

POETIC LITERARY DEVICES IN PSALMS 42 AND 43

A PAPER

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INTRODUCTION

Psalms 42 and 43 is an intimate look at the internal struggle of an individual suffering withdrawal from God's felt presence. Psalm 42 is described as a *מִשְׁכִּיל*, which is "most often thought of as a poem that is intellectually and artistically conceived."¹ The author's artistic abilities are clearly demonstrated in the use of poetic literary devices within this poem. How does the author use poetic literary devices in Psalms 42 and 43 and how do the stylistic devices affect the reading of Psalms 42 and 43? In order to answer these questions, we must look at the major poetic devices used in the psalm. While these stylistic devices serve many purposes within the psalm, this paper aims to discuss how they affect the reading of Psalm 42-43 in two particular ways. First, the many poetic literary devices used by the author give structure, meaning, and movement to the text. Second, the author uses various poetic literary devices to place verse nine at the center of the psalm, which acts as the turning point of the poem.

AN OVERVIEW OF PSALMS 42 AND 43

A. Reading Psalms 42 and 43 As a Unit

The issue of whether Psalms 42 and 43 are to be read as one psalm must be addressed as it affects the overall reading of the psalm or psalms. Although listed separately in the Biblia Hebraica Stuttgartensia, most modern translations, and some manuscripts, there are several indications that Psalm 42 and Psalm 43 were originally a single psalm. The refrain found in Psalm 42:6 and 42:12 is also found in Psalm 43:5.²

¹ Hans-Joachim Kraus, *Psalms 1-59*, (Minneapolis: Fortress Press, 1993), 25.

² See Appendix 1.

Psalm 42:10 is repeated in 43:2, with a few textual difference, further solidifying the interconnectedness of the two psalms. Psalm 43 also lacks a heading, which is unusual for Book II of the Psalter³, while Psalm 42 is attributed to the Sons of Korah. In addition, there are multiple manuscripts that list Psalms 42 and 43 as a single psalm.⁴ Furthermore, Psalm 42 finds its completion in Psalm 43 for the journey from despair to hope is incomplete if the two psalms are not studied together as one piece of literature. Thus Psalms 42 and 43 will be referred to as Psalm 42-43 for the remainder of this paper.

B. Rhythm, Structure, and Repetition

Psalm 42-43 is most often described as an individual song of lament or prayer.⁵ One of the most striking elements of this psalm is found in the contrast between the predominately steady, predictable rhythm and the unpredictable, polarized mood of the psalmist, which is described by a series of images as well as the psalmist's personal memories. According to the number of stressed or accented words, the majority of the psalm's rhythm follows a 3+2 pattern with the exception of the refrain (3+2, 4+3) and 42:2 (2+2; 2+2) and 43:1 (2+2+2; 2+2). There is also a striking change in the accentually defined rhythmic pattern at verse nine, which follows a 2+2, 3+3 rhythmic pattern.⁶ The 3+2 rhythmic pattern is known as qînâ, which "frequently means elegy in our modern

³ See also Psalm 71, which lacks a heading.

⁴ Johannis Bern. De-Rossi, *Varie Lectiones Veteris Testamenti*, Vol. IV, (Parmae: Ex Regio Typographeo, 1784-88), 28.

⁵ For an outline of the structure and organization of prayer songs of the individual see Kraus, 48-49.

⁶ These are the primary rhythmic patterns in Biblical Hebrew. See David L Peterson and Kent Harold Richards, *Interpreting Hebrew Poetry*, (Minneapolis: Fortress Press, 1992), 44.

sense” and is found often in Hebrew poetry⁷. Whereas rhythms that follow a 2+2 or 3+3 pattern are balanced, the 3+2 rhythm is unbalance and often described as an echoing or falling off.

Psalm 42-43 is composed of three strophes, each concluded with the same refrain. The placing of the refrain in Psalm 42:6,12 and 43:5 divides the verses up in a group of four, a group of five, then another group of four. A refrain can serve several purposes.

