

**Continuities and peculiarities in the Romanian translations of the  
*Book of Psalms*: An artistic-philological comparative analysis on the  
introductory sequence of ‘mourning psalms’  
following a typical structure**

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**Abstract:** The *Book of Psalms* remains a text full of meanings for researchers in different fields: theology, philology, Byzantine music, visual arts. The angle from which the present analysis was made is a linguistic one, comparatively researching the introductory sequence of ‘mourning psalms’ which follow, from a compositional point of view, a typical structure. Our attention was directed to eight Romanian translations of the *Psalter*, texts from different eras with the specific language peculiarities of the time. For the sixteenth century, a text containing rhotacization was chosen, namely, the *Hurmuzaki Psalter*. The seventeenth century was represented by the psalms extracted from the collection of the *Bucharest Bible* and those versified by Dosoftei. The *Psalms* of Anthim the Iberian were the exponents of the eighteenth century, and those from the *Bible* of Andrei Șaguna from Sibiu for the nineteenth century. For the twentieth century, the *Psalter* of Bartolomeu Anania and the *Book of Psalms* from the *Bible* of Gala Galaction were chosen, and the text of the Athonite psalms as representative for the twentieth first century.

**Keywords:** *Book of Psalms*, comparative analysis, ‘mourning psalms’, introductory sequence, translations

### **Introduction**

Specialists in the field of linguistics who have approached the texts of the old Romanian language and implicitly their language note the ignorance or deficiency of studies that focus on cult books (Chivu 1997, 5; Zafiu 2001; Obrocea 2009, 70). Some works on the functional styles of the Romanian language do not mention the existence of the

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ecclesiastical style or, if it manages to enter the discussion, it is the consequence of the reorientation of the researcher. In this sense, the concrete example is Dumitru Irimia, who, although in his stylistics course from 1984, the ecclesiastical style is not included in the chapters dedicated to functional styles, he will later re-evaluate the problem, so that the study from 1999 will present it as an individual style.

With a few exceptions from before 1990, including Ioan Balan (Teleoacă 2008, 5), Lidia Sfirlea, Ion Coteanu (Chivu 1997) and D. Macrea (Deleanu 2013, 185), the great discussions on ecclesiastical style have taken place in the period after the Communist rulership ended. While the literary, scientific, legal-administrative, and journalistic styles enjoyed early attestations and painstaking analysis, the ecclesiastical style was pushed to the periphery of linguistic concerns, not because of the unprofessionalism of the authors, but because of the unfavourable conditions of the times of occupation atheist-communists. In this sense, the socio-political context of the era undoubtedly prevented such leanings, which is why before 1989 the linguistic research of religious texts was part of the underground of functional and literary stylistics, hidden under titles that masked, through no fault of the authors, their true purpose (Deleanu 2013, 186). In addition to these causes of a political nature, the perspective instituted by Lomonosov, a Soviet stylist, who supported an analysis based on a tripartite model of stylistic analysis, according to which, following the Middle Ages and the Renaissance, the typology of styles included three variants, is also mentioned: tall, medium and humble (Deleanu 1997, 38). The language of church books is not part of the scope of this theory regarding styles, a fact also noted in Western linguistics, since the modern languages of the West (Italian, French, German) were almost non-existent in the church, Latin holding the monopoly as the language of the sacred (Deleanu 1997, 39).

### **The ecclesiastical style**

The authors (Teleoacă 2014, 207; Răducănescu 2011, 335; Chirilă 2005, 167) who support the autonomy of the ecclesiastical style mention as defining features the archaic character, monumentality, the need to keep a distance from current speech, without losing the ability to communication and affective, emotional involvement (Zafiu 2001). Also listed are the tendency to harmonize tradition with modern momentum and maintain a sacred aspect, but accessible to any

receiver. In addition, a certain conservatism (Teleoacă 2010, 178) of the language is highlighted, the innovation being received with mistrust in the Orthodox church text, there is the possibility that it will cause the distortion, the twisting of the transmitted message, thus reaching a failure communicational (Teleoacă 2010, 178).

