follows:

“There is a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviours stemming from the event, along with a numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event.”

A contemporary understanding of trauma is that the greater a traumatic event, the more difficult it is for the human psyche to conceive and process the incident since the event itself exceeds current frames of understanding (Garber, 2014:348). Caruth (1996:4) further states:

“Trauma is not locatable in the simple violent and original event in an individual’s past, but rather in its very unassimilated nature – the way it was precisely not known in the first place – returns to haunt the survivor later on.”

5.1.2.2 Displacement, forced migration and psychological trauma

Undoubtedly, forced migration and resettlement is an enormous traumatic experience (Mason & Parkes, 2015:163), and I do not wish to detract from the gravity of the situation (see 3.2.4 for details within the ancient Israelite context). The psychological trauma caused by modern forced displacement and resettlement of large communities sheds considerable light on the effect the Babylonian exile would have had on the ancient Israelites (Frechette, 2015:23). Although the exile was not on the sheer scale of modern refugee numbers or displaced people groups, the principles remain the same. Because of the parallels between modern refugee trauma and the type of trauma the Babylonian exile would have had on the ancient Israelites, I include it here as a point of departure (Boase & Frechette, 2016:8).

The 20th and even more so the 21st century, is deservedly so called *the Age of Refugees* (Lewellen, 2002:171). The latest statistics from the UN Refugee Agency (2018) state that we are currently witnessing the highest level of displacement in human history. Their latest figures

indicate that there are:

- 68.5 million displaced people worldwide;
- 40 million of these are internally displaced within their own country;
- 25.4 million of these are known refugees, with over half of this number under the age of 18;
- 3.1 million of these are asylum seekers;

There is also an estimated 10 million stateless people who have been denied nationality and access to basic human rights. These staggering numbers amount to a person being displaced *every second*. Besides the physical harm, such refugees also face constant political tension and socio-economic. The psychological toll forced migration and resettlement take on refugees specifically have understandably been under scrutiny due to the vast number of people fleeing their countries of residence. Hameed, Sadiq and Din (2018:20) state that rates of mental health disorders like depression, anxiety disorders and PTSD were notably higher in refugee populations than the general population. What complicates the matter is that the disorders may find their cause in pre-migration factors like war exposure, violence and other sources of trauma-inducing political oppression (2018:21). These factors are further compacted by mid-migration and post-migration stressors like separation anxiety, uncertainty about the future, bereavement, culture shocks of the new environment, harassment and xenophobia, a lack of basic needs and poverty (Kirmayer *et al.*, 2007:2; Hameed *et al.*, 2018:21, 22). Fazel, Wheeler and Danesh (2005:1312) determined by systematic surveys of 7, 000 refugees who were resettled in Western countries that:

- 10% of resettled adult refugees already have post-traumatic stress disorder (PTSD);
- 5% have major depressive disorder;
- 2.5% demonstrate generalised anxiety disorder.

In many cases, these mental disorders may even overlap in individuals. The true meaning of the statistics may be lost unless one considers the implication of these numbers. A resettled refugee in a western country is ten times more likely than their age-matched peer of original USA citizenship to have post-traumatic stress disorder (2005:1312).

“Moreover, the mental health of refugees is thought to be distinct from the experiences of other traumatized populations, such as veterans and sexual assault victims, due to their unique traumatic experiences as well as acculturative stress that follows the resettlement process, which features entirely new settings, practices, and a lack of familiar support systems.” (Hameed *et al.*, 2018:20)

The effects of displacement trauma can have profound effects on communities from increasing the risk of mental disorders in these vulnerable populations to even altering how people use language. For instance, a common greeting among Burundi refugees residing in Tanzania is “*habari ya mihangaiko?*” translating to “*how are your anxieties?*” (Lewellen, 2002:171).

5.1.3 Trauma and culture

5.1.3.1 Culture-bound expressions of trauma

The recent global displacement phenomenon has sparked a renewed interest in trauma studies, especially focussing on the traumatisation of entire communities and even nations of non-Anglo cultures (Briere & Scott, 2015:60; Frechette, 2015:22). There is an increasing awareness in the understanding of trauma that culture and the particular metaphors, symbols and structures a culture employs, play a very large role in the human experience and subsequent processing of suffering, mental distress and healing on a collective or national scale (Maré, 2010:117; Boase & Frechette, 2016:4). Due to the vast amount of displaced people and refugees from Middle Eastern, African and Far Eastern countries, there is a growing clinical awareness that not all the actual PTSD responses are described by the current, official Western PTSD diagnostic criteria.

Cross-cultural sensitisation of therapists working with trauma victims has therefore identified culture-specific responses to trauma and stress (Briere & Scott, 2015:60). Kirmayer *et al.* (2007:5) go as far as to state that the very concept of trauma needs a culture to make meaning of it and express it “...trauma is not a natural category but a culturally constructed way to mark out certain classes of experiences and events.” Smelser (2004:34) confirms this notion by stating: “...a trauma is not a thing in itself but becomes a thing by virtue of the context in which it is implanted.”

Continuing this thought, Briere and Scott (2015:60) warn that PTSD itself should be considered, at least partially, Western-Anglo bound since it arose as a heuristic to describe the post-traumatic symptoms of people born and raised in Western nations (that is, Anglo/European countries). The DSM-5 Appendix 3 lists specific cultural constructs and expressions of trauma that do not fit the PTSD diagnosis list neatly. These constructs include: dissociation, somatisation and specific anxiety responses like *ataque de nervois* (also called “Puerto Rican syndrome”), *dhat* (exclusive to cultural groups of the Indian subcontinent), *latah* (Malaysia and Indonesia), *pibloktoq* (also called “arctic hysteria” and most common in Greenlandic Inuit populations), *shin-byung* (exclusive to Korean women), *khyal attacks* (especially among Cambodian refugees), *djinnati* (rural Iran) and, *ksaoy beh daung* (“weak heart disease” in Khmer). The key notion is that these culture-bound conditions may overlap in symptomology with Western diagnoses like PTSD, but exhibit unique traits, occurrences and developments not found outside the cultural group wherein it exists (Briere & Scott, 2015:60).

5.1.3.2 Cultural differences in healing from trauma

Different cultural groups might also have alternative, traditional methods of healing from trauma than Western psychology or psychiatry. For instance, Wilson (2007:87) writes about the surprising rituals and rites of passage by which spiritual limit experiences are induced by Lakota Sioux warriors to heal from and cope with the trauma they experienced as deployed Vietnam war veterans. The case study, focussing on the war experiences of an individual (pseudonym Tommy Roundtree), demonstrates radically different meaning-making processes prior, during and post war than his Western-Anglo counterparts.

What this demonstrates is that, although trauma and what the Anglo/European world would diagnose as PTSD, might overlap with traditional notions of mental disorders, there are pre-existent culture-specific conditions that are symptomatologically very real for the people experiencing them. Cultural groups usually also have unique methods encoded in their cultural healing rituals, ceremonies and rites of passage which successfully address trauma and its resultant symptoms, thereby enabling the victims to reintegrate into society and experience healing. In this regard, Boase and Frechette (2016:7) make a helpful observation that psychiatry and psychology can greatly aid in identifying and explaining universal human reactions to trauma, regardless of culture. However, culture sensitivity and sociology provide

important explanatory paradigms for how individuals and collectives from non-Anglo cultures may recover after trauma, regain resilience and make new meaning of a shattered worldview.

Here one immediately thinks of the ancient Israelite culturally sanctioned mode of expressing grief and trauma, the lament. It is no wonder that, given the increased attention to and interest in traumatology within theological and biblical studies circles, interest in the lament as a genre and also a trauma text, has risen dramatically. Much has already been discussed about lament in chapter 3 and 4 that I will not repeat here.⁸⁹ To summarise the role laments as culture-specific trauma process in ancient Israel undertook, I quote Brueggemann (foreword in Weems (1999):

“It has been noticed by many readers of the Psalms...that there is a recurring, disciplined form to the complaints and laments. Israel knew how to order its grief, not only to get that grief fully uttered and delivered but also to be sure that, said in its fullness untameable, it is not turned loose with destructiveness. What we have in these poems is not raw rage, anger, and sadness; rather what we have has already been ordered, mediated, and stylized to make the rage and hurt more effective, available, and usable. It is this ordering of raw grief that is the work of the poem and the gift of the poet.”

5.1.4 Cultural trauma

5.1.4.1 A basic definition of cultural trauma

Due to the increased interest in the traumatising of communities, trauma theorists have begun to define further implications of trauma going beyond the psychological/physiological effects (Kirmayer *et al.*, 2007:2). Due to the dynamics of the global refugee crisis, there are numerous instances where an entire cultural group is traumatised. Cultural trauma occurs when a substantial amount of a group all share the experience that they had been subjected to a horrendous event(s) that caused irrevocable change or damage to their group consciousness or

⁸⁹ See specifically 3.1.3.2; 3.2.2; 3.3.3; 3.4.3; 4.2.1.1; 4.3.4; and 4.5.5.

identity. This event(s) shapes their collective memory and cultural history forever and also changes their future and identity in permanent ways (Alexander, 2004:1; Shamai, 2015:8; Hirschberger, 2018:1). In other words, cultural trauma occurs when the sense of cultural protection and continuity of the greater web of meaning the individual is embedded in collapses (Shamai, 2015:8). For this reason, cultural trauma is also frequently referred to as historical trauma (Kirmayer *et al.*, 2007:10). Cultural trauma exceeds beyond social disruption. Economic systems may fail to such an extent that their allocative power is severely stunted, entire school systems may fail or governments may fail to navigate national crises to the detriment of society at large. Such failures, although negative, do to progress towards traumatic events unless these social crises become cultural crises (Alexander, 2004:10).

It stands to reason then that trauma experienced by a collective group must be approached in a holistic way since the resultant problems and complications are interconnected and even interdependent. Viewing these complications in isolation means that collectives may not, in fact, deal effectively with cultural trauma (Droždek, 2007:2). The complexity of cultural trauma becomes apparent when one realises that, if individual trauma can be interconnected, interdependent, culture-bound and ambiguous, how much more so an entire people group's, or nation's, cultural identity that received a traumatic blow. The transgenerational effects of trauma affecting communities disrupt the functioning of society in its entirety. It challenges integral institutions and deeply entrenched cultural values. Cherished symbols which were imbued with meaning are ridiculed, mocked or destroyed, the collective purpose is called into question and there is no order and rhythm to any experience (Maré, 2010:117). In short, the individual and the collective cease to be organised human beings (Kirmayer *et al.*, 2007:10).

As a rule, people experience the world as a reasonably safe, predictable and meaningful place. In other words, generally, people exhibit a coherent set of assumptions about themselves and their relation to the external world (Profitt, 2000:65; Hirschberger, 2018:3). This "assumptive" world is at the core of our beliefs and ultimately, our worldview. Collective trauma survivors have this core disturbed and as a result, experience a worldview collapse or at least, dramatic alteration in their meaning-making processes. This collapse is demonstrably linked with psychological traumatic symptomologies like complicated (or stunted) bereavement, PTSD, depression and generalised anxiety as already discussed above. Maintaining a healthy worldview is particularly difficult following events which entailed violence on a large scale

and gross violation of human rights. The reason for this is that the assumptive world, which serves as an interval protective mechanism, has been so damaged that the outer world is perceived as fundamentally hostile, unpredictable and void of meaning (Biruski, Ajdokovic & Stanic, 2014:1–2; Boase & Frechette, 2016:6).

Worldviews and the assumptive realities they indicate, collapse due to being confronted with a range of experiences which they cannot interpret meaningfully (i.e. massive violence, destruction, deportation, etc.) (Kluft, 1997:49). The intact assumptive world, which organises understanding and experiences into meaningful clusters, ultimately guides socially acceptable behaviour. However, it often operates outside of conscious awareness (Boase & Frechette, 2016:5). During times of crisis, these assumptions are brought to the fore, enabling conscious awareness, objectification and examination. What makes trauma and particularly national trauma like that of the Babylonian exile so destructive, is that the assumptive world is brought to the fore and denied existence because of the violent realities of war, genocide, deportation, displacement, etc. Hence, the critical element in collective trauma is that the victims' meaning systems are shattered and they are denied access to social institutions and resources to reconstruct them adequately (Profitt, 2000:66).

