

Center-Periphery Herethics in American NRMs' Texts: Representation of Mission in Seventh-day Adventist Hymnody in Burundi

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Article Info	Abstract
<i>Article History:</i> Received 27 May 2025 Approved 23 October 2025 Published 31 October 2025 Keywords: Mission, American NRMs, SDA hymnody	The article studied mother church-daughter church selfness and otherness with respect to American identity and new religious movements (NRMs). It examined the coexistence of the American self and Burundi internal other in the construal of mission in Seventh-day Adventist (SDA) global movement. The research material object was <i>The Seventh-day Adventist Hymnal</i> . Center-periphery shifts were explored in one English hymn and its Kirundi translation. Against the backdrop of social constructionism, a descriptive qualitative method based on Kristeva's theory of signifying process and notion of herethics was used. The theory was supplemented by the notions of social semiotic by Halliday and ethical filter by House. The primary data sources included the hymns "Here Am I, Send Me" and " <i>Nimwumv'ijwi rya Yesu</i> ". Secondary data sources included books and articles pertaining to the topic at hand. The research advances transnational American studies by applying social constructionism to explore the translation of American religious texts outside the United States. It was found that a peripheral other anchored on Burundi SDA tradition was intercalated in the construction of American self-missional identity. The alterity decontextualized the missionary reality and social relations from hegemonic and nationalistic beliefs. Additionally, the translational marginal representation destabilized the taints of mythic innocence and manifest destiny and minimized elements suggesting transcendentalism and capitalism.

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INTRODUCTION

Studying American identity in global evangelicalism involves the consideration of the center-periphery axis to grasp the shifting in the representation of beliefs pertaining to the culture of the United States. The center-periphery paradigm in cultural translation originates from the polysystem theory advocated by Even-Zohar (2021). Even-Zohar admits that a dominant culture (center) imposes its linguaculture and texts on a subjected community (periphery) (Tötösy de Zepetnek, 1998, p. 133). For the American-born

global evangelical movements, the paradigm implies the relationship between the gospel exporting mother church in the United States and the receiving daughter church in another country. Moreover, it entails the norms of purity and perfection in the center-periphery cultural translation.

NRMs are in tension between fundamentalism and globalism. They always claim to perfectly revive a church or denomination's initial beliefs or practices (Gallagher & Ashcraft, 2006, p. xii). Despite these fundamentalist efforts, they always aspire to be a global culture capable of

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transforming the world by inculcating their beliefs into individuals and social groups (Dawson, 1998, p. 588). Thus, they are confronted with the need to simultaneously enact their fundamentalist principles and reach out the whole world to impart religious alternative ideas to people. To cope with worldwide evangelization, there is a necessity to translate texts and rituals from the center into the receiving languaculture. Consequential to this relocation is the persistence of negotiation between local and global identities.

Despite the ecclesial maternity upon which the Protestant missionization is based, there is a herethics, in Kristevan sense, operating in the translation of texts (Kristeva, 1987, p. 263). The signifying process, in the translation, intercalates “a marginal other” in the “central self” while remaining reliant on the mother church. It is on this note that the present paper sets out to probe into the ways the SDA translation of mission hymns in Burundi inserts alterity in the construction of the American beliefs embodied in the STs.

The issue of center-periphery shifts in evangelical mission and American identity with respect to global religious movements originating from the United States in general and Seventh-day Adventism in particular has interested scholars. Mcalister (2017) admits that there is a difference between American mainstream evangelical Christians supporting the center and new or young evangelical groups holding the marginal views with respect to American society and culture. Balbier (2017) finds that there has been shift from global evangelism ingrained in American values to uphold leadership, business, technology, anticommunism, and western civilization and peripheral resistance of American dominance that questions America’s treatment of racial and social issues. In his findings, Swartz (2012) pinpoints the shift in the construction of America by evangelical organizations. There is change from nationalist approach-based evangelism to champion American national cultural values along the redemption and gospel message to progressivism and globalism resisting conservative movements’ views. Last, from a translation perspective,

Ntamwana et al. (2024) discovered that metaphorical expressions manifesting individualism and capitalism are resisted in the Kirundi construction of Malta Island narrative in Jehovah Witnesses’ *New World Translation of Holy Scriptures*.

