

**“Assignment 5 – Sermon Preparation”**

Kim Poon

DML970.NA

Dr. David Emanuel

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## **Psalm 114**

### **Introduction:**

- This is a hymn of praise celebrates the special status of God's people in his plan: The Lord is he one whom all nature obeys, and trembles before. God has chosen Israel to be his own, and he exerts his power on their behalf.
- Falling into the category of "hymn" or praise of God, its intention is reflected in its single imperative: "Tremble, O earth" (v.7). This brings together parallel story worlds. Exodus and creation are synchronized and both are made present for the reader (Nelson, 172).
- The psalm mentions the exodus from Egypt, the covenant at Sinai that made Israel to be God's "dominion", the crossing of the Jordan River under Joshua's leadership, and God's provision for his people as they traveled through the wilderness (ESV, 1087).
- The psalm uses exuberant personification, describing the Red Sea and Jordan River as if they fled from God, the mountains as skipping like lambs, and the earth as trembling at God's presence (1087).
- This psalm celebrates the power of YHWH in narrative fashion, but it bears none of the marks of the conventional hymn of praise. (Brueggemann, 491)
- Its theme, like that of Ps 29, is divine theophany (cf. Westermann, Praise, 81-83, 92-98); Jeremias, Theophanie, passim). The only formal element characteristic of a hymn is the hymnic participle of v. 8 (Allen, 139).
- Gunkel and Lauha have regarded it as a Passover hymn in accord with the later Jewish tradition of singing it on the eight day of the Passover/Unleavened Bread festival (139).
- Schmidt and Mowinckel have regarded it for the feast of Yahweh's enthronement and Weiser for his covenant festival. Its' message was one of cultic actualization which brought salvation history home to the worshipers as a present reality (139).

- The Book of Mark records, at the end of the Last Supper, “And when they had sung a hymn, they went out unto the Mount of Olives”, the hymn that was sung almost certainly included Ps. 114 (Macintosh, 317).
- According to the Jews The Egyptian Praise after the reference to Egypt in its first line, Ps. 114 was and is used by them at Passover and on Sabbath evenings (318).
- Israel’s story of redemption from Egypt is a microcosm of our story, Christ dwelling with us and ultimately in us. (Bullock, 324)
- The accounts of God’s delivering were formative stories in the Psalms of Praise. Ps. 114 shares this tradition. In the worship reflected in these psalms, the community reenacted those stories as means of seeing their contemporary relevance. God has in history demonstrated his unchanging love and faithfulness (Bellinger, 85).

### **The Egyptian Hallel (Psalms 113-118)**

- This psalm belongs to the Hallel Psalms (Ps. 113-118). Ps. 113 and 114 were (and still are) sung at the beginning of the meal of the Passover. Jesus Christ probably sang this psalm when he and his disciples celebrated the Passover, the Lord’s Supper. Each time when the Israelites celebrated the deliverance out of Egypt, the sang this Psalm. (Hempenius).
- Psalms 113-118, in a literary sense, has a view to the reconstruction of the temple and the reconstitution of the community in Jerusalem as the people emerge from the Babylonian captivity. (Bullock, 322)
- Psalm 114:1 provides the collection with ambiance of the exodus from Egypt. The “new exodus” from Babylonia sets the new standard of redemption (Jer. 16-14-15; Mic. 7:15-17) and become the reference point of God’s wonders of redeeming love (322).

- The principle of reapplying God’s great works in Israel’s history to another time and to another event underlies Moses’ statement in Deuteronomy 5:3: “It was not with our ancestors that the Lord made this covenant, but with us, with all of us who are alive today” (322).
- The Egyptian Hallel is, as it were, a pamphlet that describes the community and its developing qualities, configuring the return and restoration in the images of the elevation of the poor to princedom and of Hannah’s barrenness turned to motherhood (322).
- In view of its singular purpose, it is quite possible that all of the psalms in this collection comes from the same author. (322).

### **The Text in Context**

- The second psalm of the Egyptian Hallel, Psalm 114 gives this collection (Pss. 113-18) its name (114:1). Psalms 114 and 115 are considered a single psalm in the Greek (LXX) and Latin (Vulgate) versions (Bullock, 324).
- Psalm 114’s perspective on Israel’s miraculous journey from the Red Sea to the Jordan River, along with its distinct literary beauty, sets it off from both Psalms 113 and 115. (324).
- We do not know the historical context the psalm emerged in, though the last line suggests it belongs after the exile. Nor do we know in what liturgical context it originally belonged; along with Ps. 113 it came to be associated with the major festivals and specifically with Pesah. (Clifford, 321)
- Some scholars treat Pss. 114 and 115 as one psalm. (p. 321)
- Psalm 114 is generally approached as a hymn composed for celebrating Passover or another, more archaic renewal feast commemorating the birth of Israel. (Amzall p. 303).