5.1.4.2 The difference between psychological and cultural trauma

Whichever nomenclature we choose at this point, namely cultural, historical or collective trauma, these expressions of traumatic events differ from, but also compound, individual trauma. Individual trauma means a blow to the psyche that renders all defences and coping mechanisms useless. It also prevents the individual from reacting to the event effectively, again confirming Caruth's definition above. The shock is sudden and overwhelming with definitive physiological responses. During collective trauma, on the other hand, the damage is done to the people group's coherent social life. It disrupts the bonds, organised interactions and economy of relationships. Communitarity cannot function anymore. Collective trauma reaches awareness slower than individual trauma, but its effects can be just as devastating in due course. Trauma can be classified as either, 1) an accumulation of strain and stressful events (cumulative trauma), or 2) sudden/catastrophic events (abrupt trauma) (Hopper, 2003:54). If individual trauma is a crisis of physical/psychological safety and thereby sudden/catastrophic, cultural or collective trauma is a crisis of meaning and thereby cumulative. With every interaction, each

individual of the group becomes increasingly aware that all is not the same, eventually that all is unwell and finally, that the environment is indifferent to their well-being and even hostile in some contexts (Alexander, 2004:4; Hirschberger, 2018:1). Hopper (2003:54) makes use of the image of Chinese water torture to illustrate how cultural trauma affects individuals and the collective alike.

5.1.4.3 Transference of cultural trauma and the “chosen trauma” phenomenon

Since the traumatic event alters the collective memory, it has the possibility of surviving in various constructed forms beyond the lifetime of an individual traumatised memory bank (Hirschberger, 2018:1). The reason for this collective traumatic longevity is due to the function of collective memory which is to make meaning of reality. The traumatic event will be continually reconstructed and reproduced in order to make sense of it. However, if such retelling for the traumatic events does not occur in a structured and purposeful manner, transgenerational transference of collective trauma occurs within the group in a harmful and toxic way (Frechette, 2015:25; Boase & Frechette, 2016:5).

This may cause the “chosen trauma” phenomenon of a collective, where a calamity in the past suffered by the community’s ancestors is purposefully built into the current generation’s identity and brought to the fore every time the security or group identity is threatened (Hirschberger, 2018:1). The chosen trauma phenomenon occurs due to the second and third generation of collective trauma survivors experiencing a fundamental undermining of their sense of security as a community (Hirschberger, 2018:3). Some researchers even suggest that some symptomology of PTSD can be transferred generationally through secondary traumatisation and the chosen trauma phenomenon. This happens in a few ways (Kirmayer *et al.*, 2007:10):

- A form of the original trauma is transferred from parent to child through symbolic representation. For instance, the parent narrates, nonverbally enacts, references, evokes, or uses the trauma in a disciplinary situation which then frightens the child. The child may imagine the events to such an extent that it engenders symptoms of anxiety.

- The parent might display symptomatic behaviour which remains a mystery to the parent and child alike, especially in contexts where treatment is not sought. This may frighten, worry, cause anxiety or even threaten the well-being of the child which may be attributed to the original traumatising event.
- Due to symptoms displayed by the parent, the child may be more prone or vulnerable to their own traumatisation.
- Short-term coping mechanisms like domestic violence and abuse, alcoholism, drug abuse, gangsterism and the like may be an integral part of the child's upbringing, further contributing to the complications of traumatisation.
- Due to the collective narrative to which the children are exposed, they may attribute their own unrelated anxieties, depression, life challenges, interpersonal conflicts or psychiatric disorders to the parents' trauma and consequently the original traumatic event.

As Profitt (2000:66) states, "rebuilding an assumptive world that is different from the previously accepted one without allowing one's conceptual system or worldview to 'crash' in the interim is a difficult task, but one which most victims of trauma successfully complete." Critically examining one's assumptive world (or the damage done to it through trauma) can be a very difficult undertaking due to "the tenacity of dominant modes of consciousness" (Profitt, 2000:67). However, if the traumatic events are not effectively repositioned within the collective memory, they can result in a collective post-traumatic worldview that compromises the community's long-term wellbeing. It may then end up entrenching harmful assumptive elements into the fabric of their society (Frechette, 2015:25; Boase & Frechette, 2016:5). Such worldviews may exhibit (Hirschberger, 2018:4):

- Hypervigilance against all threats no matter how small
- Compulsive threat detection, straining relations with any other group
- The inability to detect positive signals from other groups
- The despairing sense that the group is alone in a hostile world and must be ultra-self-reliant in order to survive

5.1.4.4 Healing from cultural trauma

However, in a more hopeful tone, Hirschberger (2018:2, 3) argues that there is a way forward out of the crisis of meaning which collective trauma causes. Trauma is undoubtedly destructive, but it can become a stimulus for increased meaning-making within a community. The moment assumptive worlds, or broken assumptive worlds due to collective trauma, are brought to the fore in a non-threatening environment, the intense emotions which accompany challenging the core worldview can be channelled productively. Collective trauma might be the spark which stimulates the awakening and re-evaluation of history and also may give victims and perpetrators the opportunity to reconstruct social structures with greater benefit to the community if handled sensibly. In this way, the victim (and perpetrator communities) can collectively remember trauma without regressing into the reactive hostility, defensive dynamics or fruitless re-enactment of the past. If positively channelled, collective trauma can (Hirschberger, 2018:3):

- contribute to the creation of a strong national narrative which may spark increased historiographical efforts;
- fortify a collective identity;
- provide valuable lessons and knowledge frames for the safety and well-being of the group;
- rekindle and clarify values and guidelines for navigating towards a preferable collective future; and
- facilitate the intentional re-evaluation of collective purpose, efficacy, collective worth and social structures (all elements which comprise collective meaning and social identity).

From this, we can gather that, as much as collective trauma can fragment and ultimately destroy a group's identity, it may also elicit a "rebound effect" where individuals rally to and bolster their group identity in unique and sometimes radical ways (Smelser, 2004:43, 44). There is often a feeling of shared fate and destiny. In other words, the traumatic event, as horrifying as it is, is reframed in epic, almost mythical, proportions and imbued with hope, meaning and comfort (Hirschberger, 2018:4).

Interestingly, the efforts in creating collective meaning after the traumatic event usually increase as the community progresses through time. This is due to their focus shifting from recovering from physical and psychological trauma to meaning-making and long-term lessons derived from the trauma by second and third generations (Hirschberger, 2018:3). The assumption here is of course that the group does not regress but collectively chooses sensible and sustainable long-term meaning-making. This is called creating a new trauma narrative.

5.1.5 The role of trauma texts in crafting a new trauma narrative

In essence, any new trauma narrative seeks to accomplish two objectives: 1) to recount the full experience of the traumatic event honestly, while 2) interpreting the trauma in resilient and helpful ways so that harmful assumptive elements and belief structures prompted by the event can be intentionally reconstructed (Boase & Frechette, 2016:6).

Numerous studies have shown that disclosure of the trauma, whether individual or collective, is a crucial first step in post-traumatic recovery and garnering resilience for the integration process (Strawn, 2016:145). Because trauma resists expression due to the reasons already discussed above, the phenomenon of trauma literature (or survivor literature) resulting in trauma texts are important. These texts enable bearing witness to the trauma in a relatively safe environment. They are usually a very resilient way to recover since a text is an externalisation of an internal reality. This externalisation enables later reflection, scrutiny and confrontation. “Texts may represent and interpret trauma, thus functioning as a means of facilitating recovery and resilience for both individuals and communities” (Boase & Frechette, 2016:10).

Externalising the trauma helps the individual and collective to confront the trauma without necessarily reliving it directly since the externalisation act provides some protection by providing psychological “distance” (Frechette, 2015:28; Poser, 2016:40). Confronting a trauma has an almost immediate cathartic effect by reducing the physiological strain of numbing, denial or avoidance. Confrontation also facilitates reconstruction and reframing of the event. Once an event is language-based rather than pure experience, the true creative meaning-making process can occur since the traumatic event can now be disseminated through an entire community (Schreiter, 2016:196; Strawn, 2016:147). Trauma, whether collective or

individual, can have a stimulating effect on literature and may cause prolific literature creation if given the proper resources (Becker, 2014:21).⁹⁰

Alexander (2004:12–15) mentions four critical representations which must occur within the community in order to navigate towards a new functional master narrative within the collective memory after a massive traumatic event. The numerical order does not suggest temporality. Rather these four representations are cross-referential, dynamic and may evolve as the meaning-making process occurs (Frechette, 2015:28). These four representations are cast in the form of four questions which must be convincingly answered:

1. **The nature of the collective’s pain.** What actually happened that this group is making a traumatic claim? What is the essence of their pain?
2. **The nature of the victim.** What group was specifically affected? How does the group symbolically, metaphorically and conceptually conceive of itself?
3. **The definition and relation of the traumatised collective to the “audience” hearing the claim.** To what extent does the audience identify with the victims’ pain? Interestingly, from modern trauma cases, the audience sees very little relation between them and the victims. Only once the victims are represented in terms of valued qualities shared by the audience can the trauma process progress sensibly. In other words, the audience must be led through the trauma process in order to symbolically identify with the victims and the originating traumatic event.
4. **Attribution of responsibility.** The final critical element in crafting a new narrative is determining culpability. Who are the real perpetrators? Who actually injured the victims, and who were complicit and how?

Understandably, this is a process which may oscillate between the four representations for quite some time and may even polarise the community itself, escalate conflicted views and create situations where communication may break down if not structured sensibly (Alexander, 2004:12). Vinitzky-Seroussi and Teeger (2010:1103) confirm that for any nation to construct

⁹⁰ See also chapter 3.3.1 for more detail under “Literary positioning.”

a sensible trauma narrative and new collective memory there must be "...words, narratives and much talk" since memory is "unstable, changing and unpredictable." As Smelser (2004:49) notes:

"...it is often a prolonged process of collective groping, negotiation, and contestation over the proper historical meaning to be assigned, the proper affective stance to be adopted, the proper focus of responsibility, and the proper form of commemoration."

As time passes, the highly emotionally charged discourse of collective trauma experiences a plateau and then "flattens out." The fluid discourses begin to take a more stable shape in the possible forms of artefacts, monuments, literature, art, museums, legal cases, rituals and rites. In other words, the liminal experience of identity revision and incorporating the trauma in collective memory begins to re-aggregate.

5.1.6 The psalms as trauma text

The Psalter as an individual and collective trauma text does exactly this. It systematically discloses, confronts, describes, dismantles and ultimately reconstructs the entire ancient Israelite worldview in a ritualised, communal manner in keeping with ancient cultural modes and genres for poetic literature. Strawn (2016:149) terms this specifically "psalmic disclosure." Although texts like the Psalter do not comprise the entire process of integrating the traumatic event into collective memory, they are of critical importance for the integration process to run its full course (Boase & Frechette, 2016:7). "...the trauma-related process of producing literature can be seen as an essential cultural and religious strategy for coping with trauma, traumatisation, PTSD and its socio-historical consequences (Becker, 2014:21)." DeClaissé-Walford (2006:457) summarises this position succinctly by stating:

"The story of the Psalter seems to be a summons to the people of postexilic Israel to review their history, come to see that in their postexilic life setting having an earthly king of the line of David is no longer possible and to acknowledge God as king and sovereign over Israel as a means for survival in their present circumstances and hope for the future. Just how God's kingship could and would be realized within the life of the postexilic community and beyond is one of the

major issues confronting those of us who study the story of the Psalter today.”

From this perspective, the role of the Psalter as trauma text used by the exilic and postexilic community as a resilient coping strategy and resilient navigation is crucial. The Psalms are not just an anthology of praises, hymns, teachings and laments, but a deliberate attempt by a collective to make new meaning of their identity, to become a resilient community again and craft a master narrative which deals with the trauma in a culturally appropriate way.

One of the key aspects of the trauma process is the routinisation of commemoration in whatever forms. These may be public holidays, fasts, ceremonies, rites and rituals, or in the case of the Psalms, a structured hymnody. This routinisation serves to stabilise and normalise social life again (Alexander, 2004:22, 23). One can conceive of the current form of the Psalter’s text as one of the crystallised monuments of the collective trauma process which was channelled productively. The Psalter was one of possibly various modes of expression which worked against group regression into less resilient responses to the exile.

