ARTICLES

PSALM 4: BIBLE HEBREW POETRY AND RELIGIOSITY

DOSSIER RELIGIONS: THEIR IMAGES, PERFORMANCES, AND RITUALS

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ABSTRACT
The Hebrew-biblical poetry is full of liturgical and doxological elements that reflect the religiosity of worshipers. The present work seeks to explore the themes and meanings recorded in Psalm 4, based on the "Total Analysis Method" and the "Synchronic Intertextuality", developed from Weiss (1984) and Bakhtin (2006), and worked on by Buber (1994) and Kristeva (1969), respectively. Preliminarily, a synthetic bibliographic review is made, where the general perception of the Psalm is presented. Next, the analysis is made from three sections: analysis of the poetic-literary aspects present in the text, macro-structural analysis, and dialogical synthesis. In short, it is noted that the Psalm establishes a dialogue between three cosmic figures. The stanzas are delimited based on the inflected use of such persons in the discourse, and elements from different contexts (legal, covenant, etc.) are evoked using specific vocabulary, establishing an expression of religiosity common to the book.

INTRODUCTORY ASPECTS

The biblical psaltery is divided into five books, probably delimited by doxological choruses that arise at the end of each unit. From this division, other units are commonly identified. The first two psalms are perceived

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1. Fellow of the National Council for Scientific and Technological Development, process no. 130492/2020-5.

by some as a prelude to the canonical psalms, and the last four as the climax of the closing of praise, for example (Wardlaw Jr 2015).

Another unit sometimes identified is a supposed messianic inclusion in the psaltery (psalms 2-89), since psalms of the type begin and close the section. In addition, much of these psalms are also seen as a celebration of faith in YHWH[2], by the alliance maintained in the reigns of David and Shelomoh. In this sense, such psalms would present the requests of the Davidic king and his people for the deliverance from YHWH, before the nations and the wicked (Wardlaw Jr 2015).

To defend his thesis, Wardlaw Jr (2015) points to another possible division[3]. He states that psalms 3-41 can be perceived as a prelude to the Elohistic psaltery, composed of 42-83. His argument is that, although the use of יהוה (YHWH) is prevalent throughout 3-41, there is a marked use of אֱלֹהִים ('elohim – god/gods) within the section.

The author in question makes use of Psalm 4 to build his proposal. In this sense, it is argued that the non-occurrence of the term here indicates that it is not governed from a fixed set of composition rules but appears as a "semantic prompt" to draw the attention of the audience, or the reader (Wardlaw Jr 2015). This argumentative use, however, is not sustained; since אֱלֹהִים ('elohim – god/gods) actually appears in the poem, although it must be emphasized, suffixed with possessive pronoun in verse 2 (אֱלֹהֵי – 'elohei – my god/gods).

A similar use of the Psalm, aiming at the defense of a specific thesis, is made by Croft (1987, 151), systematizing the role of the individual in the psalms. In this sense, it is argued that of the 93 psalms that refer to an individual character, 41 are composed as prayers of royal proclamation and another 18 for the use of a common Israelite. Croft (1987, 151) still argues that of the 93, about 33 psalms present such individuals as ministers of Israeli worship, which can be noted as cultic prophets and wisdom instructors or Temple musicians and psalm singers. In this line, he considers the individual of Psalm 4 as an instructor of wisdom[4].

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2. Proper noun that designates the Israelites. Its common registration and transliteration are based solely on the writing of consonants (יהוה), since his sound was lost over the centuries of record, due to the extremely reverent posture of devotees who did not pronounce the name of their god. Later, when Hebrew was vocalized, for not knowing the sound of the term, the vowels of "Adonai" were employed, and since then the term is commonly transliterated in this way, and read as "Adonai" or "Lord".
3. The author argues that the use of אֱלֹהִים ('elohim - god/gods) in the psalms is related as Israeli traditions of creation. In this sense, the use intends to evoke a relationship between the divine creative power and its intention to eliminate chaos (Wardlaw Jr 2015).
4. The end to defend such thesis Croft (1987, 160) Claims that: "This identification of wisdom psalms has been made on the ground of forms used, vocabulary and thematic content."

gis - gesture, image and sound

His considerations to the Psalm, however, are not closed in this way. Croft (1987, 161) further states that Psalm 4 is one of those who are didactic, containing instructions and/or testimonies, where, generally, the instructor appears testifying, rather than presenting instructional texts. In this sense, this Psalm contains a testimony of the grace of YHWH (v. 2) in response to the instructor's request. Consequently, it is argued that the Psalm is better described as a sermon of wisdom directed by a temple musician than it would be in any other way (Croft 1987, 164-165).

This notion, which defends Psalm 4 as an individual prayer, is apparent consensus among scholars. Mays (1994, 55), for example, argues that this Psalm is an individual prayer for help. Gerstenberger (1988, 54,56), similarly, states that Psalm 4 has characteristics of an individual complaint, according to Psalm 3. This notion is shared, with possible peripheral distinctions, by others such as Terrien (2003, 95-96), Mandolfo (2002, 30-35), Hengstenberg (1869, 54-71), Feuer (2004, 81), Kraus (1993, 144-150), etc.

In addition to these, Brueggemann (2014, 87) follows Croft's considerations closely, arguing that Psalm 4 is a complaint, based on petitions to YHWH. This author constructs the argument from what he calls a basic characteristic of this type of psalm, the use of the imperative when asking questions to YHWH, so that He observes and intervenes in the situation of what he prays. In this sense, the poet knows that YHWH can move and act, and that He will do so.

Brueggemann (2014, 88-91) clarifies that it is necessary to keep in mind, however, that these requests are not limited to casual or trivial situations. On the contrary, such situations are related to tensions between life and death, which can be social and physical or based on the Israeli's sense of law before YHWH, due to alliance. This prayer is intense, dangerous, and urgent; being, in final analysis, acts of hope. In this sense, the author says that:

> These speakers expect God to modify such circumstances and believe that they are entitled to such a change [...] Thus, prayers culminate in exuberant affirmations and praises, because Israel's bold prayers provoked God's life-giving power. (Brueggemann 2014, 92)

The analysis of the Psalm performed by Mays (1994, 55-56) seems to corroborate Brueggemann's considerations. He argues that the specific occasion of Psalm 4 is that of a problem caused by falsehood (therefore, of a social nature), and that the honor of what is now hurt by lies.

