Journal of Biblical Text Research. Vol. 15.

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<Abstract>

Some Problems in the Translation of Archaic Hebrew Poems with Special Reference to the Song of Moses in Deut 32:1–43 (Part I)

Prof. Jung-Woo Kim

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The aim of this paper is to analyze some major problems that arise in dealing with the translation of archaic Hebrew poetry, with special reference to songs such as Deut. 32:1-43. Previous Korean translations do not seem to deeply reflect the poetic character of the song. Neither has the unstable character of the textual transmission of the text been properly considered. Therefore we may list several introductory questions as follows: (1) Which ancient Hebrew manuscript will be chosen as the standard text for the new translation? There are major differences in the presentation of verses and lines of the text between the Aleppo codex (70 lines) and the Leningrad codex (67 lines). And there are differences in the reconstruction of the seemingly original text between BHS and BHL (edited by A. Dothan). (2) How can we best reconstruct the poem in terms of verse, line, and cola and what will be the best format for our own translation in print form? (3) To help the reader recognize the flow of thought in this long poem, how should the overall structure be presented? (4) When there are prefix and suffix forms of verbs in the parallel cola, how can we determine the tense value of the two different verbal systems in a coherent way? (5) Which translation philosophy is to be utilized, 'formal correspondence' or 'semantic equivalence'? (6) Should the modern concept of diverse sentence marks such as question marks and quotation marks be used? After raising such questions, the writer presents a table which shows the different classifications of lines and verses in the Leningrad codex, the Aleppo codex, Samaritan Pentateuch, LXX, Qumran manuscripts and BHS. Then he gives his own translation of Deut. 32:1-18 together with philology, textual criticism, poetic analysis and short exegesis.

<Abstract>
How to Translate the Prepositional Phrase?
- Focusing on διά (Part I)-

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Retired Prof. Chang-Nack Kim

(Hanshin University)

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Translating prepositional phrases into Korean raises a great deal of difficulty. That is first of all because the Korean language has no part of speech that is equivalent to the prepositions of the Indo-European languages. Greek, English and German belong to the same language family and have prepositions almost equivalent to each other, and yet English and German, too, meet difficulty in translating the Greek prepositions. This is proven by the fact that various English and German versions of the New Testament translate a specific preposition in a specific location of the New Testament into different kinds of prepositions, and further that one version translates the same preposition into various prepositions in different places, even though it is used consistently with the same meaning in the Greek text.

The preposition δια is used more than 665 times in the New Testament, and its meaning is not always clear in all cases. The aim of this article is, therefore, first to elucidate the original meaning of δια in the Greek text and then to find out ways to translate it into Korean that are semantically correct and permissible according to the usage of pure Korean language.

<Abstract>

Essential Korean Grammar for Bible Translators
-Focusing on the Expression of Substantives and Declinable Words-

Moo-Yong Jeon
(Korean Bible Society)

The purpose of this paper is to explain to persons who dream of becoming Bible translators why they need to study Korean, and to summarize major issues that emerged during the translation process in the past.

Among the various matters needing to be considered in Bible translation, getting the translation into grammatically correct Korean is something that cannot be overlooked. From the time I took on Bible translating work, however, I was surprised to find that translators did not know Korean grammar well. Though all of them had been born in Korea, grown up using Korean as their mother tongue, and done their studies in Korean, I often spotted awkward or incorrect Korean in their Bible translations.

Bible translators are primarily concerned with the meanings of the original texts, and they must be expressed in proper Korean grammar. No matter how well the translator understands the meaning of the original text, his/her translation will be incorrect if it is not in accordance with Korean grammar. Translations that are grammatically incorrect in Korean cannot deliver the original meaning to Korean readers. Whatever the circumstances, this should never be compromised. Moreover, if the translation is grammatically correct but unnatural in expression, it will likewise be a poor translation. The reasoning that "it can only be translated as such because that is the way the original texts are," means that the translator may have reached the level of understanding the original texts, but s/he has failed to reach the level of expressing those original texts in perfect Korean. It is not the 'grammatical or expressional features' of the original texts that translated sentences need to reflect, but the 'meanings implied within the features of the original texts' that need to be expressed in Korean. Translators need to speculate on how such features of the original texts should be expressed in Korean.

Literary Functional Equivalence:
Some Case Studies

Timothy Wilt*

A translator of Korean literature said, "In many ways translation is like the transplantation of a delicate flower into another soil. Sometimes the flower needs careful nurturing when it is removed from one place to another."[1] In my presentations, I will try to show how this kind of transplant might be done ‑ to *show*, more than to tell. The lecture room shall become a laboratory. For reasons of time, it will need to be a laboratory in which one person does most of the demonstrations while others watch. The learning experience would be richer if the observers would become doers; maybe this will happen for at least some of you, at a later time. But I hope that throughout my presentations you will be constantly asking yourself: "How might something like this be done in Korean?" I also hope that you will see these presentations as relevant to your situation, whether or not you do a work for the Korean Bible Society or some other Bible translation organization. The Bible translator is a Bible *communicator* and you all are concerned with *communicating* the Scriptures to others, whether to your family, to your church or to other neighbors. I believe we all share the basic concern to communicate the riches of the Biblical texts to our audiences ‑ whether our audience be a friend, a stranger or an enemy, and whether we do this by traditional translation, by re-presentation of a biblical text in a sermon, by retelling a Bible story to our children or by acting out a parable or command in our lives.

Keeping the image with which we began, we can say that the flower we wish to transplant is the flower of Scriptures. It is a hardy flower with roots in the soils of sandy deserts and fertile highlands, lonely places and active cities, individual's

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1) Chong-Wha Chung, ed., *Modern Korean Literature: an Anthology 1908-65* (London: Kegan Paul International, 1995), xiv. Comp. "The task [translating poetry] involves transplanting not only the sense but the sound of a poem written in the vernacular into another linguistic soil" *The Wind and the Waves: Four Modern Korean Poets,* Sung-Il Lee, trans. (Berkeley: Asian Humanities Press, 1989), preface. The other soil is of course a different cultural, geographical and historical one as well as "linguistic".

gardens and communities' fields. The plant grew through centuries, watered, pruned and watched over by generations of gardeners, and those who have seen its flower are delighted, sobered, comforted, challenged, grieved and given hope.

But, of course, the analogy breaks down. The translator whom we quoted was thinking of the translation of short, independent pieces of literature of a particular genre. The Bible contains hundreds of literary texts, in a rich variety of genres. A translation team is concerned with the transplant of not just one flower but a large field of multi-colored, multi-shaped flowers, some carefully cultivated, others wild, many of them with intertwined roots. While Calvin's TULIP may indeed be located in this field, it is only one element in a combination of Eden, desert shrubs, vineyards, Carmel's wild flowers, Jezreel's winter wheat and mountain cedars. To transplant one delicate flower is a considerable challenge in itself; how much more so to transplant a whole field measured off by the canonical rod!

While it is inevitable that some flowers fade, wither and even die in the transplant process, those of us interested in a Literary Functional Equivalence (LiFE) approach to Bible translation are looking for ways to preserve as much as possible the rich diversity and color of the biblical texts. Certain LiFE techniques might have better results in some communicational fields than in others. If you find that my attempt to apply certain techniques have yielded unsatisfactory results, I hope that this will be a stimulus not to quit "gardening" but to continue investigating and applying what works well in your home soil.

Genre and format

The most fundamental LiFE principle is that translation will be done in view of the source text's genre[2]. A theoretical justification for this is given in our book *Bible Translation: Frames of Reference* (*Frames*). At a general level, the importance of genre is indicated by the centrality of "goals" in the *Frames* communication model: the genre of a text is chosen in view of the communication goals of the one producing the text. At a more specific level, the importance of genre is discussed in *Frames'* chapter on literary translation of biblical literature. So, in the presentations

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2) "Genre" is a *type* of literature distinguished from other types by its communicative goals, structure and style. Examples of genres discussed in this paper are: liturgy of thanksgiving, psalm of praise by an individual, genealogy, procedural (how to do something).

for this workshop, I will assume the fundamental importance of genre, rather than provide further theoretical discussion of it. I will illustrate *how* the genre of biblical texts may be communicated, more than explain *why* I attempt to represent them. But I of course hope that in showing the *how*, the *why* will become increasingly apparent.

A useful tool for communicating the genre of a text and genre-related aspects of a text is the tool of formatting (the way in which words and non-verbal elements such as pictures are made to appear on a page). The importance of this tool has been long recognized, but its use in Bible translation has been quite limited. Reasons for this are:

1) Insufficient attention to translation in view of genre, and thus to how formatting indicates genre;
2) Lack of models in which formatting plays an important role;
3) Lack of training in formatting;
4) A psychological block stemming from work in an era in which the type-setting of Bibles was a cumbersome, lengthy, expensive process.

As other sessions of this workshop show, the psychological block against effective use of formatting has been removed in newer media and mixed media. The explosion of Study Bibles indicates that the block is being removed with regard to readers' helps: illustrations of different kinds are increasingly used, footnotes are giving way to reader-friendly sidenotes, and inserts on special topics replace or supplement appendices and glossaries. A basic question that I am raising is: how will the removal of this block influence the presentation of the translation of the biblical text itself? With regard to translation into Korean: if future translators do not limit themselves to the formatting devices of the pre-electronic era, what are the possibilities of presenting the translations in ways faithful to biblical genres and appreciated by contemporary audiences?

Representing speakers and speech situations in poetic texts

We will begin with my attempt at LiFE in the translation of Psalm 66. Traditional formatting indicates no distinction between this psalm and the 149 others;

traditional representation of the contents indicates that this psalm, like all others, has one speaker. In contemporary church services where the congregation participates in the oral reading of psalms, this psalm is typically read like all other psalms: the solo reader and the congregation mechanically read alternative lines or verses throughout the psalm, with uniform rhythm and tone. A LiFE approach would enable the audience to see at a glance how the basic genre of the psalm compares and contrasts with others. It would also indicate aspects of the ancient communication situation behind these kinds of psalms and, importantly, encourage contemporary audiences to use the psalms in similar communication situations.

Priest:	Proclaim your delight in God, everyone! Sing his imposing name! Praise his imposing presence!
Congregation:	Your works are overwhelming!
Priest:	Everyone bows down in your presence. They sing to you; they sing your name!
	Musical interlude

Priest:	Come, see The Divine One's amazing work:
	    a sea becomes dry land;
	        people cross a river and their feet stay dry.

Congregation:	We are joyful because of this!
Priest:	His valiant reign is forever. He keeps his eyes on the nations; they cannot stand in his presence. The enemy submits to his power.
	Musical interlude
Priest:	People, Speak well of our deity! He places us in life. He keeps us from stumbling. Let his praise be heard!
Congregation:	O Divine One, You treated us like silver whose impurities need to be burnt away. You brought us into captivity and had us treated like beasts. We went through fire and water. But you brought us out of all that!

A worshipper: When I was in a tight spot, I vowed that I would give you the best of my herds and flocks if you would help me. I come now to your house to do just that. For you, I sacrifice bulls, bucks and rams.

The sacrifice is offered

The worshipper: Come, all of you in awe of The Divine One, and listen to what he has done for me. I called out for help, confident of his response. Our divinity would not have responded if my motives for calling to him were wrong. But he answered. And I praise The Divine One. He heard my prayer! He acted in keeping with his commitment to me!

Biblical scholars agree that numerous psalms are liturgical, but this fundamental aspect of their character is hidden in most Bible translations. That is, most Bible translations are unfaithful in the way they represent these psalms' communication situation and genre. Some might think that we should not translate psalms as liturgies because the exact identity of the various voices in a particular psalm and the precise location of where one speaker stops and another begins cannot be known with certainty. But this translation problem is like the one in Song of Songs. Scholars agree that a drama is involved here, even though the identity of all speakers and the division of speaking parts is not explicit in the text and cannot be determined with complete certainty. This lack of certainty does not prevent contemporary versions from explicitly identifying the speakers and parts. This explicit identification, although uncertain, more faithfully represents the text, than would a lack of identification, which would represent the text as a confusing monologue. The principle of explicitly representing a text in spite of uncertain aspects of it is of course constantly applied at the lexical and grammatical levels of Bible translation; no book of the Bible could ever be translated if we first had to be sure of what all its words and sentences mean. Our translations represent best guesses – or at least accepted guesses – rather than certainty, at just about any level, in any translation approach. A working LiFE principle is that our best guesses – guided by the best scholarly research we have available – concerning higher grammatical levels of text, genre and communication situations can be represented in Bible translation. This approach can result in a translation that is as faithful as traditional approaches, perhaps even more faithful, and it can certainly help contemporary audiences to better understand and appreciate the sacred texts.

I will mention only one other aspect of the translation of Psalm 66 before moving on to other texts. I have chosen to translate *selah* twice by "musical interlude" and once by "the sacrifice is offered". This reflects the commonly used translation technique (in any kind of translation approach) of translating one Hebrew expression by different expressions in the target language; one of the expressions may be considerably more specific than another, depending on the context. My translations of *selah* in this psalm are motivated in particular by the liturgical nature of this psalm and in general by our knowledge of the importance of song and of sacrifice in temple worship. However, translators might hesitate to render *selah* as specifically as I have done. They might wish to stick with a more general expression such as "pause" or "interlude", as in found in many translations. To do so would be consistent with a LiFE approach. As indicated earlier, I am not trying to indicate what a LiFE approach to translation *should* look like in all respects; I am simply giving examples of what it *could* look like. I do not wish to argue for the correctness of certain translation choices; rather I wish to suggest some *possibilities*, hoping that they will be a stimulus to look for and use other, effective possibilities. A basic question for one translating from a LiFE approach is: How might the literary riches of my mother tongue be exploited to faithfully represent the literary riches of the Scriptures?

Representing thematic contrasts

The translation of Psalm 66 represented the different *voices* of a liturgical psalm: the voices of the priest, of the congregation and of the one offering a sacrifice. In many psalms, there is a not a clear distinction of speakers but there is a distinction of *perspectives* on a basic theme. These might be the perspectives of different groups referred to by one person; for example, the way of the wicked might be opposed to the way of the just. Or, the psalm might suggest tensions within an individual; for example, preoccupation with one's suffering might be in conflict with one's confidence in God's ability to bring about deliverance. These distinctive perspectives are often clearer in the Hebrew than they are in most translations: their importance is frequently observed by commentators, but obscured by traditional translations. A LiFE approach can illuminate this aspect of biblical poetry. For example, the presentation of Psalm 13, underscores a social triangle occurring in

numerous psalms:

> How long will it go on like this, YHWH[3)]?
>
> You
> never think of me; you hide your face⋯
> For how long?
>
> I
> try to figure it out; but only come to grief⋯
> For how long?
>
> My enemy
> has the upper hand⋯.
> For how long?
>
> You,
> YHWH, my deity, must see my sorry state.
> Put light back in my eyes so close to closing for the final sleep.
>
> My enemies,
> otherwise, will exult in my demise,
> saying that it was in their power to dispose of me.
>
> I
> trust in your commitment to me.
> Confident of your help, I will sing:
> "YHWH is good to me."
>
> *Psalm 13*

One would not want to accentuate so strongly this I-you-they ("they" are usually enemies) contrast in every psalm where it occurs, but the pervasiveness of this contrast merits its being brought out in at least one psalm, as it is here.

In Psalm 14, a portrayal of the brute is contrasted with the portrayal of God. Similar negative-positive contrasts are found throughout the psalms. The stylistic devices used to highlight these contrasts in the Hebrew can be represented with the help of margins in the translation. The psalm opens with focus on the brute; the lines are placed against the regular left-hand margin, as are all other of the psalms' lines which deal with this negative side of the psalmist. The lines referring to the more positive images of Israel's deity and the just are distinguished visually as well as verbally, by a different margin.

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3) How to represent the divine name is controversial, regardless to translation approach. I use "YHWH" in this paper to avoid distraction from other the main points of the paper, not because I think it's the best way to represent the divine name in a LiFE approach.

The brute assumes
there is no deity.
Nihilism dominates.

From heaven's window,
YHWH leans out to see
if there might be one thinker seeking The Divine One.

There are none who do what is good.
All have left the way.
All are corrupt.

There are none who do what is good.
Not one.

There are plenty who do evil.
They sit down to dine.
They dine on my people.
They don't call to YHWH,
as if they don't know,
there,
dread.

The Divine One is with the just.

When the oppressed are advised to find refuge in YHWH, a
mocking question is raised: "Who from Zion will liberate Israel?"

When YHWH returns
his captive people
Israel
will rejoice.

Psalm 14

Representing cohesive imagery and tone

One of my working principles has been to assume that the imagery of a poetic text is cohesive, intentional and concrete, rather than disconnected, accidental and vague. This principle is supported by the several commentaries produced over the past ten years or so that have given much more attention to the literary integrity of biblical texts than was given by earlier biblical scholars, including those who produced works on Bible translation through the early 1990's.

As observed by commentators, and totally obscured by most translations, the first part of Psalm 76 is not simply a juxtaposition of stereotypical sentences. To the contrary, the vocabulary and progression of ideas evoke the unifying image of the divine lion watching over Zion.

NIV's translation of v. 2 (Hebrew: v. 3) is typical: the two topic noun phrases are rendered as "tent" and "dwelling place". But the first Hebrew word is not *'ohel*, frequently used to refer to the temporary shelter of a sojourner or soldier or to the tabernacle (for example, Gen 12:8; Exo 26; Jdg 7:13), and also translated as "tent" by NIV. The second word is neither *mishkan* nor *moshav*, word frequently used to refer to God's earthly or heavenly "dwelling place", as the NIV and others translate these expressions. Rather the words are *sok* and *me"onah*; in the large majority of their occurrences they refer to the place of a lion, as reflected in NIV's use of "den", "lair" or "cover" to translate the terms elsewhere (e.g. Psa 10:9; Job 37:8; Jer 25:38; Amo 3:4).

In v. 4 (Hebrew: v. 5), the Masoretic text reads:

נאוֹר	אתה	אדיר	מהררי־	טרף
fearsome	you	mighty-one	from-hills-of	prey

"You are fearsome, mighty one, from hills of prey."

Several versions follow the Septuagint variant of this verse. But:

> It is likely that the lion imagery is continued; the imagery is that of a lion returning from the mountains where animals⋯ spare no prey⋯ The leonine imagery of Yahweh is well known from OT texts (e.g., Amo 1:2; 3:8; Hos 5:1 4⋯). The language of Isa 31:4 reflects the same motif of Yahweh coming like a lion to Mount Zion to manifest his power.[4]

Translators commonly use the technique of rendering explicit what the writer left

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4) M. Tate, *Psalms 51-100,* WBC (Dallas: Word Books, 1990), 261-262, 264.

implicit. It is common to see, for example, "city of" added before "Ur" or "for help" added to "call"; the translator makes explicit an image that he assumes would have been evoked for the first audiences of the biblical text, but would be obscure for contemporary audiences. In the same way, I make explicit what is "implicit here⋯ the image of Yahweh emerging from his den in Zion as a lion to destroy threats from attackers"[5].

> A mighty lion lies in Zion, city of peace.
> He swats away flaming arrows, shields and sword.
>
> He hunts down armies in the mountains.
> The most battle-hardened cannot find their hands.
> They faint in terror before him.
> But who could remain standing,
> in the face of his fury?
> His roar[6] paralyzes the cavalry.
> He knocks the wind out of generals.
> Kings quail in terror.
> War is ended.
>
> He stands to proclaim justice.
> His word is heard from heaven to earth.
> There is fear.
> Then quiet.   *(Pause for reflection)*
>
> The world's oppressed are liberated.
> Militarism gives way to praise.
>
> This is the divine one that Judah knows.
> This is the one whose name is revered by Israel,
> the one of light and splendor—
> and the one of terror.
>
> You who are near him,

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5) C. Broyles, *Psalms,* New International Commentary (Peabody, MA.: Hendrickson, 1999), 312.

6) "Roar" is the translation of cognate forms. "Rebuke", frequently used to translate the Hebrew root (נער), clearly indicates the function of the vocal communication; but "roar" may well capture the mood in other contexts as well as here. Comp. 2Sa 22:16 (were TEV translate the parallel expression "roared at them").

> promise to please him --
> and keep your promises.

<div align="right">-Psalm 76</div>

The lion image is more explicit in Psalm 7. But this time it is the wicked who are lions; the righteous are their innocent victims. There are two sets of graphic images of violence in the psalm. They do not occur side by side in the Hebrew text and most translations treat them as independent of each other. Through restructuring, my translation more clearly indicates their relationship. We shall first consider my attempt to indicate the cohesion of these images, then briefly consider the attempt to represent the cohesion in tone throughout the psalm.

NRSV	CEV	*Wilt*
[1b] save me from all my pursuers, and deliver me,	Rescue me and keep me safe from all who chase me.	Save me from those who are hunting me like lions after a lamb away from its shepherd, ready to rip open my throat and tear me to pieces.
[2] or like a lion they will tear me apart; they will drag me away, with no one to rescue.	[2] Or else they will rip me apart like lions attacking a victim, and no one will save me.	
[3] O LORD my God, if I have done this, if there is wrong in my hands, [4] if I have repaid my ally with harm or plundered my foe without cause, [5] then let the enemy pursue and overtake me, trample my life to the ground, and lay my soul in the dust. …	[3] I am innocent, LORD God! [4] I have not betrayed a friend or had pity on an enemy who attacks for no reason. [5] If I have done any of this, then let my enemies chase and capture me. Let them stomp me to death and leave me in the dirt. …	Granted, this is what I deserve if I am guilty as accused. If I've betrayed a treaty, if I've wronged the one who has turned against me, let the enemy hunt me down, crush me alive and roll my corpse in the dirt.
[14] See how they conceive evil, and are pregnant with mischief, and bring forth lies. [15] They make a pit, digging it out, and fall into the hole that they have made. [16] Their mischief returns upon their own heads, and on their own heads their violence descends.	[14] An evil person is like a woman about to give birth to a hateful, deceitful, and rebellious child. [15] Such people dig a deep hole, then fall in it themselves. [16] The trouble they cause comes back on them, and their heads are crushed by their own evil deeds.	Granted, he who has been impregnated with evil, chooses not to abort and gives birth to a lie, deserves to be killed by his own baby. He'll dig a pit, his baby will push him in, his skull will crack and good riddance. But, my deity, come on! You know this is not my case.

My translation links the enemies' pursuit of the psalmist (v. 1b) to lion-like behavior as well as to the tearing: in many languages one word translates both "chase" (CEV) and "hunt" (my translation). As indicated by CEV's translation "like lions attacking a victim", "lion" is the explicit subject of an implicit verb and object. My "a lamb" is more specific than CEV's "victim", but coheres well with both the geographical situation of ancient Israel (compare, for example, 1Sa 17:34) and, importantly, with the psalm's plight of being weak but innocent (vv. 3-4,10), the "lamb" being an image of innocence. "Away from its shepherd" continues with the image, while representing the sense of what is literally "and no deliverer", at the end of v. 2.

Both NRSV and CEV diminish the concreteness of the image in translating *nefeshi* by "me", rather than by "my throat", as it can be translated elsewhere (e.g. Job 24:12; Psa 69:2; Jer 4:10). NRSV translates *paraq* by "drag away" and keeps the Hebrew order of the parallel verbs. This results in a chronologically awkward image: the lions are described as first "tearing apart" the victim, then carrying it away (in pieces?). It seems better to translate the second verb as an intensification of the first (comp. the translation of *paraq* in Zec 11:16 "tearing off even their hoofs" (NRSV); "leaving nothing but a few bones" (CEV).

As do practically all versions, NRSV and CEV follow the verse order of the Hebrew text. However, as in many other Hebrew, poetic texts, Psalm 7 has a chiastic structure:

    A. Call for help (vv. 1-2)
      B. Psalmist's innocence and undeserved punishment (vv. 3-5)
        C. YHWH, judge!(vv. 6-8)
            D. Terminate the wicked; establish the righteous! (v. 9a)
        C'. God is a just judge (vv. 9b-11)
      B'. Wicked ones' guilt and deserved punishment (vv. 12-16)
    A'. Praise (v. 18)

The central part of the chiasm is the thematic highpoint of the psalm. In this case, the call for the righteous judge (C') to judge (C) so that the wicked, some of them currently hunting down the psalmist, might be terminated and the righteous ones such as the psalmist might be secure (D). The psalmist's innocence and undeserved punishment (B) is counter-balanced by the wicked ones' guilt and deserved

punishment (B').

In view of both the function and the commonness of the Hebrew structure, I have restructured the English so that B and B' occur together, and C-D-C' occur toward the end of the psalm. The cohesion of B and B' is further signaled in my translation by the repetition of "Granted"[7]: the psalmist is so certain of his innocence that he is not afraid to name the terrible consequences of false testimony and guilt. The central part of the Hebrew chiasm is represented towards the end of the translation so that the function of the Hebrew structure is matched by the function of the English structure: in English, the climax of a discourse often occurs toward its end.

This restructuring in view of the very common Hebrew structure of chiasm is parallel to the restructuring done at the sentence level by all translators, regardless of translation approach (except for interlinear translations). At the beginning of v. 5 (Hebrew: v. 6), for example, the Hebrew structure Verb‐Noun Phrase‐Noun phrase becomes Noun Phrase‐Verb‐Noun phrase, so that the function of the Hebrew structure is matched by an English structure with a corresponding function: "Let-pursue enemy me" is the common Hebrew word order‐the common sociolinguistic convention‐for signaling who is the actor in an event and who is the acted-upon. In English, the equally common word order functioning in the same way is "Let an enemy pursue me". Differences between languages in form-function match-ups lead to restructuring at the sentence level; they may also do so at the discourse level.

Before presenting my translation of the whole psalm, I will note that it assumes a cohesion of tone, as well as a cohesion of images. As in several other psalms‐and in many other prayers from Ancient Near Eastern neighbors of the Israelites‐the petition for help carries a tone of reproach. The one who prays has remained faithful to his deity. Why is the deity not remaining faithful to him?