Based on Pentecostalism, Low (2025) discovers, however, that the cultural reappropriation of American patterns of evangelism in the periphery is still characterized by unequal power relations dominated by the sending agents at the expense of the recipient culture, despite the effacement of American central revivalist influence originating from Azusa Street ministry in early 20th century. Furthermore, contemporary trends in Pentecostalism are concerned with political engagement in addition to cultural inclusion. Dean (2025) finds that American Gen-Z perceive global evangelization to be traditionally embedded in imperial discourses and suggest a global cross-cultural mission that is social reform-oriented to meet the needs of the local congregations and one that shifts from white-dominated paradigm to a wholistic framework including Blacks, Hispanics, and Asian Americans.

On the other hand, SDA church and center-periphery identities with regard to American culture have been tackled by Kuhn (2016) and Wogu (2019). Khun finds that there is a need of a global Adventist evangelical approach that contextualizes the SDA message including the missionaries’ lives, worship form and style to the receptor language, customs, and thought system (p. 178). From a different perspective, Wogu discovers the existence of North-South shifts and former mission fields-center shifts in the current SDA global movement due to the contextualization and indigenization of SDA message.

The article differs from the aforementioned works by its focus on translation and application of social constructionism and Kristeva’s notions to apprehend center-periphery identity negotiations in American religious texts. It purposes to examine how herethics is manifested in construction of Burundian domestic representation of American

social reality and relations embedding the phenomenon of mission.

American Culture in New Religious Movements

American NRMs denote religious groups that “have developed or at least come to the attention of the general public and political authorities in recent decades in the United States” (Richardson, 2006, p. 65). They encompass religious groups originally founded in the United States and those that relatively influenced American society and individuals without being necessarily locally produced. They embrace all religions which have developed in the United States since the early years of the colonial period and which oppose the mainstream religions to which they are related (p. 2). Protestant NRMs are differentiated from mainline Protestant Churches including denominations of Lutherans, Episcopalians, Methodists, Disciples of Christ, Baptists, Presbyterians, and United Church of Christ (Miller, 1995, p. 2). They are categorized under two clusters. On the one hand, there are groups which have incorporated important Protestant elements in their faith and practice but which have also added more components that make them unorthodox to the mainstream religions. On the other hand, there are groups which devoutly believe in the teachings of the bible but whose beliefs and practices are quite alien to the majority of Christians. American religions, among others, Seventh-day Adventist Church, Jehovah’s Witnesses, and Church of Jesus Christ of Latter-day Saints distinguished themselves from others because they are American originals. Their emergence is ingrained in the 19th century American revivalism and redefinition of national character and culture. Hence, these NRMs are resourceful in the study of American identity.

Mission in American religions

The conceptualization of mission becomes complex when applied to American religious movements. Broadly, mission means a “strongly felt aim, ambition or calling” (Shannon, 2024, p. 2). Less broadly, the mission refers to “an important assignment carried out for political, religious, or commercial purposes, typically

involving travel”. Religiously, mission means “the vocation or calling of a religious organization, especially a Christian one, to go out into the world and spread its faith”. In American studies, all these definitions are applicable because American culture is tinted by biblical narratives. In the civil religion, mission is implicated in the national self-definition of the United States as a world redeemer and rescuer nation. In its postmillennial and premillennial oscillating discourses, America has defined itself as a world redeemer and its citizens as ‘chosen people’ commissioned by God to liberate the world (Collins, 2007, p. 52). American NRMs adapted this national millennial mission to their denominational eschatological views. Actually, as McLoughlin admits, new religious movements, among others, Seventh-day Adventism (SDA), Jehovah’s Witness movement, and Christian Science represented new versions of American national culture rather than deflecting it (1980, p. 17). Even the contemporary Pentecostal movements are not immune of this cultural embodiment. Robins, R. (2024) finds that there is interconnection between American global evangelical missions and civil religion. Pentecostalism including the deliverance movement, word of faith movement, and full gospel businessmen’s fellowship have shifted to a Christian Americanism channeling patriotism and political engagement. Thus, some years after the endorsement of President Nixon by Copenland through his prophetic messages, New Apostolic Reformation prophets have recently ardently supported President Trump’s election propaganda.

