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DELIMITATION CRITICISM AS A GUIDE TO AN URDU
TRANSLATION OF THE PSALMS: THE EXAMPLE OF PSALM 1

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VERY HUMBLY DEDICATED TO

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AND

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WHO

INTRODUCED ME TO THE FASCINATING WORLD OF BIBLICAL POETRY

AND DELIMITATION CRITICISM

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LIST OF ABBREVIATIONS

AM	Al-Mufridat Al-Raghib Al-Isfahani 1100 CE / 500 Hijrah
AT	Auxiliary Translation
BT	Back Translation
BCE	Before Common Era
BDB	Brown, Francis, S. R. Driver, and Charles A. Briggs. A Hebrew and English Lexicon of the Old Testament
BFBS	British and Foreign Bible Society
BHS	Biblica Hebraica Stuttgartensia
BHS	Biblia Hebraica Stuttgartensia
CC	Creative Commons
CFR	Contextual Frames of Reference
GHCL	Gesenius Hebrew and Chaldee Lexicon to the Old Testament Scriptures.
LXX	Septuaginta
MMS	Methodist Missionary Society
ST	Source Text
TT	Translated Text
TQAC	The Quranic Arabic Corpus.
TWOT	Theological Word Book of Old Testament.

CHAPTER 1

CHRISTIAN MISSION AND TRANSLATION OF SCRIPTURES IN UNITED INDIA

India has been famous as land of fascinating legends, riches, religions, and scriptures since antiquity. People the in Old Testament were also familiar with India as הַיִּדֵן (Esther 1:1 & 8:9). Hindu, Budh and Jain scriptures were native Indian scriptures. People in India could read and understand them. Christian scriptures did not have this advantage. They had to be translated for the sake of gospel propagation. The history of the translation of Christian scriptures in United India is causally related to the arrival of Christian mission. How long is the history of Christian mission then? There is an almost a universal consensus among church historians that the history of Christian mission in India started with the supposed arrival of St. Thomas the apostle. Interestingly the famous Muslim historian, Ibn e Khuldoon, also supports St. Thomas's arrival in India¹.

I take this tradition to be controversial based on three reasons.

- 1- There is another tradition that St. Bartholomew the apostle was the pioneer of Christian mission in India. Hippolytus² and Eusebius³ are behind this tradition. The presence of this counter-tradition means that the pioneer of Christian mission in India has been debated since early centuries.
- 2- The first and the most ancient record of Taxila (present-day Pakistan) is found in the travelogue of the Chinese monk Fa Hein/ Faxian (A.D 399-414) who visited Buddhist pilgrim sites in United India in AD 399 AD. He points to Taxila as the site where Buddha gave his flesh to feed a lion's cubs.⁴ Fa does not record any Christian presence in Taxila. Almost 300 years after him, Xuanzang also visited India and wrote *The Records of the Western Regions Visited During the Great Tang Dynasty*. He also failed to notice any Christian presence.
- 3- There is no archeological evidence available for Thomas' arrival in India except a cross installed in the Cathedral Church in Lahore, Pakistan. This cross has never been examined by radiocarbon dating or any other reliable archeological method. The presence of one Aramaic inscription dating back to 262-232 BC along with numerous

¹ Adil bin Sa'ad, ed., *تاريخ ابن خلدون* *The History of Ibn e Khaldun*, 1st ed. Vol.2 (Lebanon: Dar Al-Kotob Al-Ilmiyah, 2010), s.v. "Disciples of Jesus."

² Shelton, *Quest for the Historical Apostles* 185.

³ Eusebius and Maier, *Eusebius--the Church History* 185.

⁴ Fa Hein, *A Record of Buddhistic Kingdoms*, translated by James Legge (Oxford 1886).

Sanskrit inscriptions is interesting⁵. However, it is a literal translation of King Asuka's Rock Verdict.

Therefore, it is impossible to trace any documented or archeological evidence to support St. Thomas' arrival in India. Christian presence during the early centuries in India is shrouded in mystery and the so-called consensus on a tradition needs to be revisited. I leave tradition to church historians and continue with the documented history. The documented history of Christian mission in India starts with the arrival of the Portuguese Jesuit Saint Francis Xavier in May 1542⁶ and then the Danish mission on 9 July 1706 under Bartholomew Ziegenbalg, the first Protestant missionary in India⁷.

1.1- EARLY IMPRESSIONS OF VERNACULAR CHRISTIAN LITERATURE

After the Reformation, in the Protestant world, Dutch are considered pioneers in Bible translation in Asia. Among European Protestant nations they are the first nation who ever translated any portion of the Bible into any of the Eastern languages⁸. Dutch missionary Philip Baldeus made first the Protestant attempt to translate the Bible in Ceylon between 1656 and 1665⁹. However, in United India, the Portuguese took the lead and produced early samples of Christian vernacular. There is no evidence for a complete scriptural translation before the 18th century. Yet, translated portions of the Bible were available. Sometime were strictly translated from the Scriptures and some were paraphrases.

In 1560 the Portuguese Jesuit Henrique Henriques had written and published Christian doctrine and catechism. The Italian Jesuit Roberto de Nobili made advancement in his work. He had a career of around 50 years in India, and he adopted the local culture including shaving his head and wearing a *dhoti*¹⁰. *Krista purana* is one of the famous works Jesuits composed in Marathi and Konkani. *Puran* is a word for Hindu scriptures. *Krista Purana* therefore means "Purana of Christ." Unfortunately, no original copy of *Krista*

⁵ Saifur Rahman Dar, "Dating the Monuments of Taxila," *Studies in the History of Art: Symposium Papers XV: Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times* 31 (1993): 109, 118, https://www-jstor-org.proxy-ub.rug.nl/stable/42620475?seq=1#metadata_info_tab_contents.

⁶ Altaf Hussain Langrial and Asif Baig Mirza, "Jesuit Missions to Mughal Empire: A Study of Religious Relations of Society of Jesus and Mughal India," *Peshawar Islamicus* 3, no. 2 (July-December 2012): 67-85.

⁷ Stephen Neill, "The Tranquebar Mission." in *A History of Christianity in India, 1707-1858* (Cambridge [Cambridgeshire]; New York: Cambridge University Press, 1985) 28-45.

⁸ W.H Dalton, *Contributions towards a History of Bible Translation in India* (Calcutta 1854), 2.

⁹ Hephzibah Israel, "Protestant Translations of the Bible in Indian Languages," *Religion Compass* 4, no. 2 (2010): 86-98, <https://onlinelibrary-wiley-com.proxy-ub.rug.nl/doi/pdfdirect/10.1111/j.1749-8171.2009.00201.x>

¹⁰ Farman Ali and Humaira Ahmad, "Contextualizing Christian Theology in South Asia: An Analytical Study from 1542-1947," *Journal of Islamic Thought and Civilization* 9, no. 2 (2019): 160.85, <https://www.umt.edu.pk/jitc/home.aspx>.

Purana has survived. It was composed as lyrics to be sung and consisted of the story of creation to the life of Jesus. In 1773, when the Jesuit order was banned, this poem also went underground. Therefore, many texts of this poem were destroyed. Despite of the ban, the poem did remain in the memory of Malabari and Goan Christians in its oral form¹¹. No original version of *Krista Purana* survives except a Marathi version by Joseph L. Saldanha from 1907¹². At Lahore on 5th May 1602, a Jesuit priest Jerome Xavier, nephew of Francis Xavier, presented a Persian account of the life of Jesus *Dastan-i-Masih* (The Life and Works of Jesus) to the Mughal emperor Akbar¹³ with the help of Abdul Sattar bin Qasim Lahori¹⁴. It is also famous as *Mir_āt al-quds* (The Mirror of Holiness).

¹¹ Mary Floyd-Wilson and Garrett A. Sullivan, eds., *Geographies of Embodiment in Early Modern England*, 1st ed. (Oxford University Press, 2020), 53, <https://doi.org/10.1093/oso/9780198852742.001.0001>.

¹² Mary Floyd-Wilson and Garrett A. Sullivan, eds., *Geographies of Embodiment in Early Modern England*, 1st ed. (Oxford University Press, 2020), 53, <https://doi.org/10.1093/oso/9780198852742.001.0001>.

¹³ Pedro de Moura Carvalho and W. M. Thackston, *Mir_āt al-quds: a life of Christ for Emperor Akbar : a commentary on Father Jerome Xavier's text and the miniatures of Cleveland Museum of Art, Acc. no. 2005.145* (Leiden; Boston: Brill, 2012), 1–3, <https://doi.org/10.1163/9789004215740>.

¹⁴ Babur and Som Prakash Verma, *The Illustrated Baburnama*, A Routledge India Original (London New York: Routledge, Taylor & Francis Group, 2016), 404–5.

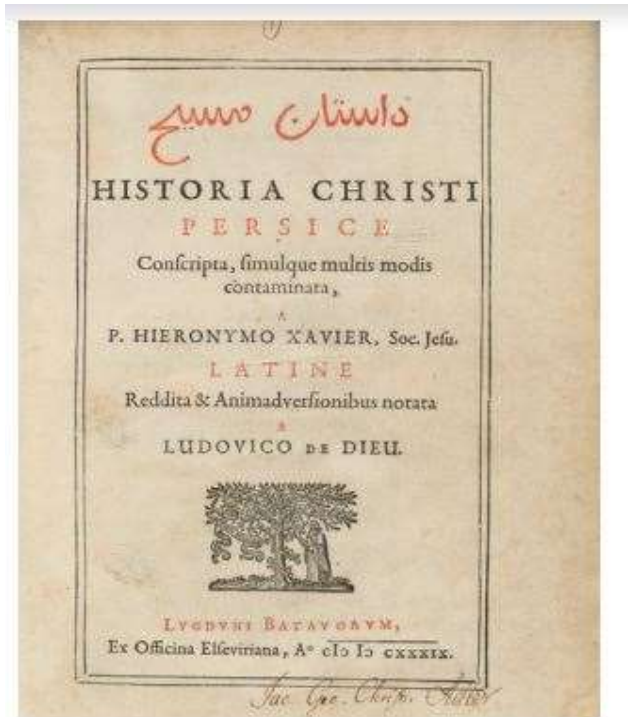


Fig. 0.1. Title page of the *Historia Christi Persice Conscripta, simulque multis modis contaminata, a P. Hieronymo Xavier, Soc. Jesu.*, translated from the original Persian into Latin by Louis de Dieu (Leiden, 1639). Houghton Library, Harvard University, NC6.D5683.639r. (Photo: courtesy of Harvard College Library)

Jesuits did not produce anything in the Urdu/Hindi/Hindustani language. Urdu/Hindi/Hindustani are like Dutch and Flemish in terms of linguistic similarity.¹⁵¹⁶ The first piece ever translated into Urdu was produced by the Dutch East Indies' ambassador to United India, Joan Josua Ketelaar (1659-1718). Historians of Urdu literature regard him as a pioneer of Christian mission because of his translation of the Lord's Prayer into Urdu/Hindustani¹⁷. He also has the honour of being the first grammarian of the Urdu/Hindustani language^{18 19}. Benjamin Schultze, the first professional Urdu Bible translator, acknowledged that his Hindustani grammar was published after that of Joan Josua Ketelaar²⁰.

¹⁵ Ulrike Stark, "Letters Beautiful and Harmful: Print, Education, and the Issue of Script in Colonial North India," *Paedagogica Historica* 55, no. 6 (15 July 2019): 828-53, <https://www-tandfonline-com.proxy-ub.rug.nl/doi/pdf/10.1080/00309230.2019.1631860?needAccess=true>.

¹⁶ The confusion between Hindi/Urdu was not caused by Europeans. The first known Urdu prose writer, Mulla Wajhi, in his book *Sab Ras*, also refers to Urdu as Hindustani. Mulla lived around AD 1635 For more details see "Hindustani" in *Grierson's Linguistic Survey of India vol 6*.

¹⁷ Jamil Jalbi, *The History of Urdu Literature Volume 1*.

¹⁸ The Hague, National Archives, Inv. no. 1.13.19.02, Coll. Sypestein, Supplement no. 2 (150 p.: iv (introduction)+125+21 (index)).

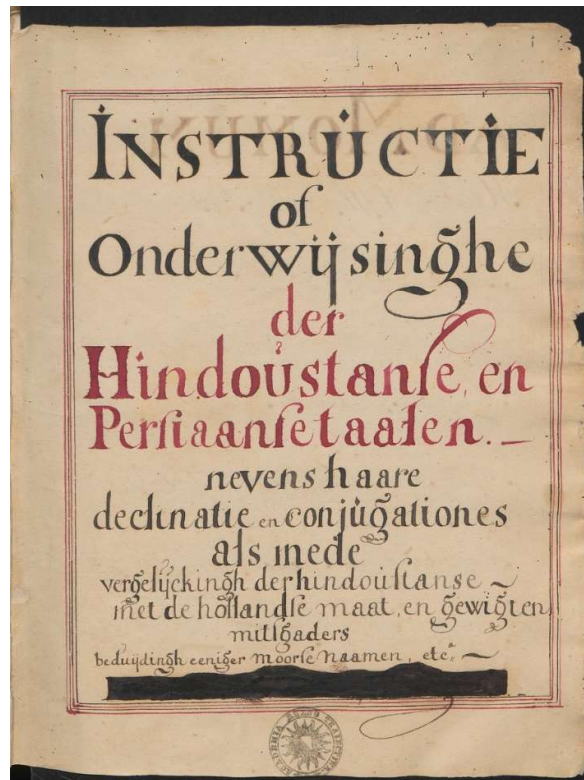


Fig 2. Title page of Joan Josua Ketelaar's Urdu grammar.

1.2- SCRIPTURAL TRANSLATIONS

Apart from these early efforts, the first ever scriptural translation in Urdu was produced by the Danish mission, which in the beginning used Tamil/Tamul (sometime called Malabari) as their language of operation. Bartholomew Ziegenbalg, the first Protestant missionary in India sailed from Copenhagen to Tranqubar in 1705 to start the first phase of Protestant mission in United India²¹. After his death, Benjamin Schultz travelled East to replace him.

Schultze is the man behind the Pakistani 'Staten Vertaling,' which he translated into Urdu, Dakkini/Dakhini Urdu to be more precise. Dakkini Urdu was an earlier form of Urdu that developed in the southern part of United India. Schultze worked in the Dakhini dialect and printed his Genesis and Psalms format the Oriental Press in Halle in Germany in 1745.

¹⁹ Anna Pytlowany and Toon van Hal, "Merchants, Scholars and Languages: The Circulation of Linguistic Knowledge in the Context of the Dutch East India Company (VOC)," *Histoire Epistémologie Langage* 38, no. 1 (2016): 24, <https://doi.org/10.1051/hel/2016380102>.

²⁰ Reverendi Benjamini Schulzii, *Grammatica Hindostanica* (Halle Saxonum; 1745), 2-5.

²¹ *The Lutheran Magazine*, volume 2, February 1828.

He also published the Gospels, Daniel, Galatians, and Corinthians²². The title pages of some of his works can be seen at the end of this thesis. Schultze was not only the pioneer of the Urdu Bible but also a trendsetter through his translation of Psalms.