Structurally, the placing of the refrain in 42:6,12 and 43:5 sets verse nine at the center of the psalm, the watershed moment of the author’s lament. In addition to the author’s use this refrain to form the structure of Psalm 42-43, it also gives “a concentrated expression of the theme or situation or central emotion of the poem.”⁸ The theme of this psalm is the struggle between despair and hope, what is felt and what is known, God’s absence and His presence.

Psalm 42-43 begins Book II of the Psalter, known as the Elohist Psalter. The Psalms of the Elohist Psalter are so-called due to the frequent use of the epithet אֱלֹהִים in the place of the divine name יְהוָה, which appears in Book I of the Psalter.⁹ This is most certainly true for Psalm 42-43 as the author uses אֱלֹהִים sixteen times within the sixteen-verse psalm, while יְהוָה is found only in verse nine.¹⁰ Although the author is suffering from what he

⁷ Luis Alonso Schökel, *A Manual of Hebrew Poetics*, (Rome: Editrice Pontificio Istituto Biblico, 2000), 37.

⁸ Schökel, *Hebrew Poetics*, 192.

⁹ H.C. Leupold, *Exposition of the Psalms*, (Grand Rapids: Baker Book House, 1979), 335.

¹⁰ See Appendix 2.

believes to be the absence of God's presence, the reader of the psalm will be left with the sense that God (אֱלֹהִים) is indeed present as this key word is repeated again and again.¹¹

THE TEXT AND POETIC ANALYSIS OF PSALM 42-43

A. First Strophe: Psalm 42:2-6

The psalm begins with a comparison marked by the conjunction כִּי, which opens up a metaphor in verses two through four. Water, which is “a frequent symbol of the divinity,” is the prevailing image in the first and second strophe as “God is the water which quenches thirst and gives life, and the water which brings sweeping floods.”¹² The poet compares the תַּעֲרֹג (panting)¹³ of a deer¹⁴ after water to the way he himself pants for אֱלֹהִים. While some have suggested the author was likening himself to a deer fleeing from its predator, Kidner suggests the author was envisioning “the slower agony of drought”¹⁵. The latter seems to capture the author's torturous thirst after he has had nothing but his own salty tears for nourishment.¹⁶ This also seems a better contrast to the overwhelming floods mentioned in

¹¹ Schökel explains, “When the poem is recited aloud the resounding repetition of the key word focuses the attention on the crucial point, concentrates the vision, and engraves the theme in the memory of the listener” (*Hebrew Poetics*, 193).

¹² *Ibid*, 138.

¹³ Some scholars, including John Calvin, suggest תַּעֲרֹג expresses the particular cry of the deer. “In Hebrew there are distinct words to mark the peculiar cries of the hart, the bear, the lion, the zebra, the wolf, the horse, the dog, the cow, and the sheep. The distressing cry of the hart seems to be here expressed... When in want of water, and unable to find it, it makes a mournful noise, and eagerly seeks the cooling river,” (*Commentary on the Book of Psalms*, Vol. 2, Grand Rapids: Wm. B. Eerdmans Publishing Company, 128-129). While this gloss could enhance the sound quality of the comparison, if it is indeed an instance of onomatopoeia, most lexical evidence points to a gloss of “to pant” or “to long for”. See lexical entries for תַּעֲרֹג in NIDOTTE, HALOT, and BDB.

¹⁴ “The psalmist's intense spiritual longing is likened to a deer panting after streams of water (Ps 42:1 [2]; read כָּאֵיִל תַּעֲרֹג for MT's כָּאֵיִל תַּעֲרֹג, the first dropping out through haplography,” (NIDOTTE). See also Deuteronomy 12:15-22, 14:5, 15:22; 1 Kings 5:3; Isaiah 35:6. See also E. Kautzsch, ed., *Gesenius' Hebrew Grammar*, (Oxford: Clarendon Press, 1909), § 84bb, 122f. Hereafter referred to as GKC.

¹⁵ Derek Kidner, *Psalms 1-72*, (Downers Grove: Intervarsity Press, 1973), 165.

