

**A COMMENTARY ON SONG OF MOSES
IN THE EXODUS 15:1-7 (LXX-RAHLFS)**

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Abstract

Studying the books in the Old Testament which were originally in Hebrew, then studied through the Greek edition with the Septuagint will broaden horizons in Biblical studies. There are various editions of the Septuagint. In this study, it will use Rahlfs' edition. This edition is the most widely spread edition of the Septuagint. Alfred Rahlfs edition of the Septuagint (Rahlfs Septuagint), is a critical edition of the Septuagint published for the first time in 1935 by the German philologist. Through this paper, a structured study of the text of Exodus 15:1-7 will be presented.

Keywords: *Septuagint, Exodus 15:1-7, Rahlfs Septuagint*

Verse 1

Text

ᾄσωμεν τῷ κυρίῳ ἐνδόξως γὰρ
δεδόξασται ἵππον καὶ ἀναβάτην ἔρριψεν
εἰς θάλασσαν

Translation

Let us sing to the Lord, for he is highly glorified. He propelled horse and rider to the sea.

Commentary:

ᾄσωμεν] ‘let us sing’. This subjunctive has a hortatory function: to urge the writer and the readers to sing together. τῷ κυρίῳ] ‘to the Lord’. The function of this dative is dative of indirect object of the subjunctive

‘ᾄσωμεν’. In other words, the Lord himself becomes the object of praise. ἐνδόξως] ‘highly’. This adverb has a function to modify the finite verb ‘δεδόξασται’. How do we know? Because this adverb is followed by ‘γὰρ’ or a postpositive conjunction. Thus, the position of ‘γὰρ’ indicates that ἐνδόξως should modify ‘δεδόξασται’. Both this adverb and the finite verb share the same word ‘δόξα’ or ‘glory’. Notice that LXX follows the wordplay of the Hebrew text: הַגָּד הַגָּד.

γάρ] ‘for’. This conjunction serves a reason of the exhortation ‘let us sing’.

δεδόξασται] ‘he is glorified’. It seems that the function of perfect tense here is perfect with a present force. What does this function mean? Wallace says that this is a stative verb. Thus, it is almost impossible to distinguish between the act and its result. Therefore, the translation is like a present tense verb. The word ‘δεδόξασται’ uses a stative aspect. It means the author depicts the status of the Lord that is being glorified. ἵππον] ‘horse’. This accusative functions as an accusative direct object of the finite verb ‘ἔρριψεν’. Although this accusative uses a singular form, it communicates the horses that God has hurled into the sea.

καί] ‘and’. This conjunction functions to connect both horse and the rider. ἵππον] ‘rider’. This accusative also functions as an accusative direct object of the finite verb ‘ἔρριψεν’. Although this accusative uses a singular form, it communicates the riders that God has hurled into the sea. Interestingly, LXX omits the pronominal suffix in the Hebrew text. It is possible that LXX omits it due to the clarity in the context. ἔρριψεν] ‘He propelled’. It is likely that constative aorist being used here: to emphasize the activity itself without stressing the beginning or the end of that activity. The usage of perfective aspect

denotes that this activity is seen a complete and non-progressive action. The context of this song indicates the type of *aktionsart* being used is achievement.

εἰς θάλασσαν] ‘into the sea’. The preposition ‘εἰς’ plus accusative case shows a location.

Verse 2

Text

βοηθὸς καὶ σκεπαστῆς ἐγένετό μοι εἰς
σωτηρίαν οὗτός μου θεὸς καὶ δοξάσω
αὐτόν θεὸς τοῦ πατρὸς μου καὶ ὑψώσω
αὐτόν

Translation

The helper and the shelter became to me.
To my salvation, God he is. So, I will
glorify him, God of my father, and I will
exalt him.