1.3- THE TRANSLATION OF PSALMS INTO URDU

Benjamin Schultze is an unsung hero who introduced the Urdu world to Hebrew poetry through his translation of Psalms. India was an oral culture, passionate for reciting and singing. On top of that, Muslims in India had a great reverence for the book of Psalms because it is a Canonical book according to the Quran²³. Schultze's translation of Psalms was published in Halle, Germany in 1745 along with the first four chapters of Genesis.



Fig 3. Benjamin Schultze's Translation of Psalms with Genesis 1-4

His work is composed in Dakkini Urdu which is now outdated and difficult to understand even with the help of a dictionary. However, he became a trendsetter and people after him realized that there was a great potential for Hebrew poetry to be translated in Indian culture for Hindus and Muslims both. Several people in the history of Urdu literature attempted to produce metrical and non-metrical translations of Hebrew poetry including the Psalms into the Urdu/Hindustani language. Unfortunately, we do not have access to all of them. However, three translations of Psalms still exist. They are classics of Urdu literature.

A- Benjamin Schultze 1745

²² William Brown, *The History of Propagation of Christianity Among the Heathen vol 1* (Edinburgh 1823), 660-662.

²³ Sura 4 vs 163, Sura 17 vs 55 and Sura 21 vs 105.

B- Rev. James Walter Waugh 1864 in Roman script²⁴ and 1868 in Persian Script²⁵.

C- Rev. Joseph Owen 1864²⁶

We are blessed to have these translations but there are many factors that need to be considered for the sake of a good understanding and appreciation of Hebrew poetry.

- 1- These translations were done by Western missionaries who were translating eastern poetry and did not have sufficient knowledge of poetic similarities shared by Urdu and Hebrew.
- 2- Translation is a complex phenomenon. Translators are always biased. Several elements make their way into TT during the process of translation. The cognitive complexity of translation and contextual frames of references proposed by Goffman, Wendland and others²⁷ can be successfully applied to analyze a translation.
- 3- At the time these translations were done, our knowledge about Hebrew poetry was limited. After the Ras Shamra discoveries in 1929 we are now in a better position to understand the poetic features of Hebrew.
- 4- Application of the Masoretic accents and other rules of the delimitation method can make a significant difference to improve a translation.

This study therefore intends to conduct a critical analysis of the selected Urdu Psalms. In the next chapter, chapter 2, I will discuss the line arrangements and presentation of these translations and comment on the language used. After that I will analyze these Urdu Psalms, under consideration of the contextual frames in Bible translation. Then, in the next chapters I will investigate Psalm 1, and compare it to the poetic forms and stylistic features in Hebrew by applying the Kampen method. To conclude this critical analysis this study will propose suggestions for future translations of Hebrew poetry into the Urdu language.

²⁴ *Journal of the American Oriental Society*, vol. 10 (Tuttle Morehouse and Taylor Printers Yale College, 1880), cxci.

²⁵ Fiftieth Annual Report of the American Bible Society, vol. 7 (New York 1866), 100.

²⁶ Fiftieth Annual Report of the American Bible Society, vol. 7.

²⁷ Sidney K. Berman, "Cognition and Context in Translation Analysis: Contextual Frames of Reference in Bible Translation," *Scriptura* 113, no. 4 (2014): 1-12.

CHAPTER 2

URDU PSALMS: LINE ARRANGEMENT AND LANGUAGE USED

In the previous chapter, I mentioned that several people in United India produced metrical and non-metrical translations of Hebrew poetry, especially Psalms. During the Raj, the work of Bible translation gained momentum under the patronage of the British Empire²⁸ ²⁹. In 1947, Pakistan and India were established on the map of the world as Muslim and Hindu states, respectively. We do not know what exactly happened to these translations after the division of United India. Therefore, I do not want to claim that these were intentionally destroyed. Probably they could not find appreciation among the Hindu and Muslim majorities of India and Pakistan. However, through my research I was able to find three different translations. I will introduce them in chronological order and explain their formatting, presentation, and analyze the language they used.

2.1- PSALMS OF BENJAMIN SCHULTZE

This translation was produced at Halle in 1745. Below is an impression of the title page and the text of Psalm 1.



²⁸ Rev. Arthur T. Pierson, *The Victoria Reign, and the Mission*, in *The Missionary Review* vol. 20, part 1 (London 1897), 444. Also see James Clement Moffat, *The Story of a Dedicate Life* (The Princeton Press: New Jersey, 1887), 78.

²⁹ Probably that was also a reason why translations of the BFBS prevailed and the works of the American Bible Society were somehow snowed under.

Figure 4 Title page of Psalms by B. Schultze Courtesy of British Library creative commons.

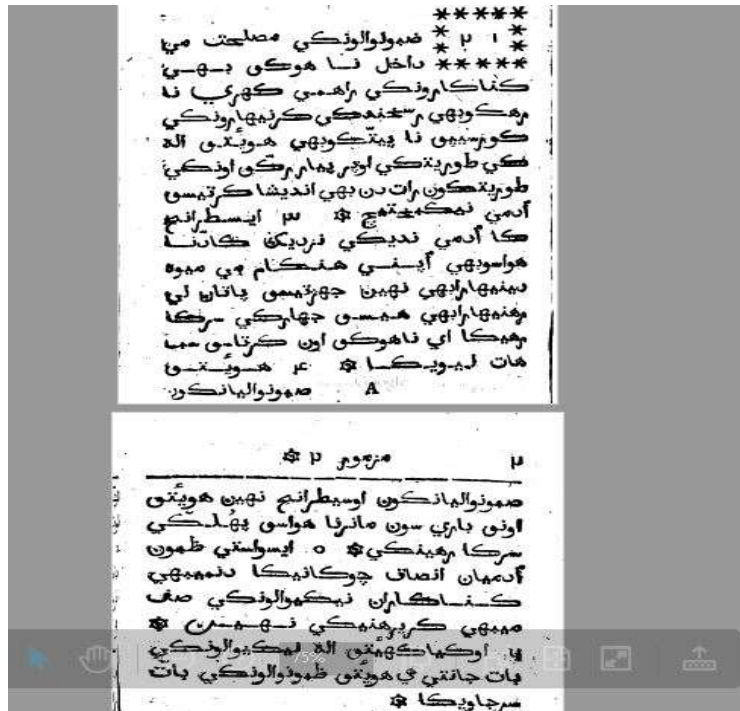


Figure 5 Text of Psalm by B. Schultze. Courtesy of British Library (CC).

Schultze's language is quoted as an example of Dakkini Urdu by leading historians of Urdu literature³⁰. However, the language used in his translation is significantly different than the samples of Dakkini Urdu produced in the 17th and 18th centuries. A French researcher, Gerald Duverdier reports.

*“le télugude Madras était corrompu et comme Schultze avait eu pour maître un brahmane de cette ville, Sartorius en concluait que sa Bible et ses autres traductions étaient écrites en jargon”*³¹.

Translation: *The Madras Télugu was corrupt and since Schultze had a Brahmin from that city as his teacher, Sartorius concluded that his Bible and other translations were written in jargon.*

Along with his Psalms, most of Benjamin's work was rejected because the language was not good quality Hindustani. Gerald also quotes Benjamin's colleagues, who called it

³⁰ For details see histories of Urdu literature compiled by Dr. Jamel Jalbi, Ram Babu Saksena, Maulvi Abdul Haque etc.

³¹ Gérald Duverdier, “L'oeuvre en Télugu de Benjamin Schultze,” *École française d'Extrême-Orient* 63 (1976): 265-312, <https://www.jstor.org/stable/43731698>.

Madrasi Hindustani³². Another witness to the poor quality of his work is the preface to his own “Hindustani Grammar” where he acknowledges that he had no access to literary Hindustani and relied on what people spoke around him. As a foreigner being taught by Tamil-speaking teacher in a Tamil-speaking society it was very obvious that he would make mistakes in writing after hearing from non-native speakers. Therefore, we also see spelling mistakes in his Psalms.

For example, regarding the Urdu letter ج. First of all, he writes it as ج (Arab. *jim* = Heb. *gimmel*) which is a mistake.

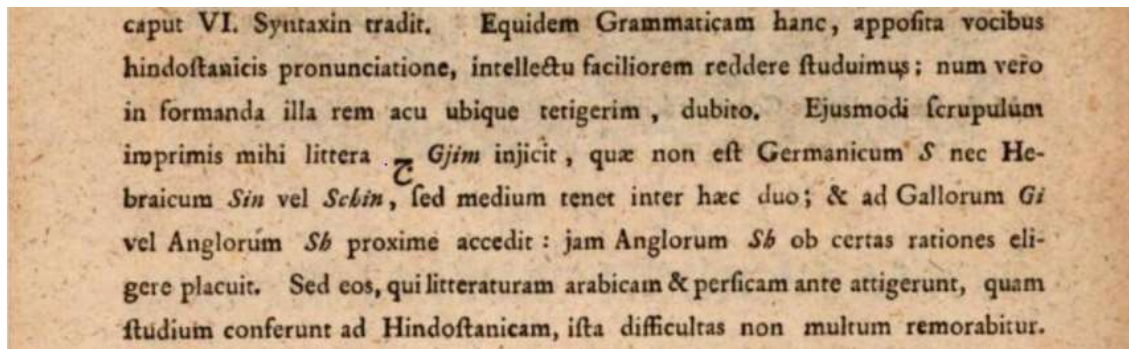


Figure 6 A sample page of B. Schultze's grammar. Courtesy of Google images (CC)

He writes that it neither sounds like Hebrew *sin* or *shin* nor like German G. He believes that its value lies between French G and English J. This is not true. The letter ج sound is like ‘s’ in pleasure. He further writes people that familiar with Arabic and French can easily differentiate this letter. He is again wrong because the letter ج does not exist in Arabic. He has made spelling mistakes at several places because he cannot differentiate the sounds. For example, the sounds of ه vs ح (h and h) and ظ vs ج (z and z). The letters ه and ج

correspond to Hebrew ה and ז (*heh* and *zain*). Arabic like other Semitic languages has double voices for some letters. There is a difference in pronunciation, but only native speakers can differentiate it. Schultze's work is full of this kind of mistakes, warranting a separate study on this topic. Being a foreigner, it was beyond his control. However, despite his mistakes I appreciate this giant of faith for taking the first step to propagate the word of God. I now move on to the next translation.

³² Gérald Duverdiér, “L'oeuvre en Télugu de Benjamin Schultze,” *École française d'Extrême-Orient* 63 (1976): 265-312, <https://www.jstor.org/stable/43731698>.

2.2- PSALMS OF REV. JAMES WALTER WAUGH

This translation was produced in 1864 in Roman script and in 1868 in Persian/Shahpuri script and was printed in Bareilly, India. The translator's name is not mentioned. Waugh's name is given as the editor. There is extraordinarily little and only scattered information available about Rev. Waugh. He was a resident of Illinois³³. He became a missionary with the Methodist North Indian Mission which started in 1856. He was stationed in Lucknow³⁴. An annual report of MMS reports him stationed in Shahjahanpur during 1859-60³⁵. He returned from India in 1881³⁶. Below is the title page of his translation with the text of Psalm 1.

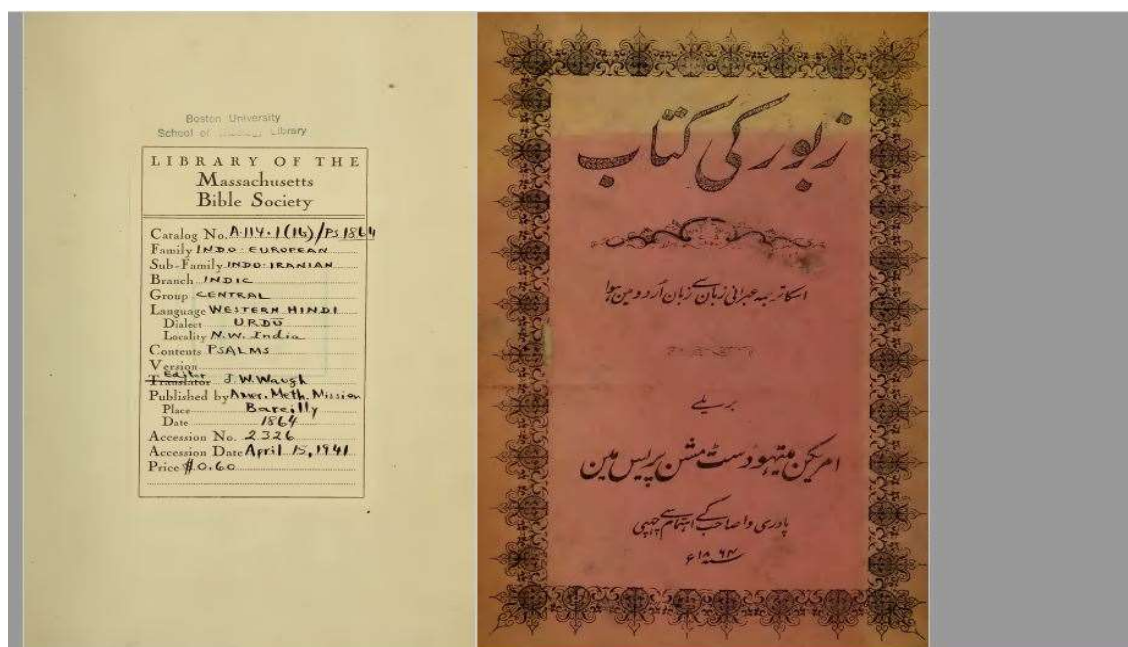


Figure 7. Title page of Rev. James Walter Waugh's translation of Psalms. Courtesy of Library of Boston University (CC).

³³ J.M. Thoburn, *My Missionary Apprenticeship* (New York 1886), 32.

³⁴ Foreign Department in *American Bible Society Records* vol XIII no1. (New York 1868), 172 and 178.

³⁵ Annual Report of the Missionary Society of the Methodist Episcopal Church (New York 1857), 36.

³⁶ *Missionary News, The Gospel in All Lands, An Evangelical and Undenominational Missionary Magazine*, January-June 1881, 188-91.

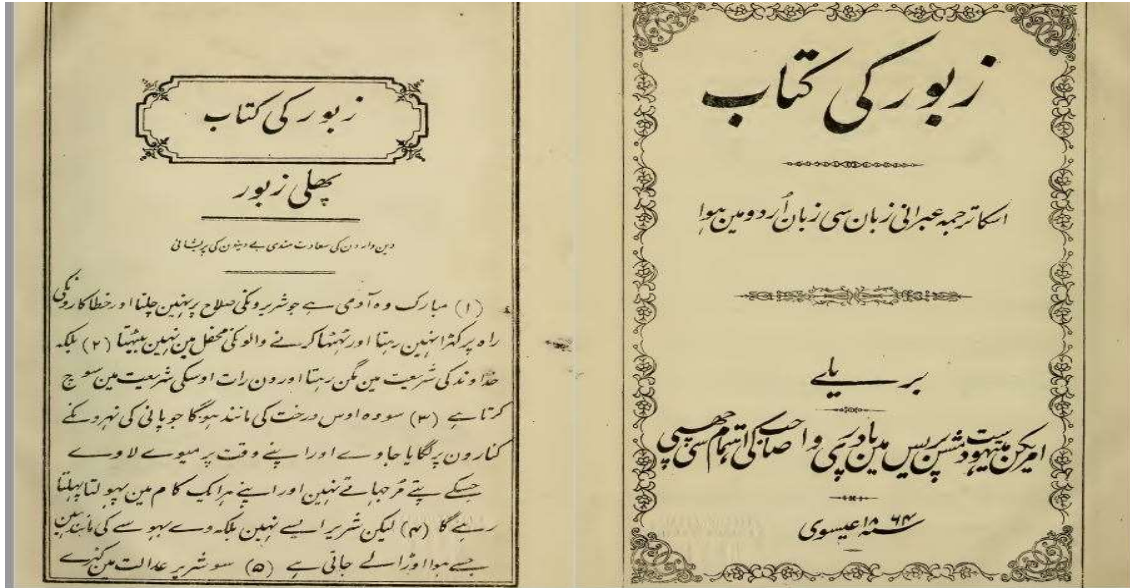


Fig 8. Text of Psalm 1 by Rev. James Walter Waugh. Courtesy of Library of Boston University (CC)

2.3- PSALMS OF JOSEPH OWEN

Here is the title page and Psalm 1 of Owen's Psalms³⁷.