From its marginal perception of American culture, SDA embraced America’s mythic concern towards the world. The church reappropriated the national millennial mission that flourished in the 19th century discourses (Wogu, 2024, p. 371). Its contribution to the prevailing revivalism was the inauguration of a Sabbatarian Adventism drawing on the Book of Revelation to give a final warning to the world before Jesus Christ returns to the world (Morgan, 1994, p. 237). This missiology is ingrained in the remnant motif whereby a message of hope is proclaimed because of the imminent Messianic return. In early 19th century, the nascent

church was determined to restore the Puritan devise to found “a community of saints prefiguring a perfect Christian society and offering themselves to the world as a model” (Bratosin, 2020, p. 6). It has revived this foundational program of the “chosen people” through the discourse of “the remnant”. Adventists have defined themselves as a community called of God to keep the commandments of God and the faith of Jesus by announcing the arrival of the judgment hour and proclaiming Christian salvation and Messianic return.

SDA Hymnody

The term hymnody denotes the “practice of writing and singing hymns” (clap-Itnyre, 2022, p. 277). By implication, the SDA hymnody refers to the practice of writing and singing hymns specific to the SDA Church. Early Adventists adapted American hymnody to their countervailing views (Williams, 2024, p. 264). They focused on gospel hymns written on the American soil by Whites and Blacks. It was a worship practice inspired by Puritanism and American revivalism (p. 296). The hymnic compilations have been influenced by American racial and national identities. For instance, the *Church Hymnal* (1941) adopted a Eurocentric hymnic tradition by combining American gospel hymns and songs by European writers while neglecting early Adventist spirituals written by Blacks (p. 264). In contrast, the *Christ in Song* (1908) promoted the gospel hymns anchored on the American experience without excluding the congregational songs written by the Blacks. However, diversity has been achieved through the current hymnary, *The Seventh-day Adventist Hymnal* (1985). It retained American gospels, black spirituals, and European protestant hymns.

In Burundi, SDA hymnody follows the historical development of the domestic church. The church was implanted in 1925 (Sang, 2020, p. 65). A significant step in the formation of local hymnody was the importation of 100 songbooks from the Rwanda mission in 1932. The first hymnal, written in the national language, *Indirimbo zo Guhimbaza Imana* (Songs to worship God), was

published in 1975. It is a compilation of 200 hymns. The songbook was edited in 2006 to improve the translation by adapting it to linguistic changes. The translators included Burundi SDA ministers, namely Uzziel Habingabwa and Silas Senkomo (P. Nzomwita, personal communication, April 15, 2024).

Social Constructionism

Social constructionism is a multidisciplinary theoretical framework, used in human sciences that emerged in the 1960s and 1970s (Rogers, 2011, p. 42). It is an approach to social phenomena and processes that is informed by postmodernism. It assumes that social phenomena and processes, rather than being natural, are cultural and historical products which are constructed and signified through people’s actions and efforts to make sense of themselves (Burr, 2015, p. 4). Constructionist ideas were pioneered by Berger and Luckmann (Velody & Williams, 1998, p. 2). They were expounded by various thinkers, among others, Foucault and Halliday.

In the construction of social reality, power and resistance are interconnected (Foucault, 1995, p. 219). Power operates to control our self-definition and representation of the “self” towards the “others”. Consequently, there is a production of the “selves” which are adequately controlled, governed, or regulated. Resistance is the adjustment of the produced selves to the economy of power exercised by ecclesial, royal, or government institutions. For this study, resistance is done through translatorial construction.