In this sense, the dominant aspect of prayer, what gives it strength, is trust. In this trust the speaker asks YHWH to listen to him and help him

(v. 1), rebuke those who have caused him humiliation (v. 2-5) and declare confidence in the Eternal. Thus, Mays (1994, 55-56) considers that the religious and theological meaning of the Psalm is that YHWH is the last base of honor and faith[5].

A second aspect advocated by Mays (1994, 55-56)—and considered by others—is that the language of the Psalm suggests a situation in which the psalmist had previously appealed to YHWH, and the deity had answered it[6]; perhaps in sacred procedures. In this sense, the speaker concludes the psalm with a statement that the psalmist has again experienced the grace of YHWH (v. 6-8).

In addition to the aspect of prior salvation, Mays (1994, 55-56) also defends the idea that verse eight of Psalm 4 suggests that the Psalm is built as a prayer or hymn of the night; idea also supported by others such as Terrien (2003, 95-96) and Craigie (2004, 77-83), and built by Weiser (1998, 119) from the analysis of continuity as opposed to Psalm 3, a morning hymn. Others, however, such as Kraus (1993, 144-150), deny this argument, contrasting the idea that psalms 3 and 4 form a textual unit.

In addition to this aspect, Weiser (1998, 120) apparently agrees with Mays (1994, 55-56), in stating that the text of Psalm 4 primarily expressed this idea of recognition of the actions already practiced by YHWH. Still, the author argues that the text was probably amended later to adapt it to a future liturgy, which would be used as a supplication[7].

Weiser (1998, 120), in turn, states that the psalmist is based on divine grace and his strong support in the face of all kinds of affliction. The poet wants to open the eyes of those who put him to test and accuse him in an unfounded way, showing that YHWH is always at his side.

In a different analysis, Gerstenberger (1988, 54) sees Psalm 4 as a cry for mercy, having as a typical characteristic of this type of cry: the request for attention and divine response, present in the text. In this sense, the Psalm would also be a challenge of adversaries, a rhetorical form of this challenge, whether legal, sapiential, or cultic.

5. Craigie (2004, 77-83) expresses an idea that represents a good union of the perceptions mentioned below. He argues that the Psalm in fact is a complaint, although it also stated that, in addition, this is a reliable psalm, where the poet trusts in YHWH front an any situation.

6. Weiser (1998, 120) closely follows the perception of Mays by affirming that the prophet's certainty comes from past experiences, where YHWH by his grace he helped and saved him, having answered his prayers; thus, the religious experience of the poet is what forms the background of the Psalm. In this sense, it is this understanding that proves the chance for a true understanding of your message. Equally Gerstenberger (1988, 54) and Kraus (1993, 144-150) state that the psalm contains references to prior salvation.

7. Terrien (2003, 95-96) agrees, while Craigie (2004, 77-83) strongly disagrees with the amendment of the text. Nevertheless, the latter also argues that the Psalm it later became a formal and regular part of the cult, even if written in the first person.

According to this author, in addition to the notion of challenge, some elements also reveal a social struggle in the Psalm. In this sense, there is an emphasis on legal connotations, since, in his conception, the recipient of the poet, the יְנֵב שִׁיאַ (benei 'ish—sons of man), is communicated by a descriptor who can mean noble men[8]. In this way, his prayer is to convince his enemies, of the upper class, of his mistakes (Gerstenberger 1988, 55).

In his thinking, this social struggle portrayed by the challenge to opponents (v. 3-6) can be rhetorical, aimed at the members of his own group. In any case, the author is emphatic in stating that this is not part of a judicial process, but of a service of worship, given its connections with the Sanctuary, in a ritualistic context[9]. In this sense, the liturgy is intended to promote the rehabilitation of the poor, the despised and probably socially suspicious people, in the face of serious pressure (Gerstenberger, 1988, 57).

In addition to the elements already addressed, Gerstenberger (1988, 57) draws attention to the musicality of the Psalm. He states that prayer makes use of musical sounds (v. 9) to confirm his confidence in divine help. This notion is shared by Terrien (2003, 95-96), who states that this vowel melody was accompanied by lyres and harps; probably played in mute tones.

Taking these themes as the basis, Gerstenberger (1988, 57) thus assumes the following structure for the Psalm:

I - Header (v. 1)
II - Initial invocation and request (v. 2)
III - Opponents' Challenge (v. 3-6)
IV - Complaint (v. 7)
V - Affirmation of trust, petition (v. 8-9)

Terrien (2003, 95-96) states that, although it shares the notion that the Psalm contains elements of individual complaint, even if emerging as a "collage" of discrepant elements, proposes a possible distinct structure. In their perception, the metric is irregular, and the structure of the stanzas reveal three clear levels:

I - Invocation (v. 2-4 - two tricolons + one bicolon)
II - Exhortation (v. 5-6 - one tricolon + one bicolon)
III - Act of praise (v. 7-9 - three bicolons)

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8. The idea is shared by Terrien (2003, 97), Craigie (2004, 77-83) and Kraus (1993, 144-150).
9. Kraus (1993, 144-150), in turn, argues that the psalm, in addition to possessing a cultic context, also evokes a judicial context, since the psalm is constructed with a standard for the one that attacks a divine verdict in a judicial process in the temple.

In this way, the orator may be a cultic prophet-musician, possibly from northern Israel, admitted as a Levite of the Temple of Jerusalem after the reformation of Josiah (621 BC) (Terrien 2003, 96). In this Psalm, this temple employee may be attacked by protesters (v. 3-4), and now the YHWH, so that he justifies his actions (Terrien 2003, 96).

Terrien (2003, 100-102) further states that three themes dominate the theology of presence, existing in the Psalm. The first is a resource for visible evidence of a divine nature that hides an attraction to the almost metaphysical "nothingness". The second is the theme of silence (v.5). And the third is the relationship between night prayer sleep and the emergence of YHWH light. In this way, the Psalm ends with a splendid example of "I still have faith".

