

Psalm 42:1–12

Translation, Logoprosodic Analysis, and Observations

Lament of an Individual: His Presence is My Salvation

Ps 42:1–12

A. *Like a Deer Longing for Running Water So My Soul Longs for You* (42:1–2) [4.3]

| | | | |
|------|---|-------------|--------------|
| 42:1 | To the music director / a <i>Maskil</i> of the sons of Korah // | <u>14 2</u> | <u>4 4 0</u> |
| | | 41:13–42:1 | 20 17 3 |
| 42:2 | Like a deer / longs for flowing waters // | <u>17 2</u> | <u>5 5 0</u> |
| | | 41:10–42:2a | 52 39 13 |
| | So my soul longs / for you / ^a O God // | <u>19 3</u> | <u>5 0 5</u> |
| | | 41:14–42:2 | 23 18 5 |

B. *My Soul Thirsts for the Living God: When Shall I See His Face?* (42:3–4) [5.4]

| | | | |
|------|---|-------------|--------------|
| 42:3 | My soul thirsts ^a for God / for the living God ('El) // ^b | <u>19 2</u> | <u>5 5 0</u> |
| | | 41:14–42:3a | 28 23 5 |
| | When shall I enter // | 7 1 | 2 2 0 |
| | and see ^c / the face of God? // | <u>11 2</u> | <u>3 0 3</u> |
| | | 41:9–42:3 | 76 50 26 |
| 42:4 | My tears have been my food / day and night // | <u>22 2</u> | <u>6 6 0</u> |
| | | 41:13–42:4a | 46 35 11 |
| | While they say to me all the day / where is your God? // | <u>20 2</u> | <u>6 0 6</u> |
| | | 42:2–4 | 32 18 14 |

C. *I Remember Going to God's House with Joyful Thanksgiving* (42:5) [5.4]

| | | | |
|------|--|-------------|--------------|
| 42:5 | These things I remember / as I pour out within me ^a my soul / | 18 3 | 5 5 0 |
| | How I crossed over / with the throng / | <u>9 2</u> | <u>3 3 0</u> |
| | | 42:3–5b | 83 58 23 |
| | I walked with them / | <u>4 1</u> | <u>1 1 0</u> |
| | | 41:13–42:5c | 61 44 17 |
| | To the house of God // | 8 1 | 3 3 0 |
| | with glad shouts and thanksgiving / amid the pilgrim crowd // | <u>19 2</u> | <u>5 5 0</u> |
| | | 42:5 | 17 17 0 |

D. Why Are You Disquieted? Hope for Salvation in Him! (42:6–7) [7.7]

| | | | |
|------|---|--------------------|-----------------------|
| 42:6 | Why are you cast down / O my soul / and (why) are you disquieted / ^a within me // | 10 2 <u>9 2</u> | 3 3 0 <u>2 2 0</u> |
| | | 42:1–6a | 52 44 14 |
| | Hope in God / | <u>12 1</u> | <u>2 2 0</u> |
| | | 42:3–6c | 46 37 9 |
| | For I shall again praise him / for the salvation that comes from his presence // | 9 1 <u>9 1</u> | 3 3 0 <u>2 2 0</u> |
| | | 42:1–6 | 65 51 14 |
| 42:7 | O my god / within me / my soul is cast down // | <u>15 3</u> | <u>4 4 0</u> |
| | | 42:3–7a | 55 46 9 |
| | Therefore / I remember you / ^a from the land of Jordan // | <u>15 2</u> | <u>5 5 0</u> |
| | | 42:3–7b | 60 51 9 |
| | And the Hermon range / from the mountain of Mizar // | <u>12 2</u> | <u>3 0 3</u> |
| | | 42:2–7 | 73 56 17 |

E. Deep Calls to Deep—His Covenant Love Is With Me Day and Night (42:8–9) [4.5]

| | | | |
|------|--|-----------------------------|--------------------------------|
| 42:8 | Deep to deep it calls / at the thunder of your cataracts // all your waves and your billows / have gone over me // | 11 1 8 1 <u>19 2</u> | 4 4 0 2 2 0 <u>5 0 5</u> |
| | | 42:7–8 | 23 15 8 |
| 42:9 | By day / YHWH commands / ^a his covenant-love / and at night / ^b his song is with me // a prayer / to the living God // | 14 2 13 1 <u>10 2</u> | 4 4 0 3 3 0 <u>3 0 3</u> |
| | | 42:6–9 | 45 34 11 |