- This song differs from the typical “historical psalms” by its shortness and but its elusive mention of the historical events. The events in Psalm 114 are not evoked in their chronological order of occurrence as in most of the historical psalms. (A. 304)
- The verse evokes the conquest of Canaan (v.2) is inserted between the coming out of Egypt (v.1) and the crossing of the sea (v.3). Similarly, the supply of water in the desert (v.8) is mentioned after the crossing of the Jordan, symbolizing the entrance into Canaan (v.2), and not after the crossing the sea, as would be normally expected is historical psalms. It is argued that the poet arranged the events thematically rather than chronologically. (Amzallag, 304)
- It was recently suggested that Ps. 114 may include a cosmologic dimension. Adele Berlin suggested the Ps. 114 “achieves a nexus between exodus and creation by combining the motif of creation with motif of the exodus and its aftermath.” (306)
- Prinsloo indicates that Ps. 114 rooted in the traditions of Israel associated with two events: The deliverance from Egypt with its theophany and the creation of the universe (Prinsloo, p. 318).
- The first motif, the whole history of Israel is telescoped into a single act of salvation, whereas, the second motif points to a post-Deuteronomic setting. The motifs of deliverance and creations is intertwining (Prinsloo, 318).
- For Jews the momentous event which constituted their origin and preservation was their rescue from slavery in Egypt. For Christian the momentous event was the Resurrection, by which they were rescued from the slavery of sin and constituted the Church or People of God (Macintosh, 318).

## **Social Context**

- Three are three major actors in the poem: “The people of God”, variously, described as “Israel” (v. 2b), “the community of Jacob” (1b) and “Judah” (2a); creation as represented by two elements – water (“the sea” in 3a and 5a and “the Jordan” in 3b and 5b) and land (“mountains” in 4a and 6a, “hills” in 4b and 6b and “earth” in 7a) (Prinsloo, 318).
- God described as “the Lord” (7a) and “the God of Jacob” (7b). By his nature he is the God who performs miracles, who instigates change. In his presence creation can only “tremble” (318).
- Ps. 114 is firmly rooted in the traditions of Israel associated with two special events: The deliverance from Egypt with its associated theophany and the creation of the universe (318). With regards to the first motif, Ps. 114 has much in common with other psalms summarizing the history of Israel, such as Ps. 78; 105; 106; 135 and 136.
- With theophanies such as Ps. 18; 68:8-10; 77:17-21; 104:6-8; Nahum 1:3-6; Habakkuk 3:3-15. It is unique in its brevity (318).
- Kraus (1966:780-781) argues that Joshua 3-4 is the background for Ps. 114. This points to a post-Deuteronomistic setting for the poem. For the second motif, Ps. 114 has much in common with Deutero-Isaiah. Of special interest is the intertwining of the motifs of deliverance and creation (318).
- The social picture fits the situation of the post-exilic community, a community who have experienced various forms of hardship and disappointment. By emphasizing the history of total change experienced by people of God in the past, the poets give the community a new perspective of themselves and of their God. He is always a miracle maker (319).

### **The Canonic Responsa Setting**

- There are two hypotheses need to consider in regards to the Canonic responsa setting of Ps. 114:
  - i) the psalm was not conceived to be performed as it exists in the Bible, but as a complex antiphonal work inducing a dialogue between apposite verse;
  - ii) the psalm is not an original work, so that the incoherencies observed reflect late editing, gathering of poem fragments, emendations and even copyist mistakes (Amzallag, 315).
- The striking redundancy between vv.3-4 and vv.5-6, the successive order of related events, and the curious content of the last verse remain problematic in the linear context of interpretation (316).
- These problems can be resolved once it is assumed that the song was performed in canonic responsa fashion, a mode of performance in which two choirs dialogue by singing the same text with a verse lag. (316)
- All the paired segments of verses from Ps. 114 generate typical antiphonal structures following the canonic responsa setting (316).
- Parallel themes characterize the pairs of antiphonal units from 1//3 and 2//4 couples of verses; typical echo-patterns issue from the intertwinement of the 3//5 and 4//6 pairs of verses, and complementary sentences are generated by the pairing of couplets 5//7 and 6//8 (316).