> YHWH,
> I've chosen you to be my deity. You should be taking care of me.
> So, help me!
> Save me from those who are hunting me like lions after a lamb away from its shepherd, ready to rip open my throat and tear me to pieces.

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7) With a bit of restructuring an "If" structure could be used rather than "Granted", but "Granted" carries more a tone of formal argument, as the psalmist pleads his case directly to the divine judge.

Granted, this is what I deserve if I am guilty as accused. If I've betrayed a treaty, if I've wronged the one who has turned against me, let the enemy hunt me down, crush me alive and roll my corpse in the dirt.

Granted, he who has been impregnated with evil, chooses not to abort and gives birth to a lie, deserves to be killed by his own baby. He'll dig a pit, his baby will push him in, his skull will crack and good riddance.

But, my deity, come on! You know this is not my case. You're in charge of justice: why aren't you angry when my enemies are angry at me? Why are you letting them sharpen their swords, string their bows and aim their flaming arrows at me?

Many of us have come to your holy place for justice. But we find that you have left us. My deity, come back!

We count on you to shield us from the evil around us. We count on you to take care of those whose hearts are right, to be a just judge and to *always* condemn those whose hearts are bad.

Judge me first, YHWH. I am confident that I am in the right, innocent. Then judge everyone else. Rid us of criminals and their cruelty. Affirm those who are in the right. Show everyone that you are for what is right, you who know every thing about everyone.

It will be easier to praise you, YHWH, when I can see your justice. Then, I will sing out your name: YHWH, supreme deity.

— *Psalm 7*

Representing disruptions and additions

The preceding section focused on cohesion within a poetic text. But, literary texts may also have disruptions of imagery and tone. If it is intentional, the disruption adds a dramatic element, often linked to thematic development, and it contributes to the impact and significance of the whole text. In ancient texts, disruptions can be due to manuscript corruption or to editing; editing can of course also result in additions (and subtractions). The translator aiming for LiFE may well represent these disruptions and additions.

Especially in temple-related psalms, a sudden change in tone can be due to a change in the communication-situation, not explicit in the text. For example, in

Psalm 20, there is a sudden change from petitions to an exultant "Now I know". My translation, with the support of several commentaries, indicates why this disruption occurs:

> *The assembled people greet the king:*
> MAY YHWH RESPOND, when you need help.
> May YHWH fulfill your every wish,
>   grant success to every stratagem,
>   protect you with his name as he protected Jacob,
>   send his sacred power from Zion,
>   remember every loaf of bread and every bull that you gave
>   for his pleasure and friendship.
> May YHWH fulfill your every desire.
>
> Then we'll celebrate your victory,
> and proudly display our deity's name.
>
> *The king hears the oracle for which he and the people have waited and declares:*
> YHWH HAS RESPONDED!
> I know that YHWH will give victory to me, the one chosen to lead his people.
>
> *The people answer:*
> YHWH will assure our victory with his sacred weapon:
>   not war horses,
>   not armored chariots,
>   but the name, the divine name: YHWH.
>
> The horses' legs have given out,
> The chariots are toppled.
> We are standing firm.
>
>
> When we call for help,
> RESPOND TO OUR NEEDS!
>
> Victory for the king!   *–Psalm 20*

In other psalms, jarring rhythms and images may reflect the genre or tone of the text. The structure of Psalm 55 has been described as "bizarre to the extreme⋯ its themes and its literary genres vary abruptly⋯ motifs occur in seeming disorder as if they would spurt from emotional outbursts."[8] Another commentator has observed that the surrounding social disorder "moves the poet to introspection, and there too the poet finds disorder."[9] This "disorder" may be reflected in the presentation of the

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8) S. Terrien, *The Psalms: Strophic Structure and Theological Commentary* (Grand Rapids: Eerdmans, 2003), 423.

psalm: incomplete sentences mixed with varied images of the past and present and, at the end, a bit of liturgy of uncertain time and assurance.

Please, Divine One. Hear me out. Intervene on my behalf. Don't leave me in my present condition: uprooted, uncertain, grief-stricken.

A hostile voice.
I hide helpless.
Cruel laughter.
I quail, huddling against, shivering in, an evil rain.
I imagine myself flying away from the storm, finding shelter in a desert cave, protected from the wind howling in the night.
But, stuck in the city, I am on guard against those who should be guarding us: sadists at the military posts, day and night; criminals patrolling the streets, controlling the courts.
Swallow them, Master.
Tear out their tongues.

I had a dear friend. We would confide in each other as we went together to worship in the house of The Divine One. This friend has turned against me, and treats me spitefully. That's too much. I can't take it.
May they have hell on earth, and hell in death, for the cruelty in their heart.
Uprooted, grief-stricken, I plea for YHWH to save me, morning, day and night. I beg my deity to get me out of this mess, to make things well. He will respond. I know he will. He has always been in charge and he will humiliate them all.
Unending disdain for The Divine One.
A moving homage to friendship,
a verbal massage.
A heartfelt hatred stabs a trusting friend.

Priest: However hard your situation, trust YHWH to work it out. He will not let it go on forever.

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9) K. Terrien, *Psalms* (Collegeville, MN: Liturgical Press, 2001), 139.

Seeker: Divine One, the days of the murderers and thieves are short. You will force them into the pits beneath the graves.
　I count on you.

—Psalm 55

Summary and further possibilities: Psalm 18

The preceding pages have indicated some basic techniques involved in a LiFE translation and some examples of how they might be applied to poetic texts. My translation of Psalm 18 further illustrates applications of these techniques and indicates other possibilities of a LiFE translation.

As in all translations until a few hundred years ago and with support from contemporary communication theory, my translations do not use verse numbers. However, to facilitate comparison of my translation with a more traditional rendering, I use the verse numbers of NRSV to indicate how I have restructured the Hebrew text. In the footnotes, I explain certain translation decisions it as I have.

In general, my translation attempts to do justice to the intense drama, visual imagery, exultant tone and overall cohesiveness of the psalm.

1b–2	YHWH, Source of Security, Saving Strength, Permanent Shelter, Shield, Fortress, Liberator, Divine One, The only one worthy of praise, [10)
1a,3	How wonderfully I've experienced our family bond![11) I call to my deity and he saves me from my enemies!
4–6	The deities of death had enchained me, pulled me into the ocean of chaos, tied me to the gate of death.

10) The use of **praise name** to address YHWH is common throughout the psalms, but a feature hard to identify in the translations that render them as a proposition, or series of propositions, suggesting an informative tone. Compare, for example: 3:3; 65:6-7; 68:5-6.

11) 1a: The highly unusual use of *racham* has a distinctive translation: **experience the family bond** reflects both the emotional and relational aspects of the womb-related image suggested by the Hebrew. v. 1b-2 are placed before v.1a to clearly indicate that the psalm is being addressed to YHWH. V. 1a and 3 act as a sort of summary of the psalm.

I yelled for The Divine One's help.[12)]
> He heard me.
> He was in heaven, in his palace, yet he heard me.

7
> He exploded in anger at the forces holding me captive[13)]. The earth shook.

8–11
> Exhaling smoke, spewing fire, he threw aside the sky's curtain and descended on a thunder cloud. He mounted a winged lion–bull[14)] and swooped down towards the battle field, draping around him the darkness of the storm, yet scarcely able to veil his light.

12–14
> Fire bolts.
> Hail.

> He thundered in the sky,
> divine warrior. [15)]

> Hail.
> Fire bolts.

> His weapons panicked the enemy, sent them running in every direction.

15
> YHWH's breath blasted a passage through the ocean of chaos, to the very bottom, earth's foundation.

16–17
> Towering above, he reached down and rescued me, snatching me away from enemies who were overpowering me in hate.[16)]

---

12) 4-6:**Deities of death**, **ocean of chaos** and **The Divine One** reflect the cultural-religious frames suggested in the Hebrew's use of *Moth* (canaanite god of death), *Belial* (destructive power associated with *Yam*), water imagery (Yam, god of the sea & chaos) , and *'elohim* "The Divine One" (title for YHWH, cognate with neighbouring languages).

13) **in anger at the force holding me captive** clearly links God's actions and emotion to the idea expressed in the "The deities of death⋯" sentence: YHWH – storm god and divine warrior – is furious with the gods who have challenged him by attacking one with whom he has a family bond.

14) **winged lion-bull** represents the compositie nature of the *cherub*. "Spirit" or "creature" does not need to be specified; the contexts makes it evident that a supernatural being is involved. Modifying **winged lion-bull** by a accords with the Hebrew form and suggests that it was just one of many in God's celestial stable.

15) Making explicit the notion of **Divine warrior** contributes to the cohesion of the various images, including the link between **Hail. Fire bolts** and the divine weapons that scatter the enemy.

16) **Verses 16-19** provide a transition between the narrative of a cosmic battle and the narrative of sociopolitical battle. In the Hebrew text, this second narrative is interspersed with praise, proverbs, and reflections on YWHW's displays of power and deliverance. My translation draws the narrative elements into a more cohesive piece, but does not completely eliminate the interjected elements, so that the excitd, exultant tone is maintained.

18–19a   Things had fallen apart; the enemy had swarmed in. But YHWH was behind me and carried me away to a safe haven.

32–34, 36   There, he strengthened me so that I could run like a deer, with long, sure strides, along perfectly chosen paths, on the steepest cliffs. He strengthened my arms so that I could draw the mightiest bow. [17]

35

> You gave me a shield against defeat.
> Wherever I went,
> YHWH,
> you were beside me,
> holding me up,
> with your right hand.

37–38, 29   I was now ready to attack all of my enemies. I broke through their defenses and beat them into the ground. They fell around me in masses, unable to rise.

39–40

> You gave[18] me the strength to subdue them.
> You empowered me to trample down
> those who had tried to stand against me.

41–42   They cried out for help–even to YHWH. But he would not answer them like he had answered me. I cut off their cries. I crushed them, trampled on them until they became dust, carried off in the wind.

43a

> You removed me
> from a nation's dissension.[19]

43b–45   I even rule over those whom I had not known. All ears

---

17) Prose paragraphs with normal left-hand margin are used to represent the narrative element, in which the psalmist refers to YHWH in the third person (in both the Hebrew and the translation). Indented, centered paragraphs distinguish the direct address of YHWH ("you") from the 3rd person narrative. This means of presenting the translation suggests that the psalmist alternately turns to the audience and then to YHWH: he faces the audience to tell of his restoration and victory and faces YHWH to acknowledge his role in all aspects and praise him.

18) Note how the formatting combined with repetition enables highlighting the theme of **You gave me.**

19) **You removed me from a nation's dissension** I translates the Hebrew quite literally: תפלטני מריבי עם The cryptic allusion to civil strife is slipped into our translation as it is in the Hebrew text. Until here, one might think of the battles as between the speaker and foreign powers. The following verses indicate that this occurred, but the interjected praise suggests problems much closer to home. The psalmist did not want to give much attention to this aspect of the situation; neither does our translation. The translations "stubborn people" (CEV) or "rebellious people" (TEV) are too strong.

for what I say, they have come out, at my order, from the holes[20] where they had fled, trembling, servile, shriveled husks[21]).

46a

YHWH LIVES!

31b,46b

My deity is
  a cliff towering above all others,
  my worshipped liberator.[22]

46c

My deity[23]
  delivers me from blood-thirsty enemies,
  enables me to take vengeance,
  raises me above my opponents,
  places nations underneath me,
  gives great victories,

47–48

50

  is committed to his chosen king,
      to David,
      and to David's descendants.

YHWH,

49

Nations hear when I sing praises
about you,
about knowing your name.

19b–24

Why would YHWH answer my call for help and not that of my enemies?[24] Because he was pleased by the way I

---

20) **Hole** accords much better with the images of this passage, and with the use of the Hebrew root (סגר) in other contexts, than does "fortress" (CEV, TEV) or "stronghold" (NRSV, NIV), which has a positive nuance of height and strength. Our passage highlights the lowly position of the enemy: fallen, in the mud, trampled, turned to dust. The other biblical use of *misgereth* is in Micah 7:17, which describes a complete victory over other nations, as in Psalm 18. The passage in Micah suggests a parallel between the dwellings of other nations and the holes of snakes and lizards. Another form of the Hebrew root refers to a cage (Eze 19:9 or a prison cell (Isa 24:22).

21) **Shrivelled husks** is more literally "They wither". The verb (נבל) is the same as the one use in Psalm 1:3, where the righteous' "not withering" contrasts with the "chaff driven away by the wind" (compare the reference in Isa 1:30 to the withering leaf). The image of a shrivelled husk or withered leaf accords with hat of the **dust carried off in the win** (v. 42).

22) These are titles of praise similar to the ones used to open the psalm, and are presented accordingly.

23) The Hebrew structure (a participle followed by a prefixed verb in the three consecutive verses) indicates a list of attributes of the divine warrior that reads like the titles of praise in the immediately preceding lines at the beginning of the psalm.

24) The rest of our translation occurred considerably earlier in the Hebrew text, as a kind of extended footnote. We treat it more as an appendix or, more positively, as a concluding reflection. The excited reports on cosmic and earthly struggles and praise for YHWH's power and empowerment give way to a wisdom teaching on why YHWH has given help.

25–26	had chosen. I kept on YHWH's road. His orders were my guideposts. I did not turn away from them to wrong him. My conduct was completely acceptable. I did not give in to evil.

YHWH, you are:
loyal to the loyal,
acceptable to the acceptable,
innocent to the innocent –
and wrench the twisted.

28
    You shame the oppressor.
You ennoble the oppressed.

30
    You enabled my lamp to shine
in the midst of darkness.

31a 27
    Your way is perfect,
Your word is proven.

Do deities exist?
Only one:
our deity,
YHWH.

Translating procedural texts: Leviticus

Leaving the imagery, pathos and drama of the Psalms we will now consider the sober, plodding monologues of Leviticus.

Most Bible versions represent the procedural texts of Leviticus by using the same format as that used in narrative texts. An audience which associates this format with, for example, entertaining stories and magazine articles can subconsciously come to the Leviticus text with expectations about style and content that will clash with what they find. These unfulfilled expectations can contribute to negative evaluations: features of good story-telling are absent and features of bad story-telling abound. But, of course, most of the texts in Leviticus are procedural and legal texts, not stories. Translating the texts in terms of their genre, in ways distinctive from other genres, can help the audience to read them with the appropriate expectations and evaluative framework.

As indicated in our discussion of poetic texts, formatting and restructuring are fundamental tools for representing the goals and contents of a text. We will use Leviticus 2 as an example of how this might be done.

Analysis in view of communicative goals

We can assume that, as a procedural text, Leviticus 2 had the important communicative goals of being precise and clear with regard to how to do the sacrifices in question. The text is intended to be informative and directive, as opposed to, for example, emotive, entertaining, convincing or requesting. We assume that the producers of the ancient Hebrew text structured the text in terms of these communicative goals and that the function of repetition in these procedural texts can be quite different than the function of repetition in poetic texts.

For example, the dense repetition of "How long?" in the first lines of Psalm 13 or of "Praise YHWH" in the first two verses of Psalm 146 contribute to those texts in a way quite different than do the repetitions in Leviticus 2 of "cereal offering" (15 times in 15 verses) or of "what is left of the cereal offering shall be for Aaron and his sons; it is a most holy part of the offerings by fire to YHWH" (vv. 3,10). The presence or absence of what follows the verb "fear" in Jonah 1 (vv. 5,10,16) is of much greater thematic significance than the presence or absence of "a pleasing odor" with "an offering by fire" in Leviticus 2 (vv. 2,9,11,16).

The mariners feared	an offering by fire, a pleasing odor to YHWH
The men feared a great fear	an offering by fire, a pleasing odor to YHWH
The men feared a great fear of YHWH	an offering by fire to YHWH⋯ a pleasing odor
	an offering by fire to YHWH

In Jonah, the (lack of an) object of the verb contributes to the theme of a foreign people's growth in response to Jonah's divinity, and to a key irony in the story. In Leviticus 2, the separation of "offering by fire" and "pleasing odor" in the third occurrence can be explained on stylistic grounds and the lack of "a pleasing odor to YHWH" in the last instance has no evident thematic significance; it has been well established in the first part of the text and need not be repeated in the last part.

Assuming informational clarity and precision was a primary goal of the producers of Leviticus 2, translators may want to represent the text in a way that will help contemporary audiences to appreciate the text's clarity and precision. This may involve significant reduction of the repetition in the text, which will in turn necessitate restructuring.

Reducing repetition in a text such as Leviticus 2 and restructuring it does *not*

mean summarizing it and omitting information. More positively stated: a faithful restructuring of a text in view of its genre will represent the information, ideas and images of the text to the same degree as, perhaps more than, in more traditional translation approaches. The following indicates the extent of the repetitions that are found throughout the text:

> 1. When any one brings a cereal offering as an offering to YHWH, his offering⋯ he shall bring it⋯ 3 ⋯the cereal offering⋯ 4 When you bring a cereal offering⋯ as an offering⋯ 5 If your offering is a cereal offering⋯ 6 ⋯it is a cereal offering. 7 If your offering is a cereal offering⋯ 8 You shall bring the cereal offering⋯to YHWH⋯ 9 ⋯the cereal offering⋯ offerings⋯ 11 ⋯ cereal offering⋯ 13⋯your cereal offerings⋯your cereal offering⋯your offerings you shall offer salt⋯ 14⋯a cereal offering⋯cereal offering⋯15 it is a cereal offering⋯

> 1 ⋯fine flour⋯oil upon it⋯frankincense on it, 2⋯ fine flour and oil, with all of its frankincense⋯ 4 fine flour mixed with oil, or⋯spread with oil. 5 fine flour⋯ mixed with oil 6⋯pour oil on it 7⋯fine flour with oil.

> v. 3: What is left of the grain offering shall be for Aaron and his sons, a most holy part of the offerings by fire to YHWH.
> v.10: What is left of the grain offering shall be for Aaron and his sons, a most holy part of the offerings by fire to YHWH.

A logical outline of the text may be constructed as follows (verse numbers providing the information are in parentheses):

1) Topic: Instructions for presenting a grain offering to YHWH (vv. 1-16)
2) Ingredients:
    a) Obligatory for all:
        i) fine flour (1,2,4,5,7)
        ii) oil (1,2,4,5-7,15,16)
        iii) salt (13)
        iv) no yeast (v.4,5,11)
    b) Obligatory for 3ai and 3bi;
        i) frankincense (1-2,15-16)
3) Preparations:

   a) Options:
      i) Raw (1-3)
      ii) Baked in an oven (4)
      iii) Fried on a griddle (crumble after frying and pour on oil) (5-6)
      iv) Fried in a pan (7)
   b) Mandatory if the offering is from the first grain of your harvest: Parch it. (14)
4) Present to: the priests, Aaron's descendants (2,8,16)
5) Priest's use:
   a) A handful will be completely burned on the altar, making a pleasing odor for YHWH. (2,9,16)
   b) The rest of the grain offering belongs to Aaron and his sons, remaining part of the offering set apart for YHWH. (3,10)
6) Special notes:
   a) No leaven or honey is to be burnt as an offering for YHWH. They may be presented to YHWH, but not as part of an offering to be burnt on the altar. (11-12)
   b) The salt represents your covenant with God. (13)

   This outline attempts to represent *all* information and instructions contained in the chapter.

Translation

   Based on the above analysis (in consultation with commentaries, of course), the text may be translated as follows, restructuring and using a format distinctive of the procedural genre:

2 INSTRUCTIONS FOR PRESENTING A GRAIN OFFERING TO YHWH

Essential ingredients: your best flour, oil, frankincense and salt; no yeast!

Permitted preparations:
   ▪ Baked
   ▪ Fried on a griddle (crumbled after frying and pour on oil)
   ▪ Boiled in a pan
   ▪ If the offering is from the first grain of your harvest: Parch it.

Present to: the priests, descendants of Aaron.

Priest's use:
- A handful will be completely burned on the altar, making a pleasing odor for YHWH.
- The rest of the grain offering belongs to Aaron and his sons, remaining part of the offering set apart for YHWH.

Notes:
- No leaven or honey is to be burnt as an offering for YHWH. They may be presented to YHWH, but not as part of an offering to be burnt on the altar.
- The salt represents your covenant with God.

If this seems too radical a departure from traditional approaches, a more conservative format could be used, while still being easier to read and understand than most translations:

2 INSTRUCTIONS FOR PRESENTING A GRAIN OFFERING TO YHWH
For all grain offerings, you will use your best flour, prepared with oil and salt. You must never use yeast for a grain offering! (No leaven or honey is to be burnt as an offering for YHWH. They may be presented to YHWH, but not as part of an offering to be burnt on the altar. The salt represents your covenant with God.)
You may present the offering uncooked, baked, fried on a griddle (crumbling it afterward and pouring on more oil) or in a pan. If the offering is from the first grain of your harvest, parch it. If uncooked or parched, the offering will be presented with frankincense.
You will present the offering to the priests, the descendants of Aaron. They will: 1) Completely burn a handful of the offering on the altar, making a pleasing odor for YHWH; 2) Keep the rest of the grain offering, which will still be part of the offering set apart for YHWH.

Genealogies

As with procedural and legal texts, genealogical texts are often presented in narrative format and their style is unattractive. 1 Chronicles 1—9 is especially difficult in most versions. But this section and other genealogical passages could be represented in a way more inviting and informative for contemporary audiences, while remaining faithful to the Hebrew texts. Some features of my translation of 1 Chronicles 1:1-42 are:

- Indications that the entries refer to ethnic and geographical entities as well as to names;

- Use of geographical names more unlikely to be understood by contemporary audiences than the Hebrew transliteration:
  - "Ionians" and "Persia" are used rather than "Javan" and "Madai";
  - "Iran" could be used rather than "Persia" and "Iraq" rather than "Assyria".
- A mixture of translated and transliterated names, indicating the cultural practice of having proper names with meanings. Here, I translate only infrequently occurring names and names with a fairly clear possible meaning (agreed upon by commentators).
- Formatting that:
  - immediately distinguishes the genre from narrative and poetic texts;
  - indicates how the information is organized;
  - facilitates reading.
- Mixed formats (non-bulleted list, bulleted list, stick diagram), reflective of different Hebrew structures used in communicating the information;
- Use of the biblical text itself as a kind of subtitle (e.g. "THE FAMILY LINE FROM SHEM TO ABRAHAM:");
- Use of capital letters to help keep track of those whom the Chronicler views as the most important.

There are of course many different possibilities for arranging the information, but it seems to me that handling the names in a way such as suggested here is more faithful to the text than presenting them in a way which suggests that for the first audiences these lists were a jumble of names unrelated to ethnic groups, geographical locations or other meanings.

<div align="center">

ADAM
SETH
ENOSH
KENAN
MAHALALEL
JARED
ENOCH
METHUSELAH
LAMECH
NOAH
SHEM   HAM   JAPHETH

</div>

JAPHETH is the ancestor of:
—Gomer, from whom descended Assyrians and Armenians: Ashkenaz, Diphath and Togarmah
—the Persians
—the Ionians, from whom descended the people of Cyprus, Rhodes and other Mediterranean islands and those of Spain
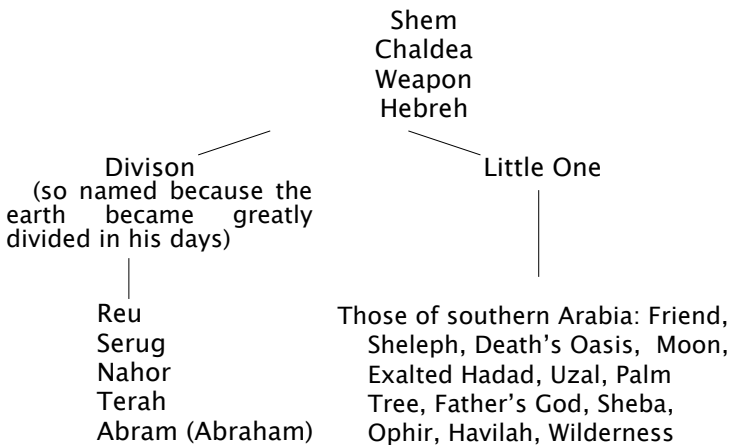—the peoples of the northwest : Lydia, Tubal, Meshech, Tiras

HAM is the ancestor of:
—Cush, from whom descendended :
 the people of Ethiopia and Sudan
 people of Arabia, of whom: Havilah, Sabta, Sabteca and Raama, from whom descended those of Sheba and Dedan
 Nimrod, the first of the world's great warriors
—the Egyptians, from whom descendended the people of :
 Ludia, Anamia, Lybia, the Nile delta, Memphis, Casluhia, Crete, from whom descended those of Philistia.
—Poothites
—the Canaanites, from whom descended the people of:
 Sidon (Canaan's first child), Heth, Jebus, Amor, Girgasha, Hivia, the Arka, Sina, Arvad, Zemar and Hamath

SHEM is the ancestor of:
—Elam
—Assyria
—Lydia
—Syria
—Uz
—Hul
—Gether
—Meshech
—Arpachshad, from whom Abraham would descend.

THE FAMILY LINE FROM SHEM TO ABRAHAM:

Shem
Chaldea
Weapon
Hebreh

Divison
(so named because the earth became greatly divided in his days)

Little One

Reu
Serug
Nahor
Terah
Abram (Abraham)

Those of southern Arabia: Friend, Sheleph, Death's Oasis, Moon, Exalted Hadad, Uzal, Palm Tree, Father's God, Sheba, Ophir, Havilah, Wilderness

THE SONS OF ABRAHAM: ISAAC, Ishmael and those born to his concubine Keturah.

—Ishmael's sons: Nebaioth (the oldest), Kedar, Adbeel, Mibsam, Mishma, Dumah, Massa, Hadad, Tema, Jetur, Nafish, Kedemah.

—Keturah son's: Zimran, Medan, Ishbak, Shuah. Jokshan, the father of Sheba and Dedan, and Midian, the father of Ephah, Epher, Hanoch, Abida, and Eldaah

—ISAAC's sons: Esau and ISRAEL

Esau's descendants:

—Eliphaz, whose sons were Teman, Omar, Zephi, Gatam, Kenaz, Timna, and Amalek

—Reuel, whose sons were Nahath, Zerah, Shammah, and Mizzah.