Commentary

Since LXX omits ‘ἰ’ or ‘the Lord’, the syntax of verse two is a little bit unusual. Therefore, there are two possible readings. First, ‘ἐγένετό μοι εἰς σωτηρίαν οὗτός’ functions as a parenthesis of the first main sentence ‘βοηθὸς καὶ σκεπαστῆς . . . μου θεός’. Second, ‘βοηθὸς καὶ σκεπαστῆς ἐγένετό μοι’ is a reading that will be followed by ‘εἰς σωτηρίαν οὗτός μου θεός’. ‘εἰς σωτηρίαν οὗτός’. The first reading communicates well the status of God syntactically. The second reading is

endorsed by the accents in this verse. **βοηθός**] ‘helper’. This word functions as a predicative nominative with an implied verb ‘εἰμί’ or ‘γίνομαι’. Since the Hebrew text has ‘יָצַח’ or ‘my strength’, LXX’s translation might be an interpretation to contextualize the event: the deliverance through the Red Sea (cf. **σκεπαστής**).

καί] ‘and’. This conjunction functions to connect two predicate nominatives.

σκεπαστής] ‘shelter’. This word functions as a predicative nominative with an implied verb ‘εἰμί’ or ‘γίνομαι’. Since the Hebrew text has ‘חַזָּק’ or ‘strong’, LXX’s translation might be an interpretation to contextualize the event: the deliverance through the Red Sea (cf. **βοηθός**).

ἐγένετό] ‘(he) became to me’. LXX, interestingly, does not use a perfect tense, but aorist tense. It is possible that LXX emphasizes the deliverance that happened. Therefore, the function of this aorist is *constative aorist*. *Aktionsart* being used is a state. God is the helper and the shelter. Notice that there is an acute accent above the vowel omicron. It is because of the personal pronoun ‘μοι’. This is an enclitic phenomenon.

μοι] ‘to me’. Dative of indirect object of ‘ἐγένετο’ is being used here.

εἰςωτηρίαν] ‘for salvation’. This preposition has an advantage function. The translation, then, is he is for my salvation.

οὗτός] ‘he (is)’. It functions as a predicative nominative of God. Notice that there is an acute accent above the vowel omicron. It is because of the personal pronoun ‘μου’. This is an enclitic phenomenon.

μου] ‘my’. This genitive functions as an objective genitive. The meaning is (he) saves me.

θεός] ‘God’. A nominative subject of an implied ‘ἐστίν’.

καί] ‘so’. This conjunction functions as consequences of “the helper and the shelter became to me. For my salvation, God he is.” **δοξάσω**] ‘I will glorify’. Predictive future is being used here. Moses’ glorification to the Lord will take place. Notice that this is the third time that the author uses ‘δόξα’ or ‘glory’.

αὐτόν] ‘him’. Accusative of direct object of ‘I will glorify’.

Θεός] ‘God’. Pendent nominative is used here, and its function is to emphasize.

τοῦ πατρὸς] ‘the father’. There are two possible functions. First, it is a genitive of relationship. It means that God is relations with Moses’ father. Second is genitive of subordination. This function communicates

that Moses' father is under the dominion or subordination of God.

μου] 'my'. A genitive of relationship: between Moses and his father.

καί] 'and'. This conjunction functions to connect two finite verbs: I will glorify, and I will exalt.

ὑψώσω] 'I will exalt'. Predictive future is being used here. Moses' exaltation to the Lord will take place.

αὐτόν] 'him'. Accusative of direct object of 'I will exalt'.

Verse 3

Text

κύριος συντριβῶν πολέμους κύριος ὄνομα αὐτῷ

Translation

The Lord is a crusher of war. The Lord (is) his name

Commentary

κύριος] 'The Lord'. This is a nominative subject of implied 'ἔστιν'.

συντριβῶν] 'a crusher'. The function of predicate nominative is used here. Notice that LXX interprets 'שׂוֹרֵק' as a crusher.

πολέμους] 'of war'. An accusative of direct object of the participle 'συντριβῶν'. LXX has a plural form, while the MX has a singular form.

κύριος] 'The Lord'. This is a nominative subject of implied 'ἔστιν'.

ὄνομα] 'name'. The function of predicate nominative is used here.

αὐτῷ] 'his'. Literally, the translation is the name is him or the function of dative of possession is being used here.