### **The Time of Composition**

- It is considered that it is composed after the schism between the kingdoms of Israel and of Judah. The attribution of Judah as “holy” and Israel as “dominion” has been interpreted as evidence for a Judean origin of the poet. (Amzallag, 321)

- Some authors assume that the psalm was composed in the pre-exilic period, before the fall of the Israelite kingdom. Others consider its composition as post-exilic period, justifying this opinion by the conscious avoidance of any mention of God's name, by its parallel with post-exilic metaphor (such as Isa 41:18), and by an implicit reference to the Babylonian exile (321).
- The reference to stone melting stresses its central importance for YHWH's epiphany, and especially its acquaintance with the metallurgical background of pre-Israelite Yahwism (317).
- This interpretation conforms to the recent identification of YHWH as being formerly the Canaanite god of copper metallurgy. This former identity is clearly evoked in the book of Isaiah, where YHWH appears specifically involved in metalworking "Behold, I have created 'תַּאֲרִיץ the smith, blow the fire of coals, and bring forth a weapon for his work" (Isa 54:16) (318).
- The theological position finds confirmation in the book of Isaiah, pointing to the Temple in Jerusalem as being the homeland of the furnace of YHWH (Isa 31:9) (319).

### **The Poetry Form**

- Ps. 114 is one of the clearest and most straightforward. Its' sixteen lines form eight verses, each of them a couplet whose lines are parallel in meaning. They make four stanzas of four lines each, and the whole divides into two chiasmic halves (Wilcock, 178:

A people made to serve God (vv. 1-2)

The waters repulses, the mountains shaken (vv. 3-4)

The waters repulsed, the mountains shaken (vv. 5-6)?

A world made to serve God's people (vv. 7-8)

- Vv. 1-2 form together a chiasmic structure:

- Israel (vs. 1)
- Jacob (vs. 1)
- Judah, son of Jacob (vs. 2)
- Israel (vs. 2)

o Israel – Jacob – Judah - Israel

- With its simplicity goes a sense of exhilaration. There is something like the giddy picture of verse 4 and 6 in the Prayer Book version of 68:16; but the tone is very different (Wilcock, 178)
- Westermann described the psalm as giving a late variation of the literary genre of theophany because of the nondivine subject in v. 1 (Allen, 140)

**Structure**

- Ps. 114 is a very beautiful piece of art of poetry. Two stories, the exodus from Egypt and the entrance into the Promised Land are interwoven into one poem to give a central message: “tremble at the present of God (Hempenius):

	Exodus from Egypt	Entrance into the Promised Land
v. 1	When Israel came out of Egypt	The house of Jacob from a people of foreign tongue
v.2	Judah became God’s sanctuary	Israel his dominion
v. 3	The sea looked and fled	The Jordan turned back
v.4	The mountains skipped like rams	The hills like lambs
v.5	Why was it, O sea, that you fled	O Jordan, that you turned back,
v. 6	You mountains, skipped like rams,	You hills, like lambs?
v. 7	Tremble,	
	O earth, at the presence of the Lord,	At the presence of the God of Jacob,
v. 8	Who turned the rock into a pool	The hard rock into springs of water.

- The Psalm can be read by two voices. The first voice reads column 1, and the second voice, as a kind of echo, column 2; they join together at v. 7, “Tremble”.

- There is widespread agreement that the psalm falls into four strophes of two bicola each.  
(Allen, 140)
- A clear chiasmic pattern is noticeable (140)
- Kraus dissented as a result of his emendation in v. 7 and ran vv 5-8 into a single unit.
- Van der Lugt envisions 3 strophes, but the second is vv 3-6, differentiated from vv 1-2 and 7-8, where: יִעֲקֹב, "Jacob, " features. (140)
- Vv. 3-4 and 5-6 form inner parallels. They are surrounded by vv. 1-2 and 7-8: in both of these strophes יִעֲקֹב, "Jacob, " and repetition of the preposition "from" occur in the first line, while in the second lines the preposition "to" occurs once.
- The rhyming ends of the cola of v. 8 would be finely balanced with v. 2 if a singular noun with suffix "his dominion," were restored to match "his sanctuary". (140)
- R. Meynet (Rhetorical Analyst, 157) envisions eight strophes, with four chiasmic [arts (ABBB'A') in vv. 1-2, 7-8, and four alternating parts (CDC'D') in vv. 3-6 (140).
- Ps. 114 may be briefly analyzed as follows:
 