F. I Say to God: “Why Have You Forgotten Me?” (42:10–11) [4.5]

| | | | |
|-------|--|---------------------|-----------------------|
| 42:10 | I say / ^a to God my rock / “Why have you forgotten me // why must I go on mourning / oppressed by the enemy // | 20 2 <u>18 2</u> | 5 5 0 <u>5 5 0</u> |
| | | 42:9–10 | 20 17 3 |
| 42:11 | Like the crushing / in my bones / my adversaries taunt me // as they say to me all the day / where is your God // | 20 3 <u>20 2</u> | 4 4 0 <u>6 0 6</u> |
| | | 42:6–11 | 65 48 17 |

G. **Why Are You Disquieted, O My Soul? Hope in God!** (42:12)

[3.4]

| | | | |
|---|--|--|--|
| <p>42:12 Why are you cast down / O my soul // and why are you disquieted within me //</p> | <p>10 2 _11 1_ 42:10–12a</p> | <p>3 3 0 <u>3 3 0</u> 26 20 6</p> | |
| <p>Hope in God /</p> | <p>_12 1_ 42:3–12b</p> | <p><u>2 2 0</u> 67 52 15</p> | |
| <p>For I shall again praise him // my Savior / and my God //</p> | <p>9 1 <u>14 2</u> 42:1–12</p> | <p>3 3 0 <u>3 0 3</u> 132 98 34</p> | |

Scansion in SAS Units: (4.3).(5.4) . (5.4) (7.7).(4.5) . (4.5).(3.4)
(7 + 9) + (9 + 14 + 9) + (9 + 7) = 16 + **32** + 16 = **64**

Concentric Compositional Formula: 132 = 66 + 0 + 66 [word count]

Notes:

- 42:2^a Reading *munaḥ* here in BHS as disjunctive.
- 42:3^a Reading *ʾazla leḡarmēh* in BHS as conjunctive.
- 42:3^b Reading the disjunctive *ʿole weyōred* here with Ginsburg and Letteris.
- 42:3^c The Niphal pointing of the word *wəʾērāʾeh* (6 morae) is difficult, and probably to be explained in terms of the need to lengthen this word to achieve balance in mora-count, rather than emending with some Mss to read *wəʾerʾeh* (“and I will see,” 3 morae).
- 42:5^a Reading *ʾazla leḡarmēh* in BHS as conjunctive.
- 42:6^a Reading *galgal* preceded immediately by *gaʿya* (= *meteg*) in Ginsburg as disjunctive. BHS omits *gaʿya* (= *meteg*).
- 42:7^a Reading *deḥi* here in BHS as conjunctive.
- 42:9^a Reading *ʾazla leḡarmēh* in BHS as conjunctive.
- 42:9^b Reading *deḥi* here in BHS as conjunctive.
- 42:10^a Reading *mehuppaḥ leḡarmēh* in BHS as conjunctive.

Summary of the Logoprosodic Analysis

1. Psalm 42 has seven strophes: 42:1–2, 3–4, 5, 6–7, 8–9, 10–11 and 12.

| | | | | | |
|----|----------|---|--------------------------------|----------------|-------|
| A | 42:1a | heading does not scan in terms of balance in mora-count | | | |
| | 42:1b–2 | balanced dyad: | [17 + 19] | = 17 + 19 | morae |
| B | 42:3–4 | balanced dyad: | [19 + (7 + 11)] | = 19 + 18 | morae |
| | | balanced dyad: | [22 + 20] | = 22 + 20 | morae |
| C | 42:5 | 2 balanced dyads + pivot: | [18 + 9] + 4 + [8 + 19] | = 27 + 4 + 27 | morae |
| X | 42:6 | 2 balanced dyads + pivot: | [10 + 9] + 12 + [9 + 9] | = 19 + 12 + 18 | morae |
| | 42:7 | balanced {?} triad: | [15 + 15 + 12] | = 15 + 15 + 12 | morae |
| C' | 42:8–9 | 2 balanced triads: | [11 + 8 + 19] + [14 + 13 + 10] | = 38 + 37 | morae |
| B' | 42:10–11 | 2 balanced dyads: | [20 + 18] + [20 + 20] | = 38 + 40 | morae |
| A' | 42:12 | 2 balanced dyads + pivot: | [10 + 11] + 12 + [9 + 14] | = 21 + 12 + 23 | morae |