Another common consideration to the Psalm is the position advocated by Dahood (2008, 22-27). He regards the Psalm as a prayer for rain, due to a drought caused by the sins of the people. In this sense, the poet asks YHWH to spill, while YHWH accuses men of consulting idols in search of rain.

This argument is deconstructed by Craigie (2004, 77-83). He resumes the notion that the psalmist is wrongly accused and seeks the YHWH for justice, asserting himself as loyal and presenting that those who accuse him should know that the Eternal considers him so. Consequently, at the end of the Psalm, all the anguish that surrounded the psalmist initially, disappears. Your trust in YHWH makes you rest safely.

Craigie (2004, 77-83) still argues that the Psalm does not offer theoretical answers to problems such as false accusations, falsehood, or deception. In this sense, the Psalm teaches, in a practical way, a kind of therapy: prayer. It's just divine perception that really matters. Thus, the attitude of the accusers does not change during the Psalm, but rather the inner man.

Regarding the structure, the author argues that, although the Psalm does not have a regular metric, the repetition of terms has a remarkable effect. The use of *selah* apparently evokes its musical form, and not necessarily the structure of meaning progression (Craigie 2004, 77-83). The author thus declares that a structure is difficult to be established, as Kraus also argues (1993, 144-150).

Mandolfo (2002, 30-35) presents a slightly different approach. She points out that the Psalm is defined by an existing dialogue between YHWH and men. In this sense, at the end of the dialogue, which requires help in verse 2, responds with joy to the grace of YHWH.

The author defends two discourses in the poem: a vertical, towards YHWH, and a horizontal one, with instructional interjections. Thus, the initial application is made using legal terms, and YHWH is presented implicitly as a judge in the Psalm. The judgment is then exposed in the second dialogue (Mandolfo 2002, 30-35).

With such ideas in mind, Mandolfo (2002, 30-35) proposes the following structure for the Poem:

Verse	Nature of speech	Emitter	Addressee
2	Invocation and petitioner	Divinity	(2ms)
3	Challenge for opponents	Petitioner or YHWH	Humans (2mp)
4th	Description of YHWH	Human didactic voice	Divinity (3ms)
4b	Affirmation of trust	Petitioner	Human
5-6	Exhortation	Human didactic voice	(mp imp)
7	Petition	Indeterminate	Divinity
8-9	Thanksgiving	Petitioner (1cs)	Divinity (2ms)

Figure 1
Structure of Psalm 4
Source: Adapted from Mandolfo, 2002.

An even more isolated approach than that of Mandolfo and without many general parallels is that of Feuer (2004, 81). In his analysis, highly based on Jewish tradition, the author argues that David composed the Psalm while fleeing his son. A similar position is previously defended and argued by Hengstenberg (1869, 54-71).

In this sense, Feuer (2004, 81) sees the Psalm as addressed to David's enemies, aiming to teach them to improve their morals and ethics. Thus, in verse 5, David seeks to teach his adversaries that the inclination to evil is the real enemy, not him; already in verses 6 and 7, David acts, removing the false masks of Absalom's followers. In this sense, David, knowing all this reality, implores in Psalm 4 to save themselves from calamity through repentance.

After describing such approaches, it is noted that some aspects worked on in the analysis of the Psalm echoes a remarkable consensus among scholars. Still, it is noticeable that most of the content is, as minimal, slightly discordant. Apparently, the object that is put under analysis, resulting in such interpretations, is what subject's reality to such diversity, since, on several occasions, the attention of such authors is not focused solely on the text, but on the most varied and distinct sources.

Seeking to extract more concrete elements from the Psalm, the present work proposes to perform another possible analysis of the text, using, at that moment, the method of total analysis, as exposed by Weiss (1984)

and worked by Buber & Rosenzweig (1994). Thus, the analysis is done by narrowly reading the contents of the Psalm, in its final form. However, to situate the reader unfamiliar with the biblical language, a classic provisional translation will be offered after the Hebrew text in this first section. Such translation, however, will not be considered throughout the analysis, serving only to situate the reader.

After that, the translation will also be used by elements of the theory of textual analysis called Synchronous Intertextuality or Synchronous Dialogism, as extracted from Bakhtin's studies (2006), and worked by Kristeva (1969). At that moment, the biblical text, as a total construction, will be put into dialogue to expand the understanding of the Psalm in question.

All biblical references mentioned, when in the original, are taken from the Masoretic text, as exposed by the *Hebrew Bible Stuttgartensia; Schokel* (1997) dictionary is used in translations. Throughout the text, small excerpts translated freely from the original Hebrew are displayed, while a complete authorial version is exposed in the last section of this paper. When translation is not done, free/simplified transliteration is proposed. Texts that allude to other translations to English were taken from the King James Version (2004), indicated from the acronym "KJV", posted after the textual reference (e.g., Ps. 4:1a, KJV).

Once these aspects are introduced, the study of the Psalm in question begins.

POETIC-LITERARY ASPECTS

לַמְנַצֵּחַ_בִּנְגִינוֹת

מִזְמ֥וֹר לְדָוִֽד׃

To the chief Musician on Neginoth, A Psalm of David. (Ps 4:1a, KJV)

The introduction of the Psalm 4, present in the first verse of the current construction, can be divided into two lines: division demarcated by the presence of prepositioned subject (verb. part. and sub. prop.) + complement.

The Psalm is intended for what it directs in the songs[10], through the use of the preposition "לְ" (le – to, for). The same preposition is used for authorship designation, crediting its composition to David.

It is described as a (mizmor), a psalm. The designation בִּנְגִינוֹת לַמְנַצֵּחַ (lamnatseah binginot— to the leader of songs) suggests the idea that this Psalm should be sung.

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10. Feuer (2004: 82), based on Radak, argues that this designation refers to the Levite responsible for directing the entire temple orchestra.