—Jeush

—Jalam

—Korah

Other descendants from Esau's region of Seir:

—Lotan, whose sister was Timna and whose sons were Hori and Homam

—Shobal, whose sons were Alian, Manahath, Ebal, Shephi, and Onam

—Zibeon, whose sons were Aiah and Anah

—Anah, whose son was Dishon

—Dishon, whose sons were Hamran, Eshban, Ithran, and Cheran

—Ezer, whose sons were Bilhan, Zaavan, and Jaakan

—Dishan, whose sons were Uz and Aran

Thematic use of proper names in narratives

From names in genealogical material, we will move to the thematic use of names in narrative material.

Many contemporary versions realize the importance of representing the sense of words used in a proper name in passages such as Hosea 1. Translations such as those of NRSV, NIV and, surprisingly, CEV can misleadingly suggest that the proper name was composed of words strange to the ears of early audiences and that the writers had to translate, rather than elaborate on the sense, for their audiences.

> Gomer had a daughter, and the LORD said, "Name her Lo-Ruhamah, because I will no longer have mercy and forgive Israel… 9 Then the LORD said, "Name him Lo-Ammi, g because these people are not mine, and I am not their God." (Hos 1:6-8, CEV)

Even if it is understood that what follows the name explains it, it is not clear to what extent the explanation is suggested by the words in the name. For example, does the Hebrew expression "Lo-Ruhamah" mean "I will not longer have mercy and forgive Israel?"

A translation like that of TEV better represents the text:

> The LORD said to Hosea, "Name her 'Unloved,' because I will no longer show love to the people of Israel or forgive them⋯ [9] The LORD said to Hosea, "Name him 'Not-My-People,' because the people of Israel are not my people, and I am not their God."

French versions, from literal to contemporary language to literary are more disposed to incorporating the sense of a name into the text than are their English counterparts. My translations of three of them indicate various means of handling the proper names in the main text of the translation:

> Call her by the name *Lô-Rouhama* [She who is unpitied], because I will no longer have pity⋯ (*Bible Osty*, a literal translation)
> Give her the name of Lo-Rouhama – that is : Unloved – because⋯ (*Traduction oecuménqiue de la Bible*, a literary translation)
> You will name her *Unloved*, because⋯ (*Bible en français courant*, a contemporary language version)

These and other naming passages (for example, "it was called Babel, because there the LORD confused the language of all the earth") are well known. But there are other passages where the failure to represent the play on words results in misrepresenting or at least inadequately representing the genre and, thus, the communicative functions of the narratives where they occur.

Judges: sober history or something more?

As translated by many versions, Judges 3:8-10 seems to be yet another informative, historical text written in clumsy style:

> [7] The Israelites did what was evil in the sight of the LORD, forgetting the

LORD their God, and worshiping the Baals and the Asherahs. [8] Therefore the anger of the LORD was kindled against Israel, and he sold them into the hand of King Cushan-rishathaim of Aram-naharaim; and the Israelites served Cushan-rishathaim eight years. [9] But when the Israelites cried out to the LORD, the LORD raised up a deliverer for the Israelites, who delivered them, Othniel son of Kenaz, Caleb's younger brother. [10] The spirit of the LORD came upon him, and he judged Israel; he went out to war, and the LORD gave King Cushan-rishathaim of Aram into his hand; and his hand prevailed over Cushan-rishathaim. (NRSV)

Several versions (NIV, REB, CEV) address the problem by reducing the two occurrences of the name to one in each of the verses where it occurs. TEV gets it down to just one occurrence.

[8] So the LORD became angry with Israel and let King Cushan Rishathaim of Mesopotamia conquer them. They were subject to him for eight years. [9] Then the Israelites cried out to the LORD, and he sent someone to free them. This was Othniel, the son of Caleb's younger brother Kenaz. [10] The spirit of the LORD came upon him, and he became Israel's leader. Othniel went to war, and the LORD gave him the victory over the king of Mesopotamia.

Which is the more faithful? NRSV, which indicates that the historian was writing with scientific precision, however awkward or TEV which concisely gets the point across and quickly proceeds to the next incident? Or is something else going on? Commentators and Study Bibles recognize that there is indeed another dimension to this text, and of following ones, although their translations hide it from the audience. Using the technique applied in many versions to passages such as Hosea 1, the Judges passage can be rendered:

So, YHWH's anger burned against Israel and he sold them into the hands of Cushan the Doubly Wicked, King of Syria of the Two Rivers. For eight years, the Israelites were the slaves of Cushan the Doubly Wicked. But they cried out to YHWH for help and YHWH provided a liberator for Israel: they were liberated by Othniel, son of Kenaz, Caleb's younger brother. The spirit of YHWH overcame him. He led Israel and went to war. YHWH gave into his hands Cushan the Doubly Wicked, King of Aram. He powerfully overcame Cushan the Doubly Wicked.

The story continues, with a rather comic cast of characters opposed to the Israelites:

Calf: YHWH enabled King Calf of Moab, to be stronger than Israel...

> The Israelites were the Calf's slaves for eighteen years… This Calf was a fat one indeed… (3:12,14,17)

> *King He'll Understand*: On that day, God made Canaan's King He'll Understand give way to the Israelites. Their power over him steadily increased until they destroyed King He'll Understand of Canaan. (4:23-24).

> *Crow* and *Coyote*: The Ephraimites captured two of the Midianite leaders: Crow and Coyote. They killed Crow at Crow's Rock and Coyote at Coyote's Vineyard. They chased away the Midianites and brought the Crow and Coyote heads to Gideon, near Jordan River. (7:25-26)

> *Sacrifice* and *Protection Withheld*: Sacrifice and Protection Withheld were in Karkor with about 15,000 soldiers… Gideon went up… and attacked their unsuspecting camp. Sacrifice and Protection Withheld fled, but Gideon pursued and captured these two kings of Midian-Sacrifice and Protection Withheld, and devastated their army… Gideon ordered his son to kill them… Sacrifice and Protection Withheld said "Come on, do it yourself…" So Gideon slaughtered like sacrifices those from whom protection had been withheld. (Judges 8:10-21).

The names of these characters all reinforce a basic theme of this passage:

One of the salient consequences of Israel's "doing what was evil in the sight of the Lord" (Judges 2:11; 3:7, 12; 4:1; 6:1) was their falling victim to such⋯rulers as these. But when Israel "cried out to the Lord" (Judges 3:9, 15; 4:3; 6:6, 7), the Lord would raise up leaders who could deliver them from *The Doubly Wicked* kings. The *Fat Calf* demanding "tributes (elsewhere, the Hebrew word can refer to temple offerings)" is as easily slaughtered as calves at the altar. The enemies of the Lord should be no more of a threat than a *Crow* or a *Coyote*. Such enemies are destined to become like the *Sacrifice* whose *Protection* was *Refused*. These accounts illustrate the nature and the outcome of those who stand opposed to God. The readers/hearers of these biblical texts are called to understand this, with the hope that they will understand more quickly than⋯[did] *King He'll Understand*.[25]

The handling of the names of the enemy leaders in Judges enables better

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25) T. Wilt, "Markedness and references to characters in biblical Hebrew narratives," C. Myers-Scotton. ed., *Codes and Consequences* (Oxford: Oxford University Press, 1998), 93-94. This article gives a linguistic analysis of the use of the names of the enemy kings and a literary justification for translating them as done here.

understanding of the genre of these texts. Rather than sober histories written in clumsy style, they are amusing presentations of that history, whose caricatures of the enemies accord with serious sociopolitical and theological themes.

Similar dynamics may be at play in the book of *Yonah* and in its translation.

Yonah: a prosaic Jonah or a parabolic Pigeon ?

In a way similar to Judges' accounts considered above, practically all versions represent the opening of *Yonah* as a sober, historical narrative with the aim of reporting on events with scientific accuracy. But there are relatively few biblical scholars today who would agree that this is what was intended. A different handling of the proper names in the text can, in conjunction with other translation techniques appropriate to the genre, better communicate the nature of the book:

Pigeon[26)]

So then
YHWH commissioned
the prophet Pigeon,
Faithful's son:
 "Get going to the great city,
 Nineveh.
 Call out against it,
 because its oppression
 troubles even heaven."

Pigeon got going,
in the opposite direction.

 He was headed far across the sea,
 to flee
 from YHWH.

He went down,
from Israel's mountain
to a Philistine port town.
He found a boat returning
to Tarshish, far across the sea,
and paid its fare.

He went down,
into the boat,

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26) From my (2002) collection of translations in *Praise, Prayer and Protest: The David Collection (Psalms 1—72), The ABC's of Grief (Lamentations) and Pigeon (Jona)*. Murfreesboro: Wilt.

> to travel with the crew.
>
> > He was headed far across the sea,
> > to flee
> > from YHWH.
>
> They set sail.
>
> > YHWH hurled a great wind into Chaos' Sea,
> > causing a great storm upon Chaos' sea.

Detailed discussion of my translation of this passage (and the rest of the book of *Yonah*) is given elsewhere.[27] Here we will keep our focus on the handling of the proper names.

The curious title *Pigeon* accords with its curious canonical order and relationship to the surrounding books of prophets with their more or less conventional oracles. The opening lines immediately signal that what is about to develop has the nature of a prophetic parable: whether it is one acted out in real life, comparable to that of Hosea's children, or imaginative, as in Ezekiel's allegory of the unfaithful one (Ezekiel 16), is not as important as the fact that there are important truths beyond the narrative line.

The translation refers to "a Philistine port town" and modifies "Tarshish" by "far across the sea" in order to indicate geographical frames that would have been evoked for earlier audiences when the names "Joppa" and "Tarshish" were used. The descriptive expression replaces "Joppa", since the city has no further role in the story. "Tarshish" is kept, indicating that the ship had a specific destination; I do not use "Spain" here, as I did in my translation of 1 Chronicles 1, since, for people of my primary audience, "Spain" could evoke inappropriate associations (warmth, tourist attractions, etc.).

Yam is translated as "Chaos' Sea" so that the reader can have a sense of the nature and imagery associated with the vast expanse of water in ancient times. A colleague has pointed out to me that "Chaos' Sea" risks being mispronounced in oral readings ("Chaos's-s Sea"). That is certainly a problem. But I stick with it for now since "Sea of Chaos" seems to diminish the personifying/deifying effect. But maybe more weight should be given to the problem of distracting mispronunciations.

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27) T. Wilt, "Pigeon," *Bible Translator* 56:1 (2005), 45-57.

Conclusion

We have considered some attempts to transplant exotic plants of ancient texts into contemporary soil. It may be that some flowers withered in the process, but perhaps at least some of the gardening techniques result in LiFE, enhancing contemporary audiences' appreciation of the Scripture garden, with its vast array of colors, shapes, aromas, fruits and functions.

The application of techniques such as those I have illustrated are not an all or nothing affair. What might be a perfect combination of water and fertilizer in one soil might drown a plant in a different soil or starve it in another. It has not been my intention to provide formulas for the perfect garden. Rather I have tried to stimulate interest in alternative gardening methods as the field for a new Korean translation ‐ or perhaps new Korean translation*s* ‐ is cultivated. I hope that my presentations will encourage you to experiment with different ways in communicating the riches of Scriptures by using the riches of your language and culture, whether to translate the whole Bible for a large audience or to present at a particular text to family or congregations, friends or strangers.

Abbreviations used to refer to Bible versions:

CEV	Contemporary English Version
NIV	New International Version
NRSV	New Revised Standard Version
REB	Revised English Version
TEV	Today's English Version

* Keyword
literary functional eqivalance, genre, Psalms 66; 13; 14; 76; 7; 20; 55; 18, 1 Chronicles 1, Judges 3, Jonah 1.

Communicating and Translating the Bible in New Media for the 21st Century

Robert Hodgson, Jr.*

Introduction: Translation and Culture

When hominoids began first shaking sticks at each other, pounding their chests, stamping their feet, marking territory with fluids and scents, drawing lines in the sand, grunting approvals, hissing and growling about danger, and otherwise signaling thoughts and intentions, someone had to make these messages understandable among individuals and groups who did not share the same sign system. In time, a profession and special kind of communication expert grew up, the dragoman, the ancestor of today's translators and interpreters. From these early beginnings until today, translators and interpreters have mediated between cultures and languages, carrying civilization's mail, as Pushkin said, across boundaries of time, space, and every known form of social organization, including families, tribes, fiefdoms, kingdoms, city states, and nation states.

For most of half a century, an academic discipline called Translation Studies has researched and charted the role of translating and interpreting in history and culture, documenting what is surely one of the richest, least valued, but truly universal stories of our time. Translators and interpreters have invented alphabets, sparked the birth of national languages and literatures, spread scientific and humanistic knowledge, gripped in their hands the reins of political power, fostered religions, and helped write history. And that's just one kind of translating—mediating verbal texts. To that contribution add the influence of translating and interpreting on drawing, painting, illustration, graphic design, music, sculpture, dance, and architecture, as well as film, television, radio and the Internet.

Until modern Translation Studies dug into the subject of translating and interpreting, the story remained largely ignored and invisible, with the exception of

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a few well-known episodes, mostly from the realm of Bible translation such as Saint Jerome and the Latin Vulgate, Martin Luther and the German Bible, and King James II and his Bible project. Historically, the invisibility of translators and interpreters goes back to a profession with low prestige, poor pay, and little support in academic and cultural institutions. As a matter of habit, few of us one-language North Americans think about the translated texts we read, although from childhood on we digest vast amounts of stories, novels, histories, fables, tales, and poetry that originated in languages other than our mother tongue. Think of classic titles from children's literature, for example, *Grimm's Fairy Tales* and the *Ugly Duckling*. Take the stream of translated literature that flows through our high school and university education—*Around the World in Eighty Days, Twenty Thousand Leagues under the Sea, Iliad, Odyssey, Aeneid, Faust, The Three Musketeers, Dante.* Or, take the case of modern mass media: How many of us read or listen to news reports coming across wire services to mass media and recognize these reports as instances of translated and interpreted texts? Even readers of the Bible belong here. We don't often remark on the experience and implications of reading a translated book. In fact, some Bible translations lose their identity as translations and function as pseudo-originals, the King James Bible, for instance.

Translation has left its fingerprints on modern screen and broadcast media, beginning with the 1920s radio programs of evangelist Aimee Semple McPherson and the early 20th century films of D. W. Griffiths, *Intolerance* (1916) for example. Modern film adaptations of Bible stories such as *The Passion of the Christ or Joseph the Prince of Egypt* exhibit this same reliance on translation. Every dubbed and subtitled film, every superscripted opera or play, depends on translation.

Translation threads its way through the whole cloth of American religious and political life. The Pilgrims carried with them on the Mayflower a Bible translation known as the Geneva Bible whose translated text and brisk notes set a cornerstone for later American evangelical Christianity. Westward-bound pioneers and Pony Express riders cared translated Bibles with them, thanks to the agents and colporteurs of the American Bible Society, which was founded in May 1816 for the purpose of distributing translated Bibles to the growing American populace. Thanks to translated literature, Thomas Jefferson gave America a sense of architectural style for its public buildings, visible in his home at Monticello, by reading in English the works of Andreas Palladio, an Italian architect of the 16th century. American law

drank deeply from the waters of interpreted and translated legal traditions and texts, ranging from English Common Law and the Magna Charta to Greek, Roman, even ancient near Eastern law codes and writings. The translated Napoleonic Code forms the basis for the laws of the State of Louisiana.

For at least two and one half millennia, translating and interpreting the Bible has contributed to this larger story of human communication, interaction, and acculturation. Perhaps more than any other translated and interpreted text, the Bible has stamped its character on the peoples of Europe and the Americas, not to mention on the peoples within the colonial empires to whom missionaries brought Bible translations. The Bible even reports its version of this larger story with its account of the Tower of Babel (Genesis 11:1-9), giving us the word "babel" for confused and noisy speech in need of translating and interpreting.

This book belongs to the wider story of translation and culture, though it just treats one aspect of the larger story: translating and interpreting the Bible. And even here, it only takes into account a single side of Bible translating: rendering of the Bible into media other than print.

Our topic is sensitive but timely. Sensitive because to talk about *translating* the Bible into media other than print challenges deeply felt convictions about the nature of translation, about the Bible as a book, about Christianity as a religion of the book, and about the future of professions and academic fields that count on the Bible being a book. Timely because, under the influence of modern Translation Studies, it brings back a mostly invisible side of interpreting and translating the Bible, one that survives as "art history". Timely, too, because modern media and technology have led to a renaissance of media translations of the Bible.

1. *Lecture One: The Nature of Translation*

Traditional Translation

The Russian linguist Roman Jakobson said that the human behavior we call "translating" stood for three related but different kinds of activities. The first, which he called inter-linguistic translating, refers to the traditional and commonly understood task of replacing a verbal text in one language with a verbal text in

another language: Chapman translated Homer from Greek into English. The second, known as intra-linguistic translating, stands for paraphrasing or rewriting a text that is, replacing a text in one language with a text in a different version, dialect, or register of the same language. Kenneth Taylor in 1971 finished his paraphrase of the American Standard Version, publishing it as the wildly popular *Living Bible*. The American Bible Society's line of graphic novels are examples of such intra-lingual translating.

The third kind, which Jakobson called inter-semiotic translating, replaces texts or information in one sign system or medium with a text or information in another sign system or medium, or even combinations of sign systems and media. Inter-semiotic translating covers activities such as turning a book into a film, a comic, or a graphic novel; it includes transforming scripts and librettos into plays and operas; it covers converting sheet music to voice or instrumentation. It also includes re-presenting narratives in painting, dance, sculpture, and architecture; turning verbal texts into Braille or sign language; and encoding messages in semaphore or Morse code. Simultaneous and consecutive interpreting of lectures, dubbing and subtitling of films, as well as multimedia presentations of texts on CD-ROM, DVD, and Internet belong here as well.

Augusto Ponzio has remarked that translating today has long since jumped over the retaining wall of linguistics and philology, bounding off across a wide-ranging, multidisciplinary prairie and slaking its thirst for tools, theories, and praxis in every imaginable technology, media, academic field, and professional guild. Still, in the popular and traditional mind, translating, especially Bible translating, means inter-linguistic translation. It brings up images of translated verbal texts, preserved on tablets, scrolls, codices, and eventually on a printed page. This traditional view does not much connect translating with film making or the production of comics and graphic novels, much less with the performance of dance and music or the creation of statuary and the building of web page on the Internet.

Post-modern Bible Translation

But in a post-modern world, the Jakobsonian view of translation looks and feels right, and does so for several reasons. Translation, an activity belonging to the complex domain of human communication, should reflect a diversity of

communication models and patterns. These communication models and patterns clearly include what Walter Ong described as secondary orality, the oral culture that broadcast and screen media such as radio, television, films and the Internet have created side by side with traditional book culture. Secondary orality points to forms of literacy and intelligence that process sound, image, motion, color, and perspective, rather than verbal and printed texts. Coupled with these factors comes a new appreciation for the active role that readers and audiences play in the making of meaning within the texts they read or view. Gone the days of passive readers or viewers who represented static targets toward whom bullet-like messages were aimed. Active readers and viewers join in the making of meaning when they read and view; they decide what is relevant, acceptable, and useful to them. In a post-modern, Madison Avenue-driven world, products, especially translated products, must show a high degree of localization and specialization to engage specific audiences and markets. The new mantra is "one size fits one" rather than "one size fits all". And finally we may note the growing demand globally for media products, including media products based on sacred texts and Scriptures.

Paradoxically enough, these post-modernist forces push media translation into the foreground in ways that take us back to a time before the dawn of the printing press and mass produced Bibles, to a time when people heard a Bible read from the pulpit, staged Passion Plays, stitched biblical scenes and motives into clothing and tapestries, chanted and sung their Psalms, drew, illustrated, and painted from biblical sources, and conceived of private art and public buildings as media for proclaiming biblical narratives and themes.

Inter-semiotic or media translation involve teams, not individuals; it relies on technology and media; it can produce a film, a graphic novel, a comic, a Website as easily as it can produce a dance, a song, a quilt. True enough, it honors traditional best practices, just as inter-linguistic and intra-linguistic translation do. It consults source texts and receives input from linguists, mother tongue speakers, philologists, and Bible experts. Checks and balances will apply along the whole production process to provide quality assurance. But inter-semiotic translation can bring in an artist or illustrator, a choreographer, and a scriptwriter along with musicians, drummers, dancers, and a software programmer. Additionally, an inter-semiotic team will test the reliability of it work not only with the traditional test of adequacy of fidelity, but also with the test of acceptability. Every step of the way, the question

will arise, will the reader, or viewer, or market, or receiving culture or audience welcome, understand, reshape, connect, apply and engage the translation?

Eugene A. Nida set modern translation of the Bible on a new course when he recognized that all translation is local. He fought for the right to place mother tongue translators on every team because he knew that ultimately the success of a translation depended on local acceptance, not on the authority of a church, the power of a Bible society, the marketing savvy of a publisher, or even the skill of a translator. In post-modern Bible translation Nida's insight remains valid. But what does "local" mean in Hip-Hop culture of urban American, in the Manja comic book culture of Japan, in the Internet Café culture of Europe? It probably means that semio-translation teams recruit new kinds of mother tongue speakers – artists, illustrators, film makers, web designers, and musicians.

Israeli scholar Gideon Toury, one of the founders of modern Translation Studies, has said that a translation functions as a translation when a given audience accepts it as such. Publishers, Bible societies, associations of booksellers and distributors, along with denominations, ministries, and churches urgently need to retool their thinking to accommodate this shift toward reader and audience. The street-smart teens of urban America, the wired denizens of Internet cafes, the devotees of Manja comics in Tokyo know which forms of communication and media they trust and which they do not. To authentically walk the streets in urban centers, to engage souls in the malls of suburbia, and to find its way down rural byways, the Bible must go local; it must look and feel more like the graffiti, the comics, the music, the dance, and the art of the urban, suburban, and rural neighborhoods rather than the pulpit Bibles and hymnals of most neighborhood churches.

Lecture One sets out a few examples from the past 2000 years of media Bible translation. It reminds us of a continuous history of translating the Bible into illustrations painting, music, sculpture, architecture, and print. Lecture Two gives a general theory of media translation that accounts for key tasks within research, training, production and evaluation. This chapter draws on, among other things, recent work in semiotics, or the study of signs and how signs create meaning.

2. *Lecture Two: A Short History of Bible and Media*

Sacred and Syncretic

From the time that Jews and Christians decided that their sacred stories were worth archiving, preserving, interpreting, and repurposing they translated them textually and visually. The history of the textual translation of the Bible is well documented and does not concern us here. The history of the visual translation of the Bible — its semio-translation — is virtually unknown as a subject of translation, having been subsumed into fields such as the history of art, music, dance, film, theater, architecture, and so forth. But to speak of the visual translation or semio-translation of the Bible should not surprise us. How could Christian antiquity not have translated into drawing, painting, music, dance, sculpture, and architecture the ever-popular stories about Noah and the Ark, the Sacrifice of Isaac, David and Goliath, the Exodus, Jonah and the Whale, Jesus the Good Shepherd, the Last Supper, Mary Magdalene, Good Friday, and Easter Sunday? Similarly, how could modern Christianity not bring the same stories back to life with translations for film, comics, graphic novels, radio, television, and the Internet? After all, the ancients knew as well as us moderns the power of the arts. In Gorlée's words, the arts "can materialize and signify one message in more than one way; and by appealing to different senses, inter-semiotic translation effectively bridges the gap between different 'languages'—aesthetic, political, philosophical, cognitive, electronic, etc."

True, the Bible that holds these stories looks very much like a book; it is even called The Good Book and Holy Scripture to remind us of this side of things. But open the covers of the Bible and begin to read it out loud and you cross a threshold that takes you to a mysterious and majestic place called the Holy Land. This is a place, not of the written and printed word, but of living clans, tribes, villages, merchants, princes, paupers, story tellers, artisans, performers, priests, and prophets who handed-down narratives shot through with images, sounds, smells, movements, colors, and emotions, along with the codes and norms for their usage. In short, the Bible is a syncretic text, to use a term coined by semiotician Siri Nergaard. It is constituted by signs systems of all sorts, not just words.

The visual language of biblical narratives paints pictures of lambs and goats, of tents and temples, of gates and gardens, of serpents and sinners, of caravans and

crosses. You can listen to the blasts of Joshua's trumpets and Jericho's crashing walls, or pick out David's furtive footfalls as he sneaks into King Saul's camp. Your ear will pick up the grim chatter of Maccabean soldiers grinding war swords and spears to razor-shape edges. Smoke from the fires raging in Jerusalem in 70 AD will fill your nostrils; you'll long remember the spicy aromas escaping from jars of frankincense and sweet balm and the brisk fragrance from baskets of rosemary and thyme and garlic; you will want to linger in the fruity airs wafting from tubs of freshly pressed grapes and olives. Your fingers will press against the hairy textures of wool and the fine threads of linen and silk. You will take stock of a biblical bestiary with all manner of flying, swarming, swimming, prowling creatures. No doubt about it. Within its covers the Bible houses a multimedia production studio stocked with a thousand years of material culture just aching to be translated.

But none of this material culture would really matter except that the biblical stories have religious messages that tell passionately and variously about God's coming and going with the women and men who populated the stages of the ancient Mediterranean world. And these religious messages did not remain textual and verbal either. Rather, they rendered themselves into various sign systems. God rescued the Israelites from Pharaoh's army, and Miriam dances. God lays out the inscrutable divine will on tablets of stone. Israel escapes from Egypt and commemorates this event with a ritual meal serving lamb, bitter herbs, and unleavened bread. The Temple choirs sing to God and record their hymns in a book of Psalms. God delivers the Maccabees from their Syrian enemies and the Maccabees construct a tall monument that can be seen for miles. Paul dictates letters. The author of the Apocalypse sees visions and records them; Jesus breaks bread and drinks wine to commemorate his death. Jesus' followers use water to help people turn from sin and toward God. Preeminently, they chose the sign of the cross to stand for Jesus' saving death and to capture in one image the passion and death of Jesus. To preserve and record an oral tradition they chose scrolls and invented codices.