“...the public nature of the psalms as literary artefacts capable of (re)reading and (re)utterance indicates that the expression of trauma in the Psalter repeatedly presses beyond the experiences and description of the traumatized psalmist alone.” (Strawn, 2016:153)

In conclusion, the editorial agenda of the Psalter as trauma literature, within the greater scope of the Deuteronomistic thrust, was a positive collective response to the trauma of the destruction of Jerusalem and Babylonian forced deportation, resettlement and exile. In response to physical, psychological and cultural trauma, ancient Israel had to radically reinvent herself in order to navigate through the pre and post deportation events in a resilient way. Some of the responses were increased literary activity, revised historiographies and the collection, curation, redaction and organising of various cultural and religious sources, whether textual or even oral tradition. The results of these efforts produced parts of the later canonised Psalter.

5.2 THE PSALMIC “TRAUMA TEXT” IN ACTION

5.2.1 The metaphor inherent in “trauma”

The next questions are how, exactly, does the Psalter reconstruct a new trauma narrative, and how are metaphors and CMT part of this process? A cautionary note before discussing the text in action is necessary. Here it is important to note the metaphor on which the concept of trauma is modelled. There is an old historical assumption present in the very word trauma (from the Greek, “wound”) which conveys specific core meaning - extremes of violence break the integrity of bodies (Becker, 2014:17; Frechette, 2015:22; Strawn, 2016:144). Although this metaphor is helpful, I refer to the notion in chapter 2 that metaphors bring some facets of an abstract experience into sharper focus, while necessarily obscuring others. First and foremost, “trauma” is a medical term metaphorised to include tropes quite distant from its original use (Kirmayer *et al.*, 2007:5).

We can clearly see the metaphorical transference of a physical wound to more complex phenomena like psychological trauma. Trauma (a wound) implies tissue damage of some sort of a person’s body. The body’s natural response is to heal itself and restore integrity and homeostasis. When trauma exceeds the body’s capacity for flawless repair, a scar is formed. Whenever trauma exceeds the body’s ability to restore integrity, permanent damage or even death may ensue. For instance, shock is a key indicator that the cardiovascular system has received trauma which it cannot cope with. Similarly, severe trauma to the brain or spinal cord “shocks” the nervous system to such an extent that there is a loss of behavioural, psychological or intellectual capacity. Hence, psychological trauma was originally framed as a single event, or independent events, which leave distinctive “marks” on the human psyche. Sometimes, the “shock” of the trauma may render the person’s psyche permanently impaired (Kirmayer *et al.*, 2007:5).

The application of the metaphor “trauma” to human psychology began in the late 19th century. Most importantly, trauma is something to be healed from, although the indelible scars will always be there in some form (Kirmayer *et al.*, 2007:5). However, this emphasis on the singular event framed as “wounding the soul due to sudden loss” diverts our attention away from a complex convergence of causes and implications of trauma. Even the official, clinical

diagnosis of post-traumatic stress disorder, which modern psychologists would agree many post-exile Israelites could have suffered from, stems from the root metaphor PSYCHOLOGICAL DISTRESS IS A WOUND CAUSED BY SINGULAR EVENTS. However, this metaphor only captures a single facet of the person in transition (Kirmayer *et al.*, 2007:7). The metaphorical entailment and inferences of this very metaphor would mean that the traumatised person is a VICTIM, A SURVIVOR, TRAPPED IN A PERPETRATEE POSITION. It is also important to consider, that the “trauma” concept is a relatively new concept developed primarily in the Western psychiatric world. The ancient Israelites did not conceive of their experience as “trauma” because the concept was unknown to them and would only be formulated in modern times. Although trauma theory is exceptionally helpful in entering the ancient Israelite reality, we run the risk of overextending the metaphor implied within the very concept itself if we are not mindful of it.

5.2.2 Going beyond trauma and understanding exile as being “transplanted”

One critical way the exilic and postexilic community managed to create a functional trauma narrative was the metaphorisation of the exile to something which was not limited to a geographic dimension or even a finite time. “Exile” began to take on an existential, even spiritual, dimension which set the stage for later theological developments in modern Judaism and even Christianity. From this, the notion of an enduring, spiritual exile was born (Halvorson-Taylor, 2011:1, 2).

Wettstein (2012:177) describes גָּלוּת (“exile”) as much more than a geopolitical term and its significance is spiritualised more than the Greek counterpart, διασπορά, would suggest at first. גָּלוּת rather carries existential undertones. As Maré (2010:117) notes: “Exile is thus primarily not a geographical issue, but it is social, moral and cultural; even liturgical and spiritual; an understanding that Israel is in a hostile, alien situation.” The sense that a people has been uprooted and involuntarily moved to a “habitat” which is less than suitable for their flourishing is prevalent in the exilic mind. More even than “being in the wrong place”, exile also indicates that all is not right with the world. Somewhere and somehow, the entire cosmic balance of life has been overturned and the community now suffers because of it - not truly dead or destroyed, but in a state of limbo where they are not truly thriving either. In a sense, the initial trauma as

a “missed event” is but the start of the full spectrum of the trauma of גַּלּוּת which the exiles and also the Israelites who remained geographically in Palestine, experienced.

5.2.3 The exile as limit experience

Another useful term in conjunction with trauma, this time coming from anthropology, is the limit experience. Israel in exile went through a limit experience. As Schweiker (2002:110) notes, conceptually, limit experiences are “impossible” experiences since they transcend the frames, metaphors and conceptual systems from which people derive meaning. Religiously speaking, limit experiences are necessary experiences since they signal to the community that their worldview has either reached a conceptual threshold, need radical revision, or must be replaced altogether. Limit experiences can be viewed as traumatic, but are necessary experiences since they mark “threshold crossings,” for instance, from boy to manhood, a girl’s first menstruation cycle, giving birth, etc. In simpler terms, limit experiences are controlled traumatic experiences.

גַּלּוּת, as a “forceful transplantation” metaphor, was needed to provide the necessary macro-metaphorisation for making sense of the disorientation Israel as a nation experienced during and after the exile. The metaphorisation of גַּלּוּת provided the point of departure which actually enabled Israel to radically reinvent its own psyche after profound national disorientation. The resultant conceptual metaphor can thus be rendered: PSYCHOLOGICAL DISTRESS IS FORCEFUL RELOCATION TO A LESS THAN IDEAL HABITAT FOR FLOURISHING. Although still distressing, the metaphorical entailments for this particular conceptual metaphor left Israel in an empowered position. Now, the Israelite in exile could, as an example, be a plant which must adapt to flourish in an alien environment, while remaining true to its roots. This is a markedly more responsible and empowered vantage point than the sole conceptual metaphor of “trauma” would have caused.

5.2.4 The Asaphite collection of Book III as a stimulus for reorientation

5.2.4.1 Theological tension in Book III and the Asaphite psalms

Book III of the Psalms, the Asaphite cycle and particularly Psalm 74 as a didactic psalm as and

a trauma text actually enabled the exilic and post-exilic communities to bring their damaged worldviews to the fore in a non-threatening communal expression. The “holding space” of Book III provides a sacred space of worship to begin recapturing the unspeakable reality of the exile and preceding events in human language again (Hopkins & Koppel, 2017:19). They were literally using liturgy and lament to heal the soul and make meaning of an impossible event (Tirres, 2014:170). “Whereas therapy today often connotes the treatment of a disease or disorder, there it [liturgy] refers more to the ways in which human beings may undergo healing be experiencing a fuller sense of self.” (Tirres, 2014:170)

Book 3 and the Asaphite psalms, in particular, demonstrate a redactional rationale where psalms of hope are juxtaposed directly next to laments of communal distress. This pattern is intended to assist the suffering exilic communities to create a new world where the Davidic/Zionist theology, which had provided the basis of Israelite hope, security and identity up to that point, is radically redefined (Garber, 2014:347). The arrangement actually prompts them to generate new metaphors, or at least to recast old ones, in order to cope with the distressing circumstances (Wilson, 1993:49).

On a microscale, the psalms of Asaph reveal a community that wrestled relentlessly with deeply entrenched theological and worldview themes that seemingly contradict each other at critical intervals and also their experiential reality. “Virtually the whole collection is marked by a sense of dire crisis: the community is on the verge of the unthinkable” (Goulder, 1995:74). Alexander (2004:15) notes that when cultural trauma is channelled through the religious arena, as the exilic and postexilic communities would have done, the result is always that collective trauma is linked to theodicy. On the one hand, Yahweh is declared righteous and just; however, the intense reality of Israelite experience at the time was diametrically opposed to this deeply held ideal (Mowinckel, 1962:197, 198). Consequently, the only logical explanation is that the fault must lie with Israel herself. She has not come to terms with the extent and gravity of her sins and trespasses and is called, yet again, to repent. One can almost hear the Israelite pathos respond with, “but have we not suffered enough already?” To which God answers sometimes with utter silence, sometimes with accusation and judgment and other times re-assuring pronouncements which almost border on an eschatological global redemption.

5.2.4.2 Creating a burning platform for radical identity reinvention

This dynamic juxtaposition is editorially designed to create a constant tension of theology, metaphors and ultimately, worldview. From this perspective, the Asaphite journey is theologically perilous, since deeply entrenched beliefs about the cosmos were suddenly under scrutiny. But then again, creating a collective trauma narrative is perilous work. Not just ideologically, but literally. Psalm 74 testifies to this – “come and see the ruins...” it implores. This insistent crisis-focus creates the iconic situation described as the “burning platform.” Leaders, thought leaders especially, may have a lot of difficulty leading people out of the status quo, especially if collective trauma has become collective avoidance, denial or forgetting (Smelser, 2004:43; Vinitzky-Seroussi & Teeger, 2010:1103).

One leadership tactic is to create a sense of urgency, purposefully “framing” reality so that change becomes a logical and necessary conclusion. The “burning platform” is actually a method of macro-metaphorisation with this simple message – choose: either face 1) certain annihilation; or 2) the very real possibility of danger but with a chance of survival (Hayes, 2014:175, 176).

The burning platform concept comes from an anecdotal story where a man who was working on an oil rig at sea was woken by an explosion. When he reached the platform above, he saw that the entire rig was ablaze. Eventually the flames and smoke overcame him and he was forced to the edge of the platform. A 30m drop into the freezing Atlantic waters awaited him, or certain death by fire. The man decided in an instant that he would jump. He was luckily dragged on board a rescue boat a few minutes later before hypothermia set in and he survived the jump with a few broken bones and a lot of bruising. He was questioned why he dared the perilous jump even though he knew it would under normal circumstances mean a high possibility of death. “Because staying on the platform would have meant certain death,” he answered (Hayes, 2014:175).

Individuals tend to maintain the status quo (even if that status quo is less than desirable) and communities even more so. Unless they develop a constant awareness for the need to change, people tend to stagnate and regard the situation “as is”, developing their identity from that which is a “given” (Crabtree, 2008:9; Davis & Radford, 2014:185). Furthermore, those in

leadership positions frequently fall prey to the “curse of knowledge.” Due to their unique leadership perspective, leaders may under communicate the burning platform stories and the sense of urgency eventually dissipates due to the hubbub of everyday stresses and activities (Keller & Price, 2011:121; Kotter, 2013:120).

The ideal situation is to consistently stimulate change and ensure a persistent sense of urgency, innovation and creativity. This intentionally brings the metaphors and narratives of the community into direct conscious focus. Understandably, the Israelites who experienced the sack of Jerusalem, surrounding cities and specifically the temple’s decimation needed no reminder of any burning platform. The subsequent generations would need a constant nudge to psychologically return to the ruins of Jerusalem, even though they might never have seen them at all. It is through the redactional purpose and liturgical thrust of Book 3 and specifically the placement of the psalms of Asaph, that the exilic communities created a constant sense of imbalance with which they had to wrestle, enabling them ultimately to establish a new national identity, even though revisiting the past would be painful and, to some extent, distressing.

5.2.5 Psalm 74 as trauma text

5.2.5.1 Theodicy blurring the lines between victim and perpetrator

In keeping with the entailments of גְּלוּיִת as metaphor and the overarching thrust of Book III and the Asaphite psalms, Psalm 74 is a disconcerting jolt of disorientation. Especially with the tentative state of reorientation after the existential crisis in Psalm 73 has been resolved by worshiping in the temple (McCann, 2014:100). McCann (2014:95) confirms that within the greater scope of the Asaphite journey, Psalm 74 plays a pivotal role where the community is not just challenged to face the full reality of disorientation, but also to spark the arduous journey of grappling with a new state of reorientation beyond the traditional scope for hope. From a trauma text perspective, Psalm 74 tells the story as it is, but not without an interjection of hope (vv. 12-17). It is in the full sense of the idea “psalmic trauma disclosure.”