יִגְנַע יֹאְרְקַב
יִקָדְצ יֱהֹלֱֵא
יָל:תָבְחָרְה הָצַּב
:יְתָלְפִּת עָמְשׁוּ יִנֵּנָח

Hear me when I call, O God of my righteousness: thou hast enlarged me [when I was] in distress; have mercy upon me, and hear my prayer. (Ps. 4:1b, KJV)

After introduction, the body of the Psalm is started with a tetracolon, conceived from two lines of two terms and two lines of three terms. The lines are marked by simple alliteration, formed from the pronominal suffix of the first singular common person.

The first and last lines are composed of two verbs each; verbs that introduce a dialogue between the poet of the Psalm and יֱהֹלֱֵא ('elohei – my God). When addressing YHWH directly, the imperative is made; a textual mark that will permeate the entire structure.

In this verse there is the beginning of a general dialogue, which is interspersed by the centerlines with nominal complements. These complements present, qualitatively, the subject (line 2) and the actions already practiced by him (line 3); actions that serve as the basis for orders made in the initial and final line of the Psalm.

A term that requires attention is the verb "beauty" or "favor" (Botterweck et al 1986, 22). The verb constructed from this root is used in the Hebrew Bible almost exclusively in the sense derived from "show favor/piety/mercy", although occurrences in the aesthetic sense still exist (Botterweck et al 1986, 22). In this sense, he who sings makes use of the imperative to ask YHWH to listen to his supplication and answer him, based on his grace and mercy, and not the deserving of the poet.

הַמְלְכָל יָדוֹבְכ הָמ־דַע שׁיֹא יֵנֵּב
בָזָכ קיָר וּשְׁקַבְת
הָלֶס:

O ye sons of men, how long [will ye turn] my glory into shame? [how long] will ye love vanity, [and] seek after leasing? Selah. (Ps. 4:2, KJV)

The third verse of the Psalm is constructed from a bicolon, although a last line is formed solely by the isolation of the marking "selah". In this division, each line is composed of a verb in the second person, in active and incomplete action, accompanied by a nominal complement composed

of two nouns in the singular, in addition to subject and interrogative particle in line 1.

The lines of the verse in question represent a sudden break from the common syntax of Biblical Hebrew, constructed from, sequentially: verb, subject and complement. In the first line of this verse, it is noted that six terms precede the verb. In sequence, a nominal ellipse in the second line adds the meaning of four other terms preceding the verb present in the construct in question.

The verse in question is a sequence of dialogue initiated in verse 2. After being directed a request in an imperative voice to YHWH, by the poet, YHWH participates in the dialogue. The pronouncement is made in the second person. It is not clear whether the speech is directly attributed to the YHWH articulation, or if the poet articulates it in His place. In any case, in two colons, YHWH addresses יְנֵב שִׁיא (benei 'ish – sons of man).

The line boils down to a question. The interrogative construction of הֶמ־דַע ('ad-meh –how long?) is used rhetorically by YHWH. "How long will you dishonor me, acting with false intent?", the man is questioned.

The second colon implicitly carries the introduction of the first, evoking in ellipse the subject and the interrogative construction that composes it (הֶמ־דַע שִׁיא יְנֵב benei 'ish 'ad-meh – sons of man, how long?). Thus, the second colon functions as an intensification of the idea presented before-hand, although a distinct construction is used in this second moment.

The *selah*[11] marking particle appears at the end of the verse, indicating the end of the first YHWH speech.

זְל דיסַח הָוהְי הָלְפַּה־יִכ וּעדוּ
:ויָלֵא יִאָרְקָב עֹמְשִׁי הָוהְי

But know that the LORD hath set apart him that is godly for himself: the LORD will hear when I call unto him. (Ps. 4:3, KJV)

Following the sequence of bicolons initiated in the previous verse, verse 4 is constructed from two lines formed by two verbs and use of the tetra-gram. In addition, both are finalized by preposition suffixed with personal pronoun of singular male third person.

The previous speech, pronounced by YHWH, is now continued by the voice of the one who pronounced the initial request of the Psalm. The use of

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11. Feuer (2004, 85) argues that such a term may mean "forever" or a musical instruction, such as pause.

imperative is resumed, although now no longer with sense of request, but as an intensified order. Unlike the previous verse, the use of a third singular person in the poet's speech predominates.

The term בְקָרְאִי (beqare'i – in what I call it) reappears, connecting the verse in question to verse 2, to the moment of the initial request that builds the psalm. Apparently, the poet clarifies that the censorship of the previous verse does not apply to the חָסִיד (hasid – loyal); to this YHWH he will hear and respond, through his חֵן (hen – grace).

רִגְזוּ וְאַל־תֶּחֱטָאוּ
אִמְרוּ בִלְבַבְכֶם עַל־מִשְׁכַּבְכֶם וְדֹמּוּ
סֶלָה:

Stand in awe, and sin not: commune with your own heart upon your bed, and be still. Selah. (Ps. 4:4, KJV)

The bicolon of verse 5 resumes the use of imperative, present in three of its four verbs. The use of a second person is predominant, indicating a speech uttered (or attributed) by YHWH, according to verse 3. The colons are initiated and terminated with verbs; the two pairs being connected with connective *vav* use (although there is a complement interpolation in the second colon).

After the poet's interpolated speech in the previous verse, YHWH continues the previously initiated dialogue. The subject is not explicitly exposed again, being only resumed from verse 3. The verse, in their colons, is based on actions guided by YHWH. YHWH orders form of conduct, which will consequently generate other actions. In this sense, the imperative רִגְזוּ (rigzu – fear), if practiced, will produce a loyal life, without a sin/stumble. The אִמְרוּ ('imru – speak) will generate the דֹמּוּ (domu – shut up).

In addition, in the second colon comes the מִשְׁכַּבְכֶם (mishkavrrem – your beds). This theme of sleep and rest, introduced in this verse, is resumed later, from the use of terms of the same semantic field.

Again, the verse ends with the *selah* marker, indicating the end of the second and final YHWH speech, according to verse 3.

זִבְחוּ זִבְחֵי־צֶדֶק
וּבִטְחוּ אֶל־יְהוָה:

Offer the sacrifices of righteousness, and put your trust in the LORD. (Ps. 4:5, KJV)

gis - gesture, image and sound

The verse is formed by bicolon, in which each colon is composed by verb in the plural male imperative, followed by complementary construction of two nouns connected by *maqqef*. The division of the colon is clearly established by the use of connective *vav*.