In short, the Bible tickles every sense, prods our imagination, churns up our memory, and sparks artistic sensibilities. No Bible reader has every left the story of Noah and the Ark, without picturing in the mind's eye what that strange ship's company looked like, and how they got on with each other; or, turned from the story of David and Goliath without wondering about the creak of Goliath's armor, the

thud of David's stone on the giant's head, or crashing sound of Goliath's fall. Who has not heard the hammer's collision with the spikes that nailed Jesus to the cross? Who has not wondered what shrine or sanctuary the apostle Paul saw when he entered Athens and bristled at the sight of a city celebrating its Greek and Roman gods?

Bible Translation and Art History

Because the Bible is both sacred Scripture and syncretic text (today we might say a multimedia production waiting to happen) we cannot so easily separate, as is usually done, the history of print translation from the history of artistic, media, and cultural representations of the Bible in pictures, music, dance, architecture, and fabrics. Hand-written and printed Bibles as well as artistic and cultural creations of biblical narratives all belong to a communication strategy called translation. The one represents inter-linguistic, the other inter-semiotic translation.

In the history of Christianity, both forms of translation have served common purposes: spiritual edification, worship, value formation, domestication, localization, education, and entertainment. Both have in common a dependence upon sources, a need for checks and balances to assure adequacy and acceptability, a history of powerful traditions of interpretation and usage, and an awareness of audience involvement. With regard to audience involvement, we know it expresses itself in the power of the purse, the framing rituals and received faith of church-goers, the polity of a prince, the threat of the iconoclast, and even (today) the click of a television remote control.

For most of its history, the Bible's audience consisted not of readers, but of auditors and spectators. Church-goers heard the sacred stories from the pulpit at mass and in sermons and homilies. But on a day-to-day basis, they encountered the world of the Bible and its narratives in their work-songs, hymns, passion plays, domestic arts, grottoes, pilgrimage sites, public buildings, mosaics, reliefs, statuary, and relics. In short, what we routinely call the subject of art history really represents a popular presentation of the Bible to a non-reading audience, a presentation that was arguably a primary point of contact with the Bible for many Christians.

In short, the material and spiritual culture of Christendom drew upon the Bible in the Jakobsonian manner, using inter-linguistic, intra-linguistic and inter-semiotic

translation to confer the meaning of the sacred stories from the Bible on words, sounds, images, motions, colors, lines, and shapes. The Bible has come down to us today using virtually every medium and technology known to us. And in some cases, the Bible has created its own medium, for example, the ancient codex which is the ancestor of the modern bound book. No surprise then that the Bible has helped shaped the modern broadcast media of radio, television and film. Who can doubt the effect of the Bible on Hollywood productions studios, most recently Dreamworks and Icon Productions, with their films *Joseph the Prince of Egypt and The Passion of the Christ*, respectively.

The inter-semiotic translation of the Bible is a rich story, even in broad outline as presented here.

The Oral Tradition

Most Bible experts accept the view that large portions of the Scriptures originated in oral traditions handed down by word of mouth for generations before someone wrote them down. While the oral tradition has not survived, it has lefts its fingerprints. When a Jew recites the Passover Haggadah or the Shema; when a Christian repeats the words of consecration at the Eucharist they each revive that oral tradition. The apostle Paul depended on this oral tradition when he wrote about key elements of early Christian faith, especially the fundamental teaching about the death and resurrection of Jesus (1 Corinthians 15:1-9) that later formed the basis of the Gospels. Widespread and vigorous, this oral tradition remained a living part of Christian life until well in the 2nd century AD.

Handwritten Texts

Handwritten texts represent one of the first, if not the first strategy for recording and interpreting the oral traditions for biblical narratives. These handwritten and hand-copied texts, called manuscripts, constitute the first phase of the source texts that historically Jews and Christians have identified as sacred Scriptures. From early on, Jews and Christians privileged the written form of the biblical narrative, deferring to them in worship, education, and study. The earliest texts from the Hebrew Bible or Old Testament stem from a collection called the Dead Sea Scrolls, dating to the 2nd and 3rd centuries B.C. Here is a sample of the book of Psalms.
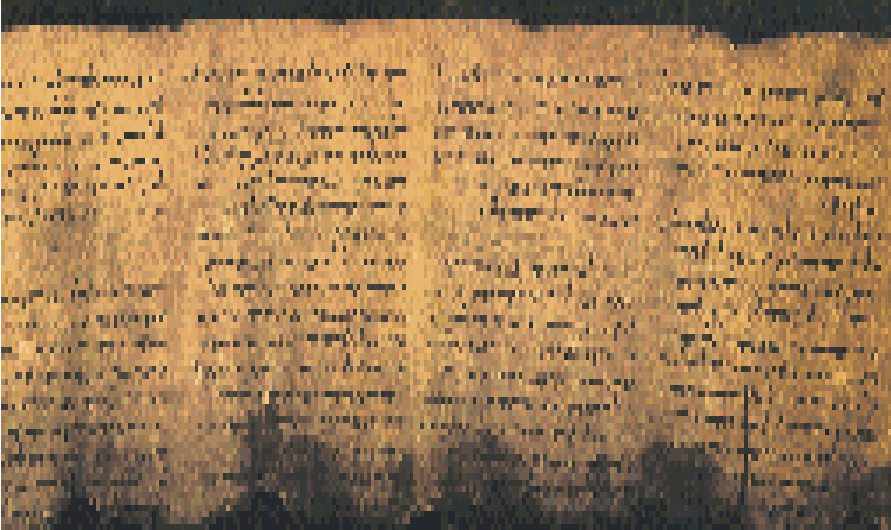
Figure 1. Dead Sea Scroll of Psalms

Although Christians prized the oral traditions from Jesus and his first followers, they knew that for practical reasons they need to write things down. So from the middle of the 1st century, letters came from the hand of the apostle Paul and Gospels from the hands of evangelists. Of all these early Christian writings, no original copy has survived. Scholars date our earliest examples of complete manuscripts or hand-copied Bibles to the middle of the 4th century. But plenty of fragments from
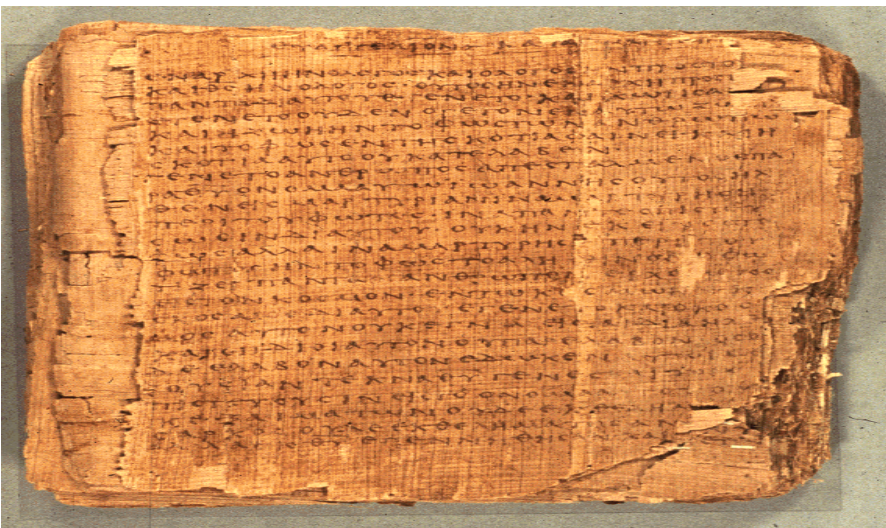

Figure 2. Papyrus 66

the earlier period remain, giving eloquent witness to the role that writing played in the transmission and preservation of the biblical text. Here for instance is the Bodmer Papyrus 66, which dates to the 2nd century A.D. and contains texts from the Gospels.

While these early Jewish or Christian manuscripts do not rank as art, they show great technical detail and expertise. Skilled artisans cut and prepared the writing surface of papyrus, leather, and copper, then ruled and inscribe the lines and columns for writing. Professional writers called scribes then copied out the texts or took down dictation from the author. These scribes played an important role in the composition of the letters that the apostle Paul wrote. Paul, for example, dictated his letter to the Romans to a professional scribe named Tertius (Romans 16:22), a practice he followed in other letters according to a common interpretation of such texts as 1 Corinthians 1:1 (Sosthenes), 2 Corinthians 1:1 (Timothy), Philippians 1:1 (Timothy) , Colossians 1:1 (Timothy), 1 Thessalonians 1:1 (Silas and Timothy), 2 Thessalonians 1:1 (Silas and Timothy), Philemon 1 (Timothy).

Drawings

At the same time that Jews and Christians wrote and copied out the sacred narratives, they turned to other media and technologies to represent the biblical narratives. The decorative arts, especially wall drawings and illustrations figure among the earliest examples. The examples below come from the town of Dura Europas, an ancient trading center and military outpost that the Romans refortified as part of their Syrian defensive line against Persia. Dura Europas thrived until the 3rd century A.D., when a Persian army destroyed it. Rediscovered during the First World War by French military engineers looking for strategic sites to place artillery, Dura Europas has yielded to the archeologist's spade an amazing variety of ruins from public and private buildings. Among its reconstructed ruins lie a synagogue and a Christian house-church. In the first, archaeologists discovered and restored walls embellished with drawing of biblical scenes. Below is a scene from Exodus 12, depicting the Exodus from Egypt and showing the Israelites walking out of the city of Rameses, loaded with booty from their Egyptians captors. This illustration and a half dozen others cover the wall of a room that housed a niche or small

cupboard in which the Jewish community kept the sacred Torah scrolls. The room functioned as a place for worship and education, providing an exhibit of key narratives from the Jewish Scriptures the congregations could study as they listened to the Scriptures being read and explained. We can easily imagine a Jewish leader reading or explaining these biblical narratives and gesturing in the direction of a wall painting serving as a memory aide and illustration.

Figure 3. Dura Europas

Not long after the death of Jesus in 33 A.D., Christians traveled to Rome and planted a Christian fellowship there, most likely in a district called Transtibertina, a local name which means something like "on the other (west) side of the Tiber River." In the Transtibertina district, Christians would have found a large and already established Jewish population consisting of artisans, shopkeepers, day workers, tradesman, soldiers, and freed slaves. Initially, these Christians used their homes as places of assembly and worship, but they also discovered a vast system of abandoned underground galleries and passageways called the catacombs that Rome's city administrators had abandoned. Christians used these catacombs in Rome, and similar ones in Naples and Alexandria, as places to assemble for worship, fellowship, protection, and for burying their dead. If we imagine the Christians celebrating Lord's Supper in the catacombs, then we can understand why

in the catacomb of Domitilla we would find one of the first visual representations of the Lord's Supper. Pictorially presenting Jesus and the Twelve Apostles, this painting gave a visual reference point as Christians celebrated the ritual and listed to textual accounts and verbal explanations of the Last Supper from, for example, 1 Corinthians 11:17-25; Matthew 26:26-30; Mark 14:22-26; Luke 22:14-23. We can easily sense the power of a visual representation of Jesus at table with his friends, forming the backdrop to an early Christian celebration of the Lord's Supper. In the same catacomb, one of the earliest depictions of Jesus appears as part of a scene representing Jesus as the Good Shepherd, a wide-spread characterization of Jesus also known from the Gospel of John 10:1-21. Famously, Jesus appears as a beardless youth, dressed in the Roman fashion of the day, surrounded by sheep and carrying a lamb across his shoulders. Remarkable in both catacomb examples is that Christians not only borrowed from the Romans their technical skills in painting and illustrations, but also used Roman models for Jesus and his followers, showing them as beardless, youthful, and dressed in Roman outerwear.

Figure 4. Last Supper

Figure 5. Jesus the Good Shepher

Illustrated Manuscripts

In the course of time, Christians and Jews recognized the power of combining the textual and the visual representation of biblical stories and began producing manuscripts that blended word and image into one artistic and narrative whole. Some of the more elaborate of these pictorial manuscripts featured a gold paint that glowed in the dark (illuminare in Latin, whence the notion of illuminated manuscripts). The images and illustrations did not just decorate a text, but served as a visual and non-discursive tool to communicate important messages from the narrative to the reader and viewer. Most Christians in this early period of the Church could not read so their leaders commissioned illustrated biblical manuscripts to work around the general illiteracy of the times, to communicate along visual pathways, to accent and vivify messages that needed more than a verbal representation, and to integrate the visual, material, and popular culture of the day into the presentation of the biblical message. The Alba Manuscript from 15th century A.D. Spain represents not only a coming together of textual and visual arts but also an attempt to reconcile Jewish and Christian cultures in Spain. The patrons of this project hoped to bring Jews and Christian together over a Bible text featuring the

most exquisite calligraphy and symbology of the time. They hoped to win at least tolerance, if not admiration for the Jews from Spanish princes and prelates. True, the princes and prelates might not read Hebrew, but surely they would find grounds for admiration and respect in a Hebrew text whose visual artistry matched the best of their own schools. Sadly, this plan misfired and Spain's rulers forced Jews to leave Spain later in the century. But the Alba Manuscript remains as strong witness to the prestige and power enjoyed by the illuminated biblical manuscript in the late Middle Ages.

Figure 6. Alba Manuscrip

From the early Middle Ages onwards Christians treated the biblical text as a story to be told in word and pictures. Two of the most famous examples come from the Celtic Christian church of Ireland in the 8th and 9th centuries A.D.: The Book of Kells and the Lindisfarne Gospels, respectively. Missionaries to Ireland stood before a double challenge as they preached the Gospel to the Celtic tribes. On the one hand, Celtic culture was oral and had no written literature. On the other hand, the missionaries brought the Gospel with them in a written language, namely Latin. How then to evangelize an oral Celtic culture with a written Latin Bible text? Part of the answer lay in the willingness of the Irish missionaries to tap into the brilliant

visual resources that the Celts had developed: fine geometric patterns, brilliant colors, whimsical animals. These missionaries learned to "read" the visual language of the Celts and then used it to make the unfamiliar Latin Bible familiar by floating the sacred text on a virtual sea of images, drawings, shapes, knots, birds, and animals. In the first illustration from the Book of Kells, a carpet page with four squares depicts the four Evangelists and does so with a combination of Celtic whimsy and Christian tradition. The evangelists turn into figures of a lion, an ox, a human, and an eagle. In the second illustration, which is the first page of the Gospel of Luke, the letters, colors, design are so intimately woven into the page as to form a single multimedia representation of the biblical narrative.

Figure 7. Book of Kell

Architecture

But it was not only the visual arts that transplanted biblical narratives into popular culture and made them accessible to viewers. The building arts easily incorporated the Bible into its repertoire of compositions and styles. Who could imagine a Gothic cathedral without portals, windows, apses, and naves running over with biblical narratives? Even as early as

Figure 8. Lindesfarne Gospel

Dura Europsas, architectural composition and biblical narrative go hand in hand. The above- mentioned Torah niche and surrounding wall of biblical images in the

synagogue of Dura Europas create an architectural space reserved for holding the Torah scrolls and displaying a tableau of biblical stories.

Similarly Christians let the translation of biblical narratives dictate, inform and inhabit architectural space, and they did so in a great variety of ways. The Church of Saint Apollonaris the New in Ravenna, Italy reveals the strong influence of biblical narratives that transferred their stories to space, composition, and design. Saint Apollonaris show how architects made room for the visual display of stories on the aisles, vaults, and other surfaces of the church. In a longitudinal section of the church, we see how biblical narratives and characters, aligned along vertical and horizontal axes, become integrated into the architecture to tell a panoramic story of the Bible.
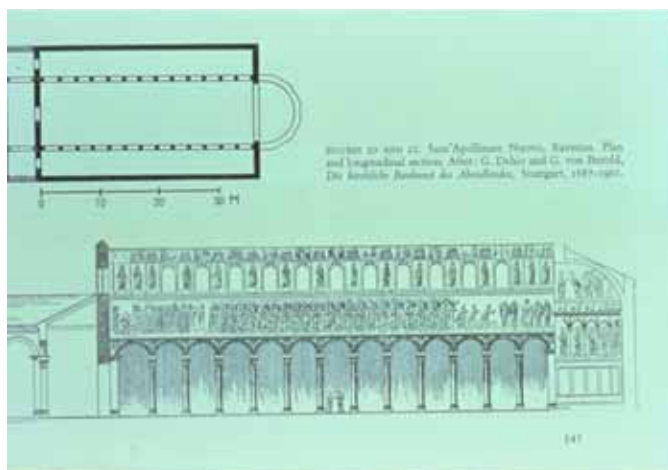
Figure 9. Torah Nich

Figure 10. Saint Apollonaris the New

Performing and Fiber Arts

At the same time that visual and architectural arts translated biblical narratives, so too did performing and fiber arts. Musical reproduction of biblical narrative played a role in Jewish and Christian faith even before textual representation of these narratives. The Song book of Judaism, the Psalter, consists of 150 hymns whose public and out loud singing and chanting rather than their silent and private reading has always been a primary mode of presentation. The New Testament refers to music, most likely Jewish music, on several occasions

Figure 11. Dominican Song Book

(Revelation 5:12; 15:3). These texts suggest that Jews and Christians both esteemed music as a medium for representing Bible stories. By the 6th century, Christians had developed models of music that did not depend on Jewish ones, for example the plainsong chant, here illustrated in Choir Book from a Dominican monastery. Note the blending of many media: visual illustration for the eye, notes for the melody to reach the ear, and texts to embody the words so the eye could follow.

From ancient times to modern ones, dancers have performed biblical narratives. Miriam danced (Exodus 15:20) to celebrate the crossing of the Reed Sea, a narrative captured in Exodus 15. And into modern times dance continues to serve Jews and Christians as a medium for

Figure 12. Miriam's dance on a quilt

expressing the message of biblical texts, for example, this representation of Miriam's dance on a quilt by Jewish artist Marilyn Belford.

Modern ballet presents one of the most compelling renditions of the parable of the prodigal son in the Sergei Prokofiev production of the same name. Premiering in Paris in the spring of 1929, the ballet lasted scarcely more than half an hour. But its choreography, costuming, and scenario set a gold standard for artistic treatments of biblical stories. The ballet introduced one of the great roles in modern dance, the Siren, representing the prostitute with whom the younger son consorted in a single verse in the biblical story. In the ballet, the Siren's scene occupies fully 1/3 of the total dramatic time. The Prodigal Son Ballet shows the kinds of transformations that occur when biblical texts move not just from one language to another but from one medium to another.

Figure 13. Prodigal Son Ballet

Domestic and fiber arts have since ancient times "performed" biblical narratives. In the African-American tradition of quilting, biblical symbols, characters, even whole narratives come to life, as in this Harriet Power's (1837-1911) piece of stitchery.

Figure 14. African American Quilt

Figure 15. Jewish Quilt

Contemporary Jewish fiber arts maintains this connection between domestic and fiber arts and representation of biblical narratives. Here we see a piece sewn in honor of the Jewish holiday called Tu B'shevat

An Example from Korea

One way of testing this hypothesis about the visual representation of the Bible is to look at the colonial and missionary experience of the 15th century onwards. No sooner had missionaries planted the cross, circulated Old World translations, and begun to create New World translations than the indigenous peoples transferred the new faith into local and vernacular forms of popular and decorative art. There is a famous story of a Spanish conquistador whose encounter with an Inca ruler ended with the ruler throwing down on the ground a copy of a Spanish Bible translation that he had been given for inspection. Holding up the Bible to his ears and then shaking it, the prince threw it from him in disgust, saying, "This Bible does not speak." We sense that the Inca people expected a Bible to have multiple channels for communication.

To take an example from modern-day Korean, where Protestant Christianity took root around the end of the 19th century. In the 1970s some Korean Bible scholars developed an approach to Christianity and culture known as minjung theology. In this approach, theologians turned less to the traditional religious and philosophical traditions of Asia as a framework for interpreting the Bible, and more to the popular folk religio-cultural traditions of Korea. In this context, the traditional Korean mask-dance emerged as a cultural form that could interpret the Bible, particularly its teachings on poverty, oppression and injustice. Christian student activists of this period combined the tradition of the mask-dance and the Magnificat or Song of Mary from Luke 1:46-55. They performed the Magnificat in traditional costume giving new meaning to the word of Mary: "My heart praises the Lord; my soul is glad because of God my Savior … He has stretched out his might arm and scattered the proud with all their plans. He has brought down the mighty kings from their thrones, and has lifted up the lowly."

This short history of representing the Bible in history raises does not even deal with modern representation of the Bible on radio, television, and film, media that bring the biblical narratives within reach of millions of people around the world. But our few examples have raised the important questions, for example, in what sense can we speak of a dance or quilt as a translation? What would the source text be for a quilt or a film or a cathedral's Bible-rich portals, naves and transepts? In what sense can we measure the fidelity of such compositions to the biblical narratives? Should

Figure 16. Korean Mask Dance

we even do so? Who is the audience for such representations? A single wealthy patron who commissioned the piece: or all the viewers across the ages? What makes such a presentation of the Bible acceptable? How does each medium reshape the narrative, or even change it? What does the notion of "text" come to mean in this environment? Is its something printed, immobile, fixed on a page in a single medium, or is it something more fluid, more syncretic, that is, something that embodies and requires many media to find fullest expression at a given moment in time? What does the notion of audience mean in such an environment? Clearly more than just a reader. What is the key message of a biblical narrative reported in a quilt or a dance? How has this medium opened up the key message of the narrative in ways not possible in print?

All of these questions presupposed a single common question: what method or methodologies do we employ as we move a biblical narrative from one language to another, from one medium to another, and from one culture and time to another culture and time. The mother of all translation and communication methodologies is a discipline called semiotics, or the study of signs. We turn now to a short discussion of signs and semiotics as they bear on the elements of media translation and shed some light on the questions raised above.

3. *Lecture Three: Toward a Theory of Media Translation of the Bible*

Semiotics, Meta-language, and Translation

It is all well and good to say with Roman Jakobson that, from a linguistic point of view, we are doing translation no matter if we are rewriting a text in the same language, transplanting it to another language, or adapting it to the screen. But a linguistic point of view does not explain how moving information within one language, or from one language to another represents the same kind of translational behavior as adapting a text to the screen. So we must find another discipline to give us a single theoretical model that actually makes this claim transparent at a conceptual level while at the same time providing guidelines and principles that can guide production and practice. Also, it is one thing to say that we are doing translation no matter if we go from a Greek source text to an English target text; or from a source in literary Russian to a target text in a Russian dialect; or from a novel to a film. But it is quite another to place all three processes within a single theory or conceptual framework that adequately explains why they share the similarity we call translation but show clear differences in process and end product.

The field of study that offers such a theory and model is called semiotics, a term that comes from the Greek *semeion* "sign." Classicists know the term well from, for example, Greek medical writings where it means a symptom of a disease. Bible scholars know it from, for example, the Gospel of John, where it denotes the miracles of Jesus as actions pointing to the power of God (John 2.11). Modern semiotics has many varieties, but all go back to the work of three scholars: Ferdinand de Saussure (1857-1913), Charles Sanders Peirce (1839-1914), and Charles William Morris (1901-1979). Peirce's work has particularly captured the attention of researcher for its many applications to translation theory and practice of all kinds. Today, a growing consensus asserts the value of Peirce's semiotics as a general theory of translation in the sense that Jakobson understood the term (inter-linguistic, intra-linguistic, inter-semiotic).

Broadly speaking, semiotics provides a meta-language for translation, that is, it gives a structured way of talking about translation. It describes, predicts, and analyzes elements of translation. And it does so without devaluing one or the other

kind. In a semiotic model we would not say, "Well, that's a paraphrase, not translation" or "Come now, that's a film adaptation, not a translation". Semiotics also works particularly well as a meta-language for translation because it handles complex signs and sign systems as easily as single signs. It can explain how we make meaning and how we translate whether we are dealing with single words, sentences, paragraphs, films, architecture, dance or music.

The application of semiotics to translation goes beyond its function as a meta-language. It explains perennial problems of meaning, particularly translated meaning. It is particularly useful for explaining why signs or set of signs mean different things to different readers and viewers, even within the same language and culture. For example, why would a simple utterance or combination of lexical signs such as "I'll take a cup of coffee with room" make perfect sense in mid-town Manhattan, but seem ill-formed anywhere else in the English-speaking world? Or why do different viewers have different interpretations of a film such as Mel Gibson's *The Passion of the Christ* or painting such as da Vinci's Mona Lisa when they are looking at the same object under similar conditions? Semiotics accounts in a coherent way for the complex changes in meaning that take place when information travels from single language (say English) or medium (say a book) to another language and medium in the process called translation. Finally, semiotics gives a much needed and dynamic corrective to a widespread but altogether too limited view that treats meaning as a semantic kernel locked inside things (images, sounds, words), whose interpretation or translation requires a translator only to crack open the shell and extract the meaning.

Like any theoretical model, semiotics consists of a set of basic features or conceptual building blocks. They consist of 1) a set of philosophical categories, 2) an approach to logical thinking based on these categories, 3) a treatment of reality in terms of signs and 4) a process of meaning-making called semiosis; and a commitment to pragmatism or engagement.

Categories

The practice of setting up philosophical categories to explain how the mind organizes reality goes back at least to the Greek philosopher Aristotle (384-322 B.C.). In this practice, philosophers and logicians infer that the mind sets up mental

spaces or categories that we humans use to sort out all the sense impressions that pour into our minds from the outside word via our five senses of sight, sound, taste, touch, and smell. The categories work like sorting boxes into which the mind routes sense impressions so that the mind can go about its work of logically processing the impressions, turning them into thoughts, propositions, and value judgments and then sparking an appropriate action response from us.