As autonomous, the ecclesiastical style is individualized through some particularities regarding the transmitter, but also through some specific linguistic marks, especially the old Romanian language. Definitive for the portrait of the sending subject is his inner state dominated by security both in terms of the objectivity of perception and in the possibility of creating a dialogue and communion with God (Coseriu 2002), the Recipient of his message. In terms of ecclesiastical style marks, beyond the unitary stylistic-linguistic structure (Chivu 2000, 25) typical of old, secular, or religious texts, the lexical peculiarities are worth noting. However, morphologically, the omnipresence of the capital letter in church texts should be mentioned, when the word designates the Person of God or refers to Jesus Christ. Following the extrapolation of the symbolic principle, both nouns and pronouns (personal, impersonal, accented, unaccented) referring to God or His Son are spelled with a capital letter (Chivu 1997, 7). Morphologically, the nominal inflection is characterized, in the vocative case of the noun *lord*, by its non-articulation in any context in which it names the Divine Person (*Doamne, nu cu mânia Ta să mă mustri* [Lord, do not rebuke me in Your anger] - Anania, *Psalms* 6, 1). At the same time, within a vocative structure, casual marking (Teleoacă 2011, 52) is carried out at the level of all the terms of the sequence (*Lord Jesus Christ*). The formation of the absolute superlative degree of superiority of the adjective or adverb is achieved with the help of two adverbs, either *mult* [much] (*Îndurat și milostiv este Domnul,/ îndelung-răbdător și mult-milostiv* [The Lord is compassionate and gracious / long-suffering and much merciful.] - Anania, *Psalms* 102, 8), or with *foarte* [very] postposed (*Necăjitu-m'am și m'am smerit foarte* [I'm worried and I humbled myself very much] - Anania, *Psalms* 37, 8).

Also, instead of the superlative, an adjective is used with the prefix *prea* (*Striga-voi către Dumnezeu Cel Prea-Înalt* [I will cry out to God most High] - Anania, *Psalms* 56, 3). A high frequency has the reinforcing pronoun, today almost out of use (*Tu, Însuți ești Împăratul meu și Dumnezeu meu* [You yourself are my King and my God] - Anania, *Psalms* 43, 6). Chivu (1997:7) identifies, on the study of basic

prayers *Our Father* and the *Symbol of Faith*, the use of the iotacized forms of the verbs *a veni* [to come] and *a crede* [to believe] (*Vie împărăția Ta* [Thy kingdom come] - Matthew, 6, 10, *Și iarăși va să vie cu mărire să judece viii și morții* [From there He will come to judge the living and the dead]). The verbs in the conjunctive mode with imperative meaning eliminate the conjunction *să* [to] (*Vie împărăția Ta* [Thy kingdom come] - Matthew, 6, 10), and those in the indicative, when realizing the past tense, prefer the periphrastic form (*Iată locul unde l-au fost pus* [See the place where they laid Him] - Mark, 16, 6). In addition, the archaic patterns are also reflected in the prepositional regime of verbs (*întru ajutorul tău cel puternic rugându-mă* [for your mighty help I pray]).

### **Comparative analysis of the introductory sequence within ‘mourning psalms’ that follow a typical structure**

A classification following the formal criteria divides the ‘mourning psalms’ into three general categories as follows: a first group of those that follow a typical structure, a second that includes psalms that deviate from this structure and, finally, a class whose psalms are divided into two, so that some are included in the set of those that deviate from a constitutive structure, but that also contain other sequences, and others are considered derivative species (Diaconița, 2016, 175).

In the category of those that follow a typical structure, the following psalms are included: 3, 4, 5, 10, 12, 16, 21, 25, 26, 27, 30, 31, 34, 37, 38, 41, 42, 53, 54, 55, 56, 58, 61, 63, 68, 69, 70, 85, 87, 101, 108, 129, 139, 140, 141, 142 and 143. In this they strictly follow a certain framework constitutive specific to the structure of a prayer, generally consisting of invocation (performed for doxological purposes, of thanksgiving, of asking for obedience and fulfilment of the prayer) and evocation (with an anamnestic role).

#### *1. The rhetorical– interrogative/ exclamatory sequence*

The introductory structure contains in some psalms (3, 12, 21, 42) a direct address to God, being made up of a rhetorical, either interrogative or exclamatory sequence.

In the case of the introductory interrogative structure of *Psalms* 3, in some editions of the *Psalter*, the psalmist wants to know for what reason (Zigabanel and The Hagiorite 1850, 76) the number of those who wish him harm - BB, Anania, Athos - has increased. In other

editions, however, through an exclamatory sequence, the psalmist only observes the increasing numerical value of the enemies, without asking God about the cause of this fact of augmentation. Addressing neither an interrogative sequence nor an exclamatory one, the psalms in Andrei Şaguna's edition opt for an affirmative pattern in the translation of this structure.

A.