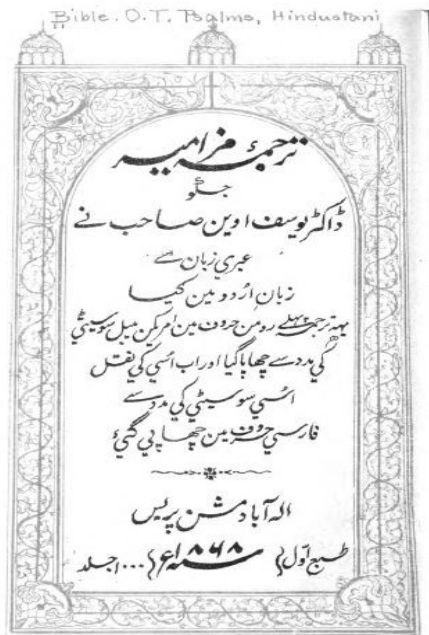


Figure 9. Title page of Psalms by J. Owen. Courtesy of Library of Princeton University (CC)

³⁷ <https://babel.hathitrust.org/cgi/pt?id=njp.3210104537775&view=1up&seq=5>

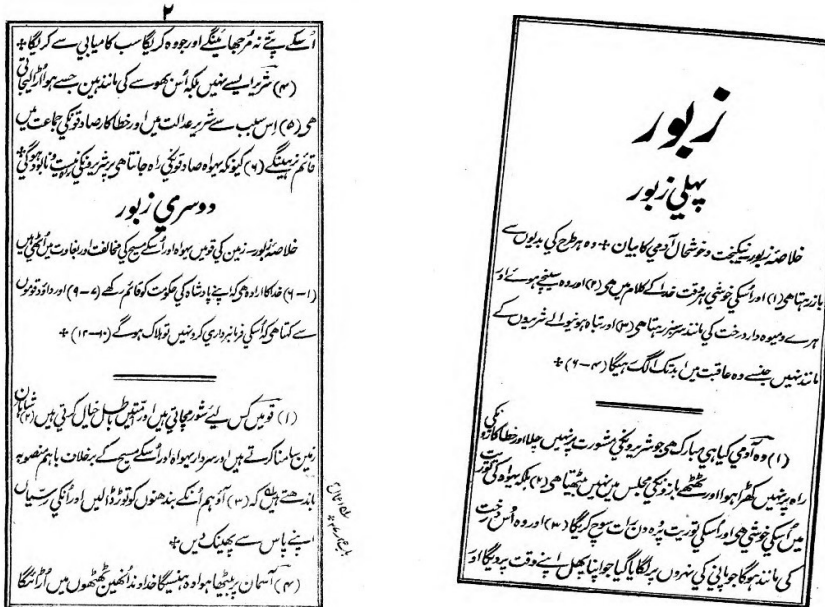


Figure 10. Text of Psalm 1 by Joseph Owen. Courtesy of Library of Princeton University (CC)

A quick glance reveals that neither of these translations provides the source text with translation which is an essential part of any Scripture translation in South Asia³⁸. You cannot imagine a Scripture without its source text. One can clearly see that the formatting in all three texts looks like prose, not poetry. A comparison can be drawn in a table.

Translator	Agency	Formatting	Presentation	Language
Schultze	Danish Mission	Prose style	Typical borders like other publications of Dakkini Urdu.	Title Heb. <i>Mizmoor</i> . Dakhini Urdu but different than other contemporary books, archaic, only a few understandable words. Old way of joining letters. Masculine cardinal adjectives. Psalm number enclosed in square box like ancient Hebrew Mss.
Waugh	Methodist Mission	Ditto	Genuinely nice flowery border used in other religious books. Translates the superscripts ³⁹ .	Title Arabic <i>Zabur</i> . Very understandable Urdu. Old way of joining letters. Old form of verb endings. Feminine cardinal adjectives like <i>pehli zabur</i> (first Psalm), No cross-references.

³⁸ For more details, see appendix1 on what the Eastern translation model is.

³⁹ Out of 150, 116 psalms have superscripts. They range from just one word to a long piece of information. They provide various types of information on the Psalm. For example, who wrote it, the context it was written in,

				Provides summary of what Psalm is about. Often transliterates Hebrew terms like <i>Silah as</i> سلاح ⁴⁰
Owen	Presbyterian Mission	Ditto	Incredibly good border with arches and domes like in the titles of Muslim literature. Instead of superscripts, provides a summary of each Psalm.	Title Arabic <i>Zabur</i> . Very understandable, old way of joining letters, old style verb endings. Feminine cardinal adjectives like <i>pehli zabur</i> (first Psalm). Provides cross-references. Provides summary of each Psalm at the beginning. Transliterates Heb. terms like <i>Silah</i> سلاح but explains inside margin ⁴¹ . Or <i>higayoon</i> in 9:16, לְיָהוָה in 74 14.

So far no one has ever conducted a comparison of Waugh and Owen's Psalms.

They are so much similar to each other that a reader might think one of them is a revision of the other. However, both seem to have a different *Vorlage*. A detailed comparison would be interesting in order to understand how differently key terms are handled. How differently they translate certain aspects of Hebrew verbs. How more formal and literary the language of Owen is than Waugh's. Psalm 22:20, 31:2, 45:1, 50:1+intro, 71:24, 141:2 148:7 are a few examples of the gems scattered throughout Owen's Psalter. An example of his literary genius can be seen in 22:20 where he translates Hebrew יְהִידְתִּי into Arabic *Wahida*, feminine of *Wahid* وحيد means 'state of being one'⁴². The reader should appreciate the fact that Hebrew *yod* tends to change into Arabic و *waw*⁴³. The root of Arabic وحيد is وحد which comes from Hebrew יְהִי. This is an example of his creativity and genius. However, throughout the history

information about music used in the Psalm, liturgical information, or what type of Psalm (praise, lament etc.). For details on superscripts, see A. K. Lama, "The Early Composition of the Psalter with Special Reference to the Superscripts" (Ph.D. dissertation, Trinity International University, April 2004), in <https://www.tlaministries.org/files/research/SuperscriptsPsalter.pdf>.

⁴⁰ Psalm 3:3, 3:4 and 3:8.

⁴¹ Ditto.

⁴² Some Urdu translators translated Hebrew יְהִידְתִּי "my beloved" as well.

⁴³ David Schonberger, *Arabic Hebrew Lexicon: A Collection of Shared, Similar, and Related Arabic-Hebrew and Hebrew-Arabic Word Pairs: With an Introduction and Illustrated with Numerous Tables and Reference Charts in Color*, 2016.

of Urdu literature there is no other example of the usage of the feminine form of وحيد neither for first person nor for third person.

A detailed comparison of the language of these translations is beyond the scope of this thesis. However, I would like to suggest that translation organizations might prepare a digital corpus of Urdu Psalms. It would help to understand the natural evolution of the language, the reasons for the decisions translators made and the *Vorlage* they had in front of them. The Dutch Bible Society is expert on this and could lend a helping hand here. I will now move on to the contextual frames of reference in Bible translations and the application of the Kampen method to improve future translations of Psalms.

CHAPTER 3

CONTEXTUAL FRAMES IN BIBLE TRANSLATION AND URDU PSALMS

After a brief overview of Urdu Psalters in chapter 2, one can conclude that if they are not even formatted as poetry, what else would the reader expect in terms of poetic forms, rhyme scheme, parallelism, and reproduction of poetic devices? Urdu poetry is always indented to the left or in the middle of the page. For example, see the Urdu translation of the Persian collection *زبور عجم* *zabur- e- Ajam* (Persian Psalms) of Dr Allama Iqbal.

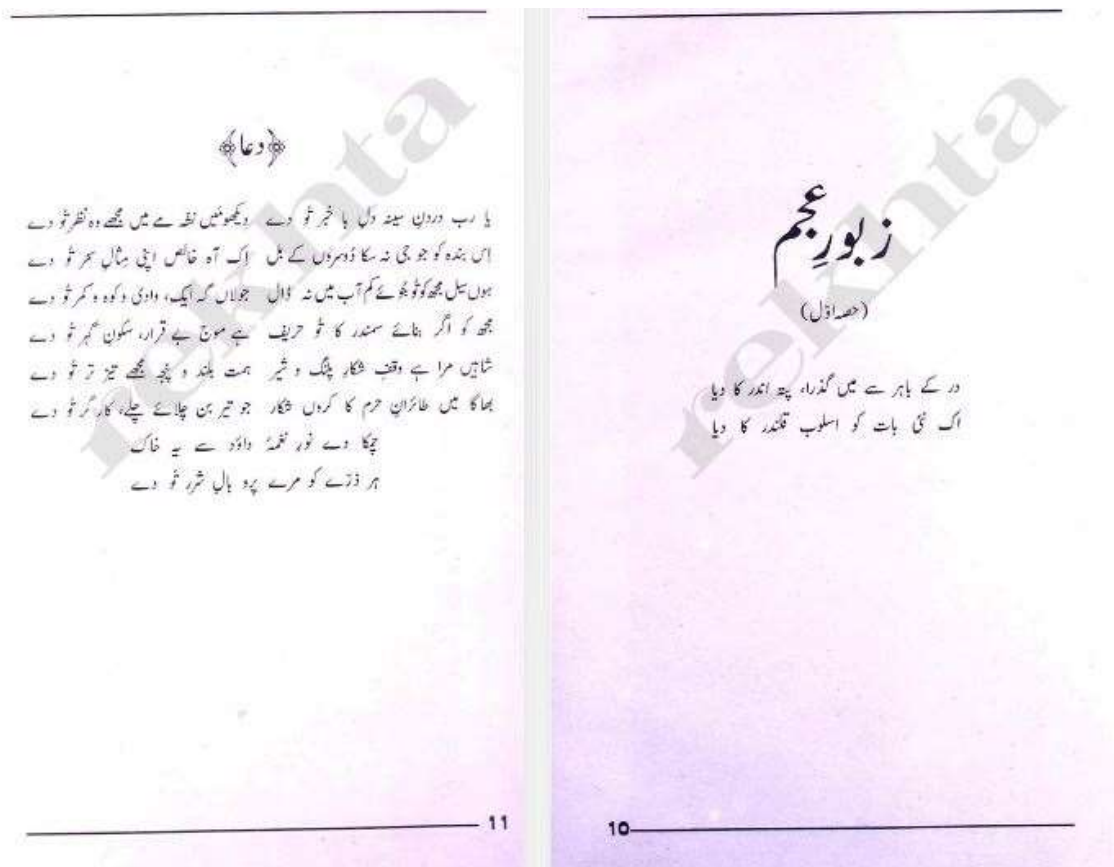


Figure 11. Persian Psalms courtesy of www.rekhta.com

Lines of poetry in Urdu are arranged into bicolos and/or stanzas. The number of colas in a stanza will determine which sub-genre of poem it is. For example, Aa stanza of 3 lines is مثلث (muthal) from the root *tlh/suls* (cf. Heb. שלש); a stanza of 4 lines is رباعی (rubai/rub 'a) (cf. Hebrew

אָרְבַּע); a stanza of 5 lines is *Mukhmmas* (cf. Heb *מְחַמָּס*). This goes on until a stanza of 10 colas⁴⁴. Collectively this arrangement is known as *Mussammat* meaning ‘to arrange pearls/jewels in a necklace’. This is a classification based on form. Each form can use any of 22 established meters⁴⁵. It would be interesting to conduct a survey of Hebrew Psalms and see if we can find forms similar to Arabic/Urdu based on the number of stanzas. Because of the absence of indentation, proper line arrangements, division into strophe and canticles, rhyme scheme and aesthetic beauty in Urdu Psalters, it is difficult for the reader to appreciate it as much as a Hebrew reader would do. On top of that, if the Hebrew source text is missing, a reader will never accept it as a translation of Scripture⁴⁶. An Eastern translation model expects the ST to be parallel to the TT. I realize the metrical translation of any poetry is not easy until God gives a revelation to the translator. An Arabic saying, therefore, goes like this, “الشعراء التلاميذ الرحمان” *Al-Shura al-talameez ur Rahman*. (Poets are disciples of Allah). However, we need to first figure out what is missing and why, and how we can remedy this in the future.

3.1- COLONIAL VS POST-COLONIAL

Some scholars blame colonizers for what is missing. For example, Mona Baker, an expert on translation studies, is a strong voice against colonizers. She believes that “translation is an agenda for reframing or legitimizing stories that differ from their original version – so the translator deliberately sets out to accentuate, undermine or modify aspects of the source text”⁴⁷. Post-colonial Bible scholars use the same arguments against colonizers that in order to keep the colonies oppressed, colonizers pretend that the culture and understanding of the colonizer is better than that of the colonies^{48 49}.

⁴⁴ Shameem Ahmed, اصناف سخن اور شعری بیئتیں [Genres of Poetry and Poetic Forms] (Bhopal, India: India Book Emporium, 1981), 121-160.

⁴⁵ Aal e Ahmed Suroor, شعر اور نثر میں فرق [Difference between Prose and Poetry] in *بیچان اور پرکھ* [Identification and Analysis] (New Delhi: Maktba Jamaya, 2012), 25-3//2

⁴⁶ Dr. Abdullah Ibn Saleh Al-'Ubaid in the Introduction to *Interpretation of the Meanings of the Noble Qu'rân in the English Language, Summarized in One Volume* (Riyadh, Saudi Arabia: Dar-us-Salam Publications, 1995), 11.

⁴⁷ Mona Baker, *Translation and Conflict: A Narrative Account* (London; New York: Routledge, 2006), 1.

⁴⁸ R. S. Sugirtharajah, *Exploring Postcolonial Biblical Criticism: History, Method, Practice* (Chichester, West Sussex, UK ; Malden, MA: Wiley-Blackwell, 2012), 3.

3.2- COLONIZERS VS COGNITIVE LINGUISTS

Post-colonial scholarship has been challenged by cognitive linguists. For example, Berman rejects the colonial vs post-colonial antithesis and takes a different route. She believes that the cognitive complexity of translation is a phenomenon behind the problems in a translation. She therefore argues that along with theological and historical methods, translators should use linguistics, specially socio-cultural linguistics. She proposes to use CFRs (Contextual Frames of References), an idea conceived, and a term coined by Goffman. In Berman's own words, "*The difference with my model is that in my framework, it is not a translator's violent agenda that frames a new narrative – rather, it is translation problems or circumstances that frame the translator's rendering.*" She goes on, "*Where this correspondence [in translation] was not achieved, translation problems that caused the disparity can be identified upon investigation*"⁵⁰. These cognitively based influences can be classified into four types: socio-cultural, organizational, communicational, and textual frames of reference.