¹⁶ See verse 4 in Appendix 1.

verse eight. This is the first of seven occurrences of נפש within Psalm 42-43.¹⁷ The author's longing is continued into verse three¹⁸, which is paralleled with the comparison in verse two. The author thirsts for the living God just as the deer thirsts for living waters.¹⁹

The author uses several questions to enhance his internal dialogue as the struggle between hope and despair continues. First, in verse three, the poet cries out "When shall I go and see the face of God?"²⁰ The poet does not seem to direct this question to a particular hearer; rather it is the outpouring of his soul as his internal dialogue begins. The image of a personal encounter with the face of God implies intimacy and familiarity, the very thing for which the author is longing.

The thirst metaphor carries over into verse four, as the author's tears have become his food; he has feasted on his tears וַיִּזְכֹּם וַיִּלְלֶה continually²¹. This polarized expression encompasses every part of a twenty-four hour period and functions as a hyperbole²² to describe the author's incessant crying. The author's sorrow has been his constant

¹⁷ This first occurrence of נפש embraces the entirety of the author, his whole self, and should be glossed "I" as it is parallel with אֲנִי. "The 'I' here is the intensive form of the first-person pronoun, *nafshi*, abundantly used in this psalm," (Robert Alter, *The Book of Psalms: A Translation with Commentary*, New York: W. W. Norton, 2007, 149).

¹⁸ The thirst language in Psalm 42:2-3 is strikingly similar to that of Psalm 63, a psalm which names David as its author. See also Psalm 143:6.

¹⁹ "Streams of water" as opposed to stagnant, still water. "The image of a river naturally suggests the provision of life. Flowing water is living water" (Allen p. Ross, "נָהָר." In *New International Dictionary of Old Testament Theology and Exegesis*, ed. Willem Van Gemeren, Grand Rapids: Zondervan, 1996, Accordance Electric Version 8, 2008). See also Psalm 1:3.

²⁰ The MT points this verb אָרָא as a Niphal²⁰ and so the text then reads "be seen (by) the face of God" which may have been done to avoid an unorthodox reading of the text as no man can look upon the face of God. See Exodus 33:20. However, this may simply be an example of anthropomorphism within an expression describing the act of coming into the temple to worship whereby communal worship is to be in God's presence. Multiple manuscripts point this verb as a Qal and support a reading of "see the face of God" (De-Rossi, 28). As Peter Craigie points out "this is poetry, not dogmatic theology," and so the author has seen fit to describe his deepest longings for communion with God as equivalent to seeing Him face to face. (*Psalms 1-50*, Dallas: Word, 324).

²¹ "adv. in the daytime, by day; mostly c. וַיִּזְכֹּם, and then oft. poet. = continually," (BDB).

²² Schökel notes that the use of hyperbole is common "in the expression of feelings" as in this verse (*Hebrew Poetics*, 168).

companion and his agony is so severe that he has forgone eating and drinking altogether.²³ Again the image of thirst and longing is prolonged, intensifying the agony of the poet, just as a drought stretches on and increases the desire for water.

The poet now shifts his gaze as he calls to mind the memory of a past worship experience. This shift also changes the mood of the psalm, as the author's memory is one of joy and celebration. The important role of the human memory is seen throughout the Old Testament.²⁴ It is both a means of correction (or warning) and often the catalyst that brings about a renewed hope in God. The latter seems to be the main goal of the author's "remembering" in this particular psalm.

Verse six is the first appearance of the psalm's refrain. There are some minor textual differences between this first refrain and the following two.²⁵ For the sake of continuity, and with some manuscript evidence, the text of verse six should follow that of 42:12 and 43:5. In addition to giving the psalm structure, the refrain also "provides the context for the movement from near despair to surging confidence."²⁶ Although the refrain occurs again in verse twelve (and verse five in Psalm 43),²⁷ Schökel insists that "the formal

²³ Following in verse four the author quotes those who mock him (his tears or his enemies?) by saying, "Where is your God?" The subject of the phrase **בְּאֵימֶךָ** is not explicitly expressed and no mention of an outside adversary appears until verse eleven. It appears that the author is attributing a human behavior to an inanimate object, his tears. This question will be repeated in verse eleven, but attributed to actual "adversaries." Not only does he face ridicule from those around him, he is mocked by the emotional expression of his despair; his own tears act as a megaphone.