The construction of this verse is distinct from all the other since there is no clear designation of the person of the discourse to whom the speech is addressed. The use of the plural, however, suggests that this recipient is the יֵנְּב שׁיאֵ (benei 'ish – sons of man). Thus, verse 6 would be a second interpolation of the poet, right after YHWH speech; verses 3 and 4.

At the beginning of the first colon is made use of word play (יֵחְבַז וחְבִז – zivhu zivhei), composed of verb derived from the root חבז (zavah). This root, found in all Semitic languages, always refers to priestly services from sacrifices to deities (Botterweck, Bergman, Ringgren, Lang 1980, 8).

The verb occurs in Hebrew Bible about 113 times in *qal*. 25 of these occurrences occur in legal contexts and 88 in legal contexts. The ritualistic notion of the term is corroborated by the use of ארק (qara') in the previous verses (v. 2 and 4), and both terms are part of the semantic field of the sanctuary and the alliance (Botterweck, Bergman, Ringgren, Lang 1980, 8).

The noun that succeeds the verb in the word play is given similar meaning. In a way, the noun appears in Hebrew Bible as a demonstration of particular worship to YHWH; as much as a specific ritual (Botterweck, Bergman, Ringgren, Lang 1980, 8-9,14).

בוֹט וּנֵאְרַי־יִמ ׁםיִרְמֹא םיֵּבַר
:הָוהְי ָךיֶּנָפ רוֹא וּניֵלָע־הָסְנ

[There be] many that say, Who will shew us [any] good? LORD, lift thou up the light of thy countenance upon us. (Ps. 4:6, KJV)

The division of this bicolon occurs mainly from the organization of verbs into different prayers. Of the four verbs, one appears in the *qal* participle (םיִרְמֹא – 'omerim), necessarily as an invocation of the subject of the first colon. The action of the verb in incomplete *hifil* וּנֵאְרַי (iar'enu – will make us look) is necessarily perceived as a complement of the subject already mentioned. The other colon points to a similar structure. The request granted again in the imperative, which requires the anthropomorphic actions of הָסְנ (nesah – raise) and רוֹא ('or – shine) the face, can only be attributed to the subject indicated at the end of the second colon, הוהי (YHWH). In addition, both the first and second colon are constructed in the third person, indicating the poet's speech, not YHWH's.

Two terms require greater attention in verse seven. The root רמא ('amar) appears for the second time in the Psalm, drawing a connective line from the verse with verse 5; site of its first occurrence. Apparently, verse 7 becomes a complement to the previously crafted idea.

This notion is corroborated from the analysis of the term הָסנְ (nesah – arise). The term in question is part of the semantic field of the מִֽשְׁכַּבְכֶם (mishkavrrem – your beds), present in the second line of verse 5.

According to Botterweck, Freedman and Willoughby (1999, 24), הָסנְ (nesah – arise) carries the common idea of getting up, carrying, or taking something or someone. In its essence, it has a physical character; its meaning, however, was expanded in the Hebrew Bible to the sense of forgiveness of sins. In this sense, forgiveness would be to lift or take away guilt, sin, and punishment. Moreover, the term also carries the legal sense of a king who rises from his throne, to judge.

נָתַתָּה שִׂמְחָה בְלִבִּי
מֵעֵת דְּגָנָם וְתִירוֹשָׁם רָֽבּוּ׃

Thou hast put gladness in my heart, more than in the time [that] their corn and their wine increased. (Ps. 4:7, KJV)

Verse eight is the penultimate of the sequence of bicolons that make up the Psalm 4. There are two occurrences of verbs on the back, both in the incomplete *qal*, initiating the first colon and enclosing the second. In addition, a prepositioned singular noun is placed at the end of the first colon and another at the beginning of the second. The remaining terms serve as a complement to the verb, since the subject is implicit, demarcated solely by the person inflected in the terms.

The first colon is characterized by the use of second singular person. As previously presented, this use is perceived in the Psalm both in the poet's speech to YHWH, and in YHWH's speech for the יְנֵב שיאִ (benei 'ish – sons of man). Still, it is clear the occurrence of the first option at that time, since a contrary application is logically inconceivable, in view of the content of the line.

The second colon, in turn, is in the third person. As the Psalm is constructed, this time one notices a speech of the poet in reference to the subject already mentioned in the first line. Still, although the colon deals with the יְנֵב שיאִ (benei 'ish – sons of man). in a way, it is a continuation of the previous line; a speech of the poet addressed to YHWH.

gis - gesture, image and sound

It is also noted, in the second colon, the existence of a play of words (מְשׁוֹרִיתְוֹ מְנֶגְד – deganam vetirosham), expressing a totality of agricultural harvest. This is made clearer by the use of the plural in the terms that make up the word play, complicating a concrete and unitary understanding of such terms.

בְּשָׁלוֹם יַחְדָּ֖ו אֶשְׁכְּבָ֣ה וְאִישָׁ֑ן
כִּֽי־אַתָּ֣ה יְהֹוָ֣ה לְבָדָ֑ד לָבֶ֗טַח תּֽוֹשִׁיבֵֽנִי׃

I will both lay me down in peace, and sleep: for thou, LORD, only makes me dwell in safety. (Ps. 4:8, KJV)

The last verse of the Psalm closes the sequence of six bicolons of total construction. Its distribution is apparently confusing, although the particle כִּי (ki – because) plays a clear line-breaking function. The verbs present in both colons are in an active trunk, in complete; although two of these retract simple actions, while the last of them echoes a causative action.

The verbs of the first line portray, for the first time in the Psalm, a self-declaration of actions by the poet. In this is made the unprecedented use of first singular person in verbs. In addition, it is noted that, again, the semantic field mentioned in verse five is evoked through the play of אֶשְׁכְּבָ֣ה וְאִישָׁ֑ן ('eshekvah veishan – I will lie down and fall asleep), establishing a connection between verses five and nine.

The final term of the Psalm is worthy of attention. The root ישׁב (iashav) occurs as תּֽוֹשִׁיבֵֽנִי (toshiveni – you will make me sit), clearly in dialogue between the poet and YHWH, as attest to the use of second person.