3.3- HOW DOES THE SOCIO-CULTURAL FRAME AFFECT URDU PSALTERS?

Socio-cultural frames are formed by the world view of the translator as he adopts from his interaction with the society where he is raised. This is his or her thorough knowledge of an idea or word which is passed from generation to generation. If ST was compiled in different socio-cultural situation than the translator's, problems can occur in TT. For example, Mount Zion occurs 29 times in Urdu Psalters. Five times it is referred to as *koh i maqdas* (holy mountain). However, this is a purely Hebrew world view. An audience in South Asia will not be able to appreciate it. Mount Zion is neither holy for them nor do they have any emotional attachment to it. In fact, if someone is Muslim, due to the typical Muslim-Jew struggle, he

⁴⁹ Rasiah S. Sugirtharajah, "From Orientalism to Postcolonialism" in *Asian Biblical Hermeneutics and Postcolonialism: Contesting the Interpretations*, The Biblical Seminar 64 (Sheffield: Sheffield Academic Press, 1999), 3-24.

⁵⁰ Sidney K. Berman, "Cognition and Context in Translation Analysis: Contextual Frames of Reference in Bible Translation," *Scriptura* 113, no. 4 (2014): 1-12.

will not believe that the throne of God's appointed king can be in Zion as mentioned in Psalm 2:6.

Psalm 68:11 is also a good example of this. The Hebrew literally reads:

אֲדַנִּי יִתֶּן-אֶמֶר
הַמְּבַשְׂרוֹת צְבָא רַב:

It is translated as

Owen: *Ḳhudáwand ḵhabar detá hai us kí bashárat denewálián̄ barí fauj hain*

BT: God gives news, those [3fp] who give his good news are a great army.

Waugh: *Ḳhudáwand ne hukam diá aur ḵhush ḵhabarí dene walí barí jama't thí.*

BT: God ordered and those [3fp] who gave good news were a large group.

The translator was probably not aware of ancient Near Eastern customs. From Biblical accounts we know it was customary for women to sing the songs of victory when their army came back after defeating enemies. See Exo 15:20-21, Judges 11:34, 1 Sam 18:6, 2 Sam 1:20.⁵¹ We also know this tradition from first century Arabian accounts of Islam. The Muslim minority in Medina was captured by non-Muslims in the city. Every day Muslims used to gather out of the city to welcome the expected arrival of the prophet of Islam from Mecca. The day when the prophet of Islam entered Medina, young girls of Banu Najjar's tribe welcomed him with singing and playing tambourines. Since the Arabic reader has this tradition in common with the Hebrew reader, he does not miss this point, but as the Urdu reader does not have this cultural background, he misses the implied information.

Although the Urdu translations use descriptive phrases like *bashárat denewálián̄* and *ḵhush ḵhabarí dene walí* (3fp, those who bring good news), still the Urdu reader does not enjoy this verse as a Semitic reader would do. An Arabic translation by the Egyptian Bible Society does an impressive job here. It reads, *الرَّبُّ يُعْطِي كَلِمَةً. الْمُبَشِّرَاتُ بِهَا جُنْدٌ كَثِيرٌ*. Right at first glance one can see it retains two common Arabic-Hebrew roots: *יתן* and *בָּשַׂר*.

⁵¹ Charles J. Ellicott, *Ellicott's Bible Commentary for English Readers Volume 1* (Kindle Edition: www.DelmarvaPublications.com, 2015), see comments on Psalm 68:11.

The Arabic has two good points.

1- When the subject of נתן is God, the translation of נתן as simply ‘to give’ is not enough for the sake of reverence of God. In Urdu sociolinguistics, when God and kings give something, it requires a special verb عطا *ata* (to give). *Ata* is an Arabicized form of Hebrew נתן .

2- Rather than descriptive phrases like Urdu, Arabic uses a compound الْمُبَشِّرَاتُ (3fp) from the Arabic root ب ش ر (conf. ב ש ר)

Here in this verse, Urdu translators are encouraged to use Arabic an auxiliary translation.

However, there was more room for an Arabic translator to retain Heb אָמַר . Arabic امر is exactly the same three letters as in Hebrew. This root and its six derivative forms are used 248 times in the Quran. 166 times it appears as a noun. The primary meaning of this root is ‘to command’. When it is a verb, the subject is mostly Allah himself or those who establish discipline by giving a command to do good and avoid evil. In case of Allah as subject, this command can also be just a sign and not a verbal order. In Sura 37 verse 102, Abraham’s dream commanding him to sacrifice his son is interpreted as an *amr* by sign⁵². I have no idea what stopped the Arabic translator from retaining this root. Following an AT, I would like to offer in English:

AT: When God *natan* His *amr* to *mubashirat*.

At times there might be a superficial similarity between ST and TT which can mislead a translator. For example, in the intros of Psalm 40 and Psalm 125 a Persian compound *Iman+dar* is used in Owen’s Psalter. From the context it is clear that it refers to a believer. However, in Urdu sociolinguistics *Iman+dar* is honest not a believer. The Urdu for believer is *momin*. *Iman* and *momin* both come from the root ء م ن⁵³ (cf. Heb הֵאֱמִין) but still *Iman+dar* does not correspond to the idea.

3.4- HOW DOES THE ORGANIZATIONAL FRAME AFFECT URDU PSALTERS?

Organizational frames are methodologies that translation agencies introduce at the beginning of a translation project. In modern times, an official document, a Project Brief, is used for this

⁵² Raghieb Isp’hani, ed., *Al-Mufridat Fi Ghareeb Al Quran*, 1st ed. (Lahore: Shams ul Haque, 1987), s.v. “امر.”

⁵³ Raghieb Isp’hani, ed., *Al-Mufridat Fi Ghareeb Al Quran*, 1st ed. (Lahore: Shams ul Haque, 1987), s.v. “امن.”

purpose. It tells everything about the project. For example, who are stake holders and what strategies will be used. Organizational frames also include training of translators and exegetical tools they are provided with by their organization. For example, in some contexts, it is a common trend to use the lingua franca of the country as ST when native translators prepare their primary drafts. When a translator who speaks a regional language as his mother tongue uses this translation as his ST it is obvious that he will produce problems of the Llingua franca version in his regional translation.

In the Urdu Psalters under discussion, organizational frames can be seen as functional. For example: when they cannot find an appropriate translation of a word or idea, they will simply transliterate it. Especially with Hebrew musical terms like *Silah* Ps 3:3, *Higayoon* Ps. 9:17. If translators were aware that there is something closely similar to *Silah*, they could have taken advantage of that.

3.5- HOW DOES THE COMMUNICATIONAL FRAME AFFECT URDU PSALTERS?

Communicational frames in a translation are applicable to geographical and physical settings when the act of communication is taking place. It is also known as a situational or communication situation frame⁵⁴. It includes the medium of communication. It also includes what is expected from the audience when they hear a text.

As an example, Psalm 90:12 has two interesting problems.

The Hebrew text reads, *לְמִנּוֹת יָמֵינוּ בֵּן הַדּוֹרֹעַ וְנִבְא לְבַב חֲכָמָה*. The heart is considered the center of wisdom in Hebrew, but that is not the case in Urdu. Wisdom in the Urdu world view is related to the brain.

A syntactical example is shown by Psalm 91:1-2.

Back Translation: 1: He who lives in the secret place of the Most High shall abide under the shadow of God. 2. I say about God, he is my refuge and hiding place, my God in whom I believe.

Verses 1 and 2 are not interlinked. The BT follows the Masoretic tradition where a vocalized text shifts the pronoun from “he” in verse 1 to “I” in verse 2. The shift in pronoun is

⁵⁴ Sidney K. Berman, “Analysing the Frames of a Bible: The Case of the Setswana Translations of the Book of Ruth” (Bamberg: University of Bamberg Press, 2014), 50.

unnatural and unjustified in Urdu. The reason for the shift is that Psalm 91 is composed in the special context of the supernatural realm.⁵⁵ In fact, the whole body of Psalm 91 was composed in a unique situational context of demons and magic in the ancient Near East and of how God protects His people against demons. Our Urdu Psalters completely miss this element⁵⁶. If a translator wants to convey it, he should clearly mark verse 1 as a title or introductory line or otherwise he should treat vss 1 and 2 as one syntactical unit.

The Angel of God خدا کا فرشته is another interesting example in Psalm 35:5-6. The Hebrew uses the compound מַלְאָךְ יְהוָה. English translations have translated it as angel of God which is a reason why Urdu got this compound: خدا کا فرشته *khuda ka farishta*. The Hebrew word is from the root MLK meaning simply “to send”. The Hebrew audience would like to know whose messenger is this. That is not the case with Urdu. If you translate it as angel and not messenger, you do not need to say angel of God. In the Urdu world view, angels by definition belong to God. Satan does not have any angels. Therefore, a better solution for Urdu would have been to stay close to the Hebrew and translate Messenger of YHWH.

Another example is Psalm 78:1b which reads: הִטֵּן אָזְנוֹכֶם לְאִמְרֵי־פִי. It is rendered as “incline your ear to the words of my mouth.” Although ‘incline your ear’ is a common idea shared by Hebrew and Urdu and well understood, translators do not need to say, ‘words of my mouth’. It should be simply rendered as ‘my words’. The problem here is that Hebrew has a parallelism between ear and mouth. The translator has tried to retain the parallelism. An Urdu reader will only appreciate it if the text is formatted as typical poetry and broken up into colas. For more details on how important formatting of poetry is, I recommend chapter 6 of Wendland⁵⁷.

HOW DOES THE TEXTUAL FRAME AFFECT URDU PSALTERS?

⁵⁵ Gerrit C. Vreugdenhil, *Psalm 91 and Demonic Menace*, Oudtestamentische Studiën / Old Testament Studies, volume 77 (Leiden; Boston: Brill, 2020), 123–25.

⁵⁶ Gerrit C. Vreugdenhil, “Demons in the Ancient Near East” In *Psalm 91 and Demonic Menace*, Oudtestamentische Studiën / Old Testament Studies, volume 77 (Leiden; Boston: Brill, 2020), 33-72.

⁵⁷ Lynell Zogbo and Ernst R. Wendland, *Hebrew Poetry in the Bible: A Guide for Understanding and for Translating*, Helps for Translators (New York: United Bible Societies, 2000).

In Psalm 86:13b the Hebrew reads, **וְהַצִּלָּתָ נַפְשִׁי מִשְׁאֵל תַּחְתִּיָּה**. This idea is rendered in the Urdu Psalters as follows,

Waugh: *asfal pátál se niját dí*. [delivered from the depth of the pit]

Owen: *qabr i asfal se rihái bakhshí*. [delivered from the deep grave]

The Urdu does not communicate well. There is something implied in Hebrew **שְׁאֵל** which is missing in the translation. **שְׁאֵל** actually corresponds better to Urdu **برزخ** *barzakh* as it is used in the Quran and hadith. By dictionary definition *barzakh* is a state between two states⁵⁸. In Quranic language it means the time/state between death and judgement day. The Quran in Sura Al-Mominoon reads **وَمِنْ وَرَائِهِمْ بَرْزَخٌ إِلَى يَوْمِ يُبْعَثُونَ**. *wa-min warā'ihim barzakhun 'ilā yawmi yub'athūn* (And ahead of them is a barrier until the day they will be resurrected.) In hadith, the word “grave” is used synonymously for *barzakh*⁵⁹.

The above-mentioned problems were not created deliberately or intentionally. With the application of contextual frames of reference, we can see that we are dealing with complex linguistic phenomena. We do not have Hermes at our disposal, in the words of Jeanron⁶⁰. I therefore suggest we should use every possible tool to translate the word of God. Although translation is fraud according to an Italian saying and it can never replace the original text, yet if we understand how complexities of translation function, we can refine our future translations. Analysis by CFR is a recent and unique method as compared to other critical methods. One can make the connections only with Discourse Analysis. If you know the discourse of a translator, you can understand more by applying the CFR method to know what was going on in his mind when he rendered an idea in a certain way. Compared to these Psalters translated by Westerners, locals in United India produced better examples.

⁵⁸ Raghib Isp'hani, ed., *Al-Mufridat Fi Ghareeb Al Quran*, 1st ed. (Lahore: Shams ul Haque, 1987), s.v.

“برزخ.”

⁵⁹ Qasim Mehmood Syed, ed., *Shahkar Islamic Encyclopedia* (Lahore: Al-Faisal Publisher, 2000), s.v.

“Barzakh.”

⁶⁰ Werner G. Jeanron, *Theological Hermeneutics; Development and Significance* (Suffolk, Great Britain: SCM, 1994), 1.

3.6- EXAMPLES OF NATIVE WORKS

In 1880 Imad-ud-Din Shahbaz translated the Psalms into a metrical Urdu equivalent which failed to gain popularity. However, when he composed the Psalms into Punjabi in the poetical meter of the Punjabi language and set them to indigenous tunes, they achieved momentum among natives⁶¹ ⁶². His Punjabi Psalter is greatly loved and owned by Punjabis and other ethnic groups in Pakistan and India alike⁶³. Another example is *Krista Purana*, a Christian Tamil poem that Tamil freedom fighters used as their song of freedom or like an anthem when Gandhi started his “Leave India” movement against the British Raj⁶⁴. A third great example is from Arabic, *سيرت المسيح باللسان عربي فصيح Seerat Al-Maseeh bilisan Arabi Faseeh*, by Baidoon Muhmmad Baidoon. This is a harmonization of the Synoptic gospels. For the purpose of chanting, it is composed in the Arabic poetic meter known as قصيده *Qasida*. This work is out of print, but several people in Wycliffe, SIL and UBS have seen it. I had the privilege of editing its Urdu translation in 2006 and I personally experienced how it was respected and loved by the audience. It truly deserves to be called a masterpiece. More details about this harmonization I can provide in viva.

Since this work is produced in English, I would like to take the opportunity to introduce the impressive translation of Psalms by Rabbi Jeffery M. Cohen. The praises he received are printed on the cover of the book.

*“The Lord is my shepherd;
No need does He deny;
In lush pastures
He sets me down;
By tranquil streams
I lie.*

⁶¹ Jeffrey Cox, *Imperial Fault Lines: Christianity and Colonial Power in India, 1818-1940* (Stanford, Calif: Stanford University Press, 2002), 149–50.

⁶² Yousaf Sadiq, "The Making of Punjabi Psalter", in Yousaf Sadiq and Peter G. Riddell, *The Contextualized Psalms (Punjabi Zabur): a Precious Heritage of the Global Punjabi Christian Community* (Wipf & Stock, Eugene, Oregon, 2020), 1-20.

⁶³ Yousaf Sadiq and Peter G. Riddell, *The Contextualized Psalms (Punjabi Zabur): a Precious Heritage of the Global Punjabi Christian Community* (Wipf & Stock, Eugene, Oregon, 2020), 1-4.

⁶⁴ Ranjit Hoskote, “How Jesus Went Native: Translators as Transcultural Inventors in the Mira't-Al Quds and Krista Purana” (lecture, Jahangir Sabawala Foundation, Mumbai, India, Aug. 23, 2020).