Verse 4

Text

ἄρματα Φαραω καὶ τὴν δύναμιν αὐτοῦ ἔρριπεν εἰς θάλασσαν ἐπιλέκτους ἀναβάτας τριστάτας κατεπόντισεν ἐν ἐρυθρᾷ θαλάσῃ

Translation

The war chariots of Pharaoh and his power, he propelled to the sea. The chosen riders next to the king, he drowned into the red sea.

Commentary

On this verse, the writer places the objects of the verb first.

ἄρματα] 'war chariots'. An accusative of direct object of the finite verb 'ἔρριπεν'. LXX keeps the plural form of the Hebrew text. LXX communicates that these chariots are the war chariots.

Φαραω] 'Pharaoh'. Genitive of possession is used here.

καὶ] 'and'. This conjunction functions to connect two objects of the finite verb 'ἔρριπεν'.

τὴν δύναμιν] 'power'. An accusative of direct object of the finite verb 'ἔρριπεν'.

αὐτοῦ] ‘his’. Genitive of possession is used here.

ἔρριψεν] ‘He propelled’. It is likely that constative aorist being used here: to emphasize the activity itself without stressing the beginning or the end of that activity. The usage of perfective aspect denotes that this activity is seen a complete and non-progressive action. The context of this song indicates the type of *aktionsart* being used is achievement. This verb occurs the second time here.

εἰς θάλασσαν] ‘into the sea’. The preposition ‘εἰς’ plus accusative case shows a location.

ἐπιλέκτους] ‘the chosen (riders)’. This adjective modifies ‘the riders.’

ἀναβάτας] ‘the riders’. An accusative of direct object of the finite verb ‘κατεπόντισεν’.

τριστάτας] ‘closest to the king’. The literal meaning is the one who stands next to the king and queen (LSJ).

κατεπόντισεν] ‘he drowned’. It is likely that constative aorist being used here: to emphasize the activity itself without stressing the beginning or the end of that activity. The usage of perfective aspect denotes that this activity is seen a complete and non-progressive action. The context of this song indicates the type of *aktionsart* being used is achievement. ἐν ἐρυθρᾷ

θάλασση] ‘In the red sea’. Preposition ‘ἐν’ with dative case shows a location.

Verse 5

Text

πόντῳ ἐκάλυπεν αὐτούς κατέδυσαν εἰς
βυθὸν ὡσεὶ λίθος

Translation

He covered them with the sea (wide water).
They sank to the depth like a stone.

Commentary

πόντῳ] ‘with the sea (wide water)’. The Hebrew text has the sea as the subject for ‘covered’, while LXX has God and uses ‘the sea (wide water)’ as a dative of means. In other words, God covered them with the means of sea.

ἐκάλυπεν] ‘he covered’. It is likely that constative aorist being used here: to emphasize the activity itself without stressing the beginning or the end of that activity. The usage of perfective aspect denotes that this activity is seen a complete and non-progressive action. The context of this song indicates the type of *aktionsart* being used is achievement.

αὐτούς] ‘them’. An accusative of direct object of the finite verb ‘ἐκάλυπεν’.

κατέδυσαν] ‘they sank’. It is likely that constative aorist being used here: to emphasize the activity itself without stressing the beginning or the end of that

activity. The usage of perfective aspect denotes that this activity is seen a complete and non-progressive action. The context of this song indicates the type of *aktionsart* being used is activity.

εἰς βυθόν] ‘into the depth’. Preposition ‘εἰς’ with accusative case shows a location (spatial).

ὡσεὶ λίθος] ‘like a stone’. A comparison: to compare the chosen riders next to the kings to the stone.

Verse 6

Text

ἡ δεξιὰ σου κύριε δεδόξασται ἐν ἰσχύι ἡ δεξιὰ σου χεῖρ κύριε ἔθραυσεν ἐχθρούς

Translation

Your right, oh Lord, is glorified in the power. Your right hand, oh Lord, shattered enemies

Commentary

ἡ δεξιὰ] ‘right’. LXX does not mention ‘hand’. The function of this word is nominative subject of ‘δεδόξασται’. σου] ‘your’. Genitive of possession. κύριε] ‘oh Lord’. The simple address of vocative is used here.