Additionally, from a trauma text perspective, Psalm 74 demonstrates some interesting characteristics. Chapter 4.3.1 discusses at length the translational and textual difficulties of verses 4-8. Although not mentioned under the exegetical discussion, it is appropriate to note

that the deeds of the enemy appear almost fragmentary where broken images and imprints are almost presented in “flashback” form. Fragmentary “flashback” memories are frequently found in short, stunted sentences in trauma literature (Boase & Frechette, 2016:4). For that instant, the writer(s) are transported back to the event and externalises the traumatic memory fragments. Coherence, clarity and congruence are sometimes sacrificed in this process (Strawn, 2016:151). I am not claiming that verses 4-8 which recount the enemy’s deeds have its source in a separate “trauma text” than Psalm 74 itself. Determining this, even if possible, is beyond the scope of the current discussion. My argument that the text itself, with its peculiar grammatical features and text-critical difficulties, fits the theory of trauma texts recounting severe trauma surprisingly well.

At this point it is necessary to return to Alexander’s (2014:12-15) four representational elements of collective trauma and allow Psalm 74 to answer these questions:

1. **The nature of the collective’s pain.** There are two dimensions to the collective’s pain. The surface structure trauma is the attack and destruction of the temple. The implications of this heinous act signify the true nature of the pain verbalised in the very beginning of the psalm – “why have you rejected us forever?” (v. 1a). Although the physical destruction of the temple is unsettling in and of itself (vv. 4-8 and 23) it is the act of divine rejection, neglect and abandonment which is the true cause of the trauma.
2. **The nature of the victim.** Again, there are two dimensions to this question. The initial apparent victim is Israel herself. She has been rejected and neglected. However, already in verses 4-8 there are hints that Israel, although in close proximity to the destruction by her association through covenant with Yahweh (vv. 19-21), is not the true victim here. The true victim is God Himself (vv. 18, 22-23). Yes, Israel is in mortal danger, but ultimately, due to the associative power of covenant, it is Yahweh’s name that will suffer trauma if He does not intervene (vv. 10-11, 20-23).
3. **The definition and relation of the traumatised collective to the “audience” hearing the claim.** Again, Psalm 74 proves to be a much more polyvalent text than a standard trauma text. The reasons for this are that it is not just a lament, but a prayer addressed directly to God. The psalm’s immediate audience is Yahweh Himself. The rhetorical techniques of irony, shock tactics, direct speech acts and even self-victimisation are all used to define scandalous reality – it is not Israel’s attitude which is at fault. They are

urging Yahweh to contest his own case since they are powerless to do so (vv. 18, 19). A secondary audience is the post-exilic community itself who is grappling with the trauma narrative itself.

4. **Attribution of responsibility.** Due to the unique nature of the text, the roles of perpetrator and victim are muddled. True, the physical enemies are the originators of the community's trauma, but the text makes no appeal to them in terms of culpability, except for the sincere hope that they will be destroyed (v. 11). Israel does not seek to redefine her relationship with the enemy. Although Yahweh is the true victim of the traumatic event, He is also the one truly responsible for the continuation of the trauma. He clearly has the power to intervene if He chooses to (vv. 11-18), but He remains silent. His culpability is one of passivity and negligence. He is incomprehensibly complicit in Israel's and his own trauma.

What makes Psalm 74 special as a trauma text is its internal theodicy. Psalm 74's theodicy demonstrates complex meaning structures, like the role of the temple, the Exodus narrative, mytho-epic depictions of Yahweh as Warrior and Creator and the covenant relationship between Israel and her God. All these imply that victim and perpetrator (or at least the one who is complicitly responsible) are both God Himself.

Trauma theory forces us to work not just with the victim of the trauma, but also the perpetrator of violence. Frequently the Hebrew Scriptures blurs the line between perpetrator and victim due to covenant theology. This very close association between God and his often-traumatized people casts Him, more often than not, as either complicit, passive or even the full perpetrator of the trauma (Balentine, 2016:173). Again, it should be noted that Israel is completely *silent* regarding the matter of her own sin in this psalm (confession of sin occurs only much later in the Asaphite cycle in Psalm 79) (Hopkins & Koppel, 2017:25). This is not a psalm designed for penance and contrition, but rather to spur Yahweh into action (Hopkins & Koppel, 2017:25). Psalm 74 dramatically terminates in blasphemous sacrificial smoke (the temple itself burning) rising to "worship" Yahweh, punctuating the cliff-hanger situation Israel finds herself in. The answer does not even come in this text itself, but only in Psalm 75.

5.2.5.2 *Psalm 74 as a didactic psalm*

Psalm 74 is also specifically labelled a **מִשְׁכִּיל** in verse 1. Although, as already discussed, Psalm 74 is according to genre and style a communal lament, the Asaphite tradition extended its use to include a didactic dimension within the postexilic community (Wardlaw, 2015:122). Although there is some debate as to the exact meaning of **מִשְׁכִּיל** (Andersson, 1981a:47) it is the Hiphil, with prefixed **מִ** of the verbal root **שׁכַּל** with the essential meaning of “consider, contemplate and meditate” (Andersson, 1981a:47; Engle, 1987:271). This notion is reflected in the LXX’s translation of the term as “regarding understanding” and the Latin Vulgate’s rendition as “intellectus” (Engle, 1987:271). Psalm 74 shares this title with Psalm 78 in the Asaphite cycle and both refer to catastrophic events which affected Israel’s national identity deeply. Goldingay (2007:424) translates the term as “instruction,” also affirming this didactic application of the psalm.

The very term invites the community verbalising this text to not just sing the song, but to reflect, delve into the implications and allow the full weight of the tragedy to be remembered again (DeClaissé-Walford, 2004:151; Wardlaw, 2015:122). Thornhill (2015:49) goes even one step further in understanding the term as indicating how the cultic poem would have been used as an almost supernatural instance of profound wisdom and insight into how Yahweh, usually in light of terrible affliction and uncertainty, wishes to be approached, worshipped and influenced.

5.2.5.3 *The shepherd and the warrior – metaphorical theodicy in action*

For many scholars, the exile marks the end of the monarchy and the beginning of a yet unknown exilic expression of Israel’s faith (Faust, 2012:11). From the background writings of chapter 3 and the exegesis of chapter 4, we can deduce that a great point of concern was the credibility and reliability of the kingship of Yahweh. Psalm 74 renders two archetypical metaphors of God, 1) the shepherd-king and, 2) the warrior-king by which the content is organised.

The Yahweh as shepherd metaphor and its associated commonplaces connects with the Exodus narrative in many subtle ways already mentioned in chapter 4. Associated with this metaphor is care, attention, affection and God’s direct involvement in Israel’s past, but also her present reality. This metaphor serves as the foundation of the lament since Yahweh is not acting like

the shepherd-king at all. Mentioning the shepherd-king commonplace and its associated entailments give the congregation the opportunity to voice their emotional distress and reorient their notion of *how* God ought to care for them. It is a painful and anxious process, but necessary since the lived experience of the community must be taken seriously for full disclosure to take place. The Exodus, Israel's identity as God's chosen people and his own special inheritance, the sheep of his pasture and even guiding prophetic activity are symbols and ordering structures which are seemingly now null and void (vv. 1-3, 9-11). The fear is that Israel has been rejected forever.

It has already been suggested in detail that the Yahweh as warrior-king metaphor, introduced in verses 12-17, was probably part of a doxology which was inserted later into the original psalm's material. Without verses 12-17, the psalm is particularly grim indeed, but the introduction of the warrior-king metaphor inserts a jolt of hope amid the gloom and also indicates the emerging trauma narrative of the community. The impending question of how God wishes to govern reality must be answered since He is not responding to the conventional role of shepherd-king despite Israel's best rhetorical ploys to incite him to act. Verses 12-17 attempt to reframe God's role as king in a cosmic, mythopoetic sense. He is king, but not in the shepherd sense of the Exodus anymore (at least, not for the exilic community *here and now*). However, He is a warrior-king who has defeated the dragons of old and Leviathan itself. He is ruler over all creation and the cosmos. This is the new frame for God's kingship. It does not, directly, address the emotional distress of the lament, but indicates the increasing sense of hope of an eventual future restoration which began finding expression in the prophetic literature of the 2nd Temple Period.

The reason why God's kingship had to include this new abstract, metaphysical sense of "otherness" was partly due to the destruction of the temple. The original understanding was that the temple was God's eternal dwelling place and seat of power. What could the possible destruction of the temple mean? Was Yahweh, the God of Israel, truly defeated by the gods of Nebuchadnezzar? In addition to the temple, the loss of the monarchy implied that the Davidic promise had been broken. Not by God himself, but rather an outside force which Yahweh could not fend off.

To solve this cognitive dissonance, Yahweh's seat of power is "relocated" to the distant past

where He conquered much mightier enemies than those who seem to be prevailing now. Verses 12-17's insertion into the original psalm's material marks the rise of hope in the exiles' minds. God is *still* king, but in a different sense than before. The situation is *still* dire, but it is not hopeless. He does not have to act differently than He currently does; it is the community that must upgrade their level of understanding of how Yahweh cares for them in these circumstances. In Psalm 74 we see the intonations of God's cosmic reign as opposed to his local reign in Jerusalem. With Psalm 73's interaction with Psalm 74, this idea that God's reign transcends the current frame can be found in Psalm 75 and 76. Interestingly, Psalm 77 resembles the tropes and ideas of Psalm 74 very much. Where Psalm 74 inserts hope into the current situation, Psalm 75 now voices that actual hope. In a sense, Psalm 74 cannot be read without Psalm 73 and the culmination address of Yahweh in Psalm 75:

“You say, “I choose the appointed time; is it I who judge with equity. When the earth and all its people quake, it is I who hold its pillars firm. To the arrogant I say, “boast no more!” and to the wicked, “Do not lift up your horns! Do not lift your horns against heaven; do not speak so defiantly.” No one from the east of the west or from the desert can exalt themselves. It is God who judges: He brings one down, he exalts another. In the hand of the Lord is a cup full of foaming wine mixed with spices; he pours it out and all the wicked of the earth drink it down to its very dregs. As for me, I will declare this forever; I will sing praise to the God of Jacob who says, “I will cut off the horns of all the wicked, but the horns of the righteous will be lifted up.” (Psalm 75:2-10, NIV)

Psalm 74 then represents a theological crossroads. Israel could no longer think of God's reign in terms of the old temple, Zion and Davidic promises. Although Psalm 74 does not give immediate answers, it does provide hope and an ongoing “burning platform.” Hope that God's kingship transcends the current crisis and that by entering the lament, the redefinition process can and is, in fact, busy occurring. For this reason, it is important to (re)read Psalm 74 within the greater context and juxtaposition of its neighbours, the other Psalms of Asaph and also the entire metaphorical thrust of the Psalter. The psalms do not merely seek to describe trauma but seek to confront it and then move beyond these experiences. Trauma, death, loss and bereavement, while Israel discloses these realities in prayer, lament and culminating praise, is never the final word (Poser, 2016:39; Strawn, 2016:153). Finally, the Asaphite journey testifies

to the resilience of a faith in Yahweh which refuses to settle for only a single metaphorical frame to describe the distress they were experiencing. Eventually, the dramatic limit experience, trauma creation and crafting a new national narrative with consequent identity settled with a conclusion that rings through the entire Psalter – be obedient and remain faithful. Remember the past and learn from it while patiently hoping in future restoration (Jones, 2014:82).