²⁴ See also Deuteronomy 8:18, 15:15; Joshua 1:13; Nehemiah 1:8; Psalm 77:11, and 78:42 for further examples of the practice of remembering.

²⁵ Textually speaking, this first occurrence of the refrain differs from the other two occurrences. Verse six reads "**מִהַתְּשׁוּתֵי נַפְשִׁי וּמִהַתְּקִימֵי עָלַי**" instead of "**מִהַתְּשׁוּתֵי נַפְשִׁי וּמִהַתְּקִימֵי עָלַי**" which is found in 42:12 and 43:5. In addition, the 1cs suffix is found on "presence" instead of the 3ms suffix. See Appendix 1.

²⁶ Craigie, 325.

²⁷ See Appendix 1.

repetition of the refrain does not necessarily signify an exact repetition of its meaning.”²⁸ As the author’s confidence in God builds throughout the psalm, the tone of the refrain changes. It is within the refrain that the author uses the technique of internal dialogue, an “internal ‘doubling’”²⁹ of himself. Here the author’s struggle and internal conflict is most clearly portrayed as he chides himself for his forlorn countenance. Schökel explains, “The poetic device of ‘doubling’ expresses magnificently the internal tension which is brought about by his experience of God’s absence and presence.”³⁰ Ultimately the poet’s struggle is not against his adversaries, nor even against God, but against himself and it takes place within his innermost being.³¹

B. Second Strophe: Psalm 42:7-12

Whereas the first section of the psalm is characterized mainly by a mood of despair, the second section begins to look more hopeful. However, the intensity of the struggle seems to build as the author goes from mountaintop to valley with each verse. At the start of the second strophe, the author again uses his memory to counter his despair. With the description of the terrain, the author draws the reader to his location. Kraus describes this description in verse six as “unique in the Psalms, and beyond that in all of Hebrew poetry. The petitioner is at the sources of the Jordan... Why the singer of the lament is in this region

²⁸ Luis Alonso Schökel, “The Poetic Structure of Psalm 42-43.” In *The Poetical Books: A Sheffield Reader*, ed. David J. A. Clines (Sheffield: Sheffield Academic Press, 1999), 16.

²⁹ Schökel, *Hebrew Poetics*, 178.

³⁰ *Ibid*, 178.

³¹ Here שֵׁבֶט is best understood as the “seat of desire, will, feelings and emotions” within the poet’s heart, soul and mind (David Clines, *The Dictionary of Classical Hebrew*, Sheffield: Sheffield Academic Press, 1993, 726).

(outside of the territory of Israel: Ps 43:1) we are not told.”³² From this location the image of torrential waters comes into view as verse eight opens up another comparison, although not marked by the conjunction כִּי .³³ The image put forth in this comparison is antithetical to that of verse two. Whereas water and God were equated with life in verse two, water and God are equated with destruction, $\text{מִשְׁבְּרֵיךָ וְנִלְיֶיךָ}$,³⁴ and the primordial depths, תְּהוֹמוֹת ,³⁵ in verse eight. For Schökel, these antithetical images are important for they “provide us with the substance of the poem: a dramatic tension in the soul between God and God.” Is the author’s conflict with God or himself? It seems more likely that the author’s two descriptions of God reveal a dramatic tension in the soul between himself and himself for the author has two different perceptions of his current circumstances. In the midst of his despair, the author combs his memories bringing to mind familiar times of God’s goodness and His undeniable presence. Although the author, at times, understands God’s presence to be overwhelming, there is a deeper understanding of who God is that drives him to the longing mentioned in verse two.³⁶ This deeper understanding is found in verse nine.