*Doamne, ce să înmulțiră ceia ce mă necăjesc?* (BB, *Psalm 3, 1*) [O Lord, how much have multiplied those who afflict me?]

*Doamne, de ce s'au înmulțit cei ce mă necăjesc?* (Anania, *Psalm 3, 1*) [O Lord, why do those who afflict me multiplied?]

*Doamne, de ce s-au înmulțit cei ce mă necăjesc?* (Athos, *Psalm 3, 1*) [O Lord, why do those who afflict me multiplied]

B.

*Doamnele, ce se mulțiră dodeitori<i>-mi!* (Hurmuzaki, *Psalm 3, 2*) [O Lord, what a crowd of doubters!]

*Doamne, ce să înmulțiră/ Ceia ce mă trag cu pîră!* (Dosofoei, *Psalm 3, 1-2*) [O Lord, how they multiplied / Those who rise up against me!]

*Doamne, cât s-au înmulțitu cei ce mă năcăjesc!* (The Iberian, *Psalm 3, 1*) [O Lord, how much have multiplied those who afflict me!]

*Doamne, cum sporesc vrăjmașii mei!* (Galaction, *Psalm 3, 2*) [O Lord, how my enemies increase!]

C.

*Doamne, căci s-au înmulțit cei ce mă năcăjesc.* (Şaguna, *Psalm 3, 2*) [O Lord, for those who trouble me have multiplied.]

In *Psalm 12*, the psalmist asks God for a motivation regarding the inner state in which he is sinking. All editions use exclusively interrogative structures in the introductory sequences, and the psalm thus marks the acute tone of despair. The believer deepens into an inner plane in which it seems that God no longer reaches, so that the psalmist's fear takes the form of a strong cry of despair, daring to ask the Creator what the limit of His distance from His own creation is. His vehement attitude is rendered in the texts by means of temporal markers. In some editions - Dosofoei, BB, The Iberian, Şaguna, Anania, Athos - in order to reproduce this vehement attitude, they opt for the use of the interrogative adverb când [when] accompanied by the prepositions până [until] and de [of], the sequence până când [till when] totalling four occurrences. However, in the manuscript using rhotacization, the structure până când [till when] alternates with până ce [till what], while Gala Galaction's text also presents the interrogative sequence câtă vreme [while].

A.

*Pînă cînd, milostive, nu-ț aduci aminte, / De mă uiț cu totul, o, Dumnezeu svințe? / Pînă cînd, milostive, ți-ascunz svînta față / De mine, ticălosul, cu destulă greață? / Pînă cînd îmi voi pune sfaturi în biet suflet, / Zua durori, și noaptea inemă-n greu cuget? / Pînă cînd s-a nălța-să vrăjmașul cu scîrbă, / De va să mi să suie să puie-n gîrbă? (Dosoftei, Psalm 12, 1-8) [How long, merciful, You don't remember, / You will forget me completely, oh holy God? / How long, merciful, will You hide your holy face / From me, the scoundrel, with enough disgust? / How long will I take counsel in my poor soul / Pain by day and by night grief in my heart? / How long will my enemy be exalted loathingly over me? Is he going to come up and stand upon me?]*

*Pînă cînd, Doamne, mă vei uita desăvîrșit, pînă cînd întorci fața Ta de cătră mine? / Pînă cînd voiu pune sfaturi în sufletul meu, durori în inima mea, ziua și noaptea? / Pînă cînd se va înălța vrăjmașul meu asupra mea? (BB, Psalm 12, 1-3) [How long, O Lord, will You forget me to the end, how long will You turn your face from me? / How long will I take counsel in my soul, grief in my heart, day and night? / How long will my enemy be exalted over me?]*

*Pînă cînd, Doamne, mă ve uita pînă în sfîrșit? / Pînă cînd întorci fața Ta de cătră mine? / Pînă cînd voiu pune sfaturi în sufletulu meu: dureri în inima mea, ziua și noaptea? / Pînă cînd să va înălța vrăjmașul meu asupra mea? (The Iberian, Psalm 12, 1-4) [How long, O Lord, will You forget me to the end? / How long will You turn your face from me? / How long will I take counsel in my soul, grief in my heart, day and night? / How long will my enemy be exalted over me?]*

*Pînă cînd, Doamne, mă vei uita pînă în sfîrșit pînă cînd întorci fața Ta de cătră mine? / Pînă cînd voiu pune sfaturi în sufletul meu, dureri în inima mea, ziua și noaptea? / Pînă cînd se va înălța vrăjmașul meu asupra mea? (Șaguna, Psalm 12, 2-4) [How long, O Lord, will You forget me to the end, how long will you turn Your face from me? / How long will I take counsel in my soul, grief in my heart, day and night? / How long will my enemy be exalted over me?]*