The root carries the basic meaning of sitting, settling. It has, however, other decisive uses, steeped in legal and legal connotations (as it is located at the city gate) and the idea of inhabiting or staying in a certain place. In addition, it has the meaning of royal enthronement, giving the idea of a king who, when named so, receives the automatic right to sit on a throne (Botterweck, Ringgren, Görg 1990, 23-25).

This term is used in the verse in question in the *hyfil*, an active trunk that indicates the subject as the cause of the action. In this sense, the poet recognizes that YHWH is the one who makes him settle; whose action can be understood in the sense of permanence and habitation, or in the sense of real enthronement.

At the end of the analysis of the last verse of the Psalm, it is necessary to be in mind that the elements explored in this section are responsible both for the construction of the verses and for the structuring of the psalm

itself. The functions of cohesion and disjunction (in moments data) performed by the explored elements, build the dynamics responsible for the image through which the poem is portrayed. Thus, a broader analysis, aiming at a structure based on the linguistic/poetic elements analyzed here, can be given, as exposed in the following section.

MACROSTRUCTURE

The poetic-literary analysis already exposed suggests a dialogical psalm[12]. Such dialogue is given between three figures: YHWH, the poet and the שׁיִא יֵנְּב (benei 'ish – sons of man). Apparently, the poet seeks to place himself as someone other than the יֵנְּב שׁיִא (benei 'ish – sons of man), as can be noticed by opposition from verses three and four:

בְּנֵי אִישׁ עַד־מֶה כְבוֹדִי לִכְלִמָּה

תֶּאֱהָבוּן רִיק תְּבַקְשׁוּ כָזָב

סֶלָה׃

Children of men, even when my honor to shame, will you love?
[Sons of men, how long] in vain will they pursue falsehood?

וּדְעוּ כִּי־הִפְלָה יְהוָה חָסִיד לוֹ

יְהוָה יִשְׁמַע בְּקָרְאִי אֵלָיו׃

And know that YHWH distinguishes the loyal to Him
YHWH will hear in my call to Him

In this sense, the poet places himself as a representative of those who are loyal, as opposed יֵנְּב שׁיִא (benei 'ish – sons of man). In other words, he "builds" himself as a third figure, distinct from the unfaithful man.

The dialogue between these figures is motivated by the question given at the beginning of the Psalm, in verse 2. The use of the imperative is excessive. The two possibilities of meaning of the trunk (insistent request and order) are explored to connect all the speeches to the initial question.

The stanzas are apparently delimited from the people of the discourse, flexed in terms. When prayer is built on the second person, its referent is YHWH (when pronounced by the poet – v. 2, 8, 9b) or יֵנְּב שׁיִא (benei 'ish – sons of man – when the speech is of YHWH – v. 3, 5). When the construction is given in the third person, the poet addresses the יֵנְּב שׁיִא (benei 'ish – sons of man – v. 4, 7).

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12. Mandolf (2002, 30-35) works on this idea in an exemplary way, although the analysis set out here presents contrasting or more detailed, compared to his work.

The first stanza is summed up only to verse two, being a speech of the poet in reference to YHWH. This speech is characterized by an insistent request for response and action to the Eternal, in the face of the poet's call and prayer. As already said, this stanza is marked by the use of imperative and second person. It acts as an initial basis for dialogue.

The second stanza, composed of verses 3 to 6, is entirely directed to שיא יׅנּׅב (benei 'ish – sons of man). The main mark of cohesion is the use of a third person by YHWH and a plural second person by the poet. YHWH's use of the imperative relates to the question previously addressed to him. The stanza is constructed from two YHWH lines (v. 3 and 5), interpolated by two speeches of the poet (v. 4 and 6). Apparently, the poet feels free to "assist" YHWH in transmitting his will/guidance.

At the end of verses 3 and 5, the *selah* marking particle appears, indicating the end of the only two YHWH lines in the Psalm and corroborating the stanza unit. The use of the term יׅאׇרׇקׅב (beqare'i – in what I call) in verse 4 establishes a strong connection between this stanza and the first. Apparently, there is a progression in the answer to the question that governs dialogue.

The third and final stanza is characterized by a resumption of the poet's speech towards YHWH. This is observed through the predominant use of the second person, although references to the first and third person are also made. Still, it should be in mind that such references do not indicate the fate of speech, but only third-party citations in its construction.

Apparently, the poet understands in this stanza the answer to his question; although there is no explicit effort on the part of YHWH to respond to it. Thinking of verse 2 as a rhetorical question at this point may also be an option. In any case, there is a progression in the understanding of the response, already initiated previously. The use of the root רמא ('amar), which appears in verse 5, is repeated in verse 7. In addition, the semantic context of rest, which is shared in both verses, receives a final greeting in verse 9.

In short, the three stanzas that make up the Psalm are cohesive mainly with regard to the people of speech inflected in verbs and relate from a progressive development in the construction of an answer to the question asked at the beginning, which can very well be taken as rhetoric. In this way, the Psalm 4 can be structured as follows.

Introduction (v. 1)
    A. - The YHWH (v. 2)
        B. - To Men (v. 3-6)

C. - The YHWH (v. 7-9)

where, as set out above, B could be subdivided into four parts:

    I. YHWH speech to men (v. 3)
        II. Speaks of the poet to men (v. 4)
    I'. YHWH speaks to men (v. 5)
        I-I-I.' The poet speaks to men (v. 6)

In view of the information presented in this section and in the preceding section, a synthesis is necessary for a better understanding of the content. This synthesis, given in the section below, will clarify how poetic-literary and structural analyses contribute, or even determine, the understanding and translation of this Psalm.

SYNTHESIS AND TRANSLATION

In summary, the Psalm 4 is a dialogical composition between two par-ticipating entities: YHWH and יְנֵב שיִא (benei 'ish – sons of man). This last construction has a peculiar character, since it appears in this way only in about 5 other occurrences in the Hebrew Bible.

