
How Does Song of Moses in the Exodus 15:8-14, Teach Education? (LXX-Rahlfs)

Philip Suciadi Chia¹⁾, Juanda²⁾

¹⁾ Southern Baptist Theological Seminary - Kentucky USA
E-mail: pchia275@students.sbts.edu

²⁾ Evangelical Theological Seminary of Indonesia - Surabaya
E-mail: juanda@stii-surabaya.ac.id

Abstract

There are various ways to teach people to be able to hope and rely on God. Behold, LORD, who among the gods is like you? Who is like you, wonderful in holiness? Who can work miracles and mighty acts like yours? This article argues that the song of Moses teaches the faith lesson. The miracle of God brings healing and comfort. Therefore, God's deliverance should encourage the people of God to trust the Lord more in their difficulties.

Keywords: Song of Moses, Exodus 15:8-14, LXX-Rahlfs

Verse 8

Text

καὶ διὰ πνεύματος τοῦ θυμοῦ σου διέστη τὸ ὕδωρ ἐπάγη ὡσεὶ τεῖχος τὰ ὕδατα ἐπάγη τὰ κύματα ἐν μέσῳ τῆς θαλάσσης

Translation

And through the breath of your wrath, it parted the water. It was built together like a wall, the waters were built together, the waves in the middle of the sea.

Commentary

This verse is rather complicated because could be read in a several ways especially ἐπάγη ὡσεὶ τεῖχος τὰ ὕδατα ἐπάγη τὰ κύματα ἐν μέσῳ τῆς θαλάσσης. First is it was built together like a wall, the waters were built together, the waves in the middle of the sea. The last part 'the waves in the middle of the sea' serves as a pendent nominative. Second is the waters were built together like a wall. The waves in the middle of the sea were built

together. Both readings are possible syntactically. However, the first reading might be a better reading in terms of the meaning.

καὶ] 'and'. This conjunction seems to connect the last of verse 7 with verse 8.

διὰ πνεύματος] 'through the breath'. This preposition with a genitive case communicates a means. The word 'πνεῦμα' is usually translated as 'spirit'. This context, however, denotes that 'breath' is a better translation.

τοῦ θυμοῦ] 'of his wrath'. A function of descriptive genitive is being used here.

σου] 'your'. The function of subjective genitive is being used here. Notice that the writer uses a synonym of verse 7.

διέστη] ‘it parted’. 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.

τὸ ὕδωρ] ‘the water’. An accusative of direct object of the finite verb ‘διέστη’.

ἐπάγη] ‘it was built together’. What is the subject of this verb? The water. 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. The question is why do the writer use a singular verb for a plural subject? This is a *schema atticum*.

ὡσεὶ τεῖχος] ‘like a wall’. Comparison.

τὰ ὕδατα] ‘the waters’. A nominative subject of ‘it was built together’.

ἐπάγη] ‘it was built together’. What is the subject of this verb? The water. 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. The question is why do the writer use a singular verb for a plural subject? This is a *schema atticum*.

τὰ κύματα ἐν μέσῳ τῆς θαλάσσης] ‘the waves in the middle of the sea’. A nominative subject of ‘it was built together’.

Verse 9

Text

εἶπεν ὁ ἐχθρὸς διώξας καταλήμψομαι μεριῶ
σκῦλα ἐμπλήσω ψυχὴν μου ἀνελεῶ τῆ
μαχαίρη μου κυριεύσει ἡ χεὶρ μου

Translation

The enemy said, “after pursuing, I will seize, I will distribute the spoils, I will fill my soul, I will kill with my sword, my hand will rule.”

Commentary

This text mentions that there are five verbs of singular first person and three of possessive genitive of mine. The last verb, LXX has ‘κυριεύω’ contrast to God as the ruler (15:1, 3, 6).

εἶπεν] ‘(he) said’. 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.

ὁ ἐχθρὸς] ‘the enemy’. This word serves as a nominative subject of ‘εἶπεν’. The singularity of this subject could refer to Pharaoh.

διώξας] ‘after pursuing’. The function of this participle is a temporal participle. Aorist participle denotes that this participle happens before the main verb ‘καταλήμψομαι’.

καταλήμψομαι] ‘I will seize’. Predictive future is used here. 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.

μεριῶ] ‘I will distribute’. Predictive future is used here. 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.

σκῦλα] ‘the spoils’. Accusative of direct object ‘I will distribute’. Notice that LXX has a plural form.

ἐμπλήσω] ‘I will fill’. Predictive future is used here. 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.

ψυχῆν] ‘soul’. Accusative of direct object ‘I will fill’.

μου] ‘my’. A genitive of possession.

ἀνελῶ] ‘I will kill’. Predictive future is used here. 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. LXX interprets ‘קִּי’ as ‘I will kill’.