Aristotle (384-322 B.C.) spelled out 10 such categories: substance, quality, quantity, relation, where, when, position, having, action, passion. Immanuel Kant (1724-1804), the German philosopher, postulated four sets of categories for the mind: quantity, quality, relation, and modality. In the Kantian view, for example, my nose and eyes register a billowing cloud of smoke and transfers these sense impressions to my mind which in turn assigns them to a category called relation, specifically that kind of relation that determines causes and effects. My mind processes this information and determines that the smoke points logically to fire. Semiotics works with just three categories, thus simplifying the way we envision thinking, reasoning, and meaning-making. They are called Firstness, Secondness, and Thirdness. Think of each category as a step taken by the mind as it processes raw feelings, sense impressions, and intuitions (Firstness); connects them to objects of our experience (Secondness); and then draws conclusions and states rules, guidelines, and laws (Thirdness). In short, the three categories explain in a simplified but pragmatic way how the mind moves sense impressions to certitude, truth, and habits of mind and action.

Firstness describes the present moment especially as captured by the realm of feelings. It "… stands for unanalyzed, instantaneous, immediate feeling: direct 'suchness' dependent on nothing else beyond itself for its comprehension. For example, Firstness is experienced in…the feeling of acute pain, an electric shock, a thrill of physical delight, the sensation of redness or blackness, the piercing sound of a train whistle, a penetrating odor…. Firstness is thus the idea of the timeless present instant experienced as 'pure emotion of the *tout ensemble*'" You experience Firstness when you read a thermometer calibrated in degrees of centigrade but only know a Fahrenheit scale. If you read that the temperature is 16 degrees centigrade you experience Firstness as a raw number without any reference point in your experience. You also experience Firstness when you look at a text written in a set of characters you don't understand, say Chinese or Arabic, and experience their

"strangeness" as compared with the Roman characters and texts you normally read.

Firstness turns up throughout the stories of the Bible wherever we read narratives full of raw feelings, emotions, and non-mediated experience. Concrete examples come immediately to mind: the erotic passion of the Song of Songs, the angst of Moses, Isaiah, Jeremiah, Ezekiel, and Paul during God's appearance to them in the so called Epiphany stories (Exodus 3:1-22; Isaiah 6:1-13; Jeremiah 1:4-10; Ezekiel 2:1-3:27; Acts 9:1-19; Acts 22:6-16; Acts 26:12-18), Saul's madness and jealousy (1 Samuel 18:6-16); Paul's "Traenenbrief" (angry letter) in Corinthians (1:12-6:13). The following chart lays out qualities, examples, and Bible references for Firstness:

Firstness:	Qualities	Examples	Bible
	Feelings and emotions	Falling in love; betrayal; death; angst	Song of Songs; Hosea's wife (Hosea 2:1-13); David's dirge for Saul and Jonathan (2 Samuel 1:17-27); angst of the call narratives (Isaiah 6:1-13)
	Powerful first sense impressions	Shock, pain, amazement	Fall of Jerusalem (Lamentations 1:1-22); discovery of empty tomb (Mark 16:1-8 and parallels)
	States of Mind	Ecstasy , madness, visions, status and identity	Ecstatic dance (1 Samuel 19:18-24); vision (Revelation 1:9-20); status and identity of a chosen people (2 Samuel 7:1-17)
	Oriented to Present	Here and now	John 20:1-31 (present tense verbs)

Secondness looks back from the present to the past and adds the dimension of otherness. It connects a present, unmediated feeling or experience of Firstness with "another," that is, with a concrete object or event (a Second). This notion of

otherness involves "···two-sided consciousness", the experience of action and reaction, stimulus and response, change and resistance to change. The idea of hitting and getting hit is a true Second, since it contains the elements of polarity, interaction, comparison and struggle. While a First is a potentiality, a possibility, 'merely something that *might* be realized', a Second is a hard fact, 'an occurrence… something that *actually* takes place…. All knowledge of the factual world and the more practical aspect of human life—such as opening a door, making a phone call, and kicking a football—are Seconds.' To return to our thermometer example: When you look at a thermometer scale in the familiar degrees Fahrenheit and read 50 degrees you experience Secondness because your experience provides you with a correlate, a Second, for the raw number. You relate the number to air temperature that is chilly but not cold. Or in the case of the non-Roman characters and text, you experience Secondness when someone says to you that you are looking at the Arabic language version of *Arabian Nights*.

In the Bible we find Secondness embedded in historical narratives (Joshua, Judges) that tell about how Israel applied its Firstness (status as an elected people) to the conquest of the other nations; in narratives laying out the conflict between Cain and Abel (Genesis 4:1-16), David and Saul (1 Samuel 18:6-31:13); in apocalyptic narratives about the struggle of good against evil (Revelation 13:1-21:8); in Paul's letters that deal with his opponents; in stories of polarity, change and resistance to changes such as the dynastic histories of Israel and Judea and the Passion narratives of the Gospels.

The following chart sets out qualities, examples, and biblical references for Secondness:

Secondness:	Qualities	Examples	Bible
	Otherness; change, polarity, and struggle; two way consciousness and communication	Conquest and defeat; wars and social conflict; consciousness of another; dialogue and debate; family conflicts; wars	Joshua, Judges, and 1 and 2 Maccabees; Creation accounts; parables, conflict stories, miracles. 3 John (Gaius versus Diotrephes and Demetrius); Joseph and

	and military campaigns	his brothers (Genesis 37); Passion Narratives; Psalms (dialogue)
Action and reaction; knowledge of factual world	Response to need; world views	Collection for Jerusalem (2 Cor 8-9); life out of common fund (Acts 4:32-37); Signs of the Times (Luke 12:54-56)
Hard facts; occurrences		The Flood (Genesis 7); Ecclesiastes 3 (A time for everything)
Oriented to Past	Good old days	Kerygma (1 Corinthians 5:1-11)

The category of Thirdness takes us into the future and beyond the "the vague generality of Firstness…and the definite nature of Secondness… [to] continuity, the rule of feeling and action by general principles. Since these principles provide logical explanations, all intellectual activity is a Third. Logical thought, Thirdness creates orderliness, law, and regularity…. Since it is concerned with continuity, Thirdness is future-oriented and permits us to predict what is to be, and to adapt our attitude accordingly…" To return to our example of a thermometer…When you read the scale in degrees Fahrenheit, note that the air temperature is chilly, and then conclude, for example, that this reading and air temperature are customary and predictable for this time of year, you have Thirdness in the form of a rule general statement. In the case of the Arabic text of Arabian Nights, you experience Thirdness when you are able with regularity to read the text yourself because you know the rules and conventions governing the language. In the Bible, narratives with this quality of Thirdness would include Proverbs, the Holiness code of Leviticus, the Ten Commandments, and the Sermon on the Mount. The following chart lays out qualities, examples, and biblical references for Thirdness:

Thirdness	Qualities	Examples	Bible
	Orderliness	Lists, tables,	New Temple (Ezekiel

	maps, charts, blueprints	40:1-48:35); New Jerusalem (Revelation 21:1-22:5) ; 1 Chronicles 1:1-9:44)
Regularity	Succession, predictability	Call of Twelve Apostles (Mark 3:13-19);
Generalizing	Wisdom, advice, practical	Proverbs, Job,
Authority	Laws, rules, codes, norms	10 Commandments (Exodus20:1-17); Sermon on the Mount (Matthew 5-7); Holiness Code (Leviticus 19-26); Deuteronomic Code;
Future oriented	Predictions, hypotheses, apocalyptic	Daniel, Revelation

Logic

Using the three categories, semiotics develops an approach to logic, that is, the process by which the mind moves from first impressions to well formed conclusions and complex arguments, and from known information to new information. Translators follow these same rules when weighing choices and making decisions. Classically speaking, semiotics wants to know how the mind moves from a premise to a conclusion. But semiotics breaks with the classical tradition in the matter of logic just as it did in the matter of the categories. It recognizes the classical syllogisms of deductive and inductive reasoning, but adds a third syllogism called abductive reasoning. It is this third kind of reasoning that bears especially on translation.

In deductive reasoning we begin with a rule, state a specific case, and end up with a conclusion:

Rule: All the cars in the parking lot are Mercedes.

Case: This car is from the parking lot.

Result: This car is a Mercedes.

In a translational context we could say:

Rule: All the statements in the Sermon on the Mount exhibit Jesus' authority.

Case: This statement is from the Sermon on the Mount.

Result: This statement exhibits Jesus' authority.

Deductive reasoning does not create new knowledge, but only amplifies, applies and expands what we already know, bringing a general rule to bear on a specific case. Its conclusions are necessarily true. The premise or rule in a deductive syllogism, representing a generalizing statement, is an example of Thirdness. In semiotic terms we call such a generalizing statement a symbol of Thirdness. As such, the premise functions as a rule and convention that allows us to draw a necessary conclusion.

In inductive reasoning, we go from a specific case, to a result, and finally to a general rule:

Case: These cars come from the parking lot.

Result: These cars are red.

Rule: All the cars in the parking lot are red.

Or in a translational context:

Case: These statements come from the Sermon on the Mount

Result: These statements exhibit Jesus' authority.

Rule: All statements from the Sermon on the Mount exhibit Jesus' authority.

Induction consists of a probable or statistical argument. It does not guarantee that the general rule follows necessarily from the specific case. But inductive reasoning has a pragmatic intent: it provides one of the chief paths along which we move to certainty and truth. Semiotics treats the case or premise of an inductive argument as a special kind of sign called an index "pointing" to its conclusion like a weather vane points to wind. Just as an index points to something else (the general rule), so the premise of an inductive argument points to Secondness.

Abductive reasoning does not have the same logical force as inductive and deductive reasoning. But the power of its logic can create new knowledge in the

sciences and in the humanities. An abductive argument begins with a premise in the form of a rule, states a result or observation, and draws a conclusion or case:

   Rule: All the cars in the parking lot are Mercedes.

   Result: These cars are Mercedes.

   Case: These cars are from the parking lot.

   In translational terms we would have:

   Rule: All the statements in the Sermon on the Mount exhibit Jesus' authority.

   Result: These statements exhibit Jesus' authority.

   Case: These statements are from the Sermon on the Mount.

   Abductive reasoning results in hypotheses and has sometimes been compared to gaming or wagering or placing a bet: I bet that these statements are from the Sermon on the Mount because these statements exhibit Jesus' authority and all the statements in the Sermon exhibit Jesus' authority. Abductive reasoning is a common kind of reasoning in translation, beginning with a kind of intuition or insight cast as a rule. For example, a translator of the Gospel of Mark, wanting to understand the overall scope of the Gospel might reason:

   Rule: All the chapters in the Gospel of Mark presuppose the Passion Narrative.

   Result: These chapters presuppose the Passion Narrative.

   Case: These chapters are from the Gospel of Mark.

   Because the rule or premise of an abductive syllogism constitutes a kind of intuition, hypothesis or wager ("I bet that every chapter⋯":) it constitutes a case of Firstness; it is a feeling, an intuition cast as a rule. In semiotic terms, it stands for a special kind of sign called an icon. Because abduction amounts to hypothesizing, it must be verified with other data; but an abductive argument can also be challenged or falsified. This observation explains why there is no single answer to any translational choice or decision; new data can verify but also falsify a choice. The gamble of abductive reasoning is even more apparent is media translation where every translational choice remains open to verification, falsification, interpretation as the viewer brings her or his data and experience to bear on the hypotheses represented in the work.

Signs

In semiotics, everything has the capacity to serve as a sign. The single requirement is that something be able to point beyond itself to something else and be capable of interpretation. Words and images, cultural artifact and codes, thoughts and feelings, plants and animals, lines and colors, smells and tastes—everything is potentially a sign pointing to something else. What's more every sign has the potentially to express itself as another sign. Signs can exist at the level of Firstness, Secondness, and Thirdness, that is they can express present feelings, past events, and future, rule-based actions. They figure in all our logical syllogisms, showing up in premises, observations, and conclusions.

For semiotics, all signs are equal. There is no precedence of one sign system over another. Words, windmills, cats, cuisine, clothing, clouds, books, pictures, gestures, languages, animals, plants, and stars are all signs. Social mores, street codes, and cultural systems function as signs, as do all political institutions, literary genres, and scientific theories and laws. Concepts and ideas as well as feelings and emotions belong here as well. When you look at a cloud and predict rain, you are treating the cloud as a sign and translating its meaning in a pragmatic way. When you look at a painting of your great uncle Isaiah and think of your ancestor and family history you have given the painting the value of a sign. When you translate the Bible from one language to another, you are working with signs. When you feel hungry and think of a Big Mac you have put hunger in the category of a sign. When you shake your fist angrily at a New York taxi-driver, you turn your fist into a sign. If flags make you feel patriotic; if the color green makes you feel serene; if a loaf of French bread and a bottle of Medoc wine take you back to the Paris of your student days, you are working with signs.

Parts of a Sign

Semiotics identifies three parts to a sign. There is (1) some thing (2) that stands for some other thing (3) to somebody in certain respects. In its simplest form, think of a picture of an apple appearing on a grocery stand. Behind the picture is a basket full of Jonathan apples. You enter the store, look at the picture, then at the basket of apples and at that moment and social location attached a specific meaning to that

picture and apple. You see the picture apple and the real apple from the point of view or ground of the apples that will go into the pie you plan to bake. Semioticians have technical terms for each of these parts of a sign: (1) sign-vehicle, (2) object, (3) interpretant. In traditional linguistics, you would think of the object like the denotation or reference, the interpretant like the meaning and connotation. The semiotic triangle has emerged as a classic visualization of a sign's threefold structure.

interpretant

Sign vehicle   object
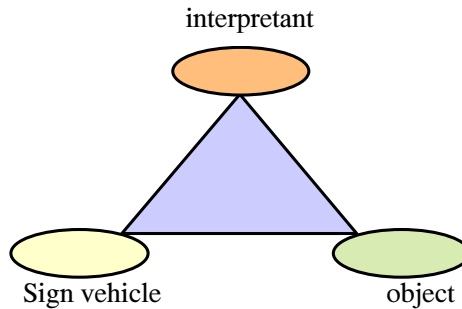
A simple example of this three part sign would be the letters "c", "a", and "t" that denotes as its object a physical cat. For the interpretant, viewing this sign vehicle and object from the viewpoint of household life, the cat connotes a pet rather than a mouser or an object of zoological study. Think of the sign vehicle as an instance of Firstness that is connected with its object (Secondness) by means of an interpretant (Thirdness).

my pet

c-a-t   a cat
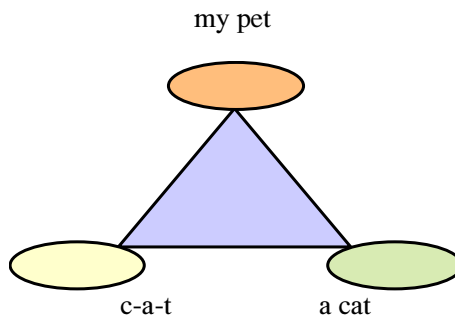
Types of Signs

Common sense indicates that there are different types of signs. The sign of the cross makes up a different kind of sign than a stop sign and they in turn differ from sign language. Think of what it might mean to translate the sign of the cross from a gesture to a drawing or a stop sign in one culture into a stop sign in another. We also speak of signs of the time. Semiotics identifies three kinds of signs: icons, indexes and symbols.

Semiotics classifies signs according to the different relationships among the parts of a sign. Especially for new media translation of larger texts and discourse units, this feature of semiotics is especially provocative and rich because it offers a high level analytic tool for classifying and identifying signs, ordering and prioritizing them, and ultimately deciding what signs a translation should transfer into from one language and media to another language and media. In semiotics, signs can include everything from a jot or single letter on a piece of paper to a complex legal and theological argument such as we find in the letters of Paul to the Corinthians

Semiotics breaks down signs according to the triangle parts shown above: sign vehicle, object, and interpretant. Sign vehicles considered in and for themselves are an instance of Firstness and represent very abstract levels of things, for example, the letters, morphemes, and lexemes of linguistics, the colors of an artist's palette, the numbers of an arithmetical system, a feeling of happiness, a thrill of excitement. The name for this kind of sign is a quality-sign since it denotes a quality; the technical term for this kind of sign is "quali-sign". When a sign vehicle stands for single occurrences of things they are called a single-sign (technically a sin-sign). And when a sign vehicle stands for a generality or a repeatable case, for instance, laws and trends, it is called a law-sign (or legi-sign).

Sign Vehicle in Itself

Firstness:	Types	Features	Examples	Biblical examples
	Quality Sign	Colors, numbers	Mathematical and algebraic expressions	Red, purple scarlet (Rev. 17)

Single Sign	Single occurrences of things	Haley's Comet	Birth of Jesus (Matthew 1:18-25)
Law Sign	Generalities, laws, trends	E=MC Squared	Judges 21:25 (Everyone did what was right in his own eyes);

When we translate Firstness we aim to transfer a feeling or quality from the original to the target next; we wish to capture raw emotion and visceral impressions. The Mel Gibson film *The Passion of the Christ* does this with excruciating success. In and of itself, the mathematical symbol Pi stands for a quality inherent in numbers. Expressing quality is the function of the colors in Rev 17, which in and of themselves function as quality signs. In and of itself the birth of Jesus represents a Single Sign in its uniqueness, expressed in the Gospels in phrases such as "only begotten son" (John 1:14,18). A law of modern Einsteinian physics (E=MC squared) by itself stands for a law sign, expressing a regularity in the physical order of things. Statements such as Judges 21:25, taken by themselves, are also Law signs, denoting regularity and trends.

When we bring together sign-vehicles and their object we come up with a case of Secondness—the case in which some thing experiences, or is connected to the presence of the other. Here too semiotics gives three sign types. Signs can represent their objects, like a map or a portrait. In such cases they care called icons; a sign can stand in a casual relationship with its object, say a weathervane to wind, or an action to its consequence; it is then an index; or a sign vehicle can relate to its object as a symbol; in such a case the relationship is based on custom and convention.

Sign Vehicle and Its Object

Secondness	Types	Features	Examples	Bible Examples
	Icons	Representational,	Maps, portraits,	Biographies of

		blueprints, dreams, visions	David, Saul, Joseph,
Index	Cause effect	Thermometer, cloud formations, barometers	Parables, miracle stories exorcism
Symbols	Conventional, Culture bound	Words, texts, designs, images	Symbology of Revelation

A map, portrait, blueprint, dream, and vision are icons. They represent an object outside themselves, say a city, a woman, a building, repressed desires, and messages from God. But an icon "cooks down" the reality of its object and reduces it to a smaller scale. The Bible stories that give us the portraits of David, Saul, and Joseph function as icons because they point us to their historical object or correlate. Thermometers, barometers, cloud formations are indexes. As index-signs they stand in a cause-effect relation with something. A thermometer responds to the amount of heat in an object; a barometer reacts to the pressure of the air, a cloud formation builds in response to a weather front. Jesus' parables and miracles function as indexes, pointing in cause-effect fashion to, say, the authority and glory of God, or the coming of the Kingdom.

Words and the texts, along with many designs and images fall mostly into the category of symbol which semiotics defines as a conventional and culture bound sign. Convention determines how a language represents its words and draws its semantic maps and how both of those represent the world. Convention, for example, determines that the swastika meant Nazism in Germany of the 1930s and 40s, but that the same figure among native Americans stood for an leit-motiv in decorative art.

Finally, in a relationship of Thirdness, an interpretant brings together both the sign-vehicle and object in a logical proposition to create the possibilities, propositions, and arguments that structure human knowledge and discourse, including the knowledge and discourse that define translation. If the sign forms a possibility, then the sign is called a rheme; if the sign stands for a fact, then it is a proposition; and if a sign states a reason, then it is an argument.

Sign Vehicle with Object and Interpretant

Thirdness	Types	Features	Examples	Bible Examples
	Rheme	Possibility	Abductive, inductive syllogisms	Conditional Law (If… Then) in OT
	Proposition	Facts	Deductive syllogism,	Apodictic Law in Old Testament
	Argument	Reasons		Letter to Philemon

The statements of conditional law in the Old Testament are examples of rhemes or possibilities within the field of biblical legislation. The well-known formula "If …then" represents such a case. "If you still continue to resist me and refuse to obey me, I will again increase your punishment seven times."(Leviticus 26:21)   Some form of ongoing action or thinking (sign vehicle) points to resistance to the divine will (object), which to an interpretant, thinking in terms of conditional law, means that punishment is one outcome for such ongoing action and thinking. Statements of apodictic law, the Ten Commandments for example, stand for propositions or facts. In Exodus 20:1-17, a finite set of actions and thoughts (killing, stealing, lusting) represent sign vehicles pointing to violations of the divine will which to an interpretant, steeped in apodictic law, means a breaking of the covenant with God. Philemon represents an example of an argument. The action of a runaway slave (Onesimus) represents a sign vehicle that points to an object, namely a deed punishable under Roman law, at least to an interpretant such as the slave's master Philemon. But to another interpretant, namely Paul, the sign vehicle and object point to another meaning or outcome, the possible liberation of Onesimus, for which Paul mounts an elaborate argument.

Semiosis

The process of meaning-making is called semiosis. It stands for the complex interplay among all three parts of a sign, an interplay that reaches a high point with the intervention of an interpretant. Semiosis foresees that a sign does not stop

creating meaning in the first interaction of a sign vehicle, object, and interpretant. Rather, semiosis forecasts that each action of an interpretant with its sign-vehicle and object creates a new sequence of sign-vehicle, object and intepretant. If an interpretant, thinking about household animals as companions, brings the sign vehicles "c" "a" and "t" together with an actual cat as their object, then the interpretant will possibly land on "pet" as the meaning of this sign-vehicle and object. "Pet" now becomes its own sign-vehicle, connected to an object, say the interpretant's own pet cat Hugo. Another interpretant, working from a frame of reference such as medicine and health, might conclude that Hugo represents a threat to him because he is allergic to cats. In principle, semiosis is open-ended and could go on forever, which is one reason why pinning down the meaning of media texts is so difficult but fascinating. In practice we set pragmatic limits to meaning-making based on Grice's maxims.

Semiosis applies also to meaning at the sentence level. Take, for instance, a sign vehicle in the form of "Storm clouds are gathering on the horizon today" which stands for an object in the form of an emerging weather front. An interpretant reading this sign vehicle and object from the point of view of meteorology or weather science will treat this information as a warning of severe weather and advise people to stay indoors. An interpretant reading this sign from the perspective of sailing regatta will treat it as a happy weather condition for the scheduled race. If the object of the sign vehicle turns out to be an event, say an impending battle, then an interpretant, working from a political, social, or even religious point of view, will see in the storm clouds a metaphor for upheaval, change, and violence.

Of supreme relevance to media translation is semiosis at the level of discourse and genre. Take for example a sign vehicle in the form of the Sermon on the Mount (Matthew 5-7). As a sign vehicle, this text points to an object, say, the figure of Jesus and his role as a teacher. An interpretant will, depending on the ground or point of view, treat this object differently, for instance, as a summation of the teaching of the historical Jesus, or as a genial creation of the evangelist Matthew. An interpretant in the form of a painter, sculptor, filmmaker or creator of a graphic novel will overlay another frame of reference on the Sermon, namely that of artistic creation.

Genre often functions as a sign-vehicle, the gospel genre and the passion narrative for instance. As a sign-vehicle, the gospel genre points in many people's minds to

the life of Jesus. If the interpretant is a scholar, then the result may be an historical-critical life of Jesus. If the interpretant is a film producer, then the outcome is a movie. *The Passion of the Christ*, the 2004 film by Mel Gibson provides a good example. In this case, the film itself is an instance of an ongoing semiosis that goes back through the whole history of Hollywood films about Jesus and even beyond into the whole history of media representations of the Christ. It is also a sign vehicle, pointing to its object, the historical suffering and death of Jesus. For an interpretant viewing the film from the point of view of return on investment, theology, race relations, violence, or translation studies, the film will represent a financial bonanza, the vicarious suffering and death of Jesus, a barrage of anti-Semitic barbs, a sea of gratuitous violence, or a brilliant cross-cultural effort in screen translation.

We should recall that in their own way the gospels depict Jesus as a semiotician who engaged in semiosis. In Luke 12:54-56, a story about understanding signs of the times, we see the three elements of a sign working within the preaching of Jesus. "When you see a cloud coming up in the west, at once you say that it is going to rain —and it does. And when you feel the south wind blowing, you say that it is going to get hot—and it does. Hypocrites! You look at the earth and the sky and predict weather; why, then don't you know the meaning of this present time?" Converting this story into semiotic terms, we would say that the sign vehicle is the puff of water vapor arising in the west that points to an event (change of weather). The combination of sign vehicle and object brings an intepretant to deduce that it is going to rain. Similarly a movement of air from the south (sign vehicle) points to an event (change of weather). For an interpretant grounded in climate changes this means it is going to get hot. Many if not all of the parables of Jesus represent semiosis of this sort. Especially the parables that have evolved into allegories deserve consideration in any discussion of semiosis in the New Testament. We should also note in passing that the Fourth Gospel explicitly uses the Greek term *semeion* "sign" for the miracles of Jesus (John 2:11).

As we have noted above, semiosis is recursive or never-ending because signs are never locked and stable but constantly growing in meaning. Take verse 56 in the Lukan text mentioned above: "Hypocrites! You can look at the earth and the sky and predict the weather; why, then, don't you know the meaning of this present time?" The whole of Jesus' utterance about wind and clouds in verses 54-55 become

a sign vehicle pointing to a mental capacity (ability to read weather and forecast change) but now subject to an interpretant who is not interested in meteorology but in spirituality. This interpretant (Jesus) concludes about his audience that, despite their ability to reads weather signs, they cannot read the really important sign vehicles of the time (Jesus' word and deeds) and connect them with an event (coming of Kingdom).
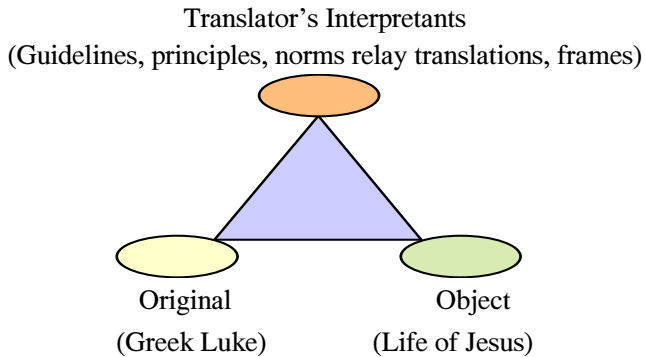
The sign of the cross is a famous example of the recursive side of semiosis. In the context of ancient Roman law, a figure in the shape of a cross would have pointed to an actual cross or even the process of crucifixion and represented the just punishment due to a criminal. But when early Christians adopted the sign of the cross, they gave the sign-vehicle (figure of the cross) a new object (the cross on which Jesus died) and a new, if not multiple interpretants, for example, the saving death of Jesus. Later Christian devotion and theology adopted the sign of the cross further, turning the sign-vehicle of Jesus' cross into a gesture (sign-vehicle is now the physical touching of head, heart and shoulders) that pointed to its object (physical death and material cross of Jesus). In turn, a new interpretant arose: the mystical union of believer with crucified and resurrected Christ.