Of the 5 occurrences, two refer to the twelve patriarchs as sons of one man (Gn 42:11 and 13). In addition, it is noted that, in two other occur-rences, the construction is put in parallel with the expression ינב אדם (benei 'adam – sons of the Earth – Ps. 49:3, 62:10). Thus, apparently, the expression used in the Psalm represents a character more restricted to the people of Israel, as descendants of the יְנֵב שיִא (benei 'ish – sons of man) of Genesis (cf. Feuer 2004, 83).

In addition to the entities mentioned, which are involved in dialogue, it is evident in the Psalm the participation of a third figure that derives from the second receiving chain, called a "poet" throughout the present work.

The poet plays a peculiar role in the Psalm. His prayer given in verse 2 is what initiates and bases dialogue. Moreover, it is noted that the poet apparently insists on putting himself apart from the men to whom YHWH is addressed. He considers himself a representative of a faithful portion of humanity, to whom YHWH hears and responds (v. 4: 7). In this way, he feels free to complement the only two YHWH lines in the Psalm (v. 3 and 5), interpolating his own lines intended for the יְנֵב שיִא (benei 'ish – sons of man) in verses 4 and 6.

The role of the poet is fundamental in the total construction, since he is the only representative of the human receiving chain that actively participates in dialogue. His lines, by the way, make up six of the eight

verses of the poem. In this sense, the "remainder" of the so-called "sons of man" only participate in dialogue passively.

In its full form, the Psalm is composed of a tetracolon followed by a sequence of six bicolons, divided into three stanzas, delimited by the flexion of the people of the speech, that is, of the receptor. The *selah* marking indicates the endings of YHWH speeches directed at men.

The dialogue begins with the poet addressing YHWH. In this first stanza (v. 2), the request boils down to two actions, the יַ֭נֵנִי ('aneni – responder) and the עִמְשׁוּ (ushema' – listen). Both actions are in the imperative, demonstrating insistent request on the part of the applicant.

It should be considered that the prayer performed in this stanza has a very well understood basis. The poet acknowledges the actions practiced beforehand by YHWH for his benefit (line 3) and declares that his request is not based on his merit, but on the חֵן (hanan – grace) of YHWH (line 4).

The prayer of verse 2 conceives the next stanza. In the second verse, the two verses marked with *selah* (3 and 5) present Oracles of YHWH aimed at men, where, in verse 3, YHWH draws attention to the reality of the sons of man, and in verse 5 declares an oracle aiming at change of actions. The direct transmitter of these oracles, however, is unclear.

Apparently, there are two options to understand such a transmitter. If understood as a direct speech of YHWH, He seeks to include the "poet" in the "sons of man", in general, since his oracles do not distinguish him, and the message of verse 5, with strong emphasis on the semantic field of speaking, can refer to the initial request made in verse 2. Opting for this reading, however, it is necessary to understand the poet's speeches in verses 4 and 6 as an intentional pretense, while he places himself as ignorant of his insertion in the recipient of YHWH's speech and positions himself apart from this group.

One can also understand YHWH's speech as a reproduction of the oracle from the poet's voice. Since in several sections of the Hebrew Bible the prophet's speech and YHWH's speech is confused at the time of the oracles' pronunciation, and a clear differentiation as to the direct transmitter is complicated, this option is feasible. Thus, verses 3 to 6 would be delivered through the poet's mouth, although 3 and 5 are described as being by YHWH lines and 4 and 6 as direct interpolations of the poet.

This stanza carries important elements for understanding the content of the Psalm, in addition to those already mentioned. The second line in verse 4 represents a central idea. The poet seeks to clarify that YHWH,

although it recognizes the precarious situation of men (according to verse 3), still exercises justice; highlighting to himself the loyal (line 1) and hearing the call of those who are faithful to him. Note the relationship between the second line of the verse and verse 2, in which the terms עמְשׁי (ishma' – listen) and יאְרָקְּב (beqare'i – qara' – call) appear. This resume indicates a progressive cohesion of the Psalm, besides indicating that the censorship of verse 3 does not apply to everyone. YHWH is still the יקְדִצ יהֵלֱא ('elohei tsidqi – God of righteousness), who hears and answers the call of what is faithful to him.

After the poet's speech in verse 4, YHWH again speaks in 2 other bicolons (in addition to the *selah* marking); looking at an order of actions that, consequently, should generate changes. Apparently, the verse depicts an idea of acceptance of man's place in the face of YHWH's sovereignty. The man must וזְגִר (rigzu – to fear) before YHWH, so that he does not fail. You must meditate in your heart, and as a result, you will be silent before the greatness of the Eternal.

The poet's second interpolated speech closes the stanza, bringing to the Psalm a priestly context. The pair of words וחְבִז וחְבּז (zivhu zivhei – sacrifice sacrifices) makes this clear. Apparently, the poet seeks to clarify that the actions previously ordered by YHWH, accompanied by service in the sanctuary, should establish a direct relationship of trust of the "sons of man" in him.

The last stanza (v. 7 to 9) is transmitted by the poet and directed to YHWH. The semantic field of "speaking" is worked on (line 1, v. 7), and the occurrence of the רוֹא,רָיֶנָּפ הָוֹהְי ('or paneirra YHWH – shines your face, YHWH) maintains the ceremonial/priestly character in the stanza. This construction establishes an intertextual relationship between this psalm and Numbers 6:25, in which the priestly blessing is read[13]:

וָּנֶּחיִו,רֶילֵא ויָנָּפ הָוֹהְי רֵאָי

The LORD makes his face shine upon thee, and be gracious unto thee;

The stanza continues as a demonstration of the poet's gratitude and joy before YHWH (v. 8), ending with the consideration that the poet can remain in סוֹלָשׁ (shalom – peace), even in the face of the affliction that troubled him at first (v. 2). This perception of tranquility and peace is emphasized by the use of the word game נָשׁיאְו הָבְכְּשֶׁא ('eshekvah ve'ishan – I will lie down and fall asleep).

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13. The intertextual relationship is proposed through interdependence of terms derived from the three roots present in the construction in question (*Cf*. Mays 1994, 56; Weiser 1988, 121).