τῇ μαχαίρῃ] ‘with sword’. Dative of means.

μου] ‘my’. A genitive of possession.

κυριεύσει] ‘I will rule’. Predictive future is used here. 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.

ἡ χεὶρ μου] ‘my hand’. This word serves as a nominative subject of ‘I will rule’.

Verse 10

Text

ἀπέστειλας τὸ πνεῦμά σου ἐκάλυψεν αὐτοὺς
θάλασσα ἔδυσαν ὡσεὶ μόλιβος ἐν ὕδατι
σφοδρῶ

Translation

You sent your breath, the sea covered them,
they went down like lead in the violent
water.

Commentary

The pride of the enemy is contrasted to God. 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.

τὸ πνεῦμάσου] ‘your breath’. Notice that there is an acute accent above the vowel alpha. It is because of the personal pronoun ‘σου’. This is an enclitic phenomenon.

ἐκάλυψεν] ‘(it) 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’. The function is an accusative of direct object of ‘(it) covered’.

θάλασσα] ‘the sea’. This word serves as a nominative subject of ‘(it) covered’.

ἔδυσαν] ‘they went down’. 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.

ὡσεὶ μόλιβος] ‘like lead’. A comparison (cf. 1:5, 8, 10).

ἐν ὕδατι] ‘in the water’. Preposition ‘ἐν’ with a dative case demonstrates a locative function.

σφοδρῶ] ‘violent’. The other translation is ‘great’.

Verse 11

Text

τίς ὅμοιός σοι ἐν θεοῖς κύριε τίς ὅμοιός σοι
δεδοξασμένος ἐν ἁγίοις θαυμαστός ἐν δόξαις
ποιῶν τέρατα

Translation

Who is like you among gods, oh Lord? Who is like you, the glorified one among the holy ones, marvelous in glories, the marker of wonders.

Commentary

τίς] ‘who (is)’. The function is a predicate nominative of implied ‘ἔστιν’.

ὅμοιός σοι] ‘like you’. Comparison.

ἐν θεοῖς] ‘among gods’. Preposition ‘ἐν’ with a dative case demonstrates a locative function.

κύριε] ‘oh Lord’. The simple address of vocative is used here (cf. 15:6 twice).

τίς] ‘who (is)’. The function is a predicate nominative of implied ‘ἔστιν’.

ὅμοιός σοι] ‘like you’. Comparison.

δεδοξασμένος] ‘the glorified one’. Notice that this is the fourth time that the author uses ‘δόξα’ or ‘glory’. The function of this participle is a substantival participle. This word functions as a nominative in simple apposition.

ἐν ἁγίοις] ‘among the holy ones’. Preposition ‘ἐν’ with a dative case demonstrates a locative function.

κύριε] ‘oh Lord’. The simple address of vocative is used here (cf. 15:6 twice).

θαυμαστός] ‘marvelous’. This word functions as a nominative in simple apposition.

ἐν δόξαις] ‘in glories’. Preposition ‘ἐν’ with a dative case demonstrates a locative function. LXX interprets ‘praises’ in the Hebrew text as ‘glories’.

ποιῶν] ‘maker’. The function of this participle is a substantival participle. This word functions as a nominative in simple apposition.

τέρατα] ‘wonders’. LXX has a plural form. This word serves as an accusative of direct object of participle ‘maker’.

Verse 12

Text

ἐξέτεινας τὴν δεξιάν σου κατέπιεν αὐτοὺς γῆ

Translation

You stretched out your right (hand), the earth devoured them.

Commentary

ἐξέτεινας] ‘you stretched out’. 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.

τὴν δεξιάν] ‘right hand’. Accusative of direct object of ‘you stretched out’.

σου] ‘your’. A possessive genitive.

κατέπιεν] ‘(it) devoured’. 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’. The function is an accusative of direct object of ‘κατέπιεν’. Notice that this word has occurred four times: two are related to the verb ‘cover’, one is related to ‘consume or eat’, and this one is ‘devoured or drink’. The subjects are God, God’s anger, sea, and the earth.

γῆ] ‘the earth’. Nominative subject of ‘κατέπιεν’.

Verse 13

Text

ᾠδήγησας τῇ δικαιοσύνῃ σου τὸν λαόν σου τοῦτον ὃν ἐλυτρώσω παρεκάλεσας τῇ ἰσχύϊ σου εἰς κατάλυμα ἅγιόν σου

Translation

You led this people of yours into your righteousness that you redeemed. You comforted with your strength (them) into your holy place.

Commentary

ᾠδήγησας] ‘you led’. 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.

τῇ δικαιοσύνῃ σου] ‘in your righteousness’. Dative of location. Another option is a dative of means.

τὸν λαόν σου] ‘your people’. Accusative of direct object of ‘you led’.