*Pînă cînd, Doamne, mă vei uita cu totul?; / pînă cînd Îți vei întoarce fața de la mine? / Pînă cînd voi pune îngîndurări în sufletul meu, dureri în inima mea ziua și noaptea? / Pînă cînd se va ridica vrăjmașul meu împotriva mea? (Anania, Psalm 12, 1-2) [How long, O Lord, will You forget me to the end ? / How long will You turn your face from me? / How long will I put thoughts in my soul, sorrows in my heart, day and night? / How long will my enemy be exalted over me?]*

*Până când, Doamne, mă vei uita până în sfârșit? Până când Îți întorci fața Ta de la mine? / Până când voi pune gânduri în sufletul meu, dureri în inima mea zi și noapte? / Până când se va înălța vrăjmașul meu împotriva mea? (Athos, Psalm 12, 1-3) [How long, O Lord, will You forget me to the end ? / How long will you turn Your face from me? / How long will I put thoughts in my soul, sorrows in my heart, day and night? / How long will my enemy be exalted over me?]*

B.

*Pânra ci, Doamne, uitași-me pânra mai înapoi? Pânra ci întoarce-veri fața ta de la menre? / Pânra ci punre-voiu sfat în sufletul meu, lingoare într-înrima mea dzi și noapte? Pă<nră> cîndu se va înrălța dracul meu pre menre?* (Hurmuzaki, *Psalm 12, 1-3*) [How long, O Lord, will You forget me to the end? How long will you turn Your face from me? / How long will I take counsel in my soul, grief in my heart, day and night? / How long will evil be exalted over me?]

C.

*Până când mă vei uita tu, Doamne, iar și iar? Câtă vreme vei ascunde dinspre mine, fața ta? / Până când hrăni-voi în sufletu-mi durere și în inimă obidă, ziua întregă? Până când dușmanul meu avea-va biruință, asupra mea?* (Galaction, *Psalm 13, 2-3*) [How long will You forget me, O Lord, again and again? How long will you hide Your face from me? / How long will You feed in my soul pain and anger in my heart, all day long? How long will my enemy have victory over me?]

Capturing the feeling of abandonment by God, *Psalm 21* follows this introductory interrogative pattern in all editions except the *Hurmuzaki Psalter* which has eliminated the interrogative sequence altogether.

A.

*Dumnezău, Dumnezăul meu svinte, / Cercetează și mă ia aminte! / Prin ce lucru îmi-urnești departe / Agiutoriu de la greutate?* (Dosoftoi, *Psalm 21, 1-4*) [O God, my holy God / Search and hear me! / What are You driving me away from? / Help for my salvation?]

*Dumnezău, Dumnezăul meu, ia aminte la mine, pentru căci mă părăsiș?* (BB, *Psalm 21, 1*) [O God, my God, hear me; why have You left me?]

*Dumnezeule, Dumnezeulu meu ia aminte spre mine, pentru ce m-ai lăsat?* (AI, *Psalm 21, 1*) [O God, my God, hear me, why have You left me?]

*Dumnezeule, Dumnezeul meu ia aminte spre mine, pentru ce m-ai lăsat?* (Șaguna, *Psalm 21, 2*) [O God, my God, hear me, why have You forsaken me?]

*Dumnezeul meu, Dumnezeul meu, de ce m'ai părăsit?* (Galaction, *Psalm 22, 2*) [O God, my God, hear me, why have You forsaken me?]

*Dumnezeul meu, Dumnezeul meu, ia aminte la mine; de ce m'ai părăsit?* (Anania, *Psalm 21, 1*) [My God, my God, hear me; why have You forsaken me]

*Dumnezeule, Dumnezeul meu, ia aminte la mine, pentru ce m-ai părăsit?* (Athos, *Psalm 21, 1*) [O God, my God, hear me, why have You forsaken me?]

B.

*Dumnezău, Dumnezăul meu, ia-mi amente, dereptu carea me părăsiși.* (Hurmuzaki, *Psalm 21, 2*) [O God, my God, hear me, You have forsaken me.]

Explanations for God's abandonment of the psalmist are also requested in an even more direct manner in *Psalm 42*. Except for the Rhotacizing edition of the psalms, all the other analysed *Psalters* present this interrogative structure.

A.