- The first 1st (42:1–2) has two parts with three subdivisions: 42:1, 2a and 2b.
 - 41:13–42:1 **17** words before *atnach*
 - 41:14–42:2 **23** words
- The 2nd strophe (42:3–4) has two parts with four subdivisions: 42:3a, 3bc, 4a and 4b.
 - 41:13–42:3 **26** words after *atnach*
 - 42:2–4 **32** words
- The 3rd strophe (42:5) is a single part with three subdivisions: 42:5ab, 5c and 5de.
 - 42:5 **17** words (all before *atnach*)
 - 42:4–5 **23** words
- The 4th strophe (42:6–7) has two parts with six subdivisions: 42:6 and 7.
 - 42:1–6 **51** (= 17 x 3) words before *atnach*
 - 42:2–7 **17** words after *atnach*
- The 5th strophe (42:8–9) is a single part with two subdivisions: 42:8 and 9.
 - 42:7–8 **23** words
 - 42:3–8 **17** words after *atnach*
 - 42:6–9 **34** (= 17 x 2) words before *atnach*
- The 6th strophe (42:10–11) is a single part with two subdivisions: 42:10 and 11.
 - 42:9–10 **17** words before *atnach*
 - 42:8–10 **23** words before *atnach*
 - 42:6–11 **17** words after *atnach*
- The 7th strophe (42:12) is a single part with three subdivisions: 42:12ab, 12c and 12de
 - 42:8–12 **17** words after *atnach*
 - 42:1–12 **34** (= 17 x 2) words after *atnach*

Observations

1. The seven strophes in Psalm 42 may be outlined in a menorah pattern, which is determined primarily on prosodic grounds, as follows:

| | | | |
|----|---|-------|----------|
| A | Like a deer longs for running water, so my soul longs for you | [4.3] | 42:1–2 |
| B | My soul thirsts for the living God—when shall I see his face? | [5.4] | 42:3–4 |
| C | I remember going to the God’s house with joyful thanksgiving | [5.4] | 42:5 |
| X | Why are you disquieted? Hope for salvation in him | [7.7] | 42:6–7 |
| C’ | Deep calls to deep—his covenant love is with me day & night | [4.5] | 42:8–9 |
| B’ | I say to God: “Why have you forgotten me?” | [4.5] | 42:10–11 |
| A’ | Why are you disquieted? Hope in God. | [3.4] | 42:12 |

2. In terms of the 132 words in Psalm 42 (including the 4-word heading in 42:1), the **arithmological center** falls between the words **אלהי עלי** (“my God within me”) in v. 7a, with 66 words on either side. The **meaningful center** is found by including three words on either side of the **arithmological center**, as follows:

| | | |
|--|-----------------------------|---------------------------------|
| | ישועות פניו | His presence is salvation; |
| | נפשי תשתוחח אלהי ילי | O my God, my soul is cast down. |

In this instance, the *Concentric Compositional Formula* is:

$$132 = 63 + 6 + 63 \quad [\text{word count—with heading}]$$

The **meaningful center** may be expanded to include eight words on either side of the **arithmological center**, as follows:

| | | |
|---|-----------------------------|---|
| | הוחילי לאלהים כי עוד אודנו | Hope in God, for I shall again praise him; |
| | ישועות פניו | His presence is salvation. |
| 7 | נפשי תשתוחח אלהי ילי | O my God, my soul is cast down; |
| | על כן אזכרך מארץ ירדן | Therefore I remember you from the land of Jordan, |