From a constructionist perspective, language is a social semiotic (Halliday & Matthiessen, 2006, p. 428). Language is a construction of meaning (the semiotic) and social reality (the social). Therefore, human experience is a social semiotic construction and meaning is a social and intersubjective process (p. 2). Language constructs social realities because it expresses human experiences and thoughts (ideational component) and acts on others (interpersonal component). The linguistic representation of social reality comprises three contextual variables of the

semiotic system of language and culture (p. 320). The first variable is the ideational metafunction. It corresponds to the context in which language is embedded including the field of activity and subject matter of the text. The second variable is the interpersonal metafunction. It is about social role relationships and interactive patterns taking place in the text. The last variable is the textual metafunction. It is the symbolic mode concerned with the role played by the language in the context of a particular text.

In this article, the first two metafunctions are exploited because they deal with the realities partly independent of the language, whereas the textual metafunction regards the reality created by language itself (Halliday & Matthiessen, 2006, p. 398). In translation studies, House argues for the importance of considering these metafunctions in the analysis of the source and target textual functional profiles (2018, p. 74). She highlights, however, that only the ideational and interpersonal metafunctions must be emphasized in the contrastive discourse analysis of translation because the semiotic reality in the text aims at coherently and cohesively developing them rather being a separate entity.

Signifying Process, Herethics, and Ethical Filter

The theory is based on the premise that the subject is always in the signifying process (Kristeva, 1984, p. 215). The “subject never is”. “The subject is only the signifying process and he appears only as a signifying practice, that is, only when he is absent within the position out of which social, historical, and signifying activity unfolds”. By implication both the writer and reader of a text are subject to the social, historical, and cognitive dynamics. In addition, they are in process of being produced or in continual production over the text (Allen, 2011, p. 33). Therefore, the subject’s split identity, that is, always in becoming, oscillating between the self and the other, involves a dialectical opposition between the semiotic and symbolic (Kristeva 1980, p. 18). The semiotic dimension manifests the historical, social, and psychological contexts of the text through the speaking subject’s use of the tone, acoustics,

rhythm, and intonation to discharge his energy and affect. The symbolic mode of signification includes the lexico-grammatical aspects involved in the construction of social reality. The theory of signifying process supports all other notions advocated by Kristeva, among others, herethics.

The concept of herethics was devised by Kristeva in her essay “*Hérétique de l’amour*” (McAfee, 2004, p. 81). She coined “*hérétique*” by combining the French words *hérétique* (heretical) and *éthique* (ethics) to mean a heretical ethics. Herethics is based on the premise that there is always a “state” within the “State” (Kristeva, 1974, p. 441). The “state” is an “other who is never wholly other but at the same time not entirely oneself” (McAfee, 2004, p. 76). In the light of this conceptualization, a mother-church is in relation to a daughter church. So, the fundamentalism of the NRM gets diluted as the mother-church strives to give birth to self-sustaining domestic branches. Thus, in the translation of texts exported by the mother Church, a subversive potential is realized due the translators’ agency.

In dealing with center-periphery herethics in NRMs’ texts, the notion of ethical filter is of a paramount importance. Ethical filter is an aspect of the cultural filter (House, 2016, p. 135). It is a “strategy used by the translator to problematize tacit, unexamined assumptions and make his very own assessment of right or wrong”. For this study, ethical filter is understood as a form of resistance. The translator of hymns questions the foreign contextuality and resists the local discourses and structures in order to effectively respond to the needs and expectations of the converts.

METHODS

The article employed a qualitative descriptive research design (Mellinger & Hanson, 2022, p. 314). The research corpus includes an American SDA hymn and its Kirundi translation. The ST text is the English hymn “Here am I, Send me”. The TT is the Kirundi translation “Nimwumv’ijwi rya Yesu”. The ST was purposively selected because it was written by an American author. Additionally, the choice was motivated by the hymn’s pertinence to the issue of

mission. Both the ST and TT were used as material objects because they are used in the SDA hymnody respectively in the center and periphery. The ST was written in 1869 by Daniel March, an American congregational Church minister born in Massachusetts (Paul, 2017, p. 171). In the source, *The Seventh-day Adventist Hymnal* (1985), it is numbered 359 (<https://sdahymnal.net/sdahymnal-359-hark-the-voice-of-jesus-calling/>). In the Kirundi hymnal, *Indirimbo zo Guhimbaza Imana* (2006), it was given number 140. The research used the written lyric. The musical composition was not treated. For the secondly data, the sources included books and articles pertinent to the topic.