It is important to note that the stanza, and consequently the Psalm, is closed by speech indicating a satisfactory answer to the question asked in verse 2. It is curious, however, that clear evidence of such answers is not found in the YHWH statements of verses 3 and 5. Still, at the end of the Psalm, the poet declares that peace comes to him, and that peace is possible for him, for YHWH will make him בשי (iashav – to sit). Thus, the Psalm is closed with an indication of a real context of enthronement, already announced by the use of the הַסְנ (nesah – to arise) in verse 7.

By closing this synthesis, the translation of the poem takes place.

Bearing in mind the broadly polysemic character of the Hebrew language terms, it is known that when a translation is made, one of many terms must be chosen to transmit the intended content. The translation proposed here seeks to present a choice of terms and associations that portray the internal logic already exposed, seeking as much as possible an adaptation to the dynamics of the text and its internal structure, maintaining, whenever possible, the opening of syntagma. Such translation, in authorial version, accompanied by explanatory translator notes, can be given as follows.

INTRODUCTION[14]
For the one who leads the songs [15]   לַמְנַצֵּ֥חַ בִּנְגִינֹ֗ות
Psalm of David   מִזְמֹ֥ור לְדָוִֽד׃

*Stanza I*Whatever I call, answer   בְּקָרְאִ֡י עֲנֵ֤נִי
God of my justice!   אֱלֹ֘הֵ֤י צִדְקִ֗י
In danger you turned[16] to me,   בַּ֭צָּר הִרְחַ֣בְתָּ לִּ֑י
Have mercy[17] and hear my supplication!   חָ֝נֵּ֗נִי וּשְׁמַ֥ע תְּפִלָּתִֽי׃

Stanza II
Sons of man, even when you will "love" my   בְּנֵ֥י אִ֡ישׁ עַד־מֶ֬ה כְבֹודִ֣י לִ֭כְלִמָּה
glory as an insult?   תֶּאֱהָב֣וּן רִ֑יק תְּבַקְשׁ֖וּ כָזָ֣ב
[Sons of man, even when][18] you will you   סֶֽלָה׃

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14. It should be in mind that such an introduction is not part of the body of the original text. Still, its insertion goes back a rather old period, preserving a tradition that very well can be taken as reliable.

15. The translation of בִּנְגִינֹות (binginot) it is usually made at Almeida as a need for accompanying string instruments in the reproduction of the psalm. This is due an information of tradition, which considers the term as an indication of a particular group of instruments used in the temple (*Cf.* Feuer 2004, 82). In this translation, it was taken a option of the simplest designation of the term, "in the songs".

16. The term הִרְחַבְתָּ (Hirhavta) can be translated by "turned", "widened", " aggrandized". His appearance in the absolute apparently carries the sense of care, protection, and divine interest in "facilitating" the ways of the poet. Terrien (2003, 97) argues that the term "it may have been the nomadic metaphor the symbol of freedom before wide horizons".

17. The term חָנֵּנִי (Haneni), coming from the root חנן (Hanan), can be understood as "grace", "beauty", "mercy", "favor".

18. Nominal ellipse.

gis - gesture, image and sound

pursue falsehood in vain?

Know that YHWH highlighted the loyal to himself;
YHWH will hear my call.
Fear and don't sin!
Speak in your hearts, by your beds, and shut up!
Sacrifice sacrifices of justice!
And trust YHWH!

וּדְעוּ כִּי־הִפְלָה יְהוָה חָסִיד לוֹ
יְהוָה יִשְׁמַע בְּקָרְאִי אֵלָיו׃
רִגְזוּ וְאַל־תֶּחֱטָאוּ
אִמְרוּ בִלְבַבְכֶם עַל־מִשְׁכַּבְכֶם וְדֹמּוּ סֶלָה׃
זִבְחוּ זִבְחֵי־צֶדֶק
וּבִטְחוּ אֶל־יְהוָה׃

Stanza III
Many are the ones who speak: who will make us see what is good?
Raise on us the brightness of Your face, YHWH.

רַבִּים אֹמְרִים מִי־יַרְאֵנוּ טוֹב
נְסָה־עָלֵינוּ אוֹר פָּנֶיךָ יְהוָה׃

You put joy in my heart,
For, at the [given] time, their wheat and wine multiplied[19].

נָתַתָּה שִׂמְחָה בְלִבִּי
מֵעֵת דְּגָנָם וְתִירוֹשָׁם רָבּוּ׃

In peace, together, I will lie down and fall asleep;
For only you, YHWH, make me settle down[20] in safety.

בְּשָׁלוֹם יַחְדָּו אֶשְׁכְּבָה וְאִישָׁן
כִּי־אַתָּה יְהוָה לְבָדָד לָבֶטַח תּוֹשִׁיבֵנִי׃

FINAL CONSIDERATIONS

Seeking to distance itself from a subjectivity of inferences in the extraction of meanings, the methods applied here aim to favor an interpretation that arose from a reflection that considers, solely, the content of the text in its final form, using the form of its writing to obtain its meaning and the intertextual relations that the text preserves.

From the application of these methods, reiterating the reflections already enunciated throughout the text, it is noted that Psalm 4 presents a dialogical character among three cosmic figures, the third being a possible derivation of another one. The stanzas are delimited from the inflected use of such people of discourse, and relationships with legal, pacifist, cultic, ritualistic, and real contexts are raised through the use of specific vocabulary.

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19. A segunda linha do verso em questão é de difícil tradução (*Cf.* Gerstenberger 1997, 54). Na presente proposta, foi feita escolha pela opção mais simples de tradução; buscando manter maior proximidade do original.
20. O termo יִנְבִישׁוֹת (toshiveni) provém da raiz בשי (iashav), que pode ser traduzida por "sentar", "entronizar", "repousar", "estabelecer".

Therefore, it is possible to conceive, in this text, the presence in Hebrew-Biblical poetry of an integral religious expression that relates the most diverse facets of human life; expression that can be objectively understood through in-depth analysis of the text, in its final form, considering the modes of its construction to establish its meaning.

This research, therefore, sought to present, in depth, the elements that make up the text and the meanings present there, based on the aspects already mentioned. Thus, there was no intention here to elaborate, in a more in-depth and contextual way, the religious or cultural elements present. This work will be up to the interests of Theologians who, when they deem this material relevant, may make their considerations.

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