In this instance, the *Concentric Compositional Formula* is:

$$132 = 58 + 16 + 58 \quad [\text{word count—with heading}]$$

3. The 28-word **meaningful framework**, with the 8-word framework highlighted in gray, reads as follows:

| | | |
|----|--|--|
| 1 | לִמְנַצֵּחַ מִשְׁכִּיל לְבְנֵי־קֹרַח | To the music director, a <i>maskil</i> of the sons of Korah. |
| | כַּאִל תַּעֲרַג עַל־אֲפִיקֵי־מַיִם | Like a deer longs for flowing water, |
| 2 | כִּן נַפְשִׁי תַעֲרַג אֵלֶיךָ אֱלֹהִים | So my soul longs for you, O God. |
| 12 | מַה־תִּשְׁתַּחֲוִי נַפְשִׁי | Why are you cast down, O my soul? |
| | וַיִּמַּה־תִּהְיֶה עִלַּי | And why are you disquieted within me? |

הוֹחִילִי לְאֱלֹהִים כִּי־עוֹד אֶדְרֹגוּ Hope in God, for again I shall praise him,
 יְשׁוּעַת פְּנֵי וְאֱלֹהֵי My saviour and my God.

4. Summary of the concentric compositional formulae (with heading):

132 = 63 + 6 + 63 word-count

132 = 58 + 16 + 58

{with others in between}

132 = 24 + 84 + 24

132 = 14 + **104** + 14

64 = 16 + **32** + 16 SAS units

34 = 8 + 18 + 8 *briques* (primary SAS units)

5. In the prosodic structure of Psalm 42, the basic building blocks (*briques*) in each poetic *verset* are the *primary SAS (syntactic accentual stress) units*. These sub-units are delineated by the Masoretes, who marked most of the boundaries with one of the following:

- **Soph Pasuq** A large colon following a word signifies the end of a verse, which does not always coincide with the end of a sentence.
- **Atnach** A small caret-like mark (like ^) beneath the consonantal text, pointing upward, is used to divide most verses. Its primary importance for our purposes concerns its use in the matter of numerical composition—i.e., the total word-count in each line is divided into the number of words before and after *atnach*.
- **Oleh weyored** A combination of two accentual signs: a caret-like mark above the consonantal text, pointing to the left, used together with the accent *merka* (an upright line beneath the consonantal text slanting to the right). These two marks usually appear on the same word, but when that word is monosyllabic the *merka* falls on the following word. This major divider is usually considered to be a stronger disjunctive accent than *atnach*.

In the prosodic analysis presented with the translation (above), the presence of these three primary disjunctive markers is indicated with a double slash (/). Psalm 42 has 34 *briques*, 25 of which are marked: by *soph pasuq* (12 times, at the end of each verse), *atnach* (8 times, in each verse, except vv. 1, 5, 6 and 10), and *oleh weyored* (5 times, in vv. 5, 6, 7, 10 and 12). The boundaries of the nine remaining *briques* are marked by *revia* (6 times, in vv. 1, 5 [three times], 6 and 9), and *šinnor* (3 times, in vv. 6, 7 and 12).

6. The prosodic structure of Psalm 42, in terms of its *briques* (primary syntactic accentual-stress units), may be displayed as follows: ^ represents *atnach*; : represents *soph pasuq*; ‡ represents *oleh weyored*; and † represents all other accent markers.

- I A ¹ *lamnaṣṣēah* † *maskîl libnê qōrah* :
² *kəʾayyāl taʿārōg ʿal ʾāpîqé māyim* ^ *kēn napšî taʿārōg ʾelêkâ ʾelōhîm* :
- B ³ *šāməʾāh napšî lēʾlōhîm ləʾel hāy māṭay ʾābô* ^ *wəʾerāʾeh pənê ʾelōhîm* :
⁴ *hāyətāh lî dimʿatî leḥem yôm wālāylāh* ^
bəʾēmōr ʾelay kol hayyôm ʾayyēh ʾelōhêkâ :