114:1-2	Israel's exodus origins
114:3-4	Nature's reaction to its adversary
114:5-6	Explanation sought
114:7-8	Answer: God's theophany and power (p. 140)

### **Technical Notes and Background (Hempenius)**

- Ps. 114 retells the history of the Exodus:
  - v.1: Israel left Egypt (Ex. 14)

- o v. 2: this verse recalls Ex. 19:4-6: “You yourselves have seen what I did to Egypt, and how I carried you on eagles’ wings and brought you to myself. Now if you obey me fully and keep my covenant, then out of all nations you will be my treasured possession. Although the whole earth is mine, you will be for me a kingdom of priests and a holy nation.” There are the words you are to speak to the Israelites.”
- o Vv. 3-6: Israel crossed the Sea of Reeds (Ex. 14-15) and left the desert mountains of eastern Egypt behind them.
- o V. 7: When they reach the Mount Sinai, the earth was trembling (Ex. 19:16-19)
- o V. 8: Mentions two incidents, one before the Israelites reached the Mount Sinai (Ex. 17:1-7) and one after they had left the mountain (Num. 20:2-13).

### **Exposition and Interpretation**

- The theme of the poem is Yahweh’s gracious acts of salvation. He is the only God therefore Israel can trust in him and expect blessing from him (Prinsloo, 680).
- Poetic stratagems reveal a distinct pattern. There is a remarkable regularity in the poem, suggested by the high frequency of parallelisms, word pairs and repetition. But polarity, suggested by the high frequency of chiasmic patterns and/or inclusions, antitheses and merisms is a key to the interpretation of the poem (680).
- The psalm emphasizes that Yahweh is the savior of this people (682).
- Four sets of paired verses (vv. 1-2, 3-4, 5-6, 7-8) are set into concentric pattern. Vv. 1-2 and 7-8 focus on God and God’s actions, while the topic of the inner sections, vv. 3-4 (third person

narrative) and vv. 5-6 (second person questions), is the reaction of elements of the natural world. (Nelson, 173)

- A somewhat parallel concentric pattern pairs “sea” and “Jordan” (v.3) with “pool” and “spring” (v/8), while inside this appears a pairing of “mountains” and “hills” (vv.3-6) with “earth” (v.7) (173).
- The poetic parallelism is firmly synonymous and extremely regular.
- Not only does each verse exhibit parallelism within itself (Egypt/people of strange language; sanctuary/dominion; fled/turned back; and so forth, but there is also parallelism between the paired verses (Israel/House of Jacob/Judah/Israel in vv. 1-2 or (Israel/house of Jacob or sea/Jordan/mountains/hills in vv.3-4.) Each verse reflects exactly the same pattern of eliding an element of parallelism in its second half: went, ,became, looked, skipped, why is it? tremble, turns. (173).
- 114:1 When Israel came out of Egypt:
  - When Israel went forth out of Egypt] LXX ἐν ἐξόδῳ Ἰσραὴλ ἐξ Αἰγύπτου, In the exodus of Israel from Egypt; Vulg. In exitu Israel. a people of strange language] The Egyptian language was unintelligible to Israelites (Genesis 42:23). In the ancient world difference of language emphasized difference of race; and a stranger was presumably an enemy. The tyranny of oppressors seemed to be aggravated by the barrier which difference of language placed between them and their victims (Deuteronomy 28:49; Isaiah 28:11; Isaiah 33:19). The Greek work barbarous (used by the LXX here) which originally meant simply a foreigner as one who spoke unintelligibly came gradually to bear the modern sense of barbarous (Bible Hub).