5.2.5.4 Summary of Psalm 74's affective and cognitive function

The content of Psalm 74 suggests a wilful, even brave, engagement in disorientation for the sake of emerging in a better ordered reality. It is clear that the redactors of the Asaphite psalms and its cycle considered psalms like 74 and 78 of particular importance in the continuous reframing process and ensuring that subsequent generations would also continue the dialogue as well (Christensen, 2003:136). From this perspective we may deduce that Psalm 74 has several critical affective and cognitive functions within the psalms of Asaph:

- It allows for brutal honesty where the plaintiffs are able to candidly verbalise their distress, effectively addressing the conceptual metaphor (or at least the experience of the community) PSYCHOLOGICAL DISTRESS IS A WOUND CAUSED BY SINGULAR EVENTS where the community requires healing from Yahweh. In this instance, they are the victims and in need of aid.
- It forces the community to confront the full psychological scope of the disorientation, effectively addressing the macro-metaphor PSYCHOLOGICAL DISTRESS IS FORCEFUL RELOCATION TO A LESS THAN IDEAL HABITAT FOR FLOURISHING where the community must apply themselves to wrestle with the new situation. In this instance, they are responsible to Yahweh and are efficacious agents who are not merely victims.
- Within the greater Asaphite journey, psalm 74 acts as an instance of deconstruction which questions governing metaphors and a settled worldview in order to prompt the ongoing re-orientation process.
- Psalm 74, amid communal lament, testifies that the post-exilic community did not wallow in constant self-pity. There is resilient hope, even amidst the grossest atrocities. Although the lived experience may not immediately testify to that hope, it remains the

responsibility of the community to constantly orient towards hope and life in ongoing covenantal fellowship with Yahweh.

CHAPTER 6: SUMMARY, FINDINGS, CONCLUSION

6.1 SUMMARY OF THE FINDINGS

6.1.1 Chapter 1

The research conducted in this dissertation started with the following problem statement:

CMT (Conceptual Metaphor Theory) has not been thoroughly explored in terms of its exegetical possibilities in the Psalms, especially regarding the promising notion that CMT may give greater insight into the frames, conceptual world and worldview evident in the literary tropes and figures, such as metaphors, used in the text.

This led to the central research question:

Can conceptual metaphor theory be meaningfully applied in exegesis of the Psalter?

Psalm 74 was chosen due to the initially perceived metaphorical density and the fact that the topic, the destruction of the Jerusalem temple preceding the Babylonian exile, is an emotionally loaded one with many visceral images present in the material. In other words, Psalm 74 is viewed from an emotional perspective and not just the underlying conceptual system, a psalm which could potentially result in the productive use of Conceptual Metaphor Theory.

6.1.2 Chapter 2

Chapter 2 provided a greater understanding of metaphor theory in general by rendering a brief historical survey of the theory of metaphor. The researcher demonstrated that metaphor is a cognitive phenomenon and inherently part of the human brain's functionality. The primary model used for understanding this position is that of Lakoff and Johnson's *Metaphors We Live By* (1980). Conceptual Metaphor Theory (CMT), as proposed by theorists like Lakoff, Johnson and Turner, state that metaphors are not merely tropes or figurative embellishments, but rather foundational to our very cognition. Metaphors are the means by which we understand those abstract realities which are by nature not concretely understandable.

The mechanics of source and target domain mappings, experiential correlation and how conceptual metaphors manifest in poetry were explored. It became clear that conventional (that is, conceptual) metaphors tend to go unrecognised as metaphors by speakers and readers alike while novel metaphors (which also tend to be poetic metaphors), can generally be recognised as metaphorical. This experiential dimension of metaphors was also confirmed by the latest neuroscience research. Most of the experiments included in the discussion made use of fMRI technology whereby various instances of metaphorical processing were observed in real-time. Although neuroscience adjusts Lakoff and Johnson's theory to some degree, it proves that the theory indeed has a strong correlation with the latest research conducted on the brain and the biological basis of human cognition.

Finally, the relationship between metaphor and worldview became apparent, since the conceptual nature of metaphors necessitates this essential connection. The entire basis of metaphors, from conceptual to poetic, frames people's understanding of the world in such a manner that awareness, creative use and deliberate application of metaphors can contribute to reshaping worldviews and as a result, social reality. From this, the researcher constructed his own model of metaphor identification which has been used extensively throughout this dissertation.

6.1.3 Chapter 3

Chapter 3 traced the historical, literary and conceptual background (the top three levels of meaning in the model) of Psalm 74. First, an overview of modern Psalmic hermeneutics concluded that the application of CMT to exegesis as the model incorporates insights from various hermeneutical schools. Form criticism, theological approaches like that of Brueggemann and Westermann, rhetorical criticism and also more recent developments in redactional criticism all inform the CMT approach to Psalm 74. The reason for this integrative approach is stated in the introduction to chapter 3:

1. metaphors demonstrate diachronic development;
2. metaphors indicate rhetorical intent;
3. the redactional history and shaping of the Psalter influence the metaphors used in the Psalms and vice versa.

Chapter 3 then sets out to describe the historical background of Psalm 74. Recent general scholarly consensus places Psalm 74 in close proximity to the tragic events of the Babylonian conquest and exile. It was important to examine the historical reality of the Babylonian exile and the effects it would have had on the ancient Israelite psyche and resultant exiled community. The literary positioning highlights the importance of redactional criticism and the editorial agenda of the Psalms. This editorial agenda is extended specifically to the Asaphite collection of which Psalm 74 is a part.

Finally, the preceding conceptual background analysis, although not a complete exegesis, is critical since it sets the metaphorical stage for the exegetical process in chapter 4. If one is to understand the use of metaphors (conceptual and poetic) in Psalm 74, then an informed understanding of the psalm's conceptual background is essential.

6.1.4 Chapter 4

Chapter 4, by far the longest of the chapters, was exegetically very dense and precise, which confirms the hypothesis that CMT can be productive in the interpretation of the psalms' text. The exegesis was structured according to Psalm 74's natural divisions:

1. Introduction - petition for divine aid (vv. 1-3)
2. The deeds of the enemy (vv. 4-8)
3. The indictment against God (vv. 9-11)
4. God's mighty deeds (vv. 12-17)
5. Final appeal to God to intervene (vv. 18-23)

Each section was structured according to a logical flow, with the discussion of relevant image schemata interspersed throughout and where relevant. Due to the pervasive nature of image schemata, not every single instance could be discussed. Rather, I considered those image schemata deemed most relevant to the poetic and conceptual metaphors. The subheadings for each section were:

1. Translation
2. Content and stylistic elements
3. Prominent poetic metaphors

4. Conceptual metaphors
5. Idealised cognitive models

6.1.5 Chapter 5

In order to arrive at a practical conclusion regarding the affective and cognitive function of Psalm 74, the researcher introduced the basic theory of modern traumatology. Modern traumatology is a vast, quickly expanding and convergent field, which has received considerable attention in biblical studies as well. The most important concepts discussed are: 1) psychological trauma and forced displacement; 2) culture-bound expressions of trauma; 3) cultural trauma and how it relates to (and differs from) psychological trauma; and 4) how the Psalter and Psalm 74 specifically, functions as a trauma text.

The discussion further confirmed the hypothesis that CMT can be productively used in biblical exegesis and that by studying the diverse manifestations metaphor in the text of the psalms, the reader can greatly sensitise him/herself to the experiential realities which the original communities who produced and used the texts had to endure. This also has great relevance for various applications in the field of traumatology.

6.2 GENERAL FINDINGS OF THE EXEGESIS OF PSALM 74 USING CMT

No total emic reading of Psalm 74 and the psalms, in general, is possible for a modern reader. Still, using the layers of the model constructed in Chapter 2 and focussing particularly on the elements that CMT highlights, greatly sensitised the researcher to the realities the exilic and post-exilic Israelite communities had to navigate. One could say that by sensitising himself to the diverse emotive and conceptual undercurrents present in the text, the interpreter was primed to partake, at least partially, in the conversation between ancient audiences and the text.

6.2.1 Irony and shock – getting God’s attention

What was particularly insightful in the use of CMT, was the intense use of irony, parody and blatant shock tactics employed by the ancient composers of the Psalms to make sense of Yahweh’s seeming withdrawal and abandonment. The situation is so dire, that they resort to shock tactics to incite God to take action. Israel appears to have broken all sense of decorum

and etiquette to not just get His attention, but to move Him to action. After the lament is dramatically announced (vv. 1-3), the horrendous deeds of the enemy recounted in shorthand to God (vv. 4-8), the renewed sense of total despair is articulated (vv. 9-11) and the urgent plea to take action is undertaken (vv. 18-22), the ultimate (ironic) insult being listed in ellipsis position in verse 23. Foreigners are depicted as offering a perverted and disgusting “worship” to God where He is “glorified” with insult, blasphemy and mockery while the true worshiper, Israel, must stand by and endure this grotesque event. If *this* does not cause Yahweh to act, then nothing will, with the implication that Israel has officially been abandoned by her God.

6.2.2 God’s divine combat (vv. 12-17)

For specific details on the entire discussion of God’s divine combat, see Chapter 4.5. The research indicated that this section was in terms of style, content, timbre and thrust, most probably another (possibly older) hymnic portion inserted into the lament proper (see 4.5.5). This took place during the post-exilic redactional activity as the Psalter took its final shape. This insertion was deliberate and had, from a CMT perspective, very interesting effects on the interpretation of the metaphors as well as the overall psalm.

The initial operative frame of the original lament (vv. 1-11 & 18-23) strongly suggests the Exodus narrative and has a strong bearing on covenantal theology. The undergirding metaphor, with its associated commonplaces, is Yahweh is Israel’s Shepherd. Tragically and this is the theological thrust of the Asaphite journey, it seems that Israel has been severed from these former covenantal realities. The shepherd metaphor no longer applies to their lived experience.

The insertion of verses 12-17’s material, radically alters the metaphors governing the meaning-making process in this psalm. It is clear that Yahweh is Shepherd must be rethought and re-appropriated somehow. The hymnic core of verses 12-17 reframes Yahweh as creator and divine warrior regent. The metaphor which supersedes Yahweh is Israel’s Shepherd, is, Yahweh is the Warrior-King of *the world*. The hymn introduces theology where God maintains the created order and demonstrating his power to intervene by defeating mythological beings by strongly referencing at the creation account.

This is a brave attempt of the post-exilic community to navigate and rethink the contradiction they are trying to come to terms with. On the one hand, God remains their “God of old” who

will remain faithful and steadfast, bound by the covenant He made with them. On the other hand, their experience is exactly the opposite. It seems, according to the here and now, that Yahweh has indeed abandoned the covenant and deserted Israel. The hymnic insertion supplants the original lament and introduces a concept in keeping with the redactional purpose of the Psalter. This concept is that God *is* king and will remain the regent of the entire world, even if the immediate lived experience of the people does not indicate this. Keep the faith, keep the hope alive, since God has defeated the mythological beasts, forces and beings which supersede even this physical enemy.

But suddenly the hymn shifts *back* to the lament. God is still in the docks and He must act in the here and now. A king who does not act, no matter how great his past victories, is not an effective and legitimate king. So, Israel returns to the tension with a renewed sense of hope, an ironical tension dimension. God *is* able to act, but has not yet... and the original lament material is now wielded in a new light rhetorically, to mobilise Yahweh again. This finding was discussed in greater detail under 5.3.6.

6.3 TOWARDS A PLAUSIBLE MODERN APPLICATION

6.3.1 Possible further research within Old Testament biblical studies with a specific focus on the Psalter

Jacobson (2014:232) states that the four approaches that have been most helpful in Psalmic hermeneutics will most probably continue strongly for quite some time:

- Form critical approaches have been very productive in interpretation. Although it has its limits, it will probably continue to contribute due to cross-pollination from other branches of knowledge.
- Canonical approaches adapted from redactional criticism. These approaches, also called the “shape and shaping” hermeneutic, was productively used throughout this dissertation as an essential and integrative perspective.
- Poetic approaches incorporating recent research on the nature of poetry and specifically, Hebrew poetry.

- Theological approaches which highlight the theological nature of the Psalms, ensuring that the implications are understood from this light as well.

The sensitisation effect CMT had on the researcher personally towards how long and complex a developmental history any single metaphor can have was, in a word, astounding. CMT and the model proposed in chapter 2 created a vast amount of data to analyse and integrate. CMT is a very productive tool since it must take into account data from all four of the preceding perspectives. I wish to add an additional point to Jacobson's list – reader response approaches also become important once one considers the full scope of CMT's interpretative power. This was discussed in chapter 5.

It follows that the metaphor phenomenon can be studied diachronically and synchronically to determine possible rhetorical effect (and affect). This aids the reader in gaining greater insight into how the Psalter was shaped. This “shaping” was not just done editorially, but also shaped (and reshaped) by collective and cultural trauma experienced by the communities which used these texts.