- II C ⁵ *ʾelleh ʾezkārāh wəʾšpəḳāh ʿalay napšî* †
kî ʾeʿēbōr bassāḳ ʾeddaddēm † *ʿaḍ bêt ʾelōhîm* †
bəqôl rinnāh wəṭōḍāh † *hāmôn ḥōgēg* :

| | |
|---|----------------------------------|
| X ⁶ <i>māh tištōḥāḥî napšî</i> † | <i>wattehēmî ʿālāy</i> † |
| <i>hōḥîlî lēʾlōhîm kî ʿôḍ ʾôḍennû</i> † | <i>yəšûʿôt pānāy</i> : |
| ⁷ <i>ʾelōhay ʿalay</i> † | <i>napšî tištōḥāḥ</i> † |
| <i>ʿal kēn ʾezkārəkā mēʾereṣ yardēn</i> ^ | <i>wəḥermônîm mēhar miṣʿār</i> : |

- C' ⁸ *təhôm ʾel təhôm qôrē ʾəqôl šinnôrêkâ* ^
kol mišbārêkâ wəḡallêkâ ʿallay ʿābārû :
⁹ *yômām yəṣawweh yhwḥ ḥasdô* † *ûḅallaylāh šîrōh ʿimmî* ^
təpillāh ləʾel hayyāy :

- III B' ¹⁰ *ʾômərāh ləʾel salʿî lāmāh səḳaḥtānî* † *lāmmāh qōḍēr ʾelêḳ bəlaḥaṣ ʾôyēḅ* :
¹¹ *bəreṣaḥ bəʿašmôtay ḥērəpûnî šôrərāy* ^
bəʾomrām ʾelay hayyôm ʾayyēh ʾelōhêkâ :

- A' ¹² *māh tištōḥāḥî napšî* † *ûmah tehēmî ʿālāy* †
hōḥîlî lēʾlōhîm kî ʿôḍ ʾôḍennû ^ *yəšûʿôt pānay wēlōḥāy* :

1. The 34 **briques** are distributed within 5 strophes in Psalm 42 as follows:

$$34 = (4 + 4) + (5 + 8 + 5) + (4 + 4) = 8 + 18 + 8.$$

The **arithmological center** of Psalm 42 falls between the words *ʾelōhay ʿalay* (“O my God within me”) in 42:7a, with 66 words on either side. Psalm 42 has 66 SAS units, 34 **briques** (primary SAS units), 15 versets, 5 strophes and 3 cantos. The **arithmological center** is in the middle canto, the middle strophe, the middle verset, the middle two **briques**, and the very beginning of the middle SAS unit. There are 487 morae in Psalm 42—with 240 morae before and 247 morae after the **arithmological center**. The absolute center of Psalm 42 in terms of mora-count falls on the last word in verse 11, which is seven words before the **arithmological center**.

7. Terrien finds two “strophes” [i.e., cantos] in Psalm 42 (and one in Psalm 43, which he considers to be a continuation of Psalm 42 (*The Psalms* [2003], pp. 348–49). He indicates 6 strophes (plus the heading) in his translation. Van der Lugt has four strophes in 2 cantos. The logoprosodic analysis indicates that there are seven strophes (arranged in three cantos: vv. 1–5, 6–8 and 9–12).

| Christensen | Terrien | Van der Lugt |
|-----------------|----------------|----------------|
| I A 42:1–2 | Heading (v. 1) | Heading (v. 1) |
| B 42:3–4 | I 1 42:2–4 | I 1 42: 2–4 |
| II C 42:5 | 2 42:5 | 2 42: 5–6 |
| X 42:6–7 | 3 42:6 | |
| C' 42:8–9 | II 4 42:7–8 | II 3 42: 7–9 |
| III B' 42:10–11 | 5 42:9–11 | 4 42: 10–12 |
| A' 42:12 | 6 42:12 | |

8. Note the compositional numbers at the boundaries of the verses counting from the beginning:

42:1–6 **51** (= 17 x 3) words before *atnach*
 42:1–7 **17** words after *atnach*
 42:1–12 **34** (= 17 x 2) words after *atnach*

It is not possible to utilize any of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of v. 3, which leaves 10 possible boundaries to work with. In 3 out of 10 of these boundaries (or 30% of the time) a multiple of one of these four compositional numbers is present.

9. Determining the details of the musical and literary structures of Psalm 42 as a whole calls for input on the part of others in the BIBAL Forum, as we consider the rhetorical features in greater depth and further information contained in the *te'amim* of this particular text.

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