Semiosis also accounts for what takes place within the Bible or any body of literature when authors borrow and manipulate texts from one another. The synoptic parallels in Matthew, Mark, Luke, and the Sayings Source stand for recursive semiosis in the sense that one set of sign vehicle-object-interpretant, say The Parable of the Sower in Mark 4:1-9, becomes a sign vehicle in Matthew and Luke with their own objects and interpretants.

Semiotics and Translation

Within the process of translation, we may imagine that semiosis happens at least twice: Once in the formation of the original text and once when the original is transplanted into a new language or medium. In actual fact, translation involves a process of semiosis that never ends. Think of the sign vehicle as the whole of an original text, for instance the Greek text of Luke. The object would be the life of Jesus. The first interpretant (there are others, as we will see) would be a kind of proto-translation that consists of how a translator understands the Greek or Hebrew text; how a translator reacts to the text; what kind of translating strategy is chosen (dynamic or formal equivalence, paraphrase, interlinear); in short the whole

complex set of decisions we call guidelines and principles. We may even want to think of the hermeneutics that will produce a translated text. The following diagram illustrates this first movement in the ongoing process of translational semiosis.

Translator's Interpretants
(Guidelines, principles, norms relay translations, frames)

Original
(Greek Luke)

Object
(Life of Jesus)

In the second move, the translator's interpretant (the hermeneutic or interpretive combination of guidelines, principles, norms, frames, relay translations) turns into a sign vehicle standing for the same object. But now the interpretant turns out to be the actual translation, which from a particular ground or point of view gives concrete meaning to its sign vehicle and object. Its diagram would look like:

Interpretant (Translation)

Sign Vehicle
(Translators Interpretant)

Object
(Life of Jesus)
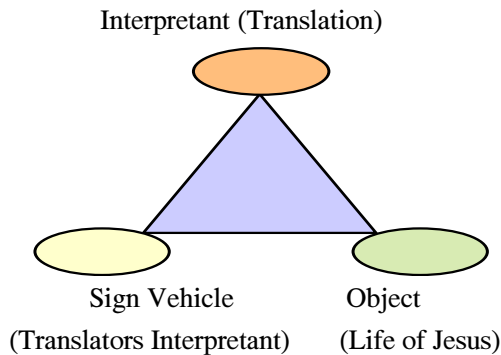
In a final and third move the translation itself stands as a sign vehicle, whose object is still the life of Jesus, but whose interpretants are the readers (or in a performance or media product, the viewers).

Interpretant (Readers)

Sign Vehicle
(Translation)

Object
(Life of Jesus)
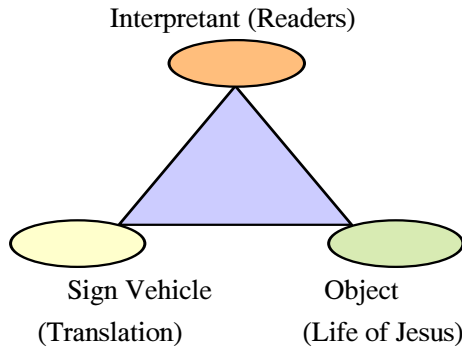
Interpretants

One of the fresh ideas introduced into translation by Peircean semiosis is that of the interpretant. It is also one of the crucial differences between semiotics in the European tradition of Saussure and the American tradition of Peirce and Morris. An interpretant should be thought of as the frame of reference in which a sign-vehicle and object receive one of several possible, context-based meanings. It is location, time, and culture bound. It can be a person or an audience or even a market sector; it can be as we saw the guidelines, principles, and hermeneutics that produce a translation. It is a way of saying that all meaning is context bound and occurs within specific social, institutional, and cultural locations. In modern translation studies, an interpretant can be thought of a frame of reference, in modern lexicography, the idea of a semantic field come close to functioning as an interpretant; in grammar the prescriptive and descriptive rules governing word and sentence structure are interpretants; in theology, interpretants are related to interpretive positions such as fundamentalism, liberalism, conservatism, modernism, post-modernism.

The Pragmatics of Translation: From Signs to Habits of Mind to Actions

Semiotics is eminently practical and pragmatic. It treats thinking and meaning-making as purposeful activities that aim at providing habits of mind and informed, intelligent action. By subsuming all reality under the notion of sign, semiotics has a universal reach and far-reaching implications for translation aimed at real engagement

with the text. Its conceptual resources (categories, logic, semiosis) seek to gain certitude about the meaning of things and to grow new knowledge for the mind to process in its pursuit of truth.

The pragmatic side of semiotics also shows up in its descriptive and balanced approach toward all sign systems. As a field of research, semiotics describes sign systems but remains neutral about the value of the sign systems, whether visual, written, sonic, kinetic, olfactory, or tactile. A written word, a spoken sentence, a ballet move, a musical tone all convey information and do so efficiently and adequately within their individual domains. In this regard, semiotics reflects the stance of modern linguistics when it remains neutral and refrains from judgments about language, treating Eskimo Inupi'at, Sea Island Gullah, and North American English as different but equal linguistic systems.

From a translational point of view, semiotics allows us to expand our theoretical and practical understanding of what constitutes adequate and acceptable translation. For too long, translation has stood for only the first of Jakobson's types: inter-lingual. Semio-translation has until recently hardly been considered a valid type of translation, much less a reliable source of knowledge about translation and translated languages and cultures. Semiotics not only extends our understanding of what constitutes translation, but also what it means to do translation in an adequate and acceptable way. "An adequate way" measures how well a target text or translation has captured the meaning of a source text. "An acceptable way" measures how well a translation captures the expectations and norms of the target audience. Traditionally, terms such as fidelity, invariant core of meaning, equivalence, accuracy, and similarity have expressed judgments about adequacy or acceptability. They have applied chiefly to inter-linguistic and intra-linguistic translations. And in those cases they measure a single kind of sign: the written word or literary text. Operating within a linguistic model of translation, they assess the syntactic, semantic and pragmatic "gap" between a source text and its translation. If the gap is narrow, a translation is faithful; if the gap stretches wide, the translation is unfaithful, or at best a paraphrase, adaptation, rewriting, or retelling.

In a semiotic model, adequacy and acceptability apply to all sign systems, not just textual and written. In such a system, we can speak of a dance, a song, a gesture, a smell, an artifact, or a color as an adequate and acceptable translation of a source message. A weathervane adequately and acceptably translates the direction of the wind into a visual sign that humans can see and respond to. The color red in some cultures marks a birthday, in some it stands for anger, and in others membership in a

gang.

Conclusion

A semiotic approach gives a media translator a powerful new tool to apply to the interpretation and preparation of biblical narratives designed for media translation or communication. For one thing it allows us to add to our common understanding of translation and meaning in terms of words, sentences, discourses, and genre levels. It rises above these and gives us the ability to read meaning at the level with which media and technology most easily operate. For example, media producers often want to know what is the "big idea" in a text that they are supposed to translate into film, video, dance, and so forth? A good place to look for the big idea is in the areas of Firstness, Secondness, or Thirdness. Think of the Firstness which Mel Gibson captured in his film *The Passion of the Christ*. As an analytic tool semiotics permits us to distinguish between the translation of a sign vehicle, an object (or referent or denotation) and an interpretant (or meaning or connotation). In so doing we can make informed choices about what we wish to translate.

Semiotics opens up a new understanding of the nature of the texts we translate. For example, we often think of texts in terms of their three major linguistic components—semantics, syntactics, and pragmatics. But semiotics tells us that texts are also syncretic, that is, constituted by a variety of sign systems, whether they are printed, visual, kinetic, or sonic. The expression "syncretic text" refers to the nature of information embedded in texts; it means that information comes to us in multiple channels or media. Think of those examples from our lecture on the history of Bible and media. There is line, color, design, typography, layout, and texture in even printed texts. When you consider an illustration, drawing, painting or music you add figures, perspective, tonality, texture to the syncretic nature of a text. All of these sign systems contribute to the original meaning of a text and also to its translated meaning in a target text. A good way of gauging the syncretic nature of texts is invite someone to a black and white movie instead of a color one; or give someone a paperback Bible instead of a black leather bound, gold edged book.

As we remarked above, semiotics is inherently aimed at engagement and practical outcomes A semiotic notion of translation brings with it a commitment to practical outcomes. It moves us from the realm of signs and meaning to the establishment of habits of the mind that inform our actions; in the case of Bible translation, a

semiotic model can lead to greater Bible engagement, authority, and awareness. It treats thinking and meaning making as purposeful activities whose goal is provide habits of mind that lead to informed and intelligent action.

As a meta-language semiotics offers a robust set of descriptive, predictive, analytic, and pragmatic tools. It uses the universal phenomena and structure of signs to describe the high value currency that translators exchange when they mediate between a source text and culture and a target text and culture. Its predictive side asserts that in a process called semiosis signs will construct meaning as a sign sets its internal machinery in motion in a dynamic interplay with other signs and within a specific social location and cultural setting. As an analytic tool, semiotics offer a set of three conceptual categories (Firstness, Secondness, and Thirdness) and an inventory of sign types that facilitate the encounter with a text by offering a fresh way of parsing a text into elements that may be important for semio-translation. The categories and sign types do not replace philological and historical critical analysis, but precede it, setting up semiotic boundaries inside which translation goes forward. And because Peirce's semiotics is inherently pragmatic, it defines the highest goal of translation as the formation of good habits of mind. In terms of Bible translation this would mean habits of mind that lead to the recognition of the authority of Scripture.

Reflections on the Bible Society Movement and Bible Translation: From Impact to Engagement

Philip A. Noss*

The way that the authors of scripture named God signifies their own life of communion with God in their particular historical situation, and their illumination by God's grace which makes their human words about God the vehicle of God's self-revelation.[1]

1. Introduction[2]

In this paper we will very briefly trace the translation work of the Bible Society Movement, especially as it has moved from a primary emphasis on the communication of the Gospel in common language translations to the recognition of a need in our world today for active engagement with the Scriptures. The translated Bible has had a tremendous impact on the world as is evident from the very fact that the Christian church exists in all parts of the world. Lamin Sanneh, a theologian from the Gambia declares, "It is impossible to over-estimate the revolutionary impact of Christian translation".[3] But the impact is not the same for new Christians as for mature Christians, or for newly established churches as for long-established churches. It is not the same in all parts of the world, or in all languages. Nevertheless, the translators and the churches that sponsor Scripture translation believe that the translated Word can and does bring about a response. Thus, we can state the hypothesis that the translation of the Biblical text is influential on a

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1) Emmanuel Clapsis, *Orthodoxy in Conversation* (Geneva: World Council of Churches Publications, 2000), 46.

2) I would express appreciation to Thomas Kaut, Becky Noss, Stephanie Uhlmann and Ernst Wendland for their contributions on linguistic data during the writing of this paper.

3) Lamin Sanneh, "Gospel and Culture: Ramifying Effects of Scriptural Translation," Philip C. Stine, ed., *Bible Translation and the Spread of the Church: the Last 200 Years* (Leiden: E. J. Brill, 1990), 17.

practical level in people's lives, and on a theoretical level in the discussion of Biblical truths and theology. In this paper we will consider briefly the role of Bible translators and the significance and impact of terms and expressions that they adopt in their work. We will take as an example God's self-revelation in the Bible through terms that are used for "God" and for his name. We will suggest that translators engage with the Scriptures as they carry out their task. As they use the structures of language they become participants in God's revelation of himself through his translated Word, and it is to this Divine revelation that readers and listeners are called into engagement through the Word.

2. The Bible Society Movement and Translation

The Bible Society Movement traces its roots back two centuries to a young girl named Mary Jones who lived in the land of Wales in Great Britain and who wanted a Bible of her very own in her own language. The story tells of how she earned and saved her pennies over several years until she had enough money to buy a Bible. She walked on the long journey to where a pastor lived from whom she thought she could buy a Bible, but none was available. The story ended happily, however, when she was able to obtain a Bible in the Welsh language. Mary Jones' experience gave birth to the Bible Society Movement in 1804, two hundred years ago this year.

For the scientific development of translation theory we go back to the work of Eugene Nida and his translation consultant colleagues in the United Bible Societies and to their peers in Wycliffe Bible Translators during the second half of the last century. They developed a theory that was known as Dynamic Equivalence that they spread throughout the world of Bible translation. It was based on principles of linguistic and communication theory. It affirmed the premise that everything that could be said in one language could be said in another.[4] This approach to translation has influenced virtually every modern translation of the Bible.

The Bible Societies encouraged translations in the everyday level of language that was understood and spoken by the majority of the speakers of a given language.

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4) Nida and Taber's statement that "Anything that can be said in one language can be said in another," became an axiom for translators, to which they attached a condition, "unless the form is an essential element of the message". See also, Eugene A. Nida and Charles R. Taber, *The Theory and Practice of Translation* (Leiden: E. J. Brill, 1982), 4.

These came to be called "Common Language" (CL) versions.

Dynamic equivalence was easy to use and easy to abuse, as some translators happily created translations that were sometimes too dynamic. Eugene Nida and his colleague Jan de Waard undertook to restate their approach in a book that they called *From One Language to Another: Functional Equivalence in Bible Translating*.[5] Functional equivalence replaced the earlier dynamic equivalence, and they describe it as follows:

> …to employ a functionally equivalent set of forms which in so far as possible will match the meaning of the original source-language text.[6]

> Functional equivalence … means thoroughly understanding not only the meaning of the source text but also the manner in which the intended receptors of a text were likely to understand it in the receptor language.[7]

The emphasis was placed not only on communicating the message of the original language text, but on bringing about the same response on the part of the modern reader as the reader or the listener to the original text might have experienced.

The response of the reader or the listener to the text is not a mechanical one and it is not always a predictable one. Ernst-August Gutt of SIL and the Wycliffe Bible Translators in his work on "relevance theory" highlights and analyzes the psychological factors that are involved in communication and how these relate to translation.[8] In *Bible Translation: Frames of Reference*[9] Timothy Wilt and colleagues of his in the United Bible Societies (UBS) spell out recent developments in several fields that have an influence on Bible translation today. Most notably, Wilt outlines in a formal way the various "frames" that inter-relate to determine the shape that a translation will take. The book also draws attention to an special application of the functional equivalence approach that is called Literary Functional Equivalence (LiFE) by Ernst Wendland.[10]

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5) Jan de Waard and Eugene A. Nida, *From One Language to Another: Functional Equivalence in Bible Translating* (Nashville: Thomas Nelson, 1986).
6) Ibid., 36.
7) Ibid., 9.
8) Ernst-August Gutt, *Translation and Relevance: Cognition and Context* (Manchester: St. Jerome, 2000).
9) Timothy Wilt, *Bible Translation: Frames of Reference* (Manchester: St. Jerome, 2003).

Thus, the story of Bible translation in the Bible Societies and their sister organizations continues as essentially the same task with new insights surrounding and influencing it. Although this is to oversimplify, we may say that our perception of translation has moved from a transfer of the message from one language to another, to a more functional approach where the translated message should bring about the same response in the new recipient of the message as for the first recipient, to asking questions about "relevance" in seeking to communicate efficiently and effectively, and now most recently to looking at the structures and contexts that facilitate or hinder communication through the translation process.

At the same time, a similar development has been taking place in the UBS Fellowship. Today there are at least Scripture portions in nearly 2500 of the world's more than 6000 living languages. Each year hundreds of millions of Bibles, New Testaments, Scripture portions and selections are distributed throughout the world, but is it enough to distribute products to the receptor? In May 2000 the UBS General Secretary at that time, the Rev. Fergus Macdonald, in his annual report entitled, "From First to Twenty-first: The Bible Societies and Scripture Engagement," announced that "Scripture engagement is paramount because, unless Scripture engages with its audience, it fails to fulfil its purpose".[11] In June of the same year, the former UBS Translation Services Coordinator Basil Rebera called upon the Bible Societies to unite together in a common task of "bringing about an encounter in Scripture, of all people, with God in Christ, who, aided by the Holy Spirit, will be transformed by that encounter".[12]

In today's post-colonial post-modern world, as well as in the most traditional communities, we as translators are called to translate the Bible in ways that will engage the readers and listeners with its Message of Good News.[13] We may ask ourselves how the translator engages with the text, how the translated text engages

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10) Ibid., 179-230.

11) Unpublished annual report presented to the UBS Executive Committee at its 22-26 May 2000 meeting in Amman, Jordan.

12) Unpublished paper entitled "Postcolonial Challenges: Asia, Africa and Latin America" presented at the UBS Program Consultation in Bangkok, Thailand, June 5-9, 2000.

13) A UBS working group has adopted the following definition of Scripture Engagement:
Scripture Engagement is a concept that emphasizes making the Scriptures discoverable, accessible, and relevant, that is,
- Making the Bible recoverable and discoverable as sacred Scripture
- Making Scripture accessible as the place of life-enhancing and life-transforming encounter

the reader and listener, and how the church that receives the translation engages with the translated Scripture.

3. Translation and Sacred Text

Although there are many descriptions of translation, it is not easy to agree on a simple and accurate definition. A dictionary definition might begin with the verb "to translate" which is "to express or be capable of being expressed in another language or dialect". Translation is then "the act of translating or the state of being translated," and a translation is "something that is or has been translated".[14]

A more technical definition of translation may be found in a specialized reference work such as the *Routledge Dictionary of Language and Linguistics*.[15]:

> In the broad sense, 'translation' refers to the process and result of transferring a text from the **source language** into the **target language**.
> In the narrow sense, it refers to rendering a written text into another language as opposed to simultaneously **interpreting** spoken language.

Mildred Larson entitles her pedagogical work on translation, *Meaning-based Translation: A Guide to Cross-language Equivalence*, and she defines translation as "transferring the **meaning** of the source language into the receptor language".[16] The title of Mona Baker's textbook on translation, *In Other Words*[17], (also implies that a message is being expressed. In her introduction she refers to the "'meaning' of single words and expressions," she speaks of "the role played by word order in structuring messages at text level," and she describes "how texts are used in communicative situations".[18]

In his classic work *Toward a Science of Translating*, Eugene Nida, instead of providing a definition of translation, offered the following four basic requirements

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14) *Collins English Dictionary,* 3rd. ed. (Glasgow: HarperCollins Publishers, 1991), 1635-1636.

15) Hadumod Bussmann, *Routledge Dictionary of Language and Linguistics,* Gregory P. Trauth and Kerstin Kazzazi, trans. and eds. (London; New York: Routledge, 1996), 495.

16) Mildred A. Larson, *Meaning-based Translation: A Guide to Cross-language Equivalence* (Lanham, Maryland: University Press of America, 1984), 2.

17) Mona Baker, *In Other Words: A course book on translation* (London: Routledge, 1992).

18) Ibid., 5.

of a translation[19]:

- Making sense
- Conveying the spirit and manner of the original
- Having a natural and easy form of expression
- Producing a similar response

These definitions and the qualities required of a translation all imply that something more than a text is involved in the process of translation. The text is the form, the signs, that contain or express a message that is being transferred from one code to another, that is, from one language to another. This was reflected in Nida's emphasis upon the distinction of content and form and his assertion that "correspondence in meaning must have priority over correspondence in style".[20] This distinction between content and form was the basic difference between functional equivalence translation and formal equivalence translation. The first emphasized the importance of the meaning; the second placed emphasis on keeping the same form in the translation as in the original text.

As we have noted, Eugene Nida stated that a translation should produce a similar response to the original text. If that is true, it is necessary to determine the type of text that is being translated, its original purpose, and the purpose for which it is being translated. Very often a broad distinction is made between translation of literary works and translation of technical works. The first are what is considered to be literature, and in today's world this may include publications such as advertisements and commercials as well as classic literary masterpieces. Technical works include legal briefs, medical writings, contracts, agreements of diverse sorts, and many other similar formal documents. The various types of text must be translated differently according to the needs for which they are being translated, and the translated product will differ significantly from one variety of text to the next.

However, Eugene Nida was writing primarily about a particular type of text, namely, sacred text. This is text that belongs to a community of faith. The communal repertoire comprises a canon that has been adopted by the community of believers for religious purposes. The text may be oral as in the case of the Sanskrit

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19) Eugene A. Nida, *Toward a Science of Translatin* (Leiden: E. J. Brill, 1964), 164.
20) Ibid., 164.

Vedas of Hinduism, or it may be written as the Koran of Islam and the Bible of Christendom. Because the text has been adopted by a specific community, its interpretation is largely determined by the wishes of that community. In fact, the canon may have a long history of interpretation. The formal study of the text to determine its meaning is called "exegesis" which Nida and Taber defined as "reconstructing the communication event with all its implications".[21] What is discovered or reconstructed through good exegesis is considered to be the message that must be expressed and communicated through translation. If the finished translation is judged not to meet the needs and expectations of its users, it may meet with rejection.[22]

The Bible can be translated as literature, because much of it takes the form of literary genres, myth, legend, allegory, poetry, and song, to name only some of the most prominent. Other parts of the Bible are technical text, for instance, the genealogies in Genesis and in Matthew and Luke, the lists of the exiled families of Israel that returned to Jerusalem in Ezra and Nehemiah, the ritual regulations in Leviticus, and the instructions and descriptions of building the ark in Genesis, the tabernacle in Exodus, the Temple in 1 Kings and 2 Chronicles, and the New Temple in Ezekiel. These biblical texts must be translated according to the norms of their respective genres, taking into account what is appropriate in the receptor language and culture. But their significance today lies neither primarily in their literary character, nor in their detailed instructions. Nor are they translated especially to provide information and knowledge for modern-day readers and scholars about the world and culture of the Hebrews of the Old Testament or of the Jews of the New Testament, as is the case for many translations of ancient texts, for example, Buddhist texts that are translated from Tibetan.[23]

The importance of a biblical text lies in its acceptance by the faith community as "the Word of God". The motivation for its translation is found in the understanding of its Message by the Christian community. For translators of the Bible, de Waard and Nida affirm that the message is not only important as the text that they will

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21) Eugene A. Nida and Charles R. Taber, *The Theory and Practice of Translation*, 7.

22) Timothy Wilt refers to this as the organization frame of communication, and he uses the term "gatekeeping" for the basic organization need to control the content and quality of a product. See also, Timothy Wilt, *Bible Translation: Frames of Reference*, 47, 51. Exegetes and translation consultants are therefore gatekeepers in the translation of biblical text.

23) Doboom Tulku, *Buddhist Translations: Problems and Perspectives* (New Delhi: Manohar, 1995).

translate, but because the message is the "Good News" and therefore it has a special purpose. "The role of the message provides the essential basis for a theology of translation," they write.[24] This is taken in terms of the Great Commission in Matthew 28:19-20, especially in the words, "teaching them to observe all that I have commanded you" (RSV). In the words of the Vietnam-born Catholic theologian, Father Peter Phan[25]:

> The implicit theological principle behind the translation of the Bible into the vernacular is the recognition that all cultures, and the languages in which they are embodied, are equally worthy in God's eyes and therefore capable of bearing the divine message.

The model for translation, in this case oral and not written translation, occurred at the coming of the Holy Spirit in the Book of the Acts of the Apostles when those who had come together in Jerusalem from "every nation under heaven" heard the apostles speaking, and they declared, "We hear them telling in our own tongues the mighty works of God" (Acts 2:5, 11 RSV). Jesus Christ himself is the Logos, the Word who became Incarnate. So likewise, the biblical Word must be translated into other languages, undergoing its own reincarnation again and again.[26]

The Bible is believed by the Christian community to be God's revelation. If this is so, the translation of the Bible participates in the act of God's revelation. As it is translated into new languages, the potential of the new language, its constraints and its possibilities provide further revelation of God through human language. Herein lies the significance and the unique impact of the translation of the Bible as sacred text.

4. The Impact of Terms for God

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24) Jan de Waard and Eugene A. Nida, *From One Language to Another: Functional Equivalence in Bible Translating,* 36.

25) Peter C. Phan, *In Our own Tongues: Perspectives on Asia on Mission and Inculturation* (Maryknoll, New York: Orbis, 2003), 170.

26) Lamin Sanneh, a well-known theologian and missiologist from the Gambia writes of "the *logo* concept wherein any and all languages may confidently be adopted for God's word". See also, Lamin Sanneh, *Translating the Message: The Missionary Impact on Culture* (Maryknoll, New York: Orbis, 1989), 209.

For those who accept that the Bible is God's revelation of himself, the terms that are chosen to refer to him will influence the people's understanding of the revelation through their language. The structure of the language, its vocabulary and its grammar, influence its impact through the perception and comprehension of the biblical truths that are expressed in the new language.[27]

In any text there are key terms through which themes are developed and by which the narrative or the plot is carried forward to its climax and conclusion. This is as true of technical text as it is of literary text. Key terms may be the names of personages as well as places and objects that are important to the characters, or they may be descriptive or abstract terms or even verbs that are repeated in ways that significantly shape the message that is being communicated.