Verse nine marks the very center of Psalm 42-43. In this verse the poet again uses יִזְמוֹ and בְּלֵילֵהָ , two “commonly paired elements [to] establish parallelism.”³⁷ The steadfast love that YHWH sends in the daylight hours results in a prayer song during the dark and lonely

³² Kraus, 438.

³³ Schökel describes this as a “direct form of comparison, omitting the comparative particle [which] is extraordinarily powerful,” (*The Poetical Books*, 19).

³⁴ “Your breakers and Your waves,” see also Jonah 2:4 and Psalm 88:7.

³⁵ See C. Westermann, “תְּהוֹמוֹת.” In *Theological Lexicon of the Old Testament*, ed. Ernst Jenni and Claus Westermann, (Peabody: Hendrickson Publishers, Inc., 1997).

³⁶ “The inner dialogue in the psalm is the expression of an inner drama, which in turn corresponds to the polarity of the psalmist’s experience of God. At one level of consciousness nostalgia and dismay predominate; at a deeper level confidence and hope emerge and grow. At the upper or immediate level the psalmist feels God painfully absent; at the deeper level he dimly perceives his presence” (Schökel, *The Poetical Books*, 21).

³⁷ James Kugel, *The Idea of Biblical Poetry*, (New Haven: Yale University Press, 1981), 5.

hours of the night. Furthermore, the “day and night” occurrences of verse four is antithetical to the “day and night” occurrences of verse nine. In verse the author feasted on his tears continually, but now he remembers that YHWH is also with him “day and night” by way of His lovingkindness and the prayer song³⁸ that He provides. Again we see the author’s internal struggle as the prevailing theme of the psalm.

Verse nine is to be read as an exclamation for it “interrupts the poem unexpectedly”³⁹ as it is preceded by a verse characterized by deep despair. A dramatic shift in the rhythm (from 3+2 to 2+2, 3+3) occurs with verse nine as well. Despite a lack of manuscript evidence, Kraus suggests that an “emendation is unavoidable [as] the text in the MT not only departs from the meter, but also forsake the train of thought.”⁴⁰ However, I propose this to be an intentional poetic device used by the author of the psalm and thus requires the reader to follow the text in the MT. The psalmist momentarily abandons the rhythm of lament, which should draw the attention of the reader towards the message of hope in verse nine. Psalm 42-43 is characterized by an up-and-down progression of thought and so a stark jump from despair to hope should not be unexpected. This is also the first and only occurrence within the psalm of the divine name, even more striking as it is paired with *קִסֵּד*, YHWH’s steadfast and unwavering covenant love. Again we are reminded that YHWH is the source of life (as in verse two) and now it seems the author is beginning to move away from despair as he remembers God’s faithfulness and calls YHWH *אֱלֹהֵי חַיִּי*, “my living God.”

³⁸ In contrast to this psalms mostly sorrowful tone, YHWH’s song, *שִׁיר*, is typified by joy, worship, celebration, etc. and “not for sorrow” (BDB).

³⁹ Schökel, *Hebrew Poetics*, 152.

⁴⁰ Kraus, 437.

Now that the poet has been reminded of God's faithfulness his internal conversation continues as he remarks, "אִזְמִירָה לְאֵל סִלְעֵי לְמָה שָׁכַחְתָּנִי"⁴¹ This is a common metaphor within the Psalms, describing God as סִלְעֵי "rock." This metaphor occurs twenty-one times in the Psalter and is found "most often in expressions of trust in God."⁴² However, it is clear that the author is still at war within himself as he continues to struggle with what he knows to be real, that God is trustworthy, and what he feels to be the current situation, that God has forgotten him. In verse eleven⁴³ the author draws upon another metaphor as he attempts to describe what the adversaries' taunt has done to him. The author chooses not to elaborate on his circumstances and so the reader must be cautious not to take the language in this psalm too literally. As we have already seen, the author has used dramatic language and imagery as a means of expressing what he is experiencing internally. As the psalmist approaches the refrain for a second time, the future hope is more certain. The psalmist has reminded himself of what cannot change: the past. He remembers what God has done which gives him hope for what God will do even in the face of his current suffering.