*The Lord restores
 For His name's sake
 My spirits
 When they are low;
 Along right paths
 He guides me
 Urging me to follow.*

*Were I to stumble into a gorge
 Where death had cast its pall
 Your Presence would dispel my fear
 And ever I'd walk tall;
 Your rod and staff assuring me
 I'd never again fall.*

*You set for me
 A table place —
 I eat without a qualm —
 Surrounded by enemies
 Resolved to do me harm.*

*With oil of the purest kind
 My head
 You have anointed;
 A cup of blessing
 Overfull
 For me You have appointed.*

*May grace and kindness
 Pursue me all my days
 That I may dwell in the Lord's house,
 Remaining there always.”⁶⁵*

⁶⁵ Jeffrey M. Cohen, *Book of Psalms: Poetry in Poetry* (Place of publication not identified: NIELSEN BOOKDATA, 2018).

CHAPTER 4

DELIMITATION CRITICISM METHOD APPLIED TO PSALM 1

The book of Psalms is a fascinating book which has been impressing people for centuries. The paradox of the Psalms is how this book of the Jews became a universal book that it is highly regarded by Jews, Christians, and Muslims alike. People use Psalms when they have no words or prayers. The Psalter from the beginning has been used as a worship manual by the Christian church. There is no book like Psalms that won the heart of the Christian church. On the other hand, the intertextuality between the Quran and the Psalms is not hidden any more. Around 141 places have been identified by the German Orientalist, Heinrich Speyer, where Quranic verses reflect Psalms. For example, Quran chapter 78 vs 6-16 clearly reflect Ps 104:5ff⁶⁶.

The Quran even indirectly quotes Psalm 104:29/31⁶⁷. The interesting thing for me is that more than 100 New Testament citations of Psalms come through the Septuaginta. The Quran has superiority in this regard because it quotes from Eastern languages, either Hebrew or Syriac Peshitta^{68 69}.

The probable reason for so much reverence and love for Psalms is that they display a very “heightened form” of worship which is poetry⁷⁰. A famous critic of Urdu literature, Suroor, writes that the Experts of Form and Structure believe that prose is a norm while poetry is a

⁶⁶ Aneglika Neuwirth, “Qur’anic Readings of the Psalms” in Angelika Neuwirth, Nicolai Sinai, and Michael Marx, eds., *The Qur’ān in Context: Historical and Literary Investigations into the Qur’ānic Milieu*, Texts and Studies on the Qur’ān, vol. 6 (Leiden; Boston: Brill, 2010).

⁶⁷ Aneglika Neuwirth, “Qur’anic Readings of the Psalms.”

⁶⁸ Arthur Jeffery, “The Foreign Words” in Arthur Jeffery, *The Foreign Vocabulary of the Qur’ān*, Texts and Studies on the Qur’ān, vol. 3 (Leiden; Boston: Brill, 2007).

⁶⁹ Sidney Harrison Griffith, *The Bible in Arabic: The Scriptures of the “People of the Book” in the Language of Islam*, First paperback printing, Jews, Christians, and Muslims from the Ancient to the Modern World (Princeton Oxford: Princeton University Press, 2015).

⁷⁰ Derek Attridge, *Poetic Rhythm: An Introduction* (Cambridge ; New York: Cambridge University Press, 1995), 12.

pause or deviation between two norms⁷¹. The poetry of Psalms provides comfort even if the reader does not have a critical understanding of Hebrew poetry. Based on these facts, it can be suggested, the Psalms were given purposefully; in a more accurate way we can say that they were inspired by God, as David confesses in 2 Samuel 23:2,

רוּחַ יְהוָה דִּבְרָא בִּי
וּמִלְתּוֹ עַל-לְשׁוֹנִי:
“The Spirit of God spoke by me
And His word was on my tongue.”

In terms of aesthetics, Hebrew poetry is fascinating and 40% of the Hebrew Bible is poetry⁷². The Psalms have a special place in the Hebrew poetry of the Bible. The Urdu translations under discussion provide a theology of the Psalms but it is not a chantable theology as the Hebrew Psalms themselves have or Hindus or Muslims have with their scriptures. The Hebrew title of the book *Tehilim* suggests it is collection of poetry. The presence of spaces in ancient manuscripts of the Psalms, as in other ancient texts, is a representation of silence in oral performances which suggest that the Psalms were poetry meant to be sung.⁷³ Every piece meant to be sung has two important elements: rhythm and meter.

RHYTHM AND METER

“The recurring pattern of sounds is rhythm. For example, the sequence dum dum dum dum can be heard as,

dum-dum- dum-dum,
dum-dum- dum dum----- or so on”⁷⁴.

The audience in this case is familiar with the phonetic repetition and it does not feel alien.

Rhythm can be marked by different means such as stress, loudness, pitch and length. Meter,

⁷¹ Aal-e Ahmed Suroor, شاعری اور نثر میں فرق [Difference Between Poetry and Prose], in پہچان اور پرکھ [Identification and Analysis], (New Delhi: Maktba Jamia, 2012), 25-32.

⁷² Pieter van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry: With Special Reference to the First Book of the Psalter*, Oudtestamentische Studiën = Old Testament Studies, vol. 53 (Leiden; Boston: Brill, 2006) 1.

⁷³ Marjo C. A. Korpel, “Unit Delimitation as a Guide to Interpretation: A Status Quaestioni,” in: Guillaume Bady and Marjo Korpel, *Délimitations Editoriales des Écritures des Bibles anciennes aux lectures modernes: Editorial Delimitations of the Scripture...* (Leuven: Peeters Publishers, 2020), 7-15.

⁷⁴ Wilfred G. E. Watson, *Classical Hebrew Poetry: A Guide to Its Techniques* (JSOTS, 26, Sheffield: JSOT Press, 1984), 87.

on the other hand, can be defined as a “sequential pattern of abstract entities” or as a “moulding of a line of a verse to fit a preconceived shape made up of recurring sets”⁷⁵. For example, English Iambic meter.

Than all my army to Damascus’ walls
o / o / o / o / o /

Each set of o / is a foot. Meter has certain functions in poetry. Meter indicates tempo and texture, and the poet chooses a meter for a definite reason. The following are some functions of meter.

- (a) Meter sets up a regular pattern
- (b) Meter is a measure of a poet’s skill
- (c) Meter disautomatizesdisautomatizes language
- (d) Meter assists memorization⁷⁶⁻⁷⁷

METER IN ANCIENT LANGUAGES

Is there meter in ancient languages or not? If so, what kind of meter is it? Accentual? Stress-based? Or syllabic? There is no consensus among scholars about Semitic meter, but Hebraists have been struggling to figure out a meter at least for Biblical Hebrew. The problem is that classical Hebrew poetry is unique in two ways compared to Arabic poetry. It does not come with primers to understand the metrical system, nor does it have any known contemporary literature⁷⁸. Therefore, since the last two and half centuries, in the field of metrical analysis of Hebrew poetry, different approaches have been taken by scholars to figure out Hebrew meter. These attempts range from using the metrical system of Semitic languages to Greek and Latin meters⁷⁹. From the Semitic group, ancient Near Eastern texts in Akkadian, Aramaic and Phoenician have been studied to understand Semitic meter.

⁷⁵ Watson, *Classical Hebrew Poetry*, 88.

⁷⁶ Watson, *Classical Hebrew Poetry*, 111-114.

⁷⁷ Attridge, *Poetic Rhythm*, 11-14.

⁷⁸ We do have some hints, for example in the song of the well in Numbers 21:17-18. Contemporary literature can be a great help. For details see Thomas Bauer, “The Relevance of Early Arabic Poetry for Quranic Studies” in Neuwirth, Sinai, and Marx, *The Qur’ān in Context*.

⁷⁹ Philo, Eusebius, Josephus, and Jerome started comparing Hebrew poetry with Greek and Latin meters. Cf. “The Form of Hebrew Poetry” in Alexander Francis Kirkpatrick, *The Book of Psalms, with Introduction and Notes: Book I. Psalms I - Xli* (Cambridge: Cambridge University Press, 1901).

METER OF SEMITIC LANGUAGES

Watson assumes that Semitic languages do have a meter which can lead to an understanding of Hebrew meter, but the problem is that scholars usually fail to differentiate the meter in the verse and the regular meter. He believes this meter is not a regular meter. To support his argument, he uses the example of Akkadian meter proposed by Böhl as 2+2 // 2+2⁸⁰. Akkadian shares many poetic devices with Hebrew. For example, parallelism, chiasmus, enjambment, acrostics etc.⁸¹ In comparison, Ugaritic meter is more useful than Akkadian. Since Ugaritic texts are written in consonantal script (with the exception of vocalic the alephs a, i and u), there is no consistent theory on Ugaritic meter⁸². Watson believes the best approach is that was put forward by Loretz based on letter counting. The problem is, Loretz himself calls it a pre-metrical theory. Even if there were a syllabically counted meter in Ugaritic, it would not be helpful because Hebrew meter is based on stress⁸³. Umberto Cassuto is another prominent scholar who believed in the interconnection of Hebrew and Ugaritic⁸⁴.

A closer comparison of Ugaritic was drawn by de Moor. De Moor presented a non-metrical account of Ugaritic. The basic component in that system is the foot. He believes that there was neither free meter nor a fixed meter, only a free rhythm. In other words, there was no tradition to recite lines in equal time. Shorter lines could have been stretched, and longer lines could have been shortened by the singer⁸⁵. Based on his observations, he evolved a method earlier known as the Kampen method and now more familiar as Delimitation Criticism.

KAMPEN METHODOLOGY

⁸⁰ Franz M. Th. Böhl, *Akkadian Chrestomathy; Selected Cuneiform Texts* (Leiden, Nederlandsch Archaeologisch Philologisch Instituut, 1947).

⁸¹ Watson, 87.8.

⁸² Margalit contributed six laws to figure it out. For details see B. Margalit, "Introduction to Ugaritic Prosody," *Studia Ugaritica I*, *UF* 7 (1975) 289-313.

⁸³ Watson, *Classical Hebrew Poetry*, 94-95.

⁸⁴ Wilfred G. E. Watson, *Traditional Techniques in Classical Hebrew Verse*, *Journal for the Study of the Old Testament* 170 (Sheffield, England: Sheffield Academic Press, 1994), 54.

⁸⁵ Watson 95.

The assumption in the Kampen method is that Ugarit and Hebrew poetry were connected and therefore they share similar features. The following are identified as common features shared by Hebrew and Ugaritic.

FOOT is considered the basic unit in Northwest Semitic poetry, and it is defined as “a word containing at least one stressed syllable”. Hebrew separates words by space but Ugaritic uses word dividers. The Kampen method does not deal with stressed or unstressed syllables but with feet. A foot is a word with at least one stressed syllable. Monosyllabic words are considered the smallest foot. For example, Hebrew *ph* (mouth) corresponding to Ugaritic *p*.

EXPANSION AND CONTRACTION of the foot is another common feature. Chanters could expand a foot when needed. This rule was observed by de Moor in 1978 in the *Art of Versification in Ugarit and Israel*. All ancient Near Eastern poetry was meant to be sung or chanted. “This means that stressed syllables could be combined with a considerable number of unstressed syllables or could be drawn out to make one word sound as long as a whole phrase....”⁸⁶

Normally a foot could consist of up to five syllables. There was no strict number. This is a problem. If the length of the foot is not fixed, it is difficult to find a meter in Northwest Semitic poetry⁸⁷. However, there is a tendency in many texts to keep the number of stressed syllables per colon equal throughout the text. Joining two or more stressed syllables is a way to achieve the balance. In Hebrew, this function is marked with *Maqqeph*. There is no evidence that the longest foot could have more than eight syllables.

COLON: The next higher structure is made up of up to five feet⁸⁸. The colon normally consisted of three words and could be sung in one breath. There is archeological evidence that ancients intentionally divided the colon into lines of physical length of 3 to 5 words. This is important because in ancient times paper or a tablet was not easy to acquire, making this kind of space expensive. If they still provided these spaces, it means that they took colometry seriously. However, sometimes bicola were written as one line to save space as in KTU 1.4

⁸⁶ Marjo C. A. Korpel and Johannes C. De Moor, “Fundamentals of Ugaritic and Hebrew Poetry”, in: Willem van der Meer and Johannes C. de Moor (eds.), *The Structural Analysis of Biblical and Canaanite Poetry*, Journal for the Study of the Old Testament 74 (Sheffield [England]: JSOT Press, 1988), 1-61.

⁸⁷ Dennis Pardee, in G. D. Young (ed), *Ugarit in Retrospect* (1981) 113--130.

⁸⁸ Marjo C. A. Korpel, “Introduction to The Series Pericope” in Marjo C. A. Korpel and Josef M. Oesch, eds., *Delimitation Criticism: A New Tool in Biblical Scholarship* (Pericope 1, Assen: Van Gorcum, 2000), 1–51.

IV⁸⁹. Apparently, it seems an example that a correct colometry is not possible for these texts, but scribes who knew the text by heart did not need colometrical division. In Biblical poetry, for colas and strophes there are clear examples of colometry found specially in the Acrostic Psalms. For example, Psalms 111 and 112 (cola), Psalm 25 (verse-lines, in general bicola) and Psalm 10 (strophes). The presence of alphabets at the beginning of lines, the presence of refrain verses at the end of canticles (for example Ps. 107), and the presence of *Selah* clearly mark delimitations and divide the Psalms into cola, verse-lines, strophes, canticles etc.⁹⁰

In order to find the original colometry 4 approaches have been introduced

- A- Internal parallelism within the verse can help to break the colon. It is helpful but in case of synthetical parallelism it is of no use.
- B- Masoretic cantillation
- C- Rhythmical balance
- D- Comparison of parallel passages

The smallest colon can consist of one foot⁹¹. Similar to a foot, a colon can also be expanded or contracted. The maximum length is 6 words. “The colon cannot be the sole or even the most important building block of North-West Semitic poetry simply because very often the colon is an incomplete sentence, either running on in the next colon or truncated by ellipsis (the omitting of self-evident elements)”⁹².

VERSE is the next unit after the colon. In Kampen scholars studied 1889 verses from Ugarit texts and a similar number from the Hebrew Bible to work out that these two languages are inclined to make a verse of bicola as compared to unicola, tricola or multicola⁹³. The Kampen method does not insist on internal parallelism in a verse only, but it accepts the work of van der Lugt who argues that there is external parallelism on the level of strophe, canticle and canto. Hence, the main function of the parallelisms is to bind the elements of a poem so that they can work as a unit⁹⁴.

⁸⁹ Korpel and de Moor, “Fundamentals”, 5.

⁹⁰ Van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry*, 6.

⁹¹ Korpel and de Moor, “Fundamentals”, 18.

⁹² Korpel and de Moor, “Fundamentals”, 20.

⁹³ Korpel and de Moor, “Fundamentals”, 21.

⁹⁴ Van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry*, 195ff.