In the translation of sacred text key terms express concepts of primary importance to the community that considers the text to be sacred. Thus key biblical terms are central to the believers' understanding of the Christian faith. In order for the essential message of the Bible to be understood by a new receptor community, key terms must be translated accurately and meaningfully.[28] These words may denote beings like gods and angels and cherubim, they may be objects like tabernacle and synagogue and cross, they may be concepts like sin and guilt and forgiveness and faith, or rituals like sacrifice and baptism. They may be technical objects likes names of plants and trees, hyssop and cedars, for instance, or of precious stones like rubies and carnelian.

The word or expression that is used for "God" is a crucially important key term in the translation of the Bible. How to refer to the God of the Bible is a major challenge for translation. This is not only because it is a translation problem in its own right, but also because the term that is chosen to refer to God will have a very

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27) Miguel A. De La Torre expresses a similar idea when he writes, "To read the Bible in Spanish is to find different ways of understanding the Scriptures, ways that expand and challenge the normative interpretations of the dominant culture". See also, Miguel A. De La Torre, *Reading the Bible from the Margins* (Maryknoll, New York: Orbis, 2002), 25.

28) Although it does not use the expression "key terms", the document *"Liturgiam Authenticam:* On the Use of Vernacular Languages in the Publications of the Books of the Roman Liturgy" emphasizes the importance of historical precedent and consistency in the translation of terms that have liturgical and theological importance for the Church; See also, ″Liturgiam Authenticam: On the Use of Vernacular Languages in the Publication of the Books of the Roman Liturgy,″ (Rome: Congregation for Divine Worship and the Discipline of the Sacraments, 2001).

important effect on the theology of the new faith community.

Contrary to the tradition of Islam where the Arabic name *Allah* is always used, translators of the Bible have usually adopted a local word for "God" just as the translators of the Septuagint did in Greek.[29] In Swahili the name for God is the ancient Bantu term, *Mungu*, in Zulu it is a descriptive term, *Nkulunkulu*, the "Great Great One". In some languages the term for God is associated with features of nature, "Rain" among the Zime in Chad, and "Sun" among the Samba of Cameroon and Nigeria. In some cultures God may be referred to by a feminine name, for instance, *Masing* of the Mundang in Cameroon, *Yafray* of the Lame in Chad, and *Looa* of the Iraqw in Tanzania.

Clearly, the historical and cultural understanding of the term that is selected to render אֵל and אֱלֹהִים of the Old Testament and θεός of the New Testament will contribute to the theological understanding of the translated Bible. John Mbiti quotes the final communiqué of the conference of African theologians in Accra in 1977 that affirms, "The Bible is the basic source of African theology, because it is the primary witness of God's revelation in Jesus Christ".[30] Thus, the theological perception of God is filtered both through the translated Bible and the teachings of the ancestors.

The Samba have two names for God, *Vanèb*, the creator God and *Yaama*, the sun. All that *Vanèb* has created is in dwelt by his presence, and this is called *Vanèb*'s child or children. *Yaama*, the sun, is the permanent dwelling place of *Vanèb*'s presence and is thus identified with *Vanèb* himself. The sun that shines upon all humankind provides light and guidance for life. Some Samba Christians refer to the God of the Bible as *Vanèb* while others call him *Yaama*. Bouba Bernard, a Samba academic, has suggested that *Yaama* may be identified with the Holy Spirit through whom Christians are led to faith in a similar way to how *Yaama* the sun leads to *Vanèb*. While proposing that *Yaama* may be theologized in terms of the Holy Spirit, he asks if both names could not refer to the God of the Old Testament who was known by many names.[31]

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29) Cyrus the King of Persia at the time of the Exile in Babylon had the policy of using the titles of the gods of the people that he conquered. Undoubtedly this was good political practice. In Ezra 1:2 he refers to the God of Israel by the name YHWH and the title "God of heaven" that was usually used by the Israelites themselves to refer to their God thereby drawing attention to the fact that he was superior to all the other gods.

30) John Mbiti, *Bible and Theology in African Christianity* (Nairobi: Oxford University Press, 1986), 28.

31) Bernard, Bouba, "Is God Vanèb or Yaama?," *Missiology* 1:1 (1973), 111.

The solutions that have been found for the choice of God's name in cultures where it is a name for a female deity have tended to focus on the translation problem of making a feminine name represent the male God of the Old Testament. In the Mundang language the name of the feminine deity was retained without severe grammatical inconvenience because the language does not have grammatical gender. The third person pronoun is neutral referring to both male and female. Accordingly, *Masing* could be presented to the Christian community as the masculine God of the Bible, we are told.[32]

The neighboring Lame, also called Pévé, speak a language that has grammatical gender. To refer to *Yafray* "Mother of the heavens", the female deity of Lame tradition, through the use of masculine grammatical markers would be just as unacceptable as attributing masculine attributes and deeds to her. *Ifray*, the simple form of the divine name, was used in tradition to refer to the one who gave birth to a son and a daughter thereby creating human beings. The solution that was finally arrived at in the translation of the New Testament retains the short form of the name, it uses feminine pronouns, and it avoids explicit reference to "Our Father," saying instead, "We are your children".[33]

In Tanzania the Iraqw name for God is the feminine *Looa*. It was she who created the world, it is she who gives life to all, and she is called "the Mother of all". *Looa* possesses many of the characteristics of the God of the Old Testament. She is merciful, she is the sun, the source of light, and it is to her that all Iraqw pray for care and protection. In contrast to *Looa,* the masculine deity in Iraqw belief is the devil, the cause of evil, the one who must be placated.[34] The translators decided to borrow the Swahili name for God because they felt "that Looa's 'femininity' is incompatible with Yahweh's believed 'masculinity'".[35]

Many theologians through history have observed that God is portrayed in the Bible not only with masculine qualities, but with feminine qualities as well. They have noted that the feminine traits of compassion and mercy are demonstrated by

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32) Venberg, Rodney, "The Problem of a Female Deity in Translation," *The Bible Translator* 22:2 (1971), 68.

33) Ibid., 70.

34) Aloo Osotsi Mojola, "A 'Female' God in East Africa – or the problem of Translating God's Name among the Iraqw of Mbulu, Tanzania," *Current Trends in Scripture Translation: UBS Bulletin* 170/171 (1994), 89.

35) Ibid., 87.

God again and again in his covenant relationship with his people.[36] In Isaiah 42:14 the prophet uses the image of the woman in labor, in 46:3 he uses the metaphor of a mother carrying her children from the womb, in 49:15 he uses the metaphor of the nursing mother, and in 66:13 we find the image of a mother comforting her child. In the New Testament Jesus compares himself to a mother hen gathering her chicks under her wings to protect them (Matthew 23:37; Luke 13:34). Could not and should not African names for God be used by translators where they would be the right name culturally and where they would enhance our understanding of the God of the Bible, we might ask.

Rose Teteki Abbey, an ordained Presbyterian minister from Ghana, cites the example of *Ataa Naa Nyonmo*, "the Father Mother God" of the Gã people in Ghana. This name, she observes, "implies and stresses the maleness and femaleness of God".[37] She argues that God is neither a man nor a woman, that these are only images to help us understand God and our relationship with God better.[38] She maintains that though the Gã image of a Father Mother God has been adopted by Gã Christians, "the etymology has had little impact on their image of God".[39] Though the expression that was adopted in translation could have enriched their understanding of God, it has not done so, she says. For this loss she indicts the church, pointing to the predominantly patriarchal stance of church leaders.[40]

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36) Early church fathers recognized the feminine attributes of God. Clement spoke of the motherly nature of God's love, and St. Gregory of Palamas recognized Christ's tenderness and care like that of a mother for her children. See also, Emmanuel Clapsis, *Orthodoxy in Conversation* (Geneva: World Council of Churches Publications, 2000), 53.

37) Rose Teteki Abbey, "Rediscovering Ataa Naa Nyonmo – The Father Mother God," Nyambura J. Njoroge and Musa W. Dube, eds., *Talitha Cum! Theologies of African Women* (Pietermaritzburg: Cluster Publications, 2001), 141.

38) The Cuban American theologian Miguel De La Torre writes, "God is both male and female, and thus God is neither male nor female". See also, Miguel De La Torre, *Reading the Bible from the Margins,* 86.

39) Ibid., 141.

40) Although the Ghanaian theologian Mercy Amba Oduyoye recognizes that in some African cultures masculine features are attributed to God, and in others feminine features are attributed, she concludes that generally "most African men and women would say that the gender of God is irrelevant to their theology and spirituality". However, she adds that both Christianity and Islam have established a patriarchal God, with the result that "Women struggle to understand God". See also, Mercy Amba Oduyoye, *Introducing Women's Theology* (Sheffield: Sheffield Academic Press, 2001), 43.

5. "What is his name?"

No greater example of the impact of the words of Scripture and of engagement with Scripture can be found than in the story Moses and the burning bush in the Book of Exodus. Moses had been given instructions to carry out a mission in Egypt and he wanted to know the authority under which he would present himself to the Israelites. He knew that he was being sent by God who was speaking to him through the burning bush and who had identified himself in the words, "I am the God of your fathers, the God of Abraham, the God of Isaac, and the God of Jacob" (Exodus 3.6). However, Moses wanted to know God's identity by his name, and he asked what he should say if the people asked, "What is his name?" (Exodus 3:14).

This is a common and ordinary question that each language asks in its own way. Some cultures ask for one's name as though it were an object and would translate, "*What* is his name?" while other cultures directly associate the name with the person and would ask very politely, "*Who* is his name?" In some languages the possessive pronoun "his" may reflect the social status of the person being referred to; in others, the question itself may be formed in such a way as to indicate the honor that must be attributed to the one to whom the question is being asked. The form of the verb may require the translator to indicate whether there is permanence or temporariness in the situation. These are formal characteristics of language that reflect cultural distinctions and that are routine matters for the translator to treat.

The answer to Moses' question, however, offers a series of problems to the translator. Implicit in the text is God's reply, "My name is…". Some translators may state this explicitly, even though the Hebrew text does not include this statement. The apparent answer to Moses' question is given in three Hebrew words that some translations transliterate, "Ehyeh-Asher-Ehyeh" (Tanakh). Most versions attempt to translate the meaning of the Hebrew construction as RSV has done, "I AM WHO I AM" in which the relative pronoun "who" renders the Hebrew relative pronoun *'asher*. This response is, however, not the name but apparently the explanation for the name that occurs in the following verse where Moses is instructed to tell the people of Israel, "I AM has sent me to you" (RSV).

For translators encountering this text today, the UBS *Handbook on Exodus* provides the following information[41]:

> **I AM WHO I AM** is not the name; it is an intentional play on the word
> **I AM,** the word on which the name *YHWH* in verse 15 is based. This
> roundabout reply is not as difficult to translate as it is to understand.
> Various attempts have been made to translate it⋯.

> The word for **I AM** (אֶהְיֶה) is the verb "to be" in the first person
> singular; the name *YHWH* (probably pronounced "Yehweh") is an early
> form of this same verb in the third person singular. The significance of the
> name is thus established, but its precise meaning is not clear; it may be
> expressed in a variety of ways.

The translator is given an explanation by the Handbook, but is warned that the
precise meaning of the text is not easy to understand. The translator is thus faced
with two tasks, first, to determine what should be expressed, and secondly, how this
should be expressed in the receptor language. The translator's problem is both how
to refer to the person and how to render the state or quality represented by the
Hebrew verb form that is translated in RSV as "I AM". The same questions of
honorific pronoun and of permanence or temporariness may be raised as were
encountered in the question, "What is his name?" But there is a feature of the
Hebrew verb that, from the perspective of many languages, appears to constitute
ambiguity. What is the tense of the verb "to be"? The English "I AM**"** is present
time, but the Hebrew verb does not specify time. The Hebrew verb system is not a
tense system, but a system that focuses on aspect, whether the action is completed
or not. The verb form אֶהְיֶה is an imperfect form, that is, it represents an event or
state as not completed.[42]

The very first translators in the history of Bible translation encountered this
problem. The Septuagint translators expressed the meaning of the Hebrew with the
Greek sentence ἐγώ εἰμι ὁ ὤν meaning "I am the one being," The word "being" is
a present participle meaning, "I am the one who is". Thus the translation, because of
the structure of the Greek language, makes the meaning more explicit, at the same
time reducing the apparent ambiguity or scope of the Hebrew. The Greek focuses on

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41) Noel D. Osborn and Howard A. Hatton, *A Handbook on Exodus* (New York: United Bible
Societies, 1999), 68.

42) The Hebrew verb form is a qal imperfect that, according to John Durham, refers to "active being".
He offers the rendering "I am being that I am being" or "I am the Is-ing One". See also, John
Durham, *Exodus,* Word Biblical Commentary 3 (Waco, Texas: Word Books, 1987), 39.

the person by inserting an independent first person pronoun,[43] while emphasizing the timelessness of God's nature.

The theological significance of this Greek translation may be observed in the New Testament book of the Apocalypse where the Apostle John identifies the source of the Letters to the Seven Churches as "the one who is and who was and who is to come" (Apoc. 1:4, 8 RSV). The Greek structure of this phrase imitates and repeats the Septuagint translation in Exodus 3:14 ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος, literally, "the one being and the one who was and the one who is coming".[44] This is perhaps the fullest expression of the meaning of the Hebrew clause אֶהְיֶה אֲשֶׁר אֶהְיֶה. Through the form of the translation as required by its Greek linguistic structure, the identity of God has been further revealed.

The Vulgate of Jerome, the Latin translation that became the official Bible of the Roman Catholic Church for a thousand years, translates very closely to the Hebrew in its rendering, *Ego sum qui sum*, literally, "I am who I am". In the first clause the first person pronoun is stated with the verb "to be" in the first person, while in the relative clause the person is left implicit in the verb form. However, the translation restricts the meaning to a present time that does not necessarily have open-ended timeless implications as the Hebrew does, and as its Greek rendering does.

As the Handbook observes, various attempts to translate the Hebrew clause have been made (please see examples in Appendix). Many versions insert a footnote commenting that the meaning of the Hebrew is uncertain and that various translations are possible. The King James Version translates the Hebrew relative pronoun as an impersonal "that" in its rendering I AM THAT I AM. RSV's I AM WHO I AM is possibly the translation that is most common; however, it adds a footnote that offers two alternatives, I AM WHAT I AM or I WILL BE WHAT I

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43) Hebrew also possesses independent pronouns, but the independent first person pronoun does not occur in this text.

44) In Greek there is no imperfect participle, but the author creates one to parallel the present participle of "to be" and the present participle of "to come" with its present and future implications. A forced literal translation of ὁ ἦν would be "the one was-ing". This construction follows a preposition "from" that normally requires a genitive, but here it is nominative. The *Theological Dictionary of the New Testament* observes that the author's formula "is designed to preserve the sanctity of self-designation". See also, Gerhard Kittle, *Theological Dictionary of the New Testament*, vol. 2 (Grand Rapids: Eerdmans, 1964), 398.

WILL BE. The Good News Bible offers a slight variation, "I will be who I will be".

The German Common Language translation of 1991 translates *Ich bin der Ich-bin-da* meaning "I am the I-am-there," that is, "I am the I-exist". The 1997 version renders it *Ich bin da* simply "I exist". The emphasis in these CL translations is on God's existence, which is another way of understanding the timeless nature of God that is implicit in the Hebrew original.

Both Hebrew and the Indo-European languages express the state of "being" by means of verbs, but some languages do not have a verb "to be" and other languages that do have an equivalent verb may nevertheless express the notion of "being" without using a verb. In this case how can the description God gave Moses of himself be expressed?

The Gbaya language of Cameroon and the Central African Republic uses four different constructions to express "to be". To be a person or an object is different from being described or being located or being counted. In God's reply to Moses he describes himself in relation to himself. "I am the one who is" can be stated in Gbaya, but the sentence cannot end without a conclusion. A special form for "being" must link the subject and what follows in the predicate. It cannot simply end with the equivalent of "I am". Therefore, the Gbaya translation has said, "I am the one who is present," that is, "the one who exists". This is similar in meaning to the German CL translations, though it uses different grammatical form. By making this statement, God is drawing attention to his existence and to his presence, by implication, in a way that differs from the existence of the created universe. It is permanent and awesome.[45]

Bantu languages possess a verb "to be" that also means "to become", but in this context they may use a non-verbal construction. The Chichewa form *NDILIPO* meaning "I AM HERE/PRESENT" is, in Ernst Wendland's words, a "mysterious" and "timeless utterance".[46] It emphasizes God's being and his immediate presence, and like the Gbaya rendering above, it sets God apart in a unique category of presence and existence that is all his own. The Gbaya and Chichewa translations

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45) Gbaya and many other African oral traditions frequently use plays on words and double-entendres in names similarly to the command in Exodus 3:15, "Tell them that "I AM" has sent you".

46) Personal communication of October 28, 2004. See also, Ernst Wendland, "The Case for *CHAUTA*," *The Bible Translator* 43:4 (1992), 432-433. The Chichewa construction is composed of the emphatic form of the first person prefix plus the verb "to be" and the locative enclitic.

therefore draw out and highlight special aspects of the statement of the Hebrew words that is constrained by the lexicon and grammar of the Hebrew language.

Languages are never fully equivalent and translations never perfectly match the original or each other. R.S. Sugirtharajah is a Sri Lankan theologian who writes from a post-colonial perspective. He makes the following statement[47]:

> In the process of translating, non-biblical languages should be allowed to interrogate and even radically disrupt biblical languages. Biblical languages must be willing to be affected by the 'other' rather than merely affecting the 'other'".

In translation there is clearly mutual disruption between biblical and non-biblical languages as has been illustrated through the examples cited above, but the issue is more profound than linguistics alone. It is confessional because it relates to the community's understanding of the Word of God. We recognize that no language can completely express and reveal who God is; nevertheless, as the Orthodox theologian Emmanual Clapsis has written, "The totality of the many names by which we address God provides, through their own specificity, some glimpses of God's glory".[48]

6. Conclusion

The story of Bible translation from the very first translation in Egypt two centuries before the birth of Christ to present-day translation projects with the latest computer software and media equipment has been and continues to be the expression of the revelation of God to humanity and the communication of his Message to humankind for encounter and engagement. For reasons known only to himself, God chose to use language, the human means of communication, first in the oral mode and then in the written mode. Since the experience of the disciples at the first Pentecost, people have been hearing of the great and marvelous deeds of God in their own languages. The languages are God's gift to them, his Word is his gift to

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47) R. S. Sugirtharajah, *Postcolonial Criticism and Biblical Interpretation* (Oxford: Oxford University Press, 2002), 172-173.
48) Emmanuel Clapsis, *Orthodoxy in Conversation* , 46.

them, and that Word expressed in their language is his revelation to them. This is not to affirm with Augustine that the Holy Spirit inspires translators to say different things in the translation than in the original text, but it is to claim that the work of the translator is more than merely translating equivalent words, it is more than providing a framework for local theologizing – it is to participate through their "human words" in "God's self-revelation" and in the revelation of his saving deeds on behalf of his people.

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Appendix*

"What is his name?"

Hebrew	היהא רשא היהא
Septuagint	ἐγώ εἰμι ὁ ὤν
Vulgate	Ego sum qui sum
King James 1611	I AM THAT I AM
Knox 44	I am the God who IS
RSV 52	I AM WHO I AM
Amplified 65	I AM WHO I AM *and* WHAT I AM, *and* I WILL BE WHAT I WILL BE
English CL 76	I am who I am
Tanakh 85	Ehyeh-Asher-Ehyeh
New Living 96	I AM THE ONE WHO ALWAYS IS
The Street Bible 03	I am who I am and I will be who I will be
Louis Segond 68	Je suis qui je suis (I am who I am)
French CL 82	JE SUIS QUI JE SUIS (I am who I am)
Chouraqui 85	*Èhiè ashèr èhiè!* Je serai qui je serai
Bayard 01	*Ehyeh asher ehyeh,* "Je serai: je suis" (I will be: I am)
Luther 84	Ich werde sein, der ich sein werde (I am the one that I am)
Zurich Bible 42	Ich bin, der ich bin. (I am, who I am)
German CL 91	Ich bin der Ich-bin-da
German CL 97	Ich bin da (I exist)
Reina-Valera 60	YO SOY EL QUE SOY (I am who I am)
Spanish CL 79	YO SOY EL QUE SOY (I am who I am)

Chichewa CL 94	NDILIPO (I am here/present)
Fulfulde CL 95	Min woni mo ngonmi (I am the one who I am)
Gbaya CL 95	Mi nɛ Wi nɛ ãã sɛnɛ (I am the One who is present/exists)
Haitian CL 98	Sa m ye a se sa m ye (That which I am is what I am)
Sango Prot 66	Mbi yeke so mbi yeke (I am this I am)
Sango RC 82	Mbi yeke lo so mbi yeke (I am the one who I am)
Swahili Roehl 37	Nitakuwa niliyekuwa (I will be the one who I was)
Swahili Union 66	MIMI NIKO AMBAYE NIKO (I am present/exist the one who I exist)
Swahili CL 95	MIMI NDIYE NILIYE (I am the one who I am)
Tok Pisin CL 89	Mi Yet Mi Stap Olsem (I still am like this)

* Note: "CL" after a name or a language indicates that the version is a common language translation according to the principles of dynamic/functional equivalence.

<Abstract>

Handling Gender-Discriminative Expressions in Korean Bible Translation
-Focusing on *New Korean Standard Version*-

Dr. Young-Jin Min

(Korean Bible Soceity)

This paper illustrates that problems of gender-discriminative expressions arising in the process of translating the Bible into Korean, sometimes originate from the original biblical texts, sometimes during the translation process, and sometimes from both of the above. On the one hand, the existence of grammatical masculine expressions, grammatical and rhetorical feminine expressions, masculine expressions of God, and restriction of women's participation originate in the original biblical texts, while gender-discriminative expressions and gender-differentiated use of honorifics are problems occurring in the translation process. As for expressions of female debasement and gender-discriminative ideology, they are found in both the original biblical texts and the translation process. To be specific, there are cases where the Hebrew and Greek texts included both male and female, but were translated as only male in the Korean Bible. On the contrary, there are cases where grammatically and rhetorically feminine expressions are used to describe and state situations where people in general, both male and female, are being denounced. In addition, translations that differentiate women from humans by translating men as "humans," and women as "women," and translations into honorific expressions that do not exist in the original biblical texts — for example, using deferential expressions toward males and common-form expressions toward females — are not phenomena from the original biblical texts but reflections of intentional gender discrimination by the translator or of the gender-discriminatory culture that shapes the target language.

The most recent new translation, the *New Korean Standard Version* (2001), tried to minimize gender-discriminative expressions. Grammatically masculine expressions as well as grammatically and rhetorically feminine expressions were eliminated, and limitations were placed on the use of masculine expressions for God. Texts limiting women's participation were translated literally, while gender-discriminative expressions and female-degrading expressions were eliminated, and deferential expressions were used equally toward male and female.

New translation and revision of the Bible needs to be carried out continuously through the changes of generations. Bible translators should continue to pay careful attention to gender-discriminative expressions in their ongoing Bible translating work.

They need to read and study the Bible from a new angle that refrains from using gender-discriminative expressions. As such efforts accumulate, they can be reflected continuously in Bible translations. Another basic requirement may be to have females actively participating in the Bible translation process, as translators, reviewers and readers. Needless to say, the goal of all such efforts is not to reduce or expand the meaning of the texts but ultimately to find and disclose their implicit meanings.

<Abstract>

A New Translation of the Ambiguous Passages in the Book of Amos

Prof. Taek-Joo Woo

(Korea Baptist Theological University)

The purpose of this study is to employ social scientific criticism to help in the understanding of ancient biblical texts that are too ambiguous to understand. A merit of this method in translating biblical passages is that it frees us from theological or dogmatic pre-understanding, which restricts our interpretative horizon, by recognizing the text as a social product. Ambiguous passages to be considered are Amos 2:6b, 2:7c, 4:3b, and 8:5. Among them, a new reading of Amos 4:4b results mainly from textual criticism, defined as the reconstruction of the history of textual transmission.

The new translations are as follows. English translations are taken from NRSV.

(1) Amos 2:6b(//8:6a)

Because they sell the righteous *for silver* and the needy *for a pair of sandals* -> Because they sell the righteous **for the exchange of money** and the needy **for the exchange of harvest in contract for a pair of shoes**

(2) Amos 2:7c

father and son go in to the same girl, so that my holy name is profaned -> **they bring a man and his father into foreclosure**, so that my holy name is profaned

(3) Amos 4:3b

and you shall be flung into *Harmon*

-> and you shall be flung into **the refuse heap**

(4) Amos 8:5

When will the new moon *be over* so that we may sell grain; and the sabbath, so that we may offer wheat for sale? -> When will the new moon **occur** so that we may sell grain; and the sabbath, so that we may offer wheat for sale?

<Abstract>

A Critical Evaluation of Louw and Nida's *Greek‑English Lexicon of the New Testament Based on Semantic Domains* and an Introduction to How to Use This Lexicon

Prof. Min-Kyu Lee
(Assistant Professor, Korean Bible University)

Louw and Nida's *Greek-English Lexicon of the New Testament Based on Semantic Domains* is specifically designed for the purpose of translating the Greek New Testament. The first volume contains 93 categories called semantic domains, each domain being divided into subtle sub-domains. In the second volume, access to this meaning is provided by three kinds of index: Greek-English, English-Greek, and Scripture. Some words have different meanings and some meanings of different words are quite similar. Therefore, unlike a traditional lexicon, which arranges words in alphabetical order, Louw and Nida arrange all the Greek words in terms of semantic domains of related meanings. So the same words can be listed in several places, and words of similar meanings occur in the same place.

Louw and Nida's first contribution is to explain how different words are related in terms of meanings, and this enables the translator to choose satisfactory equivalents in other languages. Louw and Nida's lexicon excels in explaining the metaphorical usage of words, and in describing the cultural features of words. It is useful not only for advanced learners of New Testament Greek, but also for beginners who feel some difficulties in accessing the complex meanings of words through advanced traditional Greek lexicons such as Bauer's. The Louw and Nida lexicon, though it is highly academic and professional, is easy to access and understand for New Testament Greek learners.