As a result, CMT led to the final incorporation of traumatology into the discussion, which has proven to be a vast and significant field of study in itself with profound implications for biblical studies. Boase and Frechette (2016:2) mention the “reflexes” of psychological and social trauma in literature. It became resoundingly clear to the researcher that CMT and the resultant model proposed in chapter 2 enabled me to pick up on these “reflexes” with ease and sensitivity. CMT in conjunction with modern trauma theory greatly aids in interpreting texts in their historical contexts, but even more than that, it illuminates how these texts could be appropriated by communities (and individuals) both past and present (Boase & Frechette, 2016:2).

Since trauma texts are, in a sense a paradox (attempting to communicate the unspeakable, amorphous and “impossible [Strawn, 2016:146]), anybody who enters into this realm will make extensive use of the metaphorical spectrum available to the human conceptual system (Poser, 2016:39). Metaphors are part of humans' conceptual system precisely to make sense of abstract ideas and concepts, which further strengthens the relationship of CMT and traumatology in the study of the Psalms and biblical texts in general. Because of the trauma paradox, trauma texts (at least as far as modern trauma literature theory goes), exhibit three basic dynamics (Poser,

2016:39):

1. **Repetition.** Because of trauma's difficult processing nature, trauma texts demonstrate repetitions which appear as "fragments." These fragments can be stunted, or elaborately embellished depending on the processing inherent in the text. These repetitions represent the intrusion nature of traumatic memories and may take the form of repetitive metaphors, themes, phrases, images and the like.
2. **Gaps.** Where repetition marks intrusion, gaps mark trauma's paradoxical counterpart, repression or inhibition. What is unstated can just be as informative as what is stated (if not more so). A striking example is, for instance, Israel's failure to mention their sin and disobedience as part of the rhetorical ploy of Psalm 74.
3. **Resymbolisation.** The ultimate effect of trauma is resisting the human capacity to symbolise (that is, metaphorise) the event in a meaningful way. Trauma can only be truly integrated by resymbolising it.

Modern biblical scholars have already noted that repetition, gaps and resymbolisation definitely occur in the book of Ezekiel (Poser, 2016:39, 40). Further study from this perspective, with the aid of CMT, in the Psalter, can potentially be a fruitful endeavour especially since symbolisation of trauma frequently entails *resymbolisation* of old materials, concepts and metaphors. That is, old material is recast in a new light. Again, Ezekiel proves the point in its treatment of the resymbolisation of spirit/breath/wind motif which occurs 52 times (Poser, 2016:40). I have demonstrated extensively that within Psalm 74 resymbolisation clearly occurs, especially with the insertion of verses 12-17 into the original lament material. However, this resymbolisation approach, informed by CMT and traumatology, can be extended to the rest of the Asaphite collection, other books in the psalms and even to the entire Psalter, where more research is definitely possible.

From this follows that how communities, especially in trauma texts, use metaphors (conceptual, poetic or otherwise) may even recast old hermeneutical conundrums (Poser, 2016:44). CMT and trauma theory, being sensitive towards the nexus between historical (traumatic) event and the production of text, can add immense value to the historical-critical approaches by contributing to our understanding of textual features (like repetitions, gaps and resymbolisation) (Boase & Frechette, 2016:13). As well as illuminate further implications of

current interpretations, it may call standing interpretations into question altogether. By making use of CMT, a new perspective may emerge on how these trauma-related images would have rung true for the ancient audience other than at a surface level, plain-sense interpretation (Boase & Frechette, 2016:13, 14). Such texts have been misused in various instances in the past and formed part, for instance, of Christian colonisers' imperialistic ideology (Frechette, 2014:73). Another potentially dangerous misappropriation of such texts (which can actually compound trauma rather than assist in its healing), is using the metaphor "God as judge" (for example, Ez. 5:5-17) to make meaning of their (or others') suffering as always being punishment for sin (Frechette, 2015:20).

From this perspective, of particular interest is CMT and traumatology's ability to cast the imprecatory psalms in a new light due to the interdisciplinary perspectives these approaches invite (Hopkins & Koppel, 2017:7).⁹¹ Most theologians come to the conclusion that a literal reading of the text is surely not a proper hermeneutic, especially if the text is to be appropriated in modern times. However, the resultant hermeneutic often states that these imprecatory passages indicate the superiority of the New Testament that urges forgiveness and passivism rather than the "Old Testament" violent approach. In other words, the best response up to now was to argue the moral superiority of the New Testament and ignore these portions of the text as being at odds with the New Testament. However, recent traumatology shows that symbolic or ritualised events of "justice" towards perpetrators can result in catharsis and even aid in recovery for victims of trauma, even though no physical enactment or actual external event took place in the perpetrator's life. For instance, confronting a fictitious dead perpetrator can be just as effective, if not more, than confronting the perpetrator physically (Frechette, 2014:75). Frechette (2015:20) argues convincingly that CMT and trauma theory enables interpreters to make much more responsible interpretations and therapeutic appropriation of these troublesome biblical texts. He uses the metaphor for these psalms, describing them as a "controlled substance." Just like medical substances can be used for healing under controlled and informed circumstances, it can also be injurious when applied improperly and without insight. In other words, these developments enable us to recognise and describe the harmful

⁹¹ See also chapter 3.4.3.3.

as well as beneficial capacities of such texts (Frechette, 2015:21).

The implication is that ritualised recitation and performance of violent passages as part of the Psalter could have aided the victims in recovery, uphold a sense of justice and a beneficial reconstruction the victims' assumptive world. Although less likely, it could have also made real perpetrators aware of the true nature of their acts of injustice (especially if the perpetrators are a collective). However, the *only* necessary role of violence against the perpetrator is symbolic or metaphorised for the victim to experience recovery (Frechette, 2014:75). It should always be remembered, that as trauma literature, the imprecatory psalms were ritually enacted by communities who did not have any actual power to enact such violence on the perpetrators. It is a desperate rhetorical and metaphorisation technique to voice utter helplessness, surrender to God (who is frequently also charged with absence) and plea for the restoration of some order, meaning and justice in the face of bitterness (Hopkins & Koppel, 2017:14). It is surely neither a battle cry nor expressions of blind ethnic hatred (Maré, 2010:123, 124). True, dashing your enemies' children's skulls against the rocks (Psalm 137:8-9) would have been a shocking image even in ancient times, but again one must remember that traumatisation and expressions of trauma are culturally bound and specific to a people group. The ancient psalmist was using those tropes, constructs and metaphors available to them as best as they could to express the inexpressible (Maré, 2010:125). Much more can be said about this topic than space allows here.

The increasing strain of cultural, religious and political conflict has created an increased awareness of the role trauma texts and certain chosen traumas (or simply even the radical appropriation of sacred texts) play in perpetuating and justifying violence. Realising that certain metaphors, concepts and even expressions of trauma found in the Bible may lead to harmful modern applications, Balentine (2016:173) urges biblical scholars to develop a rigorous methodology for the responsible exegesis of metaphors, especially where traumatic violence is connected to the text. Such exegetical approaches must help modern audiences who sincerely wish to contextualise their faith and spiritual expression to determine their ethical imperatives while avoiding radicalisation. In that sense, CMT in its therapeutic dimension has particular interest for systematic, moral and pastoral theology and praxis (Boase & Frechette, 2016:13).

Although sparsely mentioned in this dissertation, the twin sister of trauma is resilience. The recent introduction of traumatology to biblical studies means resilience is also a point of interest, but it has not received the scope of attention trauma has (yet) (Schreiter, 2016:194). A few scholarly endeavours which purposefully include communal resilience (in addition to trauma) in their perspectives are Kathleen O'Connor (2011) in *Jeremiah: pain and promise* and David Carr, (2014) in *Holy resilience: the Bible's traumatic origins*. Here, CMT and metaphor theory can shed greater light and understanding on how the appropriation of a metaphor like *chosenness* can bolster the resilience of a traumatised community like the post-exilic Israelites making sense of the exile (Carr, 2014:122). If creating a trauma narrative is identifying an individual's or a community's pain, then resilience is identifying those metaphors, constructs and resources which increase endurance, strength and hope. Trauma narratives recover humanity post-disaster; resilience maintains humanity in the midst of disaster or oppression (Schreiter, 2016:194). There is significant evidence that the book of Lamentations and Psalms (especially the lament psalms) do not just indicate metaphorical activity of trauma narratives, but they demonstrate resilience as well (Schreiter, 2016:197). Another fascinating topic which could yield much fruit is viewing the text through a lens which highlights ancient war tactics and how ancient communities (and by extension, the text itself) responds to war rhetoric, intimidation tactics, war tactics of attrition and deliberate psychological traumatization (Frechette, 2015:26, 27). Again, this is an emergent field of study and CMT can greatly assist in illuminating the convergent realities traumatology has highlighted up to now.

Lastly, the merging of CMT, its wider field of metaphor studies and also traumatology gives biblical scholars the unique opportunity for integrating various academic disciplines and accessing bodies of knowledge previously left outside theological considerations. Since metaphorical activity goes hand in hand with trauma literature, the Hebrew Bible will prove to be an invaluable voice in the ongoing song of anybody who experiences some kind of exile, whether physical and/or psychological (Groenewald, 2017:58).

6.3.2 Possible further directions of research and applications beyond biblical studies

Because of the pervasiveness, but also paradoxical nature, of trauma literature and texts, researchers have increasingly begun to examine how trauma is actually portrayed in texts. There is a special interest in texts that do not originate from the Anglo/European world to

prevent an eschewed perspective (Strawn, 2016:156). This is where studying ancient texts like the Psalms and other biblical trauma literature wider than the Psalter, can offer a unique contribution since it is not just culturally removed from the modern Western world, but also chronistically (Poser, 2016:39; Strawn, 2016:156). Biblical scholars work with a wealth of textual deposits which testify of creative trauma narratives, ranging from the Deuteronomistic History to prophetic literature, the psalms and even the wisdom literature (Becker, 2014:17; Balentine, 2016:172). There are at least five major historically validated collective traumatic events which have a vast corpus of literature and possible trauma texts which directly relate to the Hebrew Bible (or related extra-biblical literature). These events and their resultant texts can give valuable insights into how ancient communities dealt with such trauma (Frechette, 2015:26). The list is even longer if one considers the birth of Christian trauma literature of the early church and patristic era:

1. The Assyrian devastation of the northern kingdom of Israel, the resultant monarchical collapse and final deportation from 734-722 BCE.
2. The subsequent destruction of Judean cities by the Assyrians in 701 BCE.
3. The political turmoil, unrest and eventual destruction of Jerusalem and its temple by the Babylonians in the 6th century BCE.
4. The deportation of the Judeans to Babylon, creating a surviving Israelite diaspora (both numbers 3 and 4 were part of this dissertation's historical background – Frechette (2015:27) describes these as two interrelated, but definite separate events).
5. The horrendous persecution of the Jews under Antiochus Epiphanes IV from 167-164 BCE.

Poser (2016:45) notes the following about the book of Ezekiel, but the idea can be applied to the psalms and other biblical literature, as well:

“While reflecting on trauma can increase our understanding of the book of Ezekiel (and other books of the Bible), is it also possible that the text can enlarge our reflection about traumatizing catastrophes, particularly in view of current political situations around the world? The fact that the background of this “traumatic” biblical text consists of war and forced migration gives it...a shocking and painful relevance to current events.”

Some questions which may spark further research from this perspective are:

- Does the fact that ancient Israel (and the ANE in general), had a structured literary and liturgical genre, the lament, have significant implications for how these ancient audiences processed trauma?
- Can structured genres like the lament aid in modern restoration from trauma?
- Are there repetitive metaphors, themes and idealised cognitive models which are representative of trauma (and also, recovery from trauma) to be found in the Psalms?
- If the previous answer is positive, what can we learn from their use, with the aid of CMT, that can be applied in a modern setting?

Strawn (2016:154) argues here that since the Psalms are a corpus of texts and (re)readable and (re)utterable, they are (re)performable. This means that the Psalms, within the modern context, go beyond the confines of exegesis by highlighting how ancient audiences dealt with trauma and employed skilful use of the metaphor spectrum. Rather, they act as a prescriptive model as to how trauma, individual and collective, can be made manifest and productively channelled. In other words, the psalmic text can be used as is and by reperforming it within a community (as was its supposed intended use), the performer and audience experience the cathartic effect of trauma disclosure and reorientation. They are not just *evidence* or *models* of disclosure, they become the means by which it occurs. When the psalms are used in this fashion, Strawn refers to it as the “psalmic process.”