STROPHE is the next largest unit. In Northwest Semitic poetry the verse cannot be the highest unit. The reason is that in many cases a sentence runs on to the next sentence. Verses forming a strophe are normally connected by external parallelism⁹⁵. During my practice for the specialization class with Dr Spronk, I have seen this in the examples of Isaiah 13 and 14. The outer borders of the strophe are indicated by different means, for example “deictic particles, imperatives, vocatives, tautological parallelism and very long verses”⁹⁶. One can provide Isaiah 14:1-4a as an example of long lines breaking up the strophes at the end of chapter 13 and then a new one starting from 14:4b. A next step in this method is binding the external parallelism in the strophe. The smallest strophe can be one verse. For example, Psalm 15:5b and 125:5b. Ugaritic unicola forming a strophe are found in large numbers.

The strophe can also be expanded. In order to do that, the verse may be expanded in a way that more verses can be added which results in an expanded strophe. “The Ugaritic seven-day formula, the Hebrew *n'm-* and *è'm'tü-*formulae and Ps. 107 are among the examples ...” The longest strophe found consisted of four verses⁹⁷. Therefore, it may be concluded that any on-running sentence making the strophe longer than four verses should set alarm bells ringing that there is more than one strophe. Acrostics like Psalm 119 at first glance seem to have strophes of 8 verses, but this is not possible. They should be broken up into 3+3+2 or 2+2+2+2.⁹⁸ However, this shows that even larger units existed in ancient poetry, namely the so-called canticles (or: paragraphs).⁹⁹

CANTICLE is the next highest unit. The strophe is not the highest level. Quite often a sentence runs on through several strophes. A unit consisting of one or more strophes is considered a canticle. “Usually, the strophes belonging to the same canticle are held together by external parallelism”¹⁰⁰. Boundaries of the canticle are difficult to determine as compared to the lower levels discussed earlier. “Unity of thought, external parallelism between the

⁹⁵ Korpel and de Moor, "Fundamentals", 39.

⁹⁶ Korpel and de Moor, "Fundamentals", 39.

⁹⁷ Korpel and de Moor, "Fundamentals".

⁹⁸ Pieter van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry II, Psalms 42-89*, Oudtestamentische Studien = Old Testament Studies, vol. 57 (Leiden ; Boston: Brill, 2010), 498.

⁹⁹ Korpel, "Introduction to the Series Pericope", 44.

¹⁰⁰ Korpel and de Moor, "Fundamentals", 47.

strophes, ancient divisions like *selah*, *petuhah* and *setumah* may be helpful here, but it is still impossible to obtain absolutely reliable results”¹⁰¹. How long can a canticle be? There are almost 67 different combinations of different lengths that may form a canticle. Regular patterns are 2+2+3 verses or 3+3 verses or 2+3+2+3 verses. The shortest canticle found consists of only one verse. Psalm 3:9 and 16:1 are examples of that. There are no clear clues found as to where a canticle was expanded with an additional strophe. The longest canticle found consists of 5 strophes¹⁰².

The results of the Kampen method are not only aesthetic but also help with text-critical problems. We can summarize them in the following table, as taken over from the article by Korpel and de Moor, “Fundamentals”, p. 60.

Building Block	Smallest	Expandable	Largest
Foot	1 syllable	Yes	8 Syllable
Colon	1 foot	Yes	5 feet
Verse	1 colon	Yes	9 cola
Strophe	1 verse	Yes	4 verses
Canticle	1 strophe	No	5 strophes
Canto / Sub Canto	1 canticle	?	?

PROS AND CONS OF KAMPEN METHOD

The Kampen method makes the best use of the discoveries at Ras Shamra and Ras Ibn Hani. This is the second interesting approach to Hebrew poetry after that of the English philologist William Jones¹⁰³. I find it helpful for two reasons. First, uses Ugaritic poetry which shares many similarities with Hebrew, such as the fact that both developed in Canaanite settings. Second, both are written in *abjad* script. In fact, Hebrew used to be written in Canaanite alphabets¹⁰⁴. This is not a dry critical method; it does involve aesthetics. The smallest

¹⁰¹ Korpel and de Moor, "Fundamentals", 49.

¹⁰² Korpel and de Moor, "Fundamentals", 50.

¹⁰³ Jones came up with the idea to compare Hebrew poetry with Arabic and even Persian poetry. See William Jones, *Poeseos Asiaticæ Commentariorum Libri Sex, Cum appendice. Subjicitur Limon, Seu Miscellaneorum Liber* (London: Londini: T. Cadell, 1777), 24-66.

¹⁰⁴ Shmuel Ahituv, *Echoes from the Past: Hebrew and Cognate Inscriptions from the Biblical Period* (Carta Handbook, Jerusalem: Carta, 2008) 249–252.

building block, the stretchable foot used in the Kampen school, is now well supported by works like Avishur's *Studies in Hebrew and Ugaritic Psalms*¹⁰⁵ and several volumes produced by Marcel Kurpershoek¹⁰⁶. Moreover, we Pakistanis are already familiar with how, for the sake of balancing the length of lines, singers stretch or shorten them in all our regional languages. It is a well-observed phenomenon. I see it as a plus point of the Kampen method.

Another significant plus point of the Kampen school in my opinion is that it uses Masoretic accents very seriously. These accent marks were added by Masoretes in about the 2nd century CE, and we now only have them in manuscripts of the 10th century and later, but they seem to be based on ancient oral tradition. For example, both Isaiah 50 and Isaiah 61:10-62:9 found in the 1QIsa^a scroll are composed in fully colometrical style. Their comparison reflects the Masoretic division except for in a few verses. Even Peshitta and Vulgata also provide colometry for poetic texts¹⁰⁷.

We can assume these accent marks were not there before the Psalms came down from oral to written tradition. They not only help a new reader to chant the text of Psalms but also help in the colometry. They are a sign of the "linguistic awareness" of an oral culture¹⁰⁸. This is not limited to the Masoretes. From the ancient Near East to Biblical poetry and then early translations, they all use colometry for poetic texts¹⁰⁹. The ancient text divisions should only be rejected when someone has solid arguments against them. This goes specially *setumah* and *petuhah* divisions, spaces between lines, and accent markings of the Masoretes¹¹⁰.

¹⁰⁵ Yitshak Avishur, *Studies in Hebrew and Ugaritic Psalms*, Publications of the Perry Foundation for Biblical Research, the Hebrew University of Jerusalem (Jerusalem: Magnes Press, Hebrew University, 1994).

¹⁰⁶ P. M. Kurpershoek, ed., *Oral Poetry and Narratives from Central Arabia*, Studies in Arabic Literature, 17 (Leiden; New York: Brill, 1994).

¹⁰⁷ Korpel, "Unit Delimitation as a Guide to Interpretation", 13,

¹⁰⁸ Mark Aronoff, "Orthography and Linguistic Theory: The Syntactic Basis of Masoretic Hebrew Punctuation," *Language* 61, no. 1 (March 1985): 28-72.

¹⁰⁹ Marjo C. A. Korpel, "Introduction to Series Pericope" in Korpel and Oesch, *Delimitation Criticism*, 1-50.

¹¹⁰ Wilfred G. E. Watson, "Unit Delimitation in Old Testament: An Appraisal" in Marjo C. A. Korpel, Josef M. Oesch, and Stanley E. Porter, eds., *Method in Unit Delimitation*, Pericope, vol. 6 (Pericope Meeting, Leiden; Boston: Brill, 2007)166-168.

There is a criticism of the Kampen method that it is more concerned with the arrangement of strophes and less with aesthetics¹¹¹. In other words, it is basically about divisions/shifts of thought and less about rhyming or other poetic features. I personally accept this claim partially but reject the criticism generally. No text-critical method has much or anything to do with aesthetics. The Kampen method partially deals with aesthetics because it is trying to determine rhymes. Rhyme is one of the poetic features which creates aesthetics. Moreover, Marjo Korpel's work on Isaiah 5 provides a sufficient amount of aesthetics by identifying parallelism and rhyme schemes of the poem¹¹². Another example of taking rhyme schemes (among other characteristics of poetry) into account in order to figure out the structural analysis by the Kampen school was its work on the structure of Isaiah 40-55¹¹³. Hobbins also criticizes the Kampen school for exaggerating Biblical poetry and treat elevated prose like Ruth and some parts of Genesis (for example the Aqedah text) as poetry. I do not think this criticism is valid. We have similar examples in Arabic. For example, the Quran is not written in a fixed meter but since it is elevated prose, therefore it is chanted to a fixed musical scale^{114 115}. Meccan people did not accept the Quran as scripture but rejected it by saying,

بَلْ قَالُوا أَضْغَاثُ أَحْلَامٍ بَلِ افْتَرَاهُ بَلْ هُوَ شَاعِرٌ فَلْيَأْتِنَا بِآيَةٍ كَمَا أُرْسِلَ الْأَوَّلُونَ- [21:5]

Translation: Yet they say, "This 'Quran' is a set of confused dreams! No, he has fabricated it! No, he must be a poet! So let him bring us a 'tangible' sign like those 'prophets' sent before."¹¹⁶

This verse proves that even the worst enemies of Islam accepted elevated prose as poetry. Therefore, we can argue in favor of taking Ruth and Genesis as stories to be sung or chanted

¹¹¹ John. F. Hobbins, "Meter in Ancient Hebrew Poetry a History of Modern Research," Ancient Hebrew Poetry, February 18, 2009, <https://ancienthebrewpoetry.typepad.com/>.

¹¹² Marjo C. Korpel, "The Literary Genre of the Song of the Vineyard", in Van der Meer and de Moor, *The Structural Analysis of Biblical and Canaanite Poetry*.

¹¹³ Marjo C. A. Korpel and Johannes C. de Moor, *The Structure of Classical Hebrew Poetry: Isaiah 40-55*, Oudtestamentische Studiën, vol. 41 (Leiden; Boston: Brill, 1998).

¹¹⁴ Sayyid Qutb, "Music in Quran" in *Al-Taswir al-Fanni fi'l-Quran (Artistic Imagery in the Quran)*, 165-200.

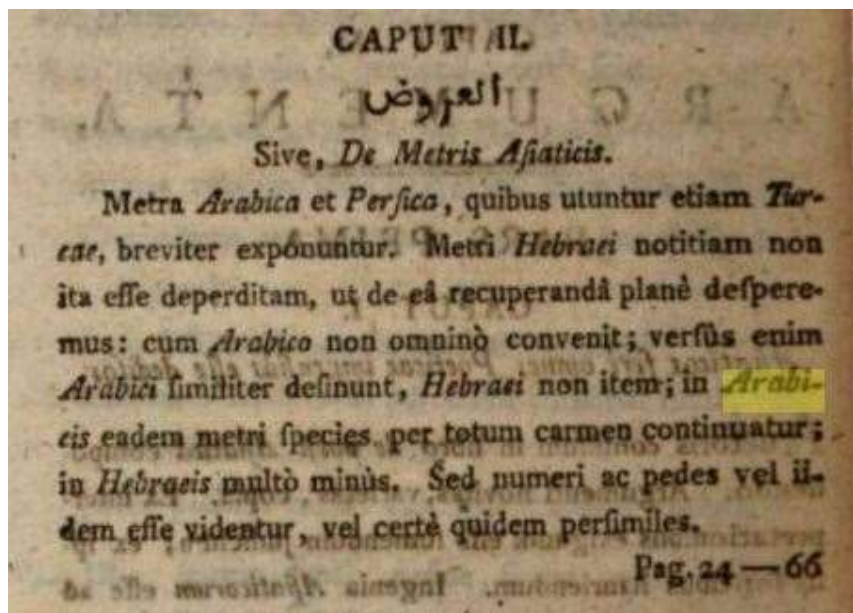
¹¹⁵ The father of Arab lexicographers and grammarians, Ibn e Manzoor defines poetry as something composed in meter, rhythm, with an intention. The Quran is not intentionally composed as poetry but still it is elevated enough that it has a special meter for chanting. For the sake of reverence, nothing can be chanted to this meter except the Quran.

¹¹⁶ Translation by Dr Mustafa Khattab, *The Clear Quran*.

in oral cultures. Including Gunkel, Parry, Lord and Campbell, a significant number of scholars believe Ruth was an oral story. It was composed to be improvised as oral poetry at festivals. I myself have used the book of Ruth as my textbook. Its full of romantic poetic expressions, for example, in Ruth 1:14 the Hebrew verb *dbq* always reminds me of a butterfly in the wind. Ruth's request to Boaz in 3:9b to take her under the skirt of his garment is a poetic metaphor for taking someone into your custody and functioning like a guardian. And in response to this request Boaz delivers a speech.¹¹⁷ Yael Ziegler in his commentary on Ruth 3:10-13 has provided sufficient evidence by discussing poetic features to prove that Boaz's speech is poetry¹¹⁸.

ARABIC METER

Arabic is another Semitic language which shares many features with Hebrew. The famous English philologist William Jones came up with the idea that metrical compositions of Hebrews and Arabs had ties with each other¹¹⁹.



¹¹⁷ Watson, *Classical Hebrew Poetry*, 77.

¹¹⁸ Yael Ziegler, *Ruth: From Alienation to Monarchy* (Jerusalem: Maggid Books, 2015), 222–23.

¹¹⁹ William Jones, *Poeseos Asiaticæ Commentariorum Libri Sex, Cum appendice. Subjicitur Limon, Seu Miscellaneorum Liber* (London: Londini: T. Cadell, 1777), 24-66.

Fig 12. An extract of William Jones' work on Hebrew-Arabic connections.

In my understanding, the reason for rejecting Jones' work is the common perception in the West that Arabic is a younger language than Hebrew. There is a counter-belief as well. It says that Proto-Arabic developed along with Hebrew¹²⁰. The problem with this approach is that Arabic has a meter based on vowels. The three letters that form the basic root **فعل** (conf. Heb. **פעל**) are considered a basic syllable and all other members come from this root. For example,

فَعُولن فَعُولن فَعُولن فَعُولن

פּוּלֵן פּוּלֵן פּוּלֵן פּוּלֵן

or

فاعلاتن، فاعلاتن فاعلاتن فاعلات

פעלאַתנ פעלאַתנ פעלאַתנ פעלאַתנ

These are two of the of 22 meters formed by Khalīl ibn Aḥmad al-Farāhīdī 718-786 CE¹²¹. In Hebrew transliteration one can see that it is strictly based on syllables deriving from the trilateral root **פעל**.

WHAT TRANSLATORS CAN DO

Probably Watson is right that ancient Near Eastern poets did not know any fixed meter¹²². However, it has a clear melody to one's ears because of the rhyming and the putting of words and ideas in a parallel symmetry. Meter in Arabic is exceptional. According to my understanding, classical Hebrew poetry should be treated as free verse if the translator does not have a clear meter in mind in the target language. Once a translator decides on a fixed meter or free verse, then he can arrange rhyming and parallelism as much as possible. This can be reinforced with a refrain, if needed. Languages similar to Hebrew such as Arabic,

¹²⁰ Angel Sáenz-Badillos, *A History of the Hebrew Language*, Reprinted (Cambridge: Univ. Press, 1997) 9-15.

¹²¹ The founder of the metrical system of Arabic prosody and an expert in lexicography and music. Among his famous works are *kitab ul Nagham* and *kitab ul Ain*. He identified 15 meters. 7 were added later by different people.

¹²² Watson, 91.