- o This verse sets the tone for the psalm in that the following verses are a poetic account of Israel's journey of redemption from Egypt to the promised land.
- o "A people of foreign tongue" faces two directions: Egypt, which they left centuries ago, and the Babylonia, from which they have only recently departed.
- o Deuteronomy 28:49-50 speaks of a "nation whose language you will not understand" to predict that Israel's disobedience will lead to conquest by a foreign power (Bullock, 114).
- o By means of the exodus they became part of a new relationship, a holy people who worshiped Yahweh as their God (Allen, 141).
- 114:2 Judah became God's sanctuary, Israel his dominion.
  - o The word "sanctuary" and "dominion" (lit., "dominions") are parallel, and we should understand them to mean that Judah, the name by which the land was known, became the place of God's sanctuary and the place where God rules.
  - o God is not directly mentioned until v. 7, although the NIV has inserted "God" as the subject of the verb in v. 2a. (Bullock, 325)
  - o The significance of "Israel", "constitutes an exegetical crux. Does it refer to the northern kingdom, while "Judah," is the southern? Kirkpatrick, Weiser, and Dahood treated the verse as composite in its parallelism : the whole of Palestine, north and south, became Yahweh's sanctuary and realm (Allen, 141).
  - o The fall of the northern kingdom is presupposed and Judah is now the sole heir of the religious designation, "Israel" (141).
  - o It is often suggested that the two nouns allude to מַמְלַכְתֹּת כֹּהֲנִים וְעַמֵּי קֹדֶשׁ לַיהוָה "kingdom of priests and a holy nation," Exodus 19:6 (141).

- o The word pairs “Israel/house of Jacob” (114:1ab) and Judah/Israel’ (114:2ab) describe the people as a whole. (Prinsloo, 318).
- o Vv.1-2 reminds the people of Israel that Yahweh brought about a complete turnabout in their fate by delivering them from Egypt (v.1) and making them a small and insignificant group of former slaves, his “sanctuary” (v.2). The people, and the not a place, are Yahweh’s sanctuary (682).
- o Yahweh reveals himself to and is present in the world, not through a statue as the other gods, but through his people (Zenger 1987:134).
- 114:3 The sea looked and fled, the Jordan turned back.
  - o These two miracles at the Red Sea and the Jordan River are the beginning and the end of the journey of redemption that leads to the sanctuary in Judah.
  - o They are compared in Joshua 4:14 (ps. 66:6). We are not told what the sea “sees” (NIV: “looked”), which is enough to generate the questions of vv. 5-6.
  - o Personification is employed.
  - o The poet’s answer filled the blank – the sea sees the appearance “of the God of Jacob” (114:7) (Bullock, 325).
  - o What the sea saw is left mysteriously inexplicit, as in Ps 48:5, 6; it is hardly the act of election of v. 2.
  - o The personified description in vv. 3-4 is associated with theophany and specifically the divine battle with watery chaos, borrowed from the mythology of the Canaanite storm god and here used metaphorically and historicized (Allen, 142).
- 114:4 The mountains leaped like rams.

- o The allusion may be to Sinai and the giving of the law when Sinai “trembled violently” (Exod. 19:18).
- o Here the verb “leaped” has the sense of “danced” and may imply a joyful celebration. (Bullock, 325)
- o For the jumping in v. 4 one can compare Ps 29:6 in a description of theophany, where the same verbal root is used. The similes of domesticated animals indicate the unthreatening submission of natural obstacles and so the overwhelming power of the mysterious aggressor (Allen, 142).
- 114:5-6 Why was it, sea, that you fled?
  - o Wisser comments that nature “becomes a visible witness to and interpreter of the divine epiphany.” (Bullock, 326).
  - o The questions are rhetorical, but the Psalmist’s sense of history as present reality is a mark of his piety (326).
  - o The waters were repulsed and the mountains shaken because Adonai, their Sovereign Lord, was making himself known (Wilcock, 178).
  - o The natural elements are personified, as if the sea, the river, and the mountains were all terrified of the Lord. This imagery is designed to show the absolute power that God has over his own creation (ESV, 1088),
- 114:7 Tremble, O earth, at the presence of the Lord, at the presence of the God of Jacob.
  - o These verses may give the answer to the questions of verses 5-6.
  - o The “earth” can mean the world and be viewed as inclusive of the items of creation already mentioned: the sea, the Jordan, mountains, and hills (Bullock, 326).