δεδόξασται] ‘(the right) is glorified’. It seems that the function of perfect tense here is perfect with a present force. What does this function mean? Wallace says that this is

a stative verb. Thus, it is almost impossible to distinguish between the act and its result. Therefore, the translation is like a present tense verb. The word ‘δεδόξασται’ uses a stative aspect. It means the author depicts the right (hand) of the Lord that is being glorified.

ἐν ἰσχύι] ‘in power’. Preposition ‘ἐν’ with dative case shows a location.

ἡ δεξιὰ . . . χεῖρ] ‘right hand’. The function of this word is nominative subject of ‘ἔθραυσεν’. σου] ‘your’. Genitive of possession.

κύριε] ‘oh Lord’. The simple address of vocative is used here.

ἔθραυσεν] ‘shattered’. It is likely that constative aorist being used here: to emphasize the activity itself without stressing the beginning or the end of that activity. The usage of perfective aspect denotes that this activity is seen a complete and non-progressive action. The context of this song indicates the type of *aktionsart* being used is achievement.

ἐχθρούς] ‘enemies’. An accusative of direct object of the finite verb ‘ἔθραυσεν’. LXX, once again, employs a plurality of the noun.

Verse 7

Text

καὶ τῷ πλήθει τῆς δόξης σου συνέτριψας
τοὺς ὑπεναντίους ἀπέστειλας τὴν ὀργὴν σου
καὶ κατέφαγεν αὐτοὺς ὡς καλάμην

Translation

Also, with the multitude of your glory, you
smashed the opponents. You sent your
anger, so it consumed them like straw.

Commentary

καὶ] ‘also’. This conjunction functions to
add an additional concept.

τῷ πλήθει] ‘with the multitude’. There are
two possible functions: dative of place or
dative of means.

τῆς δόξης] ‘of glory’. Although descriptive
genitive is possible, genitive of reference is
more likely. Therefore, the translation is
with the multitude with reference to the
glory. σου] ‘your’. The function of
subjective genitive is being used here.

συνέτριψας] ‘you smashed’. It is likely that
constative aorist being used here: to
emphasize the activity itself without
stressing the beginning or the end of that
activity. The usage of perfective aspect
denotes that this activity is seen a complete
and non-progressive action. The context of
this song indicates the type of *aktionsart*
being used is achievement. There are five

different verbs that LXX uses to
communicate God’s battle: ἔρριψεν (verse
1, 4), κατεπόντισεν(verse 4),
ἐκάλυπεν(verse 5), ἔθραυσεν(verse 6), and
συνέτριψας(verse 7).

τοὺς ὑπεναντίους] ‘the opponents’. An
accusative of direct object of the finite verb
‘συνέτριψας’.

ἀπέστειλας] ‘you sent’. It is likely that
constative aorist being used here: to
emphasize the activity itself without
stressing the beginning or the end of that
activity. The usage of perfective aspect
denotes that this activity is seen a complete
and non-progressive action. The context of
this song indicates the type of *aktionsart*
being used is achievement. There are six
different verbs that LXX uses to
communicate God’s battle: ἔρριψεν (verse
1, 4), κατεπόντισεν(verse 4),
ἐκάλυπεν(verse 5), ἔθραυσεν(verse 6),
συνέτριψας(verse 7), and ἀπέστειλας(verse
7). τὴν ὀργήν] ‘anger’. An accusative of
direct object of the finite verb ‘ἀπέστειλας’.
σου] ‘your’. The function of subjective
genitive is being used here. **καὶ**] ‘so’. This
conjunction functions to give the result of
God’s anger.

κατέφαγεν] ‘it consumed’. The subject of
this verb is God’s anger. It is likely that
constative aorist being used here: to

emphasize the activity itself without stressing the beginning or the end of that activity. The usage of perfective aspect denotes that this activity is seen a complete and non-progressive action. The context of this song indicates the type of *aktionsart* being used is achievement.

αὐτούς] ‘them’. An accusative of direct object of the finite verb ‘κατέφαγεν’.

ὡς καλάμην] ‘like straw’. A comparison: to compare ‘them’ to ‘straw’.

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