

raise the ideas associated with the word used," as expressed in the Guide for Translators, published by the BFBS and ABS. This is really a tremendous task of the church.

The last section of the book deals with the relation of *YHWH* to *Adonai*. What is the relation between the Tetragrammaton *YHWH* and Jesus? First of all comes the question of translation or transliteration of *YHWH*. Since a real proper name is untranslatable, it is out of the question that we should attempt any translation now. But the Old Testament gives evidence of a substitute for the *YHWH*, namely, the title *Adonai* (*Kurios* in the New Testament). The use of *Adonai* means that a title is substituted for a proper name in order to take the place of *YHWH* without superseding it. This title, which is, by the way, not used for foreign gods in the Old Testament, does not claim any independence, but points to *YHWH*. As such, the title has only a pronominal function. Accordingly, *Adonai*, when used as a substitute, has in a sense the same breadth of significance as *YHWH*. The title itself is indeed translatable. Rosin suggests that in translating it, a word should be chosen out of the social sphere.

In his concluding word Dr. Rosin remarks that what applies to the Old Testament rendering of the divine names applies in principle to the New Testament as well. This means that a total view of the Bible is required, even if only a small portion is being translated.

As I have said already, this book is of great significance for Bible translation. We deal here with a universal problem which is at the center of the Bible and as such at the center of the church and of human life, i.e. "The Lord is God."

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## Style and Syntax

How many Bible translators think that their work is done when they have checked every word to make sure it is clear and correct? How many take the next step and make sure that every sentence is well-constructed in the native idiom, that it flows freely and easily? How many then test every paragraph, every chapter, every book to see that it sounds right?

An extremely important part of the translation process is to go back to paragraphs, chapters, and books *after they have been left cold for weeks or months*, and then have them read aloud by native speakers, repeatedly, with other native speakers listening. The reading should not be done sentence by sentence, but paragraph by paragraph, and later even chapter by chapter. Three times over each paragraph would be the very minimum. Points at which the reading is difficult should be detected. Points of pause, where punctuation should be used, should be noted. But most of all, the native speakers should be taught to listen for *style*, the arrangement and choice of word and idiom, that quality which is very hard to analyze, but which makes the difference between lifeless, pedestrian literature and a communication which has life and zest, a translation which will compel people to read.