Besides the specific theological conclusions which can be ascertained from the Psalms, perhaps it is this notion which modern audiences who use the psalms in their faith-life expression may find most useful. It actually calls for a return to the original use of the text – to navigate worldview change and deal with cultural trauma in a productive, resilient way. Waltke et al. (2010:10) mention in this regard: “For the early Christians the Psalms were also the unique emotional handbook for personal use of what might be termed ‘psalmno-therapy’ – only eclipsed by modern psychology and the more recent ‘pop culture’ of popular praise songs with their wearisome repetitions, substituting emotional enthusiasm apart from sober reflection.”

Another application would be to use the psalms to provide a script, conceptual frames and increased self-awareness for those who are not yet comfortable to fully confront their own

trauma (Strawn, 2016:155). What becomes apparent in the discussion above is that the Psalter, as trauma text bearing witness to and offering resolution to trauma, may be productively used in modern applications to work towards recovery and resilience for both traumatised individuals and collectives (Owens, 2005:138, 139). Since trauma is, as previously stated, an unknowable event it denies current meaning structures and resists expression in language since it causes the disintegration of language. Yet recovery from trauma relies heavily on language and its integrative capacity (Owens, 2005:136; Boase & Frechette, 2016:11).

Yet another application could be to make use of the structural elements of laments to be found in the psalms (and other biblical books), or even the raw metaphorical content, to produce their own trauma text. For instance, metaphorical content may be recast in a completely different light than the psalmist intended. The diverse applications are obvious and too numerous to mention all here. As an example, I mention Weems's (1999) entire collection of "modern lamentations." She uses the genre of lament as a structuring principle in her poems but makes liberal use of both Old and New Testament allusions, references and subversions in order to induce a trauma disclosure and reorientation process. She makes the purpose of this "trauma text" clear in the preface:

"This book is not for everyone. It is for those who weep and for those who weep with those who weep. It is for those whose souls struggle with the dailiness of faithkeeping in the midst of life's assaults and obscenities. This book is for those who are living with scalding tears running down their cheeks."

The use of the Psalter's text, whether using it as is, the text as script, or the structural elements as suggested above, may lead us into the realm of music therapy and its use in trauma recovery and resilience. The psalms were not just theological texts, they were hymns, songs and laments that were actually sung and performed. Sutton (2002:35) argues that music has a significant role to play in the healing of the traumatised victim. Human beings experience music at an emotional level and can help trauma victims to experience reality, moment to moment, as embodied beings. In other words, music can have a vital "grounding" effect to help the traumatised become present and make sense of reality again. "Put this way, music offers experiences of ourselves as embodied and in sound and silence. Traumatic experiences disturb this sense of bodily connectedness" (Sutton, 2002:35). Examples of the use of music to help

cope with suffering, heal from trauma and bolster resilience are found throughout history. From African American slaves using songs to coordinate and complete physically arduous work to the introduction of music-making gatherings in post-apartheid South Africa in order to aid in the reduction of stress, anxiety and fear – the list is long and multifaceted (Landis-Shack *et al.*, 2017:2). There is ever-increasing evidence that music therapy definitely can aid in dealing with and recovery from conditions which entail stress, anxiety, depression, mood swings, hyperarousal and trauma (among others) (Heidenreich, 2005:131; Landis-Shack *et al.*, 2017:4).⁹² These studies may be of particular interest to researchers who wish to merge the field of music (and visual art) therapy with the text, themes and metaphorical landscapes of the psalms.

However, (re)reading (and performing) the psalms does not necessarily presuppose that an individual or group had to have had undergone a traumatic event *per se* (although the psalms can be applied in such circumstances as well). The notion that metaphors, assisted by the insights of conceptual metaphor theory, can be used to not just define, but also assist in worldview change (sans trauma), increase empathy, bolster altruism and build pre-trauma resilience (that is, investing in resilience before traumatic events actually occur) is an interesting one indeed. This indicates the use of the psalms in the application of positive psychology where human flourishing, potential actualising, growth, strength and wellness are studied. The overall tone of the psalms provides metaphors and conceptual material for praise, victory and wellness, but not *without* tragedy, loss and problems. That is, the psalms sketch a very realistic eudemonistic view (the “good life”) as opposed to a hedonistic perspective (the “pleasurable life”) (Strawn, 2016:157). The full applications in fields like coaching, training and personal development have yet to be articulated.

6.4 CONCLUSION

The original intent of this dissertation was to ascertain whether conceptual metaphor theory

⁹² Studies and research to be mentioned here are, Gregory, 1997; Bonde & Wigam, 2002; Gold, Voracek, & Wigam, 2004; Erkkila, *et al.*, 2011; Guétin, *et al.*, 2009; Gross & Jazaieri 2014; and van Westrhenen & Fritz, 2014.

could be productively used in exegesis. Psalm 74 was selected as a case study due to its metaphorical density and its emotionally charged language. Chapter 2 dealt with conceptual metaphor theory (CMT) in detail and concluded that the prospects for CMT as an interpretative tool in the Psalter appear very positive. A model was developed in order to systematise the findings. Chapter 3 firstly rendered an overview of contemporary scholarship regarding hermeneutical perspectives on the Psalter and then discussed the historical, literary and conceptual background respectively. Chapter 4 commenced with exegesis of the biblical text of Psalm 74 discussing the poetic metaphors, idealised cognitive models and image schemata. During the exegesis, CMT was proven to be an effective tool in that it primes the modern reader in better understanding and feeling the conceptual and emotional climate wherein Psalm 74 was cast in its final form. It also sensitises the reader towards the possible ways the text was appropriated by ancient audiences, therefore enabling better affective insight. Finally, chapter 5 demonstrated that the affective and cognitive purpose of Psalm 74, the psalms of Asaph and Book III of the Psalter was to enable the exilic and post-exilic Israelite community to deal with the devastation of the Babylonian exile and facilitate a helpful trauma narrative accompanying the worldview change that was thrust upon them. This facilitation process entailed the redactional ordering of Book III, communal participation in liturgy, praise and lament juxtaposed in short succession and a purposeful examination of the assumptive world which had been damaged by national and cultural trauma. During this facilitation process, various metaphors would be brought into close proximity, resulting in unique interactions and new complex metaphors, with new entailments, which were better suited to interpret and respond to reality. This demonstrates that CMT can be used very productively in exegesis of the Psalms' varied texts and point to many profitable areas which can be explored in subsequent research.

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APPENDIX: ACTUAL APPLICATION WITHIN A MINISTRY CONTEXT

1.1 GRACE FOR LIFE – 20 SEPTEMBER 2016

Metaphors are context sensitive and dynamically interwoven with the discourse associated with a particular group. The context chosen to practically apply the findings in a modern setting and audience was the course, *Grace for life*.

1.1.1 Course details

Description: *Grace for life* is a ministry process where people who have suffered grief, setbacks, loss and possibly even trauma can share their experiences and receive support in a non-directive group setting. The process is not regarded as professional counselling, but rather it is a lay counselling supporting service rendered by Doxa Deo life centres and functions as a supplemental process to professional counselling.

Author: The course was developed by Christa de Wet, a former employee of Doxa Deo North Campus and current practicing life coach and organisational consultant at Afgri. All material referenced in this chapter pertaining to *Grace for life* proper is the property of the author which she has made available for ministry use within the Doxa Deo context.

Duration: The course is 6 weeks long, with a 2-hour contact session once a week.

Structure: The participants work through course work designed to span the 6 weeks of engagement, culminating in a celebratory 6th evening. The participants watch a DVD recording of Christa de Wet presenting the coming week's content, and then they are expected to work through the booklet on their own during the coming week.

Content: The content deals with various topics, but centres around three basic themes, a) restoring God's original intent (the "prototype") for our emotional well-being, b) providing understanding for what is meant by emotional well-being and how to work towards it, c) navigating life's unexpected challenges.

1.1.2 Ministry event details

Date: 20 September, 2016

Venue: Doxa Deo Brooklyn Campus

Language: The evening proceedings were presented entirely in Afrikaans. For this reason, the songs and liturgical aids are all in Afrikaans.

Context: The event centred around the 6th chapter of *Grace for life*, which deals with the emotional cycle of change.

Structure of evening: The evening started with the final DVD session. After a quick group discussion, a ministry section with piano, guitar and singers was facilitated.

Emotional Cycle of Change



Figure 7. 1: The emotional cycle of change, Grace for life booklet, p. 43.

Content: To fully incorporate the liturgical force of metaphors and narrative into the evening, we⁹³ plotted a rough sketch of the Egyptian Exodus onto the emotional cycle of change. The result, based on Brueggemann's *Spirituality of the Psalms*' (2002) three movements (orientation, disorientation, reorientation) was exemplified by three songs which purposefully engages in metaphors to explore the emotional situations of each moment – grief/loss; surprised by God's breakthrough, and redefinition of self.

The idea was not to facilitate each person through the whole cycle of emotional change (which can take up to a few months to complete), but rather to highlight the state of mind of various points in the cycle. As a result, each phase was accompanied by an introductory section to properly frame the song so that participants could plot it sensibly on the emotional cycle described above. Each song was also supplemented by another song (either a popular, contemporary Christian worship song or some other song which most Afrikaans Christians would know) so as to encourage worship engagement in the ministry event and to prevent the situation where participants merely observe the proceedings due to the unfamiliar songs.

The reasoning behind the ministry session: The reason for the Exodus Narrative as the base plot is:

1. The Exodus narrative is virtually universally known by most Christians, and many can recognise the governing symbols, frames and discourse stemming from the narrative. Therefore, most people are able to identify with various metaphorical levels and their subsequent entailments which can be accessed and use productively in facilitating a ministry experience.
2. There are functional metaphors, metonymies and allusions which can facilitate meaningful collective as well as individual ministry engagement.
3. The Exodus narrative allows for meaningful moments (or phases) embedded within the greater narrative with the following effects:

⁹³ Here I give special mention to André van der Merwe who gave me the opportunity to minister in this fashion at *Grace for life* and who also co-authored the songs and helped perform the liturgy presented here.

- a. It allows for each moment of the journey to be properly expressed, deliberated upon and “entered into” and treated as a reality in its own right
- b. It echoes the strategy of the Asaphite journey as described in chapter 3 where each individual Psalm, for the duration of each psalm itself, isolates a particular theological, philosophical or ontological issue, and deals with the associated emotions, motives, questions and uncertainties. The primary difference between this ministry engagement and the Asaphite collection is that I deliberately orchestrate the event with planning, while the Asaphite collection entailed considerable redaction with extant cultural material.
- c. Because of its familiarity, people can return, revisit and also reinterpret the encounter if needed, thereby giving people effective tools to productively deal with loss and bereavement

1.2 MINISTRY COMPONENT

1.2.1 Moment 1 – Disoriëntasie

1.2.1.1 Introductory frame (read out loud)

Walter Brueggemann skryf in sy *Spirituality of the Psalms*, dat die huidige, Westerse kultuur eerder daardie tye wat pynlik, stukkend en verwarrend is in ons lewens wil ontken. Ons verstoot negatiwiteit en meen dat daar altyd ‘n oplossing moet wees vir die mees komplekse probleme. Ons moet net postief bly, dis mos al. Dis nie dat ons onsensitief wil wees as mense deur moeilike tye gaan nie. Dis net dat daar baie keer van sulke mense verwag word om stil-stil te gaan huil, om die seer en gebrokenheid iewers elders, in die privaat, te onbloom. Ons moet ook nie te lank talm in die rouproses nie, want die lewe gaan mos maar aan.

Die Psalms nooi ons egter uit nie om ons probleme, ons pyn en wonde te ignoreer nie. Hulle daag ons eerder uit om, ten volle en nugterdenkend, ons situasie te betree. Om teenwoordig te wees, in die pyn al is dit hoe vreesaanjaend. Soos die Israëliete wat gebukkend gegaan het onder die gruwels van slawerny, en nie die situasie kon ontken nie, so ook nooi die Psalms ons uit om eerlik te wees, om broos te wees... om teenwoordig te wees... Want dit is juis daar, te midde die stof, en pik, en strooi waar hoop deurbreek. En God Homself openbaar as die Een wat nog die heelyd saam met jou teenwoordig was in Egipte. Maar dat hy ook groter is as die

huidige Egipte.