*Pentru ce mă lepez de petrec în jele (...)?* (Dosoftei, *Psalm 42*, 5) [Why do You cast me off as I mourn (...)?]

*pentru căci m-ai depărtat?* (BB, *Psalm 42*, 2) [why do You push me away?]

*pentru ce m-ai lepădat?* (AI, *Psalm 42*, 2) [why do You cast me off?]

*pentru ce m-ai lepădat?* (Șaguna, *Psalm 42*, 2) [why do You cast me off?]

*Pentru ce mă alungi?* (Galaction, *Psalm 43*, 2) [Why do You push me away?]

*de ce Te-ai lepădat de mine?* (Anania, *Psalm 42*, 2) [why do You cast me off?]

*pentru ce m-ai lepădat?* (Athos, *Psalm 42*, 2) [why do You cast me off?]

B.

*Că <tu> ești, Dumnezeu, virtutea mea; / derep ce me împinseși.* (Hurmuzaki, *Psalm 42*, 2) [For You, O God, are my strength; / you just pushed me off.]

## 2. Inner monologue

In other psalms, the introductory sequence contains, compositionally, inner monologue structures (41, 61, 141).

In *Psalm 41*, after the metaphorical analogy between the longing for God (Chrysostom 2011, 214) of the psalmist in love and the deer's continuous thirst for clear and pure spring water, follows the rhetorical question that captures the persistent expectation of the much-desired meeting. All editions present this interrogative structure, except for Dosoftei's psalms, where, for reasons of versification and not literal translation, an affirmative correspondent is preferred. However, to reproduce the deep feeling of longing, at the morphological level, verbs in the conditional-optative mood are used. About the edition of Anthim the Iberian, we cannot say anything about this interrogative structure, since *Psalm 41* was preserved only starting from the seventh verse (*Adînc pre adînc chiamă* [Deep calls to deep]). The amplification of desire is marked by the interrogative adverbs *când* [when] in all editions and by *oare* [shall] in some.

A.

*cîndu voi veni și me arreta-<voiu> feței Dzeului?* (Hurmuzaki, *Psalm 41*, 3) [when shall I come and appear before the face of God?]

*cînd voi veni și mă voi ivi feței lui Dumnezeu?* (BB, *Psalm 41*, 2) [when shall I come and appear before the face of God?]



- (AI)

*când voi veni, și mă voi arăta feații lui Dumnezeu?* (Șaguna, *Psalm 41, 3*)  
[when shall I come and appear before the face of God?]

*Când voi veni, oare, și mă voi arăta în fața Domnului?* (Galaction, *Psalm 42, 3*)  
[When shall I come and appear before the face of God?]

*când oare voi veni și mă voi înfățișa înaintea lui Dumnezeu?* (Anania, *Psalm 41, 2*)  
[when shall I come and appear before the face of God?]

*când voi veni și mă voi arăta Feței lui Dumnezeu?* (Athos, *Psalm 41, 2*)  
[when shall I come and appear before the Face of God?]

B.

*Cîndva de-aș ajunge să te văz în față, / Să-m stîmpăr de sete în trai de dulceață.* (Dosoței, *Psalm 41, 7-8*) [Someday I'll get to see you face to face, / To quench my thirst for sweetness.]

Considered as an exhortation to suffer temptations and hope in God (Zigabeneț and The Hagiorite 1850, 71), *Psalm 61*, like *Psalm 38*, is, according to the title, attributed to Jeduthun (*pentru Idithum* [for Jeduthun] – BB, AI, Șaguna, Anania, Athos / *lui Iedetun* [to Jeduthun] – Galaction), both bringing to the centre the problem of patience (Saint Basil the Great 2000, 231). Except for Gala Galaction's psalms, which prefer an affirmative formula of the inner monologue in the introductory sequence, in all other editions, a debut with an interrogative structure is noticeable. However, despite this small compositional difference, through the inner monologue, the psalmist captures his inner state of total hope in the help of divine source. Regardless of the analysed variants, formulas are attributed to God by which He is perceived as the Only Redemptive Being (Saint Basil the Great 2000, 233). Apart from the versified edition of Dosoței, which chooses a rather suggestive model at the semantic level, all other versions clearly and explicitly use the common noun *spăsenia / mîntuirea* [salvation]. For greater individualization, this noun is accompanied by the possessive pronominal adjective *mea* [mine]. This fact is remarkable in all editions, except for the psalms of Metropolitan Bartolomeu Anania, in which no definite is assigned to the noun. At the same time, the absolute trust in the acquisition of protection by God is rendered as a certain fact of the future time (Vianu 1968, 71): *vinovăți-se-va* [shall not my soul be submissive] - Hurmuzaki, *să va cuceri* [it will be conquered], *nu m-oi clăti* [I will not be shaken] - Dosoței, *se va supune* [it shall be submissive], *nu mă voi clăti* [I shall be shaken no more] – BB, AI, Șaguna, *se va supune* [it shall be submissive], *nu mă voi clătina* [I shall be shaken no more] – Anania,