- o Earth in v. 7 could mean “land” (Wilcock, 179). Since the psalm is concerned with the new community that is forming after the exile (Bullock, 326).
- o The first word for the thus-far-unnamed deity is “Master” (‘adon, “Lord”), this term carried the sense of “Master” , Master of creation and Master of his people too. The second name is the singular term for “Elohim (‘eloah), which does not occur frequently in the Psalter (e.g. 50:22; 139:19) (326).
- o Tremble, O earth – as with 97:4, this directs the singers’ attention to how God can sweep away all opposition (ESV, 1088).
- 114: 8 the rock into a pool, the hard rock into springs of water.
  - o The allusion is likely to the rock that Moses struck and from which water came out to slake the Israelites’ thirst (Deut. 8:15; 32:13; Exod. 17:6; Num. 20:10-11).
  - o Isaiah employs this metaphor to describe the superlative effect of the return from Babylonian exile (Isa. 41:18). So, the parable concludes by assuring Israel that a supply of water will be abundant (Bullock, 326-327).
  - o The Ironic question in v. 5-6 was a device to pave the way for the grand denouement of v. 7. The curtains are swept back to reveal Yahweh as the divine hero, the victorious warrior whose impact has been measured obliquely by the enemies’ reactions (Ps. 97:4-5) (Allen, 142).
  - o Vv. 3-4 in retrospect are seen to be the description of a theophany in traditional terms of nature’s reaction to Yahweh’s coming (cf. Ps 18:8).
  - o In the sweep of vv. 3-4, the psalmist encompassed the crossing of the Reed Sea and the Jordan (Exodus 14:21; 15:4-12; Josh 3:14-17), combines with Josh 4:23, the earthquake

- of Sinai, and imaginatively the shaking of Canaan 'hill country (Exodus 15:14-16; 19:18).
- o Yahweh comes as one who on Israel's behalf has already demonstrated transforming power over nature. Yahweh both saves and keeps the covenant people (cf. Ps 77:16, 21 ), and Canaan had to submit to God's sovereign will for Israel's sake (Allen, 143)
  - o The complete turnaround in Israel's fate is clearly stated in v.8, by the reference to "rock" that is turned into a "pool of water" and "flintstone" into a "spring of water". It refers to the miraculous flowing of water from rock during Israel's wilderness sojourn (Prinsloo, 682).
  - o On the mythological and metaphorical level it stands for salvation, rejuvenation and blessing (Mays 1994:363) (682).
  - o It is important to note the participle ' יהפך in v. 8a emphasising that salvation is not only a thing of the distant past. Where the God of Israel is present, blessing and salvation follow (682).
  - o Vs. 7 and 8, God showed his power over the elements in order to care for his people. God's people in each generation may sing this and take courage from his great power (ESV, 1088)

### **Theological Insights:**

- The Psalmist introduces the mystery of God's dwelling in the midst of his people, and old idea in a new literary context ("I will walk among you," Lev. 25:12). Here emerges an expression of God's dwelling among his people, which in John's Gospel becomes even more intimate as God's dwelling in his people (e.g. John 15).

- Israel’s story of redemption from Egypt has the mysterious effect of God taking up residence among his people and becomes a microcosm of our story of redemption that Christ dwells in us (John 15:4-5) (Bullock, 327).
- We may draw out the idea that the mountains and hills, at least in anticipation, already expect (and joyfully!) the presence of the Lord. One may wonder if Paul did not have this psalm in mind when he wrote that “the creation waits in eager expectation for the children of God to be revealed” (Rom. 8:19). This is a world in anticipation of God’s coming (Gal. 4:4). The fear will fade into joy (114).
- God’s mighty act of deliverance in the past should be celebrated by his people, thus the church and each individual.
- God has set a high purpose for his people (1Pet. 2:9; Rev. 1:5-6).
- The presence of God who gave water from the rock, and the presence of Christ, summon the earth to tremble and the Christians to stand in awe. This is an awe-inspiring Psalm (Hempenius).
- The nature: the sea, the river Jordan, the mountains and the hills, the water from the rock, all speak of the mighty acts of the Lord God.

**Applications:**

- The psalm describes liberation from a foreign people and culture speaking an unintelligible language. The horror of being dominated by nasty people speaking uncouth language is reflected in Isa 33:19 and Deut 28:49.

- We may think of the feelings of loss and inferiority commonly experienced by migrants, refugees, and displaced persons overwhelmed by daily humiliating contact with a language they understand poorly or not at all.
- First Peter insists that membership in the people of God offers a way out of alienations, homesickness, and loss of identity by bestowing a new and superior identity as “a chosen race, a royal priesthood, a holy nation” (1 Pet 2:9) ( Nelson, 174)
- Israel’s story of exodus reflects our own story as a people liberated and chosen by God. Our initiating moments of creation and exodus are the cross and Easter resurrection. (174)
- It is interesting to note that Paul writes about Christ in his first letter to the Corinthians. (1 Cor. 10:1-4). Christ was present in the Old Testament. He was there with his people. Christ is the fountain of the living water (cf. John 4:10-14) (Hempenius).

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