τοῦτον] ‘this’. This personal pronoun could refer to ‘your people’ or has an emphasis function. This article, however, uses the second option.

ὃν] ‘that’. This personal pronoun refers to ‘this people’ and it serves as an accusative of direct object of ἐλυτρώσω.

ἐλυτρώσω] ‘you redeemed’. 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.

παρεκάλεσας] ‘you comforted’. 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.

τῇ ἰσχύϊ σου] ‘with your strength’. Dative of means. Another possibility is dative of location.

εἰς] ‘into’. This preposition denotes a location.

κατάλυμα ἁγίον σου] ‘your holy place’. This serves as an object of preposition.

Verse 14

Text

ἤκουσαν ἔθνη καὶ ὠργίσθησαν ὠδῖνες ἔλαβον
κατοικοῦντας Φυλιστιμ

Translation

The nations heard and they were angry. The pains took the inhabitants of Philistia.

Commentary

ἤκουσαν] ‘(they) heard’. 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.

ἔθνη] ‘the nations’. Nominative of subject of ‘(they) heard’.

καὶ] ‘and’. This conjunction connects two finite verbs: ἤκουσαν and ὠργίσθησαν.

ὠργίσθησαν] ‘they were angry’. LXX interprets ‘רגז’ as ‘angry’.

ὠδῖνες] ‘pains’. Nominative of subject of ἔλαβον.

ἔλαβον] ‘(they) took’. 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.

κατοικοῦντας Φυλιστιμ] ‘the inhabitants of Philistia’. This participle serves as a substantival participle, and it is an accusative direct object of ‘(they) took’.

REFERENCES

- [1] Alkitab Edisi Studi. 2011. Jakarta: LAI, 2011.
- [2] Alkitab Penuntun Hidup Berkelimpahan. 1994. Malang: Gandum Mas, 1994.
- [3] Bauer, Walter, and William F Arndt. 2000. A Greek-English Lexicon of the New Testament and Other Early Christian Literature. Edited by Frederick W Danker Third ed. Chicago: University of Chicago Press.
- [4] Chia, Philip. 2021. Greek Review. Yogyakarta: Stiletto Indie Book.
- [5] _____. Siapakah Yesus. Yogyakarta: Stiletto Indie Book.
- [6] _____. Siapakah Yesus Bagian 2 – Markus 6: 1-56. Yogyakarta: Stiletto Indie Book.
- [7] _____. Siapakah Yesus Bagian 3 – Markus 7: 1-37. Yogyakarta: Stiletto Indie Book.
- [8] _____. Siapakah Yesus Bagian 4 – Markus 8: 1-38. Yogyakarta: Stiletto Indie Book.
- [9] Chia, P. S., & Juanda, J. (2022). A Commentary on Song of Moses in the Exodus 15: 1-7 (LXX-Rahlf). Journal Didaskalia, 5(1), 1-8.

- [10] Chia, P. S., & Juanda, J. (2022). Trusting God's Redemption On Psalm 130: A Literary-Structure Approach. *Theological Journal Kerugma*, 5(1), 26-33.
- [11] Chia PS. The Word Ekklēsia in Matthew and Its Implication for Social Justice. *Biblical Theology Bulletin*. 2021;51(1):24-32.
doi:10.1177/0146107920980932
- [12] Decker, Rodney J. 2014. *Mark: A Handbook on the Greek Text*. Bhgnt, Baylor Handbook on the Greek New Testament. Waco, Texas: Baylor University Press.
- [13] France, R. T. 1998. *The Gospel of Mark*. 1st ed. Doubleday Bible Commentary. New York: Doubleday.
- [14] Juanda, Juanda & Eveline, Sjanette & Chia, Philip. (2023). A Biblical Response to Jehovah Witness in Surabaya, Indonesia. *Pharos Journal of Theology*. 104. 10.46222/pharosjot.10421.
- [15] McKay, K. L. 1994. *A New Syntax of the Verb in New Testament Greek: An Aspectual Approach*. Studies in Biblical Greek, Vol. 5. New York: Peter Lang.
- [16] Robertson, A. T. 1934. *A Grammar of the Greek New Testament in the Light of Historical Research* [4Th ed.] ed. Nashville: Broadman Press.
- [17] Smyth, Herbert Weir, and Gordon M Messing. 1984. *Greek Grammar Rev ed*. Cambridge, (Mass.): Harvard University Press.
- [18] Young, Richard A. *Intermediate New Testament Greek*. Nashville: Broadman & Holman, 1994.
- [19] Wallace, Daniel B. 1996. *Greek Grammar Beyond the Basics: An Exegetical Syntax of the New Testament: With Scripture, Subject, and Greek Word Indexes*. Grand Rapids, Michigan: Zondervan.