Athos. And this time, the psalms in Gala Galaction's edition show distinctive marks, preferring a present tense, not of the indicative mood, but of the subjunctive *să nu mă [...]* *clatin* [so that I will not be shaken].

A.

*A<u> nu lui Dumnedzeu vinovăți-se-va sufletulu meu? <Că> de la acela e amu spășenia mea. / Că acela e Dumnezăulu meu și spăsi//toriu meu, sprejeneratoriu <meu> ; mai nu se scutură. (Hurmuzaki, Psalm 61, 2-3)* [Shall not my soul be submissive to God? / For from Him is now my salvation. / For He is my God and my saviour, <my> protector; I shall be shaken no more.]

*În ce chip nu s-a pleca către Dumnezău/ Și i să va cuceri biet suflet[ul] meu? / Că de la dînsulu mi-i folos ș-agiutori, / Acela mi-i Dumnezău și răzămători. / Cu dînsul mă sprejinesc și nu m-oi clăti,/ Și-n greu ce mi s-a tîmpla el mă va scuti. (Dosoței, Psalm 61, 1-6)* [In what way should he not bow to God/ And conquer my poor soul? / Because He is my help and my salvation, / He is my God and my helper. / With Him I support myself and I will not be shaken, / And no matter what happened to me, He will save me.]

*Au nu lui Dumnezău se va supune sufletul meu? Pentru că la El e mîntuirea mea. / Pentru că El e Dumnezăul meu și Mîntuitoriu meu, Sprijenitoriu meu; nu mă voi clăti mai mult. (BB, Psalm 61, 1-2)* [Shall not my soul be submissive to God? / For from Him is my salvation. / For He is my God and my Saviour, my Protector; I shall be shaken no more.]

*Au nu lui Dumnezeu să va supune sufletul meu? Că de la Dânsul iaste mîntuirea mea. / Pentru că El e Dumnezeul meu și Mîntuitoriu meu, Sprejinatoriu meu, nu mă voi clăti mai mult. (AI, Psalm 61, 1-2)* [Shall not my soul be submissive to God? / For from Him is now my salvation. / For He is my God and my Saviour, my Protector; I shall be shaken no more.]

*Au nu lui Dumnezeu se va supune sufletul meu? Că de la Dânsul iaste mîntuirea mea. / Pentru că El iaste Dumnezeul meu, și Mîntuitoriu meu, Sprijinatoriu meu, nu mă voi clăti mai mult. (Șaguna, Psalm 61, 2-3)* [Shall not my soul be submissive to God? / For from Him is now my salvation. / For He is my God and my Saviour, my Protector, I shall be shaken no more.]

*Oare nu lui Dumnezeu I se va supune sufletul meu? / că de la El este mîntuirea;/ fiindcă El este Dumnezeul meu, Mîntuitorul meu/ și Ocrotitorul meu, și mai mult nu mă voi clătina. (Anania, Psalm 61, 1-2)* [Shall not my soul be submissive to God? / For from Him is now my salvation. / For He is my God and my Saviour / my Protector, and I shall be shaken no more.]

*Oare nu lui Dumnezeu se va supune sufletul meu? Că de la El este mîntuirea mea;/ El este Dumnezeul meu, Mîntuitorul meu și Sprijinatorul meu; nu mă voi clătina mai mult. (Athos, Psalm 61, 1-2)* [Will not my soul submit to God?? / For from Him is now my salvation; / For He is my God, my Saviour, and my Protector, and I shall be shaken no more.]

B.

*Numai întru Domnul sufletul meu e liniștit; căci de la el vine mîntuirea mea,/ Numai el este stîncă mea și izbăvirea mea, locul meu de adăpost, ca să nu mă*

*mai clatin.* (Galaction, *Psalm 62*, 2-3) [Only in the Lord is my soul at peace; for from Him comes my salvation, / He alone is my rock and my deliverance, my place of refuge, so that I will not be shaken.]