C. Third Strophe: Psalm 43:1-5

The third and final strophe is where the author begins to verbalize his hope as "the internal dialogue of lament is turned into an external dialogue with God."⁴⁴ It begins with a

⁴¹ The verb is a Qal imperfect 1cs cohortative. In this context, the "Cohortative expresses the will or strong desire of the speaker. In cases where the speaker has the ability to carry out an inclination it takes on the coloring of resolve" (Bruce K Waltke and M. O'Connor, *An Introduction to Biblical Hebrew Syntax*, Winona Lake: Eisenbrauns, 1990, 34.5.1)

⁴² James Johns, "The Psalter," www.hamoreh.org, <http://www.hamoreh.org/resources/files/details/?id=55366> (accessed April 25, 2010), 5.

⁴³ See Appendix 1.

⁴⁴ Craigie, 328.

request to God, a request for vindication and deliverance.⁴⁵ With the second refrain the author has roused up enough confidence to ask God for help as he faces some sort of oppression from outside forces. Again the author remains vague, unwillingly to specify his adversaries, for his focus is on his journey from despair to hope.

Once more in 43:2 we see repetition of the question the author posed to God in 42:10, but the author quickly moves to a request for God to remedy the situation.⁴⁶ The author asks the Lord to send אֱנֶלְכֶם אֱנֶלְכֶם, His light and His truth, which are contrasted with His breakers and waves from 42:8.⁴⁷ He then personifies them, requesting that they guide him and bring him back to God's presence in the temple which is "symbolized," according to Craigie, "by the holy mountain' and divine 'dwelling place.'"⁴⁸ This final image of God's dwelling place mirrors the memory of the author presented in 42:5 and the author's struggle within the psalm ends in hope.

The final refrain carries a much different tone than the first and second occurrence. Despite the fact that his circumstances haven't changed, the author's countenance has changed and so the author has moved from despair to hope. The poet is assured of God's continuing love and presence, as well as that the time will come when he will once again worship at the temple. The poet wonders to himself, in light of verse nine, how can he do anything but hope

⁴⁵ The author uses two imperatives and an imperfect in 43:1. The imperfect should be read as an imperative as it is parallel with the two imperatives. "Closely related to the modal nuances of the non-perfective, which expresses a situation wherein the action of the subject is contingent on the will of the speaker, is its use in situations wherein the speaker imposes an obligation on the subject addressed. In this use it approximates the imperative mood and is, in fact, frequently found in conjunction with an imperative form" (Waltke, 31.5).

⁴⁶ However, the poet replaces "forgotten" with "rejected" and exchanges the metaphor for God as "rock" with "refuge." This is another familiar metaphor for God found in the Psalter.

⁴⁷ This is the only time that אֱנֶלְכֶם and אֱנֶלְכֶם are paired together in the Hebrew Bible.

⁴⁸ Craigie, 328.

CONCLUSION

Psalm 42-43 is a well-crafted piece of literature, true to its description as an artistic and contemplative poem that takes full advantage of the poet's imagination. The author of Psalm 42-43 uses poetic literary devices to artistically demonstrate his inner struggle between hope and despair, pitting the two against one another while at the same time demonstrating the reality that they often exist side by side. The use of these stylistic devices heightens the poet's struggle and moves the reader through the psalm. The author's use of imagery brings movement to the psalm as the mood goes from one of utter despair to one of joyful and optimistic hope. The author's use of various poetic literary devices is meant to draw the reader or hearer into his internal struggle as he moves from a place of despair to a place of hope and center the attention on verse nine as YHWH's unfailing love is put on display. Ultimately hope prevails.