Urdu, and Persian share some vocabulary with Hebrew. If translators can identify it, they can artistically retain Hebrew word play.¹²³

Sometimes if exact word play is not possible, one can at least try to find similar word pairs in the target language. For example. In Genesis 2:23b, the Hebrew reads,

לְזָאת יִקְרָא אִשָּׁה כִּי מֵאִישׁ לִקְחָהּ זָאת

If translators are aware of the noun pair *nar+nari* (man+woman) from the root *nar*, universally used in almost all our Pakistani languages, the translator will quickly realize how to retain the Hebrew word play in איש and אִשָּׁה. Along with these suggestions, we have seen that the Kampen method is a unique and useful method to apply to Hebrew poetry. I encourage translators, especially those from oral cultures, to learn the Kampen method, practice it and use it. For the sake of illustration, I will now apply the Kampen method to Psalm 1.

APPLICATION OF KAMPEN METHOD TO PSALM 1

I have discussed the rules that the Kampen school adopted. **The most significant thing**

Here is Psalm 1 under the Kampen method divided into 16 colas and 4 strophes

The number of colas in strophes goes like this: 4+2+4+2+4

אֲשֶׁר יִהְיֶה אִישׁ אֲשֶׁר | 1aA

לֹא הָלַךְ בְּעֵצַת רְשָׁעִים 1aB

וּבְדַרְךְ חַטָּאִים לֹא עָמַד 1bC

וּבְמוֹשָׁב לְצִים לֹא יָשָׁב: 1bD

Number of stresses = number of stresses in each colon = 3+4+4+4

כִּי אִם בְּתוֹרַת יְהוָה חָפְצוֹ 2A

וּבְתוֹרָתוֹ יִהְיֶה יוֹמָם וּלְיָלָה: 2B

¹²³ For Hebrew and Arabic parallel key terms, theological ideas, common roots etc. see my book Raza Waseem, *قصص من التوراة* [Selected Stories from the Torah], (Academy of Qur'anic Studies, Karachi, 2012.)

Number of stresses: 5+4

וְהָיָה כְּעֵץ שֶׁתּוֹלַד
 עַל-פְּלוֹי מִיָּמִים אֲשֶׁר פָּרְיוֹ |
 יִתֵּן בְּעֵתוֹ וְעָלְהוּ לְאֵיבָה
 וְכָל אֲשֶׁר-יַעֲשֶׂה יַעֲלֶיחַ:

Number of stresses: 3+4+4+3

לֹא-כֵן הָרְשָׁעִים כִּי אִם-כְּבֹמֶץ
 אֲשֶׁר-תִּדְפְּנוּ רוּחַ:

Number of stresses: 4+3

עַל-כֵּן | לֹא-יִקְמוּ רְשָׁעִים בְּמִשְׁפָּט
 יַחֲטְאִים בְּעֵדַת צְדִיקִים:
 כִּי-יִוָּדַע יְהוָה דְרֹךְ צְדִיקִים
 וְדֶרֶךְ רְשָׁעִים תֵּאבֵד:

Number of stresses: 4+4+4+3

Provisional Delimitation based on *Petuchot* and *Setumot*

The *samekh* at the beginning is not a *setumah*. It reads *samekh-aleph* which might mean book 1.

There are no *petuhah* and *setumah*.

Translation and Textual Criticism

A significant point one can note is the opening of Psalm 1 with Aleph, the first letter of the Hebrew alphabet. It is typical Eastern style to start a song or book of songs (specially worship songs) with Aleph. The opening of the famous Sufi poem *Aleph Allah Chamby di Booti* (Allah is the one who cultivated the bush of mysticism in my heart) is a great example that every Pakistani and Indian would quickly recognize. Another example is the first verse of the Quran *Alhamdulillah Rab Ul Aalmeen* (All praise to Allah the creator of the universe). Several chapters of the Quran start with Aleph. Chapters 1, 2, 3, 6 and 7 are just a few

examples¹²⁴. Two reasons govern this Semitic tradition. Aleph is the first letter or beginning of wisdom and, secondly, the name of the deity also starts with Aleph. For example, Allah and El both start with Aleph. There are several examples in Hebrew where a poem starts with Aleph, especially in acrostic Psalms, but this function is not limited to acrostic Psalms. Therefore, I decided to open my translation with the English letter A. I hope the reader will enjoy it.

Translation

1 **Awesome** is the man

that walketh not in the counsel of the ungodly,
nor standeth in the way of sinners,
nor sitteth in the seat of the scornful.

2 But his delight is in the Torah of the YHWH.
and in his law doth he meditate day and night.

3 And he shall be like a tree planted by the rivers of water,
that bringeth forth his fruit in his season.
his leaf also shall not wither
and whatsoever he doeth shall prosper.

4 The ungodly are not so: but are like the chaff
which the wind driveth away.

5 Therefore, the ungodly shall not stand in the judgment,
nor sinners in the congregation of the righteous.

¹²⁴ Please see the first verses of these chapters in any Arabic Quran.

6 For YHWH knoweth the way of the righteous:

but the way of the ungodly shall perish.

Important Text-Critical notes from BHS.

Vs 1a: The Leningrad codex lacks number 1

1b: The Syriac version reverses the order of **בַּעֲצָתָהּ** and **וַיִּרְדֵּי** but it does not affect the reading.

Verse 3a: **אֲשֶׁר** is missing in Targum. I think it does not affect the meaning.

3b: **וְכָל אֲשֶׁר-יַעֲשֶׂה יִצְלִיחַ** is a reference to Joshua 1:8¹²⁵

Verse 4a

There is only one Hebrew negation **לֹא־כֵן** in Codex Leningrad and Codex Aleppo.

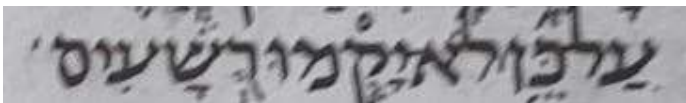


Fig 13 Psalm 1:4a in Codex Leningrad.

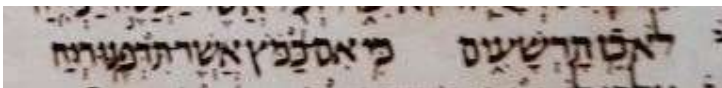


Fig 14 Psalm 1:4a in Codex Aleppo.

Septuaginta inserts an extra negation.¹²⁶ This actually puts stress on the fact that blessings are not for the ungodly at all. However, I do not necessarily need to follow LXX for my own prosodic reasons when I prepare the translation of Psalm 1. Therefore, I will use the Hebrew text as my A-rated text. Translators in other languages can make their own decision.

4b Septuaginta adds a phrase $\alpha\pi\omicron\ \pi\rho\omicron\sigma\omega\pi\omicron\upsilon\ \tau\eta\varsigma\ \gamma\eta\varsigma$. From the face of the earth. Again, this is commentary of LXX which is not present in Hebrew. Probably it is an echo of **פְּנֵי הָאֲדָמָה** Gen 7:4.

Verse 5a

¹²⁵ Which has a similar promise to those who meditate day and night on the law of Torah.

¹²⁶ Septuagint has the double negation $\text{o}\ddot{\upsilon}\chi\ \text{o}\ddot{\upsilon}\tau\omega\varsigma$ to put stress on the fact that the ungodly are not like righteous at all.

Septuaginta translates Hebrew כְּעֵרָת as βουλή which means parliament. I think this choice is made based on Hellenistic culture.

Provisional Division of the Text into Poetic Verses with the Help of Masoretic Accents

There are a total of six *Sof Pasuk/Silluq* which means there are six verses in total determined by the Masoretes but there might not be 12 cola like 2x6.

There are a total of three *Pasiq* marks (vertical stroke between two words) which is equal to the Arabic *wqf* sign used in the Quran's text to indicate a pause.

A translator should take care of at least the following marks:

Tipha

Zarqa

Atnah

If we pay attention to the accent marks, it looks as if *Sof Pasuk* might be just a semantic marking to end one semantic unit. It should not be necessarily seen as a verse division. Verse one is an example of that.

Provisional Description of the Content of the Larger Portions of Text within the Passage

All this helps to determine the literary structure of the unit. Psalm 1 is generally considered one single unit. But there are scholars who believe in 'twinning of Psalms' in the Hebrew Psalter. Psalms 1 and 2 are also considered twin Psalms by some scholars. Zimmerli has found 20 pairs of 40 Psalms in his research¹²⁷. That is not the case in the Hebrew Psalter. In the Psalter Psalm 2 has no superscript¹²⁸, therefore it seems to be part of psalm 1. Psalm 9:1 and Psalm 42:1 are other examples of this kind of pairing in Psalms. There are also some echoes of Psalm 1 in Psalm 2. For example, 2:12b אֲשֶׁרִי כָּל-חַוִּסִי בּוֹ is an echo of Psalm 1:1a. This might create an external parallelism if we accept them as one extended poem.

¹²⁷ Walther Zimmerli, "Zwillings Psalmen," in Josef Schreiner (ed), *Wort, Lied, und Gottesspruch*, (Festschrift J.Ziegler; Würzburg: Echter Verlag, 1972), 105-113.

¹²⁸ A. K. Lama, "The Early Composition of the Psalter with Special Reference to the Superscripts" (Ph. D dissertation, Trinity International University, April 2004), 1-6.
<https://www.tlaministries.org/files/research/SuperscriptsPsalter.pdf>.

Similarly, the words of 2:12 וְתִאֲכְדוּ יְרֵךְ וְתִאֲכְדוּ have an echo in Psalm 1:6b . יְרֵךְ יְרֵךְ וְשָׁעִים .
תִּאֲכְדוּ

Repetition of *-em* rhyming in Psalm 1 is continued in Psalm 2. This also supports the proposition that it might be a part of Psalm 1.

Also, some manuscripts of Acts 13:33 refer to Psalm 2:7 as Psalm 1¹²⁹.

Psalm 2 clearly starts with a transition marker *Lamah*. Therefore, I believe Psalm 1 is a canticle which forms a canto along with Psalm 2. Psalm 1 tells the reader that the law of nature (or YHWH) is good reward for the righteous and punishment for evildoers. Why then, one might ask, are nations are conspiring against the chosen one of God?

Production of Concordance of All the Words

It is ideal if the translator produces a concordance of Hebrew words. It helped me in the following ways.

I was able to determine which words are repeated And which words have rhyming or similar sounds. It also helped to figure out what rhyme scheme I can use in Urdu.

Detection of Markers of Separation, such as Vocatives, Imperatives

I think this is useful. Normally in oral recitation these are glottal breaks for the reciter or singer to restore his breath. There is no vocative or imperative in Psalm 1 but לֹא-כֵן in 1:4,

עַל-כֵּן works as a separator and separates the middle of the poem from beginning and the end.

Identification of Parallelism

Here is a map of internal and inter-strophe parallelism.

Awesome is the man that
walketh not in the counsel of the ungodly,
A B
nor standeth in the way of sinners,
A B
nor sitteth in the seat of the scornful.
A B

¹²⁹ Phil J. Botha, “The Ideological Interface between Psalm 1 and Psalm 2,” *Old Testament Essays* 18, no. 2 (2005): 189-203, <https://journals.co.za/doi/pdf/10.10520/EJC85693>.

But in the law of YHWH is his delight
 A B
 and in his law doth he meditate day and night.
 A B

Verses 1 and 2 are now in antithetical parallelism...

▶ he is like a tree planted by the rivers of water,
 that its fruit bringeth forth in its season;
 A B C
 his leaf also shall not wither;
 A B
 whatsoever he doeth shall prosper.
 A B

the ungodly are not so:
 but are like the chaff
 which the wind driveth away.

Now verses 2 and 3 are in antithetical parallelism.... because the righteous are like a tree but the wicked are like chaff

▶ Therefore, ungodly shall not stand in the judgment,
 A B
 nor sinners in the congregation of the righteous.
 A B

For YHWH knoweth the way of the righteous:
 A B
 but the way of the ungodly shall perish.
 A..... B

If we accept Psalm 1 and 2 as one unit, then verses 1:1 and 2:12 have synonymous parallelism.

Identification of Strophe that Appears to Create a Canticle

4+2+4+2+4

If you do not break off and continue with Psalm 2 you will get another Psalm 2.

That will make for 4+2, 4+2, 4+2.

This again gives an indication that Psalm 1 and 2 might have been one poem. Talmud has a tradition which reads Psalm 104 as Psalm 103. The reason given by Talmud is that Psalm 1

and 2 used to be one Psalm. By the time of Gunkel this approach of twin Psalms went underground but in modern days people still argue this position¹³⁰.

Identification of External Parallelism that Bonds Canticles (Sub-Canto or Canto)

Please see the heading Parallelism.

Determination of the definitive form of the poem based on the above-mentioned steps

Notes and Observations for Translation

The first line opens with the first letter Aleph. It is typical in Arabic also to start Allah's praise with the first letter Aleph.

The *shin* sound occurs in every line. Translators can think of this if they want to produce this phonetic repetition produced by *shin*.

Eem... " endings are very frequent. In my translation I will use Arabic این *een* as a rhyming equivalent. Please pay attention to the ending of lines in my Urdu translation.

MY SUGGESTED AT

باسعادت ہے وہ نفس جو نہ چلا سوئے راہ فاسقین
 نہ کھڑا ہوا ہر راہ ضالین نہ بیٹھا مع المستہزین
 بلکہ مسرور ہوا شریعت ربی میں
 اور شریعت ہی پر تدبیر کرتا رہا لیل و نہار

ایسا شخص ہے جیسے تناور شجر پانی کی ندیوں کے کنار
 جو وقت پر دے اپنا ثمر، نہ سوکھیں جس کے برگ و بار

جس کام میں ہاتھ ڈالے ٹھہرے کامیاب و کامران
 طبیب کے برعکس فاسقین ہیں مثل بھوسہ

¹³⁰ For details see Phil J. Botha, "The Ideological Interface between Psalm 1 and Psalm 2," *Old Testament Essays* 18, no. 2 (2005): 189-203, <https://journals.co.za/doi/pdf/10.10520/EJC85693>.

ہوا جسے اڑا لے جائے جگہ جگہ/ یہاں سے وہاں
یوم حشر ہوگی قیام نہ پائیں گے فاسقین نہ فاجرین
قائم ہوں گے اپنی جگہ محض صالحین

رب آپ حفاظت کرے اس راہ کی جس پر چلیں صالحین
اور خسارہ اٹھانے والوں میں ہو جائیں گے فاسقین

ENGLISH BACK TRANSLATION

NOTE Since I am trying to produce rhyme, therefore I will not translate my rhyming, highlighted in yellow. I will only **transliterate** it, so that English readers will also observe the phonetic rhyming. The English might feel awkward in some lines. The reason is that Urdu and English have different syntax. For example, in last three lines, an English reader will expect *salheen*, *fasqeen*, etc. at the beginning of the lines, as in the first two lines.

This is not possible because in the first two lines they are indirect objects and English syntax is

Subject, Verb, Object

So, it was fine in the first two lines. However, in the last three lines they are subject. In order to show the Urdu rhyming I have artificially placed them at the end of the sentence in the last three lines. This is against English syntax, but the only reason is so that the English reader can observe the rhyming.