1.2.1.2 Intention behind the first moment

The musical style for *Aan die begin* was intentionally chosen to reflect the emotional oscillation between a bitter appraisal of one's situation, and faith that God can change the situation in an instant. Similar to the sentiment found in Psalm 74, the verses are bouts of complaint and voicing a sense of loss, while the chorus appeals to creation theology and the notion that since God has created everything, He remains powerful to answer prayer. The metaphors are designed to equate the Egyptian slavery of the Israelites with emotional grief and loss.

This “compliant-faith statement” structure is reflected in the musical score as well. The song opens mournfully in A minor and the style is reminiscent of the Spanish Flamenco, or more specifically, the Portuguese Saudade. Although many South Africans do not necessarily listen to Spanish/Portuguese music often, the style is recognisable enough to associate melancholy, nostalgia and loss with it. The chorus, however, makes a quick leap to A major⁹⁴, which places particular emphasis on its sudden shift in mood. We were aware of the danger that the audience could have easily lapsed into a passive engagement in this section, and the ministry in general, since there are elements of programmatic music inherent in the approach and the new songs were unknown to everybody present except the worship team. For the sake of participation, contributing to the notion that it is not programme music but liturgy, we included the chorus of the very popular song, “How great is our God” by Chris Tomlin.⁹⁵

⁹⁴ From a musical theory perspective, A minor is not closely related to A major even though they share the same tonic. This sudden jump in key is easily discernible and one can recognise it even without a background in musical theory.

⁹⁵ *How great is our God* - Ed Cash, Chris Tomlin, Jesse Reeves © Copyright 2004 Alletrop Music (BMI) (admin. by Music Services, Inc.)/woshiptogether.com Songs/sixsteps Music (ASCAP)(both admin. by EMI CMG Publishing).

1.2.1.3 *Moment 1, Song 1 - Aan die begin*

Verse 1

Am **E7**
Niemand het vir my gesê dat verlies 'n plek is nie
G Dm6 E F E
'n Egipteland, 'n dorre land, 'n plek van stof en wind.
Am E7
Hier is ek tot slaaf geslaan, 'n slaaf van omstandigheid
G Dm6
om maar net voort te bou
E F E (E F G E)
aan monumente van klei

Verse 2

Am E7
Niemand het vir my gesê dat pyn 'n wolk is nie
G Dm6 E F E
'n donker wolk, vormloos, sonder 'n silwer rant.
Am E
Hier moet ek 'n weg nou vind, 'n weg uit
Egipteland,
G Dm
Maar ek moet bieg, die wolk hang swaar,
E (E F G E)
En ek kan my weg nie vind.

Chorus

A E6 F#m D
Maar U, U het geskep, aan die begin, nog voordat Egipteland daar was,
A E6 F#m D
Ja U, U het geskep, aan die begin, voordat daar slawerny al was,
A D F#m E
En nou roep ek uit die stof En bring aan U my lof
F#m Bm E A (am E F G E)
Ja, want U... U't my gebede aangehoor.

Verse 3

Am E7
Niemand het vir my gesê dat ek daagliks terug moet keer
G Dm E F E
Na die trane en die vlenterhart, na leemte en die seer.
Am E
Hier moet ek nou hoop loop vind, soos die dae verbystap

G Dm6
Maar elke oggend, staan ek op
E (E F G E)
Met net stof hier in my hand.

1.2.1.4 Moment 1, Song 2 – How great is our God (chorus)

A

How great is our God

E6

F#m

Sing with me How great is our God

D

And all will see how great,

E

A

how great is our God

1.2.2 Moment 2 – Verras deur God se verlossing en ingrype

1.2.2.1 Introductory frame (read out loud)

Dit moes seker 'n oorweldigende oomblik gewees het, daardie eerste oggend... toe elke Israeliet na die vorige dag se gebeure wakker word, nog effens klam van die seewater, spiere lekker styf en seer na die groot gehol na die anderkant. Ek dink almal was so bietjie oorbluf. So asof mens bang was om dit hardop te sê, want dit mag dalk net die gedagte, broos soos glas, weer van voor af laat breek. Maar nee, hierdie keer was dit werklik. Mense het begin lag, grappe vertel, pa's het hulle kinders op hul skouers getel en begin ronddans. Miriam is die eerste een wat dit heel eerste, met haar klokhelder stem, hardop, sing – “ons is vry! Ons is waarlik vry!”

God is tot vandag toe nog so. Hy verras ons met die deurbraak. Die een oomblik is modder, strooi en teleurstelling al wat jy sien... En dan, binne 'n oogwink, verander alles. Alles! Dit vat ons so 'n rukkie om werklik te begryp wat nou sopas gebeur het, maar as jy werklik besef dat daai Rooi See finaal oopgekloof is, hoe kan jy anders dan, as om te sing, te dans, te juig en jubel?!

1.2.2.2 Intention behind the second moment

God's breakthroughs are usually surprising, sudden and without a former reference. It is not a

reinstatement of the old, but the ushering in of something completely new. This section's intent can be summarised by the following quote of Brueggemann (2002:loc 145-149 of 693):

“Human life consists in turns of surprise when we are overwhelmed with the new gifts of God, when joy breaks through the despair. Where there has been only darkness, there is light. Corresponding to this surprise of the gospel, we will consider “psalms of new orientation,” which speak boldly about a new gift from God, a fresh intrusion that makes all things new... The move of the seasons is transformational and not developmental; that is, the move is never obvious, easy, or “natural.” It is always in pain and surprise, and in each age it is thinkable that a different move might have been made.”

The song *Hoe kan ek anders?* is a playful little song with a returning chorus and singular verses. The style can be understood as a mixture between the Kaapse klopse and the modern American folk movement. This is coupled with the popular Jan de Wet children's song, *Die liefde van Jesus is wonderbaar*,⁹⁶ which attributes an almost childlike wonder and faith to God's redemptive action on our behalf. Both songs are very easy to learn because of their repetitive nature and will allow people to participate even if they have had no prior exposure to the songs.

⁹⁶ No copyright available.

1.2.2.3 Moment 2, Song 1 – Hoe kan ek anders?

Return Verse:

G **C**
Hoe kan ek anders as te sing?

G **D**
Hoe kan ek anders as te dans?

G **C**
Hoe kan ek anders as te, anders as te,

G **D** **G**
anders as te juig?

Verse 1:

G **C**
Hy kloof die Water oop,

G **D**
O ja, Hy kloof die Water oop,

G **C**
Hy lig sy hand, Hy slat hom hard,

G **D** **G**
Hy kloof die Water oop!

Verse 2:

G **C**
Hy maak 'n paadjie deur die See

G **D**
Hy maak 'n paadjie deur die See

G **C**
Hy maak 'n pad, ja soos 'n strand,

G **D** **G**
Ek stap hom kurkdroog deur!

Refrain:

G **C** **G** **D**
Sy naam is Yahweh, Yahweh, Yahweh is Naam,

G
Sy seun stuur Hy,

C
Hy maak my vry,

G **D** **G**
Die dood oorwinne Hy.

Repeat song in A second time

7.2.2.4 *Moment 2, Song 2 – Die liefde van Jesus is wonderbaar*

Verse

G Em Am D C G

Die liefde van Jesus is wonderbaar, wonderbaar, wonderbaar

G Em Am D D7 G

Die liefde van Jesus is wonderbaar, wonderbaar vir my.

Chorus

G Am

Kom ons verheerlik sy Naam

C D G

Kom ons verheerlik sy Naam

G Em Am

Die mense verander maar Jesus nooit,

D D7 G

Kom ons verheerlik sy Naam.

1.2.3 **Moment 3 – Heroriëntasie**

1.2.3.1 Introductory frame (read out loud)

Die snaakse deel van die mens, is dat ons altyd ‘n geneigdheid het om terug te wil keer. Terug Egipte toe. Na die slawerny, na die 10 plaes, na die Rooi See, êrens in die woestyn terwyl ons vir Moses wag om terug te kom, raak ons honger. Honger doen snaakse dinge aan ons geheue. Jy onthou nie die swepe, die strooi wat tussen jou vingers insteek en brandende son nie. Nee. Jy onthou die vleispotte, die bredies, en af en toe ‘n ou vissie. Die vleis was nie eens so lekker nie. Geen fillet nie. Eintlik maar taai en minnerig. Maar jy’s nou honger. En jy wil teruggaan.

So gereeld keer ons terug na die situasie waaruit God ons juis kom verlos het. Hoekom? Want die plek van die tussen in, die amper-daar-maar-nog-nie-beloofde-land-nie-plek, daardie plek waar jy nie meer die ou jy is nie, maar nog moet wag op die Here vir nuwe definisie, is moeilik.

Ons soek definitiewe antwoorde, swart en wit lyne. Ons voel onseker en wil dan teruggryp na die bekende, ja, selfs na Egipte, want alhoewel dit seer was, is dit bekend. Mag ons eerder wag in die plek van die tussen in, en rus in Hom. Want Hy't jou so ver gebring, Hy sal jou vir seker nie nou hier los nie.

Julle sal sien dat hier voor wit klippies lê, met penne om mee te skryf. Gedurende die aanbidding kan julle gerus vorentoe beweeg en 'n klippie neem. Skryf jou eie naam aan die een kant, en neem dan 'n paar minute om te dink, en te luister, wat die Here sê jou “nuwe naam” in hierdie seisoen van herdefiniëring is. Skryf dit dan neer aan die ander kant van die klippie. Jy kan doen met daardie klippie net wat jy wil.

1.2.3.2 Intention behind the third moment

The intention of the third moment was to indicate that after a sudden release such as moment 2 symbolised, people can sometimes experience an undefined state of limbo where the old reality has been “left behind” but the new one is still being conceptualised. The song aims to provide reassurance that during such a time we don't always need all the answers immediately. We can rest in the assurance that God who delivered us out of “Egypt” will also provide us with enough revelation to create the new reality as we go along.

The song starts out soft and soothing but eventually builds to a crescendo where a declaration of faith is made which then switches over to the chorus of the popular song *10 000 reasons*⁹⁷ to facilitate further worship engagement. An additional ministry expression was provided where people could move to the front and take a white pebble, write their names on the one side with a permanent marker and write their “new name” on the other side. This accentuates the core notion of *Die plek van die tussenin* – God redefining the worshipper and giving them a “new name.” The evening then ends with a short prayer and further fellowship.

⁹⁷ Alternative Titles: 10,000 Reasons 10000 Reasons, Bless The Lord, Bless The Lord O My Soul, Ten Thousand Reasons - Copyrights 2011 Atlas Mountain Songs sixsteps Music. Catalogues Atlas Mountain Songs.

1.2.3.3 Moment 3, Song 1 – Die plek van die tussenin

Verse:

Am G⁶ C F

Na die Rooi See - wildernis.

Am G⁶ C Gsus G

Die plek van tussen-in,

Am G⁶ C F

Na die loflied, die stilte hang

Am G⁶ C G

'n Amper nuwe ding

Pre-Chorus:

F Am

Ek wil nie terugkeer nie

G C

na ou Egipteland.

F Am

My denke, hart, verstand,

G C

Kom plaas ek in U hand

Chorus (a):

F C G

Want ek is, wie U sê ek is.

F C G

Ja my naam is, wat U my noem.

F C G

Mag ek rus in die stilte,

F /E /D Gsus Am (F /E /D Gsus C)

Die plek van die tussen-in,

Chorus (b):

Want Ek is, wie U sê ek is,

Ek berus in die stilte Heer

Ek sal wag en by U bly sit

By die plek van die tussen-in

Declaration:

C Csus

Ek is heel en niemeer stukkend nie

C Csus

Ek is oppad en nie meer rigtingloos.

C/E F G

Geduldig, hoopvol, afwagend

F G Am

In die plek van die tussen-in

F G C

In die plek van 'n nuwe begin

1.2.3.4 Moment 3, Song 2 – 10 000 Reasons (chorus)

F C

Bless the Lord, o my soul

G Am

O my soul

F C G

Worship his holy Name.

F Am F G Am

Sing like never before, o my soul

F G C

And worship his holy Name.