Appendix 1: A Working Translation of Psalm 42-43

- 42:1** For the music director, a maskil of the Sons of Korah:
- 2** As a fallow deer pants // for streams of water,
So I pant // for You God.
- 3** My whole being thirsts for God // for the living God;
When⁴⁹ shall I go and see // the face of God?
- 4** My tears have been my food // day and night continually,
while saying⁵⁰ to me all day long // “Where is your God?”
- 5** These things I remember as I pour out // my soul within me:
how⁵¹ I would⁵² pass through⁵³ the throng, I would lead them in procession⁵⁴ //
to the house of God,
with the sound of a joyful shout and a song of thanksgiving // a multitude celebrating.
- 6** Why are you despairing, O my soul // and [why] do you murmur⁵⁵ within me?
Hope in God for I will certainly praise Him again // my Savior and my God.
- 7** My soul despairs within me // so I will remember You;
from the land of Jordan and Hermon // from the mountain of Mizar.
- 8** Deep calls deep // with the sound of your fast flowing streams,
all Your breakers and Your waves // pass over me.
- 9** By day YHWH // sends forth His steadfast love!
And by night His song is with me // a prayer to my living God.
- 10** I will say to God, my rock // “Why have you forgotten me?
Why must I⁵⁶ go on mourning // because of the oppression of the enemy?”

⁴⁹ מִתִּי with the imperfect, “when?”, (HALOT).

⁵⁰ A few manuscripts read בְּאִמְרָם instead of בְּאִמְרִי, which would not take the feminine subject רִמְּתִי (De-Rossi, 28).

⁵¹ Here “the subject of the subordinate clause is made object of the principal sentence” by the use of the conjunction וְ, (HALOT).

⁵² “With active situations the customary non-perfective is essentially a statement of iterativity (i.e., ‘he used to do X’)... in the customary non-perfective the internal structure of a situation is conceived of as extended over an indefinite period in the time prior to the act of speaking... [it is] a characteristic feature of a whole period.” (Waltke, 31.2b). The imperfect is used here “to express actions which were repeated in the past,” (GKC, § 107e).

⁵³ אָעָבַר “with בָּ to pass through,” (HALOT).

⁵⁴ אָדַרְדַּם “Hithp. *walk deliberately*, at ease, or as in procession,” (BDB).

⁵⁵ “*Growl* like a dog, *murmur*, fig. of soul” (BDB); “to be restless, to be turbulent” (HALOT); “make a noise, uproar, sound, be restless... an onomatopoeic for the word is likely... onomatopoeic sounds occur in the description of the roar of water... of one’s soul being disturbed (in parallel to being downcast – Ps 42:11 [12]; 43:5),” (NIDOTTE).

⁵⁶ Here “as an expression of will in place of a Cohortative in a question,” (GKC, § 107n).

- 11** With slaughter in my bones // my adversaries taunt me,
while they say to me all day long // “Where is your God?”
- 12** Why are you despairing, O my soul // and why do you murmur within me?
Hope in God for I will certainly praise Him again // my Savior and my God.
- 43:1** Vindicate me, O God // and plead my case // from an ungodly nation
from a man of deceit // and iniquity deliver me.
- 2** For You, O God, are my refuge // “Why have you rejected me?
Why must I go on mourning // because of the oppression of the enemy?”
- 3** Send Your light and Your truth // let them guide me;
let them bring me to Your holy hill // and to Your dwelling place.
- 4** Then I will go to the altar of God // to God, my surpassing joy,⁵⁷
and I will praise You with the lyre // O God, my God.
- 5** Why are you despairing, O my soul // and why do you murmur within me?
Hope in God for I will certainly praise Him again // my Savior and my God.

⁵⁷ The use of “two nouns of related sense” as an absolute superlative “judged to excel in some quality, state, or condition” (Waltke 14.5a-b)

Appendix 2: The MT of Psalms 42 and 43 (BHS Layout)