<Abstract>

Book Review- *Bible Translation: Frames of Reference*

Dr. Keun-Jo Ahn
(Methodist Theological Seminary)

This book presents up-to-date theories in translation since the time of the publication of *The Theory and Practice of Translation (*1969) by E. Nida and C. Taber, which presented the theory of "dynamically equivalent" translation. Timothy Wilt has edited six articles that reveal to us the shift of the focus of translation from dynamic and functional equivalence to the more complicated frame of translation. This change signifies that the task of translation is not just to 'represent' but to 'communicate.' When we understand the rendering of a biblical text into another language as communication, the process is likely to be more open-ended, which includes preaching or producing other texts inspired by translation. In addition to this emphasis on communication, Ernst Wendland and Timothy Wilt consider the capacity of literary approaches in Bible translation, labeling them '*literary* functional equivalence.'

The six articles collected in this volume are:

1. "Scripture Translation in the Era of Translation Studies" by Aloo Osotsi Mojola and Ernst Wendland; 2. "Translation and Communication" by Timothy Wilt; 3. "The Role of Culture in Translation" by Robert Bascom; 4. "Advances in Linguistic Theory and their Relevance to Translation" by L. Ronald Ross; 5. "Biblical Studies and Bible translation" by Graham Ogden; and 6. "A Literary Approach to Biblical Text Analysis and Translation" by Ernst Wendland.

Various approaches and sophisticated methods are utilized in the translation process. Of course, as Wilt admits in his conclusion, it is inevitable for a translator to select from among the variety of valid approaches available for diverse communities and communication circumstances. Yet, the purpose of this book is to help translators to take advantage of these many tools and to produce translations well appreciated by their communities. Diverse frames of reference in Bible translation require translators to exercise discreet techniques and inter-disciplinary methods.

<Review>

The Use of Computer Hardware and Software in Bible Translation

Daud Soesilo*

This is a very practical presentation on the use of computer hardware and software in Bible translation. The use of computers has changed the way in which Bible translation work is done. It cannot replace human translators yet, as this anecdotal example shows:

Matthew 26:41 "The spirit is willing, but the flesh is weak"was translated by computer as "The vodka is agreeable, but the meat is tasteless".

Nevertheless, the technology to assist us in our work is getting better everyday. Many translation projects around the world these days are utilizing computers for their work. Although there are a few exceptions, it is taken for granted today that it is inevitable that Bible translation projects will be computerized.

Technological explosion

Technology is changing many aspects of our lives. Things that we could not imagine being influenced by technology have been transformed. We have numerous gadgets available to us to make old tasks easier, and new tasks possible. For example, how many of these technologies do you use every day?

- Mobile/Handphone/Cell Phone
- SMS (Short Message Service)
- USB and MP3 Player
- Electronic diaries
- Electronic games

* United Bible Societies Asia Pacific Regional Translations Coordinator

The following examples showcase the virtually unlimited applications possible through technology and human imagination.

- In Singapore you can order a can of Coke from a vending machine in subway stations, and it will be charged to your mobile phone bill.
- A Personal Digital Assistant (PDA) with wireless GSM/GPRS can display maps and give specific driving directions. (GSM = Global System for Mobile communications; GPRS = General Packet Radio Service)
- E-Books use of digital technology to organize and present static and rich media content such as text, photos, etc. There are 1,600 publicly-available E-Books in MS Reader and Palm format including classic British and American fiction, children's literature, the Bible, Shakespeare, American history, African- American documents, and more.
- An Audio Book is available to all passengers in the new Singapore Airlines direct flights from Singapore to Los Angeles and New York.
- The advances in data storage from audio tape as media, to 5.25″ diskettes, to 3.5″ diskettes, to USB thumb drives or flash disks, secure digital (SD) card, compact flash card and multi-media cards (MMC), show how technology can improve the way that we do things, and increase the efficiency, capacity and reliability

Technology and religious activities

Even religious activities have not been immune to "technological upgrade". It is now possible to give your freewill offering online (e.g. City Harvest Church, Singapore), and even to participate in online worship services. Launched a few months ago, an online church has proved to be a heavenly hit attracting as many as 41,000 visitors a day at one point. Have a look at www.churchoffools.com:

> Church of Fools is an attempt to create holy ground on the net, where visitors can worship, pray and talk about faith. The church is intended for people on the edges (and beyond) of faith, and for Christians from all church traditions.

The language of technology also has come into our faith lives. Bible Society in Australia provides SMS Bible – you can send Bible verses to your friends or colleagues. The sender buys credits on his or her computer (paid to Bible Society in Australia) to be able to send, and the recipients get the messages for free. For example,

here is the CEV 23rd Psalm in SMS style:

> u, Lord, r my shepherd. I will neva be in need.
> u let me rest in fields of green grass. u lead me 2 streams
>   of peaceful waters,
> & u refresh my life. u true 2 ur name, & u lead me along
>   da right paths.
> I may walk thru valleys as dRk as death, but I won't be
>   afraid. ur wit me, & ur shepherd's rod makes me feel safe.
> u treat me 2 a feast, while my enemies watch. u honour
>   me as ur guest, & u fill my cup until it ovaflows.
> ur kindness & luv will always be wit me each day of my
>   life, & I will live 4 eva in ur house, Lord.

The Indonesian Bible Society has a similar service in partnership with a local provider. Those with a mobile (also called hand phone in SE Asia, or cell phone in north America) can request a verse in one of three available Indonesian versions and the charge is minimal (Rp 800, or less than 10 cents USD).

Technology for outreach

Technology provides a means to reach out to people who have not been reached by the Word of God through conventional means. There are still 12,000 language groups that have no written language, and many more with no published Scriptures. There is also a generation who, due the pervasive dominance of television, prefer to watch and listen rather than to read, even among literates.


The *MegaVoice* project seeks to develop a self-contained device that can hold a recorded message to reach illiterate and non-reading people. It can fit a small pocket, it cannot be taped over, it does not need electricity to run it and it does not need a player.

The **Talk Bible,** developed by Japan Bible Society, is aimed at people with hearing impairment, and people who travel a lot. The whole Bible can be loaded and listeners can select what passage to listen to.

American Bible Society uses its for Ministry website to equip church leaders around the world for online ministry. As well as web hosting, it provides training and information in online ministry, with the goals of equipping the church to "connect a new generation to God's Word; and engage our emerging culture". For Ministry was launched in 1999 and since then more than 25,000 churches have launched Web sites through its service, and thousands use its 'eQuip' service each month to keep up with the ever-changing online world, learning best practices for effective Internet communication.
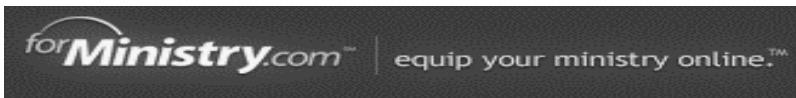

Technology for Biblical studies and Bible translation

There is a large potential for use of technology in the fields of Biblical studies and Bible translation. Software resources are being developed which bring together information which could be previously only be accessed through extensive library work, and the information is far more easily accessible and "searchable" than the shelves of books from which these resources have been developed.

Memory Cards is a software program to help beginner students to memorise Hebrew and Greek vocabulary, replacing the previously-used flash card. As well as showing the words to be learnt, the software allows students to see their scores, and provide reinforcement for improving results. The **Navigating Bible** program teaches students how to pronounce the Hebrew text.

Logos Libronix is one the examples of software collections to assist Bible scholars and translators. They have CDs with collections of past issues of leading journals, such as Biblical Archeologist in which you can access every one of the 325 articles

published from 1977 to 1992, without needing to leaf through the 64 issues covered in the collection. Logos also produces Thomas Nelson's Word Biblical Commentary, which includes 45 volumes of "one of the world's most widely acclaimed Biblical commentary series" on CD-ROM.
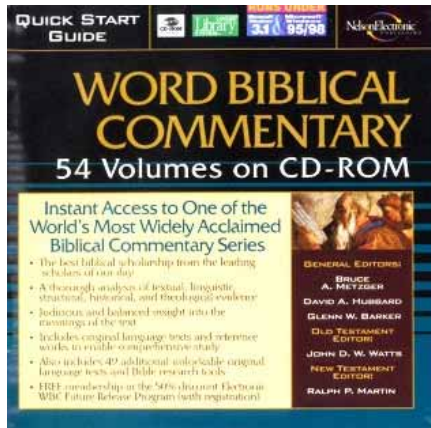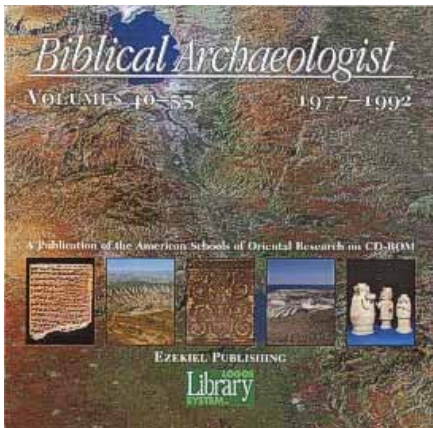
Union Theological Seminary and Presbyterian School of Christian Education's *Interpretation Bible Commentary – New Testament* and *Interpretation Bible Commentary – Old Testament* is now published as part the Logos Libronix collection. In terms of ease of access and portability, the CD version is probably the better choice!

To see the bigger list of resources available in the Libronix system, let's look at what the *Scholar's Library (QB) CD-ROM* contains:

- English Bibles
- Interlinear Hebrew and Greek
- Greek Texts
- Hebrew Texts
- Greek Lexicons
- Hebrew & Aramaic Lexicons

- Original Language Grammars
- Original Language Tools
- Introductions
- Bible Commentaries
- Bible Dictionaries
- Bible Maps
- History of the Church
- Theology
- Biblical Ethics
- Pastoral Resources
- Christian Living
- Worship
- Devotionals

The **_Stuttgart Electronic Study Bible_** has just been released by the German Bible Society in July 2004. It includes a new Hebrew database, and is interfaced with the Logos Libronix collection, so you can work on both programs. It also includes the critical apparatus not found in other Bible software, and therefore opens a new dimension in electronic Bible studies.

BibleWorks 6 is another significant resource for Biblical exegesis and research. The features include:

- Greek & Hebrew Texts, Bible Versions & Lexicons
- Easy grammatical and morphological searching
- Original Language Texts
- Bible Translations
- Lexical-Grammatical Reference Works
- Reference Works
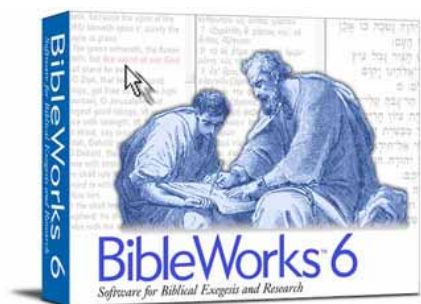
● Program Features and Analysis Tools

Olive Tree Bible Software (illustrated left) provides access to the original languages (BHS & UBS GNT), English, and other languages. These are available for use on your PDA (personal digital assistant), either using the Palm operating system or Windows CE (Pocket PC).

Laridian Electronic Publishing produces programs for use on hand-held or palm device. It provides access to several English translations, including ASV, ESV, KJV, NASB, NKJV, NLT, RSV, The Message, and notably, the NIV.

The *SWORD Project* of the CrossWire Bible Society is: "an effort to create a software platform for research and study of God and His Word. The open source model is the basis of development, maximizing the rapid growth and features of this project by leveraging the contributions of many developers. Components of the project include all types of Biblical texts and helps, a portable, plaform-agnostic engine to access them, and a variety of front ends to bring this to as many users as possible". One of their products is *Pocket e-Sword* for Pocket PCs, which features:

- ● Hebrew & Greek
  - ○ Consonantal Hebrew text
  - ○ Greek (majority text & Scrivener Textus Receptus, Byzantine, Wescott-Hort)
- ● Greek OT (Septuagint)
- ● English Bibles
  - ○ Contemporary English Version & Good News Translation (courtesy of American B Society)
  - ○ Douay-Rheims Bible with DC

More information is available on the Crosswire website, http://www.crosswire.org.

Paratext

UBS has developed Paratext as its tool for translators. The current version, *Paratext 6*, is no longer merely a library of Bible texts (Hebrew, Aramaic, Greek) and translations in major languages of the world, including English, German, French, Spanish, and other major national languages from around the globe. It is now a resource of biblical resources such as the UBS Handbooks in English and the Adaptation of UBS handbooks into some other languages, e.g. Spanish, Indonesian, Russian, Chinese. It also includes the Hebrew, Aramaic and Greek lexicons – using the associated tools of Analusis and Vocabula. Translators have all these resources available on screen.

The policy of the Asia- Pacific region of UBS is that Translation Officers of the Bible Society need to plan an adequate training whenever Paratext is made available for a translation team, so they can get good use out of the program.

Paratext 6 now has a fully integrated CAP checking tool. The translation team members will use P6 for keying in texts using uSFM (unified Standard Format Markers), to correct and revise the drafts, and, using the CAP checking tools which are built in P6, to get the texts as clean as possible. So, the role of the CAP Officers of the Bible Society will be to do the final CAP check, including layout and typesetting and the preparation of Camera Ready Copy using Ventura (Page Maker, In-Design, etc).

The full details of Paratext are too numerous to mention here, but the points below highlight a number of distinct aspects of the translation task for which the computer is an invaluable tool for the trade.

1. Keying in Translation Drafts:

The draft is typed into the computer and stored in electronic format. From this, multiple copies can be printed out and circulated to the reviewers. Changes and

corrections can be quickly and easily made without retyping the entire document.

Drafts can be keyed in to any text-processing software and then imported into Paratext 6, or they can be directly keyed into a Paratext6 window. Inputting text using P6 is highly recommended, especially if translators are able to key in their own text.

The translator can now view the newly translated text – either in formatted or un-formatted mode – in parallel with the source texts, UBS handbooks and other biblical resources. They can also search their text, make word lists, run a large range of consistency checks, and produce formatted printouts of drafts for checking.

uSFM are used to identify the features of a text such as chapter and verse, paragraphs, section headings, footnotes, illustrations, and many more important features of a printed Bible. Use of uSFM also means that decisions about what the final product looks like can be made at any stage in the process, and these formatting decision are then applied consistently to the entire text because of the presence of the appropriate uSFMs. The same text can also be used to generate different products in different formats, simply by instructing the typesetting software to interpret the uSFMs with different styles.

Translators should note that electronic copies of the keyed-in drafts should be stored carefully in a location away from the translator's own work place, and a further copy stored at the Bible Society office and/or with the Translation Officer working with the project. This ensures that in the event of computer breakdown or other difficulties, there is always a copy of the most recent draft available. Translators should always record on the draft the date of the latest update, and where necessary, mark any changes made.

2. Checking for content and consistency

Paratext provides the ability to perform a large number of different types of checks on the text, some of which were previously done by separate computer programs. It is important that Translation Officers be provided with adequate training on how these checks should be performed. Some of the main areas of use are as follows:

Word lists and spelling checks

Paratext can create a word list from a text at any stage, and this list can then be checked for obvious spelling errors. A corrected list can then become the basis for

checking the spelling of a text – it can work well within Paratext 6 or using it in Microsoft Word as spell checker. The Paratext word list has a function which can indicate the location of every occurrence of a word (it will display actual chapter and verse plus the actual phrase of the verse) so that typos and mistakes can be easily found and corrected. This is also effectively serves as a concordance of the translated text. Paratext's "search and replace" function allows global changes to be made where necessary, although translation team should use this with the utmost caution since it may change more than was supposed to be changed.

Format Marker checks

Paratext allows the translator to check the consistency of the use of uSFM in a translated text, or to compare the use with that in a standard text in a national language of the country or in an international language (e.g. GNT or CEV etc) and produce a list of places where they do not agree.

Completeness checks

Paratext enables the translator to check that every chapter and verse is present in each translated text. The software can identify a missing verse or a verse that appears twice, or uncover other similar inconsistencies in the draft. Another of Paratext's checking tools allows you to look for verses which are unusually short -- where text may have been omitted or unusually long -- where something may have been entered twice.

Punctuation checks

Paratext can check that capital letters are used consistently, that quotation marks and brackets are correctly paired, and can identify unusual combinations of punctuation marks, for example single quotes or double quotes, opening or closing quotes.

Key-words, names and parallel passages

There are separate checking tools, first of all, for key terms (presently NT only) – distinguishing different meanings based on the usage in the original languages, but listed in English, which allow translators to check every verse in their translated text where these words should occur, in parallel with selected standard texts, and to approve particular translation renderings, or to approve a verse with no explicit rendering.

Other lists enable the same to be done with both Old Testament and New Testament proper names. Another function allows comparison of OT and NT parallel passages, displaying both the translated text and selected standard texts for the different parallel passages side by side. Also checking tools are available for OT quotations in the NT, rhetorical questions, inclusive and exclusive pronouns, metaphors, etc.

3. Text management

Paratext enables a number of important functions of text management:

Back-up, restore and file transfer

Creating compressed back-up files of a translated text is made easy in Paratext, and the program will also prompt the user to make back-ups if they have not been done for 7 days for any translation or revision that is being worked on. Restoring texts from the compressed files is similarly straightforward. The process of back-up and restore also provides a quick and reliable way of transferring text files from one computer to another. It also allows sharing of updated texts to other translation team members.

Printing

Although texts can be printed directly from Paratext, this is still not a highly refined function. But Paratext 6 allows texts to be prepared for draft printing, by the creation of output files in either RTF or XML format. These can be further formatted (eg. double spaced) in order to produce draft printouts for reviewers and external readers.

Storing and comparing drafts

It is important that the translated text be saved as a draft at certain relatively stable points in its development, such as the draft which the team has agreed on to send out to reviewers and readers. These form points of reference and comparison for future revision and development and while work on the text goes on, the team can always revert to these or identify the changes that have been made since the draft was saved.

A new feature of Paratext 6 – released in July 2003 – is the 'compare' function. The revised text can be compared with the original, and additions or omissions can be marked in different colors, highlighting changes that have been made (similar to MS

Word's track changes function).

4. Electronic text and publishing

One of the great advantages of having the Bible text in electronic format is that the typesetting and publication of the text becomes much simpler, provided that the keying-in has been done properly according to standards set. Not only is the task simpler, it is also quicker and more efficient. Paratext provides the possibility to export text in a format that is acceptable by some typesetting software packages (e.g. Ventura, In-Design, Page Maker, Ultra XML etc). The same text can also be used to produce a large variety of products. Bibles in a variety of sizes and formats, such as double column, single column, large type, study editions, pocket editions, portions and selections, and Braille versions, all can be generated from the one electronic text. For Bible publishers this is perhaps the most important feature of having the text available in the electronic format. It also shows the importance of electronic archiving.

Using P6 for Revision of Existing Translations

Since all languages change with time, the revision of older translations is an ongoing task. This has been true of all Bible versions. Having the Bible text available electronically means that revisions of any translation can be done more efficiently and speedily. Changes can be made only at those places where change is necessary, without having to retype the entire manuscript. For older Bibles, published before the days of electronic text, there are several ways of producing an electronic text – either by scanning (using optical character recognition software and careful proof-reading) or by re-typing (and careful proof-reading) – which can then form the basis of ongoing revision.

Paratext 6 offers the ideal environment for revision processing and consistency checking. It enables the revision team to process the revised texts against the original translation, the biblical source texts, model translations, UBS handbooks, and other reference tools. The team can carry out quality checks in relation to content and format. Drafts for the team and the advisory group can be printed in the desired format. Finally a generic textbase can be produced that can be exported into the desired typesetting format.

The best way to use Paratext in revision projects is to install the original text to be revised as a version, if it is not there already. Next to create a new version with a distinct name, copy all books from the original textbase into the directory in which the new version files are located, make the new version editable (tick the appropriate box in the Scripture version settings), and load it in a window below or beneath the original version. Now the version to be revised will synchronize with the original one. As desired, the biblical source texts and other helpful translation models can be loaded and consulted.

Once the basic revision work is done, the revised book(s) should be copied to the Paratext sub-directory in which the revised version resides and made to overwrite what was there. From this point onwards, Paratext will be used for consistency checking.

When the revision team has revised one or more books and established a basis for categorization of changes made (syntactic, grammatical, lexical), it is the right moment to start putting together a list of changes that correspond with what has been agreed to do in the revision policy document. It is vitally important that the list gets updated as the work proceeds. The project coordinator has the responsibility for sharing updated lists with the team members and interested members of the advisory group. If this is not done and communicated properly, we will end up with highly inconsistent books and an extremely tedious task of minimizing the mess at an advanced stage.

In Paratext, the revisers and project coordinator can carry out searches of words and phrases where necessary, in order to check if consistency has been observed. Consistent changes can be carried out with search and replace. The new checking lists that are built into Paratext 6 will greatly simplify and enhance the consistency checking process.

A word of warning

A number of tools are now available in electronic format, either on CD-ROM or on the Internet, including Bible dictionaries and handbooks, commentaries on biblical books, Bible texts in original languages and in translation, and many more. However, Translation Officers should provide should provide some guidance to team members who do not have adequate background training in biblical studies. Because the amount of material now available is vast, the value of it for Bible Society translation team members is sometimes questionable. Not everything available on CD-ROM or the Internet is of equal value; it may be available because the group or person able to make

it available considers it worthy, or it is no longer under copyright and therefore in the public domain, or free to the public. These are not necessarily good reasons for it being preserved. Translators may need help to discern what material they should rely upon for guidance.

Computer programs for the workplace

Many of the office software applications used in business can be useful for our translation work and administration duties.

One of the major programs used throughout the world is ***Microsoft Office***, which contains Word word processor, Excel spreadsheet, PowerPoint presentation software, Access database and Publisher desktop publisher. **Open Office** has similar features to Microsoft Office, but is available for free use.

Your word processing program has many useful features as well as the basic typing function. It allows for typing, printing and storing of correspondence, reports, papers, theses, or dissertations. Among the many functions, you will find:
- Spell check – even using your own customized dictionary for vernaculars
- Automatic footnotes
- Track changes – useful for exchange of manuscripts and correcting and editing
- In Microsoft Word 2003 there is even a translation function from one language to another (for example, English to Korean)

Presentation software such as PowerPoint gives you the ability to prepare professional-looking slide presentations and displays. This is very useful when conducting training or presenting a paper, as it gives the participants some visual input as well as verbal input. The integration between Microsoft Office programs means you don't need to retype, as you can import text from your word processor.

Spreadsheets such as Microsoft Excel are a powerful tool for working with numbers, and can be used for such tasks as financial record-keeping and data entry.

The computer today is like typewriter in the last century. It is a required work tool. In places where there is no electricity, one can use solar panels with a deep cycle battery and inverter to run a computer.

Even if the functionality of a full computer is not required, the **Alphasmart 3000** is a simple tool that can be used of for keying in texts. It is an "intelligent keyboard", with four lines of LCD display, which allows text to be input and stored up to a maximum of about 100 pages of plain text (ASCII). This can be over 50 chapters of Bible text (around 128 kB). This text can then be downloaded through a USB connection to a computer for processing. When connected, the Alphasmart acts like another keyboard, and at the push of a single button all the text in a particular file is sent to the computer, appearing in any word-processing program as though it was being typed. Thus it can be inserted into a Word file, or into a directly into a Paratext project file. Although this may not seem a spectacular claim, the main draw-card is that the Alphasmart 3000 runs for 600-700 hours on a single set of 3 AA alkaline batteries. Details of the Alphasmarts can be found on the internet at www.alphasmart.com.

Electronic Communication with translation team members

There is generally a lot of correspondence between the translator and other members of the translation team, such as the church authorities, translation officers and Bible Society representatives. This is an important part of our work that can be aided by the use of technology.

Electronic forms of correspondence by e-mail or by the use of various internet chat services are quick, efficient and generally less costly than other forms of correspondence. Examples of these programs are **MSN Messenger,** and **Yahoo Messenger.** Many have voice and webcam capabilities as well as text communication.

It is possible in some areas to get free or low-cost phone calls, utilizing Voice over IP technology (VOIP), from such providers as **Skype** or **Net2Phone.**

Frequent communication between members of the team, and between the team and the Translation Officer or the NBS should be encouraged.

In particular, files of translated or revised texts can be sent electronically to all members of the team, and especially to the Translation Officer involved. This enables the Translation Officer to examine the manuscript before visiting the project, and in some cases can mean that the Translation Officer does not have to visit so often. Questions can be raised and answers received quickly, and back-translations can be sent back and forth. Translation Officers are able to prepare for visits and make the

visit more effective if they have been able to work through the draft prior to meeting with the committee.

Conclusion

In the past we talked about common era (CE). I think today CE stands Computer Era as opposed to BCE - Before Computer Era. Indeed, computers have revolutionized all aspects of human lives including the tasks of Bible translation and revision. We will not be able to turn the clock back, so might as well make the best use of the available technology to get our task done more effectively and more efficiently.

Useful websites

- http://www.bskorea.or.kr
- www.worldscriptures.org
- www.biblesocieties.org
- www.bibletool.org
- mail2web.com
- hyperdictionary.com
- babelfish.altavista.com

Useful Search Engines

DRIVING THE ENGINE

Top search engines in April 2004

	Domain	Market share
1	www.google.com.au	29.28%
2	www.yahoo.com	8.37%
3	www.google.com	7.04%
4	au.yahoo.com	6.48%
5	www.msn.com	4.66%
6	au.search.yahoo.com	3.96%
7	search.yahoo.com	3.59%
8	search.ninemsn.com.au	3.37%
9	search.msn.com	2.97%
10	images.google.com.au	2.06%
11	my.yahoo.com	1.31%
12	www.whitepages.com.au	1.03%
13	www.altavista.com	0.78%
14	www.resultsmaster.com	0.76%
15	www.yellowpages.com.au	0.67%
16	www.netscape.com	0.58%
17	wp.netscape.com	0.57%
18	www.mywebsearch.com	0.51%
19	images.google.com	0.50%
20	hk.yahoo.com	0.50%

Source: Hitwise

* Keyword

Paratext 6, technology for Biblical studies, electronic communication, computer era, electronic text.