Awesome is the man who does not walk to the way of *Fasqeen* (*evildoers*)

He neither stands on the way of *Zaleen* (*sinner*), nor sits he with *Mustahzeen* (*mockers*)

Instead, he delights in the law of God

And he meditates on it *lail o nihar* (*day and night*)

He is like a tree on the streams *kinar* (*literally, corner, bank of water stream*)

Forth his fruit in its season, does not wither it is *barg o bar* (*leaves and fruits*)

Whatsoever he does, he is *kamayab o kamran* (compound, meaning successful)

The ungodly are like *bhoosha* (chaff)

The wind take it from *yahan wahan* (here, there, demonstrative pronouns)

On the day of judgement will not stand *Fasqeen o Fajreen* (plural for the wicked and sinners)

At their place will only stand *Sal-e-heen* (good people)

God himself knows the way of *Sal-e-heen* (the righteous)

And will be destroyed *Fasqeen*. (*evil doers*)

This was a humble first step. The more we research, the more we can let God speak in a melodious way. In words of Michiel de Zeeuw, “God woont in de witregels” “God dwells in the blank lines”¹³¹. Let God speak from these blank lines. Praise and Glory be to Him!

¹³¹ Translated by Klaas Spronk for his slide lecture used on 12/3/2021. [COMMENT: But Klaas Spronk quoted it from Pieter van der Lugt: **Cantos and Strophes in Biblical Hebrew Poetry II: Psalms 42–89, p. v, where Van der Lugt used it as a motto and says: “God dwells in the blank lines”**).

CHAPTER 5

CONCLUSION

By no means does this study intend to look down upon translations produced by missionaries. They deserve great respect as pioneers. No doubts should be left about their intentions in the light of research produced in chapter 3. Instead, their work should be seen as a first stepping-stone in learning about a foreign culture as expats. As we have seen in the previous chapters, non-Christians in the sub-continent have chantable theologies. Christians do not. You have seen a practical application of two critical methods which are still young as compared to other critical methods. We are blessed to have them. It is now our duty to make use of them, make progress, craft a native translation model to resolve the crisis of identity. For this purpose, use every exegetical method and tool available. Never hesitate to try out something new.

The following are humble suggestions, the outcome of this study.

5.1 TEXT-CRITICAL SUGGESTIONS

5.1a- You have seen the practical application of CFRs in chapter 3. Make good use of them when you are translating. Contextual Frames of References is a nascent theory as compared to other critical methods and some are still hesitant to accept it¹³². However, in translation studies Wendland and others have showed its successful application¹³³. It is a unique fusion of rhetorical analysis with cognitive linguistics. Among known critical methods, it is closest to discourse analysis¹³⁴. This method argues that translators should not be blamed for forming a new narrative. Instead, cognitive complexities of translation are behind the problems in translation. If TT does not communicate well, the problems can be diagnosed by applying this method.

¹³² Anders Peterson, *Framing Social Interaction*.

¹³³ Ernst R. Wendland, *Contextual Frames of Reference in Translation: A Coursebook for Bible Translators and Teachers* (Kinderhook, NY: St. Jerome Pub, 2008).

¹³⁴ See p. 27.

5.1b- The organizational frames discussed in chapter 3 should be expanded to include the work ethics of a translator and the remuneration he/she receives from organizations. Translators should have enough to support their families. Based on my personal experience, I have seen that translators always live hand to mouth. It is a pity that they are left alone at the end of their projects. When an organization expects a translator to invest golden years of his youth, then the organization also has the responsibility to make retirement plans. According to a survey, 72% of Evangelical missions have them for their missionaries serving abroad¹³⁵. Unfortunately, no one has ever bothered to research the case of natives in their mission fields.

5.1c- Translators should be strictly discouraged from using any Lingua Franca translation as ST.

5.1d- In chapter 4, you have seen a practical application of the Kampen method. I would again underline the fact that the Kampen method makes the best use of the Ugaritic discoveries. It uses Ugaritic poetry, which has many sociocultural and prosodic similarities to Hebrew¹³⁶. This method should be taken seriously. The Kampen method is not shallow. It is based on an extensive range of data which include tablets from Ugaritic, Northwest Semitic inscriptions to ancient translations of the Bible¹³⁷.

This method is not dry like other critical methods. In terms of aesthetics, it has superiority over any other method. It helps a translator to identify the rhyming and phonetics and parallelism present in Hebrew poetry. Therefore, its translators can

¹³⁵ Norman Frisbey, "Retirement of Evangelical Missionaries: Elements of Satisfaction and Morale," *Journal of Psychology and Theology* 15, no. 4 (December 1987): 319-27, <https://journals.sagepub.com/doi/abs/10.1177/009164718701500408>.

¹³⁶ I refer to the section on the pros and cons of the Kampen method in chapter 4.

¹³⁷ "Method in Unit Delimitation" in the PERICOPE series, *Scripture as Written and Read in Antiquity*, vol.6 (Koninklijke Brill, 2007), 17.

think about how to reproduce the rhyming and melody (chapter 4) with appropriate divisions from colas to strophes. When strophes are determined, a translator will never present the poetry as a piece of prose. The translator will automatically format it as poetry, which I call optical aesthetics, but it is missing in the Urdu translations of Psalms discussed in chapter 3. In the light of this study, I recommend Bible translation organizations to train translators in making a structural analysis of every Psalm before making a primary draft.

The Kampen method has succeeded in restarting the discussion of ancient poetic limitation markers. This is a great contribution in the field of Biblical poetry. I highly recommend every Bible translator, seminary student and lay person to learn this marking system. These signs are there with a special purpose and they are an essential part of an Eastern Scripture model. Please see appendix 1 for more details.

Some might think that Arabic is no less useful than Ugaritic for drawing a parallel with Hebrew poetry, based on two reasons. The Arabic metrical system is used in Urdu. Moreover, Hebrew, Arabic, Urdu are all three written in *abjad* script. I would respond that the Arabic metrical system is purely based on vowel marking and the breaking up of words into syllables. It was developed in the 7th century. Ancient oral cultures did not know meter, as you have seen in chapter 4. Therefore, we do not see meter in Hebrew poetry before Hebrew poets were influenced by Arabic poetic meter in medieval Spain¹³⁸. Some believe Dunash ben Laban is the originator of using Arabic meter in Hebrew poetry¹³⁹.

In my humble opinion, as regards Biblical poetry, so far the Kampen method is taking the lead over others.

¹³⁸ Yosef Tobi, *Between Hebrew and Arabic Poetry: Studies in Spanish Medieval Hebrew Poetry*, Medieval and Renaissance Authors and Texts 5 (Leiden: Brill, 2010), 3-24.

¹³⁹ Hayyim Schirmann and Ezra Fleischer, *The History of Hebrew Poetry in Muslim Spain* (Hebrew Magnes Press: Jerusalem, 1996), 119-122.

5.2 PRESENTATION AND URDU LINGUISTIC SUGGESTIONS

5.2a- An ST should be used parallel to TT.

5.2b- Appropriate customary formatting should be used for poetry.

5.2c- Before starting on any psalm/poem, translators are encouraged to find out what rhyme scheme they can come up with. I highly recommend Rafiq Khawar's Urdu Thesaurus. For other useful books, please see appendix 3. When pioneers were working, they did not have any Urdu Thesaurus and other useful Urdu tools. We are blessed.

5.3 SUGGESTIONS FOR ORGANIZATIONS

5.3a- Translators should be discouraged to from using Urdu PBS as their ST. Ideally every translation project should train MTTs in basic Hebrew and Greek.

5.3b- I recommend that translation organizations start compiling a digital corpus of Urdu Psalms. It will help to understand the natural evolution of language, the reasons for the decisions translators made and the *Vorlage* they had in front of them.

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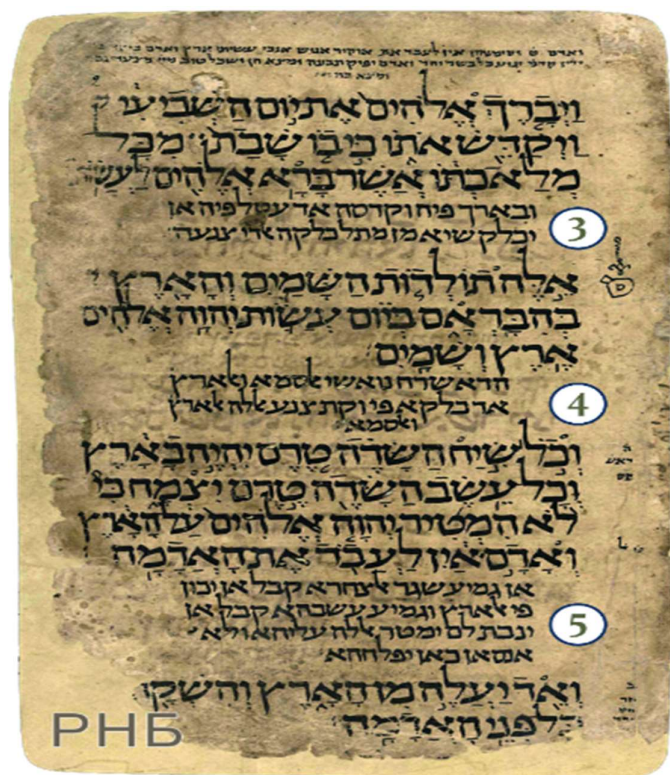
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APPENDIX 1. WHAT IS THE EASTERN TRANSLATION MODEL?

Throughout this thesis you have been reading about the need for an Eastern translation model. This appendix is an attempt to differentiate the Western translation model from an Eastern one.

Source Text: A translation without the source text represent a Western tradition. In the East, the source text is always expected parallel to the translation. Sadia Gaon for example is a leading Eastern scholar who lived in the 9th century. He is a pioneer in the translation of Hebrew scriptures into other Arabic languages. He is in fact the father of all Judeo-Arabic texts we see today. Below is a sample



page of his work.

Fig. 15. Genesis chapter 2 by Sadia Gaon. Courtesy of Project Sadia Gaon¹⁴⁰

¹⁴⁰ <https://www.biblejew.com/>

His translation in Judeo-Arabic in a smaller font is parallel to the Hebrew text. Since his times it is a tradition that the translation of scripture will always have the source text with it. The first translation of scripture in South Asia was a Persian translation of the Quran by Shah Waliullah (1703-1762). Persian was the academic language of Muslims in South Asia. His son Shah Raffi ud Din (1750-1818) translated the Quran into Urdu. These translations were printed with the source text. Below is a sample.

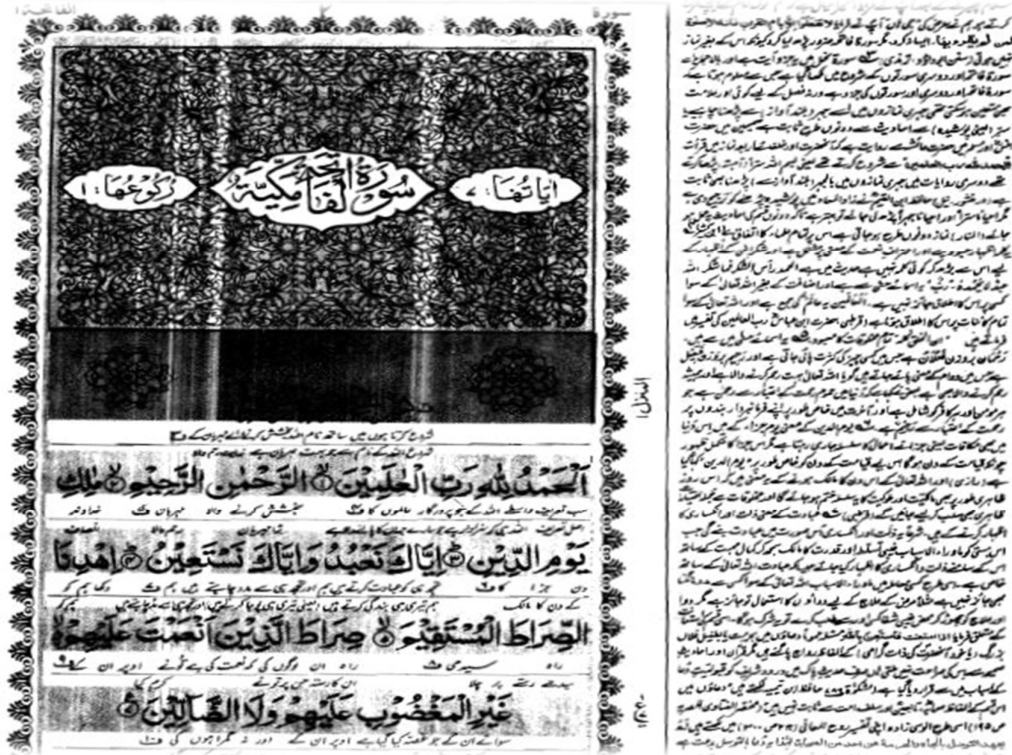


Fig. 16. First Urdu Translation of the Quran.

The Western translation model lacks the source text. This is why Bibles in English and other Western languages are not printed with the source text. The source text is so essential for scripture translation in East that in some places it is a legal requirement. For example, the absence of the source text of the Quran is prohibited according to the Publication of the Holy Quran Act 1973. It literally reads, “No translation of the holy Quran shall be published or recorded without its Arabic text”¹⁴¹ ¹⁴². According to section 9 of the Act, the accuser can be imprisoned for 3 years or fined 20 thousand rupees or both collectively.

Line Arrangements: An Eastern model will provide every translation of a poem with formatting, indented to the right because all Perso-Arabic languages are written right to left. Poems are broken up into colas, strophes, and canticles.

Accents: Every source text of a translation is printed with signs which help you to read. Where to stop so the two words do not mix into each other and are pronounced separately (conf. *Pasiq*), where to pause (conf. *Selah*), where to join one word with the next (conf. *Maqef*), where to lengthen the last letter of the word. There is a whole system of these accents, printed at the end of every Quran as رموز اوقاف قرآن مجيد (*Tabula Accentum*). They were not part of the text and were added in later centuries. I plan to write a separate monograph on their history and their similarity to Masoretic accents.

For the time being, since Masoretic accents help a reader to recite Psalms, I recommend a *Tabula Accentum* of the Hebrew Psalter, with appropriate explanations to be added in translation. Like the markings of Quran, these accent markings are basic instructions on how to recite the Hebrew text¹⁴³.

Borders: Scriptures are normally printed with nice flowery borders and colorful title pages (no black titles).

¹⁴¹ *The Holy Quran (Elimination of Printing Errors) Rules, 1973*, vide S.R.O., No. 1456 (I)/73, dated 9-10-1973, see Gazette of Pakistan, 1973, Ext. (Islamabad), Pt. II, 2137-2138.

¹⁴² *The Punjab Holy Quran (Printing and Recording) ACT 2011*, section 5, clause 6. <http://www.punjablaws.gov.pk/laws/2456.html>.

¹⁴³ Mark Aronoff, “Orthography and Linguistic Theory: The Syntactic Basis of Masoretic Hebrew Punctuation,” *Language* 61, no. 1 (March 1985): 28-72, <https://www-jstor-org.proxy-ub.rug.nl/stable/pdf/413420.pdf?refreqid=excelsior%3A929eb19042e00c7a2c7ff7c8123c9f75>.

I hope that all this will help us to shift from an Orientalist to Native model.

Orientalist ----- Anglican ----- Native

Something that people would appreciate, love and own. In the words of Spronk: Let the God speak who lives in the midst of blank lines.

APPENDIX 2. USEFUL RESOURCES FOR TRANSLATORS, SPECIALLY IN THE
PAKISTANI CONTEXT

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