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|------|--|------|--|
| 43:1 | שָׁפַטְנִי אֱלֹהִים וְרִיבָה רִיבֵי מִגֹּי לֹא־חָסִי | 42:1 | לְמַנְצַח מִשְׁכִּיל לְבַנְיָקִרַח |
| | מֵאִישׁ־מִרְמָה וְעִנְיָה תִפְלֹטְנִי | 2 | כִּאֲיֵל תַּעֲרֹג עַל־אֲפִיקֵי־מָוִם |
| 2 | כִּי־אָתָּה אֱלֹהֵי מִעוֹזִי לְמָה וְנִחַתְנִי | | בֶּן נִפְשֵׁי תַעֲרֹג אֱלֹהִים |
| | לְמָה־קָרַר אֶתְהַלֵּךְ בְּלַחֲץ אוֹזֵב | 3 | צָמְאָה נִפְשִׁי לְאֱלֹהִים לְאֵל תִּי |
| 3 | שָׁלַח־אוֹרֶךְ וְאַמְתָּךְ הַמָּוֶה וְנִחַתְנִי | | מִתִּי אָבוֹא וְאֶרְאֶה פָנֶי אֱלֹהִים |
| | וְיִבֵּאוּנִי אֶל־הַר־קֹדֶשְׁךָ וְאֶל־מִשְׁכְּנֹתֶיךָ | 4 | הִיטָה־לִּי דַמְעָתִי לְחֶם יוֹמָם וְלַיְלָה |
| 4 | וְאָבוֹאָה אֶל־מִזְבַּח אֱלֹהִים אֶל־אֵל שְׁמַחַת | | בְּאָמֹר אֵלֵי כָל־חַיִּים אֵיחָ אֱלֹהֶיךָ |
| | גִּילִי וְאוֹרֶךְ בְּכִנּוּר אֱלֹהִים אֱלֹהֵי | 5 | אֵלֶּה אֲזַכְּרָה וְאֲשַׁפְּכֶה עָלַי נִפְשִׁי |
| 5 | מִהַ תִּשְׁתַּחֲוֶהוּ נִפְשִׁי וּמַה תִּתְחַמֵּי עָלַי | | כִּי אֶעֱבֹר בַּסֶּף אֲדַרְסֶם עַד־בַּיִת אֱלֹהִים |
| | הוֹחִילֵי לְאֱלֹהִים כִּי־עוֹד אוֹדְנִי וְשׁוֹעֵת פָּנָי וְאֱלֹהֵי | | בְּקוֹל־רִנָּה וְתוֹדָה תִּמּוֹן חוֹגֵג |
| | | 6 | מַה־תִּשְׁתַּחֲוֶהוּ נִפְשִׁי וְתִתְחַמֵּי עָלַי |
| | | | הוֹחִילֵי לְאֱלֹהִים כִּי־עוֹד אוֹדְנִי וְשׁוֹעֵת פָּנָי 7 אֱלֹהֵי |
| | | | עָלַי נִפְשִׁי תִשְׁתַּחֲוֶה עַל־כֵּן אֲזַכְּרֶךָ |
| | | | מֵאֲרִץ נַדְדִן וְחַרְמוֹנִים מִהַר מִצְעָר |
| | | 8 | תְּהוֹם־אֶל־תְּהוֹם קוֹרָא לְקוֹל צְנוּרֶיךָ |
| | | | כָּל־מִשְׁבְּרֶיךָ וְגִלְגִּיךָ עָלַי עָבְרוּ |
| | | 9 | יוֹמָם יִצְוָה יִהְיֶה חֶסֶד־וְ |
| | | | וּבַלַּיְלָה שִׁירָה עִמִּי תִפְלֶה לְאֵל חַיִּי |
| | | 10 | אוֹמְרָה לְאֵל סִלְעִי לְמָה שָׁכַחְתָּנִי |
| | | | לְמָה־קָרַר אֶלְךָ בְּלַחֲץ אוֹזֵב |
| | | 11 | בְּרִצַח בְּעִצְמוֹתַי תִּרְפּוּנִי צוֹרְרֵי |
| | | | בְּאִמְרָם אֵלֵי כָל־חַיִּים אֵיחָ אֱלֹהֶיךָ |
| | | 12 | מַה־תִּשְׁתַּחֲוֶהוּ נִפְשִׁי וּמַה־תִּתְחַמֵּי עָלַי |
| | | | הוֹחִילֵי לְאֱלֹהִים כִּי־עוֹד אוֹדְנִי וְשׁוֹעֵת פָּנָי וְאֱלֹהֵי |

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