As for *Psalm 141*, the interior monologue abandons the interrogative formula for an affirmative construction in all editions. At the level of the distribution of verb tenses, there are differences regarding the psalmist's temporal situation. In this sense, in some editions, the raised cry to God is positioned in the past, either with the help of the preterit: *chemaiu* [I called] *rrugaiu-me* [I prayed] – Hurmuzaki, *strigaiu* [I shouted], *mă rugaiu* [I prayed] – BB, or by means of the past simple: *am strigat* [I shouted], *m-am rugat* [I prayed] – AI, Şaguna, Athos, *am strigat* [I cried], *m'am rugat* [I prayed] – Anania.

In these cases, the psalmist also makes a simultaneous confession of the certainty (Sporiş 2012, 981) of a later prayer, the future tense being the visible mark of this declaration (*spunre-o-voiu* [I shall tell] – Hurmuzaki, *vărsa-voiu* [I shall pour out], *voiu vesti* [I shall tell] – BB, *vărsa-voi(u)* [I shall pour out], *voi(u) spune* [I shall tell] – AI, Şaguna, Anania, Athos). In Gala Galaction's edition, this psalm presents its own configuration, as only the present tense is exclusively used in the formulation of the prayer: *strig* [I cry], *mă tânguiesc* [I pray], *revărs* [I pour out], *destăinuiesc* [I reveal]. A personal character also determines the organization of the psalm in the versified version of Metropolitan Dosoftei. Reference is made, in this sense, both to the present of the powerful call of the Creator, *strig* [I shout] and to the undoubted future prayer *voi vărsa* [I shall pour out]. The Hurmuzaki edition, although in as a whole follows the past-future pattern, it includes, however, in its formula, and the proper present tense of the psalmist's worship of the soul before God, *vărs* [I'm pouring out].

A.

*Cu glasul meu cătră Domnul strigaiu, cu glasul meu cătră Domnul mă rugaiu. / Vărsa-voiu înaintea Lui ruga mea, necazul meu înaintea Lui voiu vesti.* (BB, *Psalm 141*, 1-2) [With my voice I cried to the Lord, with my voice to the Lord I prayed. / I shall pour out my supplication before Him, I shall tell my affliction in His presence.]

*Cu glasulu meu cătră Domnulu am strigat: cu glasul meu cătră Domnulu m-am rugat. / Vărsa-voiu înaintea Lui rugăciunea mea, necazul meu înaintea Lui voiu spune.* (AI, *Psalm 141*, 1-2) [With my voice to the Lord I cried, with my voice to the Lord I prayed. / I shall pour out before Him my supplication, I shall tell in His presence my affliction.]

*Cu glasul meu cătră Domnul am strigat; cu glasul meu cătră Domnul m-am rugat. / Vărsa-voiu înaintea Lui rugăciunea mea, năcazul meu înaintea Lui*

*voiu spune.* (Șaguna, *Psalm 141, 2-3*) [With my voice to the Lord I cried; with my voice to the Lord, I prayed. / I shall pour out before Him my supplication, my affliction I shall tell it in His presence.]

*Cu glasul meu către Domnul am strigat,/ cu glasul meu către Domnul m'am rugat./ Vărsa-voi înaintea Lui rugăciunea mea,/ necazul meu înaintea Lui îl voi spune.* (Anania, *Psalm 141, 1-2*) [With my voice to the Lord I cried, / with my voice to the Lord I prayed. / I shall pour out before Him my supplication, / my affliction I shall tell it in His presence.]

*Cu glasul meu către Domnul am strigat, cu glasul meu către Domnul m-am rugat./ Vărsa-voi înaintea Lui rugăciunea mea, necazul meu înaintea Lui voi spune.* (Athos, *Psalm 141, 1-2*) [With my voice to the Lord I cried, with my voice to the Lord I prayed. / I shall pour out before Him my supplication, / my affliction I shall tell it in His presence.]

B.

*<C>u glasul meu c<ă>tră Domnul chemaiu, cu glasul meu că<tră> Domnul rrugaiu-me. / Vărs între el rruga mea și grijea mea înrai<n>tea lui spunre-o-voiu.* (Hurmuzaki, *Psalm 141, 2-3*) [With my voice to the Lord I cried, with my voice to the Lord I prayed. I shall pour out before Him my supplication, and my affliction in His presence I shall tell.]

C.

*Strig cu glasuri ovilite/ Cătră tine, Doamne, svinte,/ Și mișaua mea făgadă/ Voi vărsa fără tăgadă/ Denaintea ta, dînd știre/ Ca să-mi fii de izbăvire,/ Pentru greu ce mi să strînge/ Pregiur suflet, de mă stînge.* (Dosoței, *Psalm 141, 1-8*) [I cry with fainted spirit/ To You, O Lord, holy, / And my poor vow/ I will pour out without hesitation/ Before You, giving news/ So that you will be my deliverance, / For the hardships that gather the surroundings of the soul.]

D.

*Cu glasul meu către Domnul strig tare, cu glasul meu către Domnul mă tânguiesc. / În fața lui revărs obida mea, în fața lui destăinuiesc necazul meu.* (Galaction, *Psalm 142, 2-3*) [With my voice to the Lord I cry, with my voice to the Lord I pray. / Before Him I pour out my supplication, in His presence I reveal my affliction.]

## Conclusion

In conclusion, in the comparative analysis on the introductory sequence of 'mourning psalms' that respect a typical structure, stylistic and thematic aspects were followed, these being noted through rhetorical sequences, some interrogative, others exclamatory, through portions of inner monologue, but also through narrative-descriptive passages.

The introductory structure is based in some psalms (3, 12, 21, 42) around a rhetorical sequence. While in the case of *Psalm 3*, differences in construction are observed, some editions opting for an interrogative structure with the role of finding out the reason for the increase in the number of the psalmist's enemies (BB, Anania, Athos), and others

only note this numerical augmentation through the exclamatory structure, *Psalms 12* is defined by the constancy of an exclusively interrogative sequence, used for the psalmist's receipt from God of a motivation of the inner state in which he delves.

The interior monologue found in some psalms (41, 61, 141) presents its particularities of construction. *Psalms 61* has in its centre the image of the psalmist who trusts completely in divine help, an aspect marked at the level of the verbal tenses. Except for Gala Galaction's edition which opts for a present tense of the subjunctive (*să nu mă [...] clatin* [so that I will not be shaken]), in all other editions, hope in God is rendered as a certain fact of the future: *vinovăți-se-va* [shall not my soul be submissive] (Hurmuzaki), *să va cuceri* [it will be conquered], *nu m-oi clăti* [I will not be shaken] (Dosoftei), *se va supune* [it shall be submissive], *nu mă voi clăti* [I shall be shaken no more] (BB, AI, Șaguna), *se va supune* [it shall be submissive], *nu mă voi clătina* [I shall be shaken no more] (Anania, Athos).

Differences in temporal situation are also identifiable in the inner monologue of *Psalms 141*. In this sense, in some editions, the prayer is fixed in the past with the help of either the preterit (*chemaiu* [I called], *rrugaiu-me* [I prayed] - Hurmuzaki, *strigaiu* [I shouted], *mă rugaiu* [I prayed] - BB), or of the past simple ( *amu strigatu* / [I cried], *m-amu rugatu* [I prayed] - AI, *am strigat* [I cried], *m-am rugat* [I prayed]-Șaguna, Athos, *am strigat* [I shouted], *m'am rugat* [I prayed] - Anania). Also, in these cases, the psalmist simultaneously declares his certainty of the subsequent prayer, the future tense being the specific mark: *spunre-o-voiu* [I shall tell] – Hurmuzaki, *vărsa-voiu* [I shall pour out], *voiu vesti* [I shall tell] – BB, *vărsa-voi(u)* [I shall pour out], *voi(u) spune* [I shall tell] – AI, Șaguna, Anania, Athos. Gala Galaction's text is characterized by a unique use of the present tense: *strig* [I cry], *mă tânguiesc* [I pray], *revărs* [I pour out], *destăinuiesc* [I reveal], while the versified psalm of Dosoftei simultaneously refers both to the present of the Creator's call *strig* [I call], and to the undeniable future prayer *voi vărsa* [I will pour].

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- BB = *The Bible meaning the Divine Scripture of the Old and the New Law. All that were translated from the Hellenic language to the understanding of the Romanian language, by order of the great Christian and enlightened Mr. Ioan Șărban Cantacozino Basarabă Voivode and with the impulsion of Mr. Constandin Brâncoveanu, Great ruler, nephew of His Majesty, who, after the presentation of the aforementioned lord, the Mighty Lord, at the election of all Wallachia, was crowned with the reign and mastery of the entire Wallachia. And in the days of His Majesty, this divine work was accomplished. With all the expenses to be supported. 1688.* The Metropolitan See of Bucharest.
- AI = The Iberian, Anthim. 1710. *The Psalms of the Prophet and King David*. Târgoviște.
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