The documentary method was used in data collection. (Mellinger & Hanson, 2022, p. 315). A close reading was applied by comparing the ST and TT to scrutinize clauses and nominal groups affected by translatorial modifications. Furthermore, the textual analysis as a method was used to scrutinize data in the light of the theoretical framework (Evans, 2022, p. 83). It was implemented by exploring translation shifts in the construal of mission with respect to the ideational and interpersonal metafunction components and their effects on the construction of American identity. Despite the limitations caused by its eclectic mode, the selected methodology was pertinent to the research object.

RESULTS AND DISCUSSION

Herethics in the Representation of Missionary Social Reality

There is a representation of social experience and logical relations with regard to mission in the context of situation of the hymn. The representation is realized at both levels of systematic functional grammar, that is at the clause rank and the group rank. Firstly, the author represents the experiential and logical meanings towards the construal of mission. In the material process, he construes mission as evangelization actions and events to be undertaken by the individual missionary to respond Jesus'

commission. Process verbs can be exemplified by 'callth', 'offers', and 'waiting' in stanza one (stz.1), 'holding up' (stz.3), and 'give' (stz. 4). Actors involved in the actions are 'the voice of Jesus', 'Master' (stz. 1), and 'He' (stz. 4). The goals include 'task' and 'for you' (stz. 4). Adjuncts, including 'Loud', 'long', and 'free' in the clauses 'Loud and long the Master calleth' and 'Rich reward He offers free' (stz.1), are used to construe additional material action regarding the evangelical mission. The author reflects the 19th century American religious context to suggest that the master of mission, Jesus, is calling for people to commission for spreading the salvation message within and outside their country. Immediate and generous responses are required from any Christian believer. Moreover, rewards are promised to those who will accept to accomplish the task.

While the author's signification of mission reflects American myth of providence where the United States is destined by a deity to morally and politically redeem the world, the TT resists this representation. For instance, the material and existential processes construed respectively through 'calling' (stz.1) and 'Here Am I' (stz.4) are altered to the verbiage forms '*ati*' (saying) and '*nditavye*' (I've responded). The ST involves the participants in the unique mission to rescue the world. Individuals are favored to reach out other people for the sake of a deity. However, the verbiage used in the TT at the expense of the material process undermines the people's unique destiny by stressing a global Christian discipleship. In the verbal process represented in the TT clause '*Yes'ati, "nind'ankorera none?"*' (Jesus thus saying, "who is then going to work for me"), the translator undermines the narrative of providence reflected in the material process (the deity calling the human). He focuses on the verbal action. The sayer in this process is 'Jesu' (Jesus) and the verbiage is the interrogative utterance in the inverted commas. The verbal process construes mission as a divine vocation requiring immediate feedback owing to the task at hand. The TT form is further manipulated by deleting such elements as 'heathen' and 'land explore' whereby the sayer

(Jesus) cautions that the missional enterprise compels the recipient to move from his initial place, that is, to meet the local heathen or foreign heathen across the ocean.

The inferior internal other in the material process notwithstanding, some elements of the relational and existential processes are omitted in the TT. Actually, for the relational process in the ST, mission is conceptualized through a pastoral imagery to suggest the immediacy of action. In the clause, 'Fields are white' (stz.1), there is an intensive process characterized by an attributive mode. The process is centered on 'be' where the carrier 'fields' is attributed the quality 'white'. Analogy is made between fields teeming with ripe cereals and a world full of non-Christian people (non-Adventists). The 19th century American perfectionist optimism is emphasized. The evangelizer should not delay to gather the heathens like farmers reaping cereal crops from the field.

The Puritan ecclesial authority and Protestant individualism are reflected in the existential process. In the forms 'Here am I' (stz. 1) and 'There is nothing' (stanza 4), the existent (individual) must inexcusably confirm his existence or availability for evangelization because there are many things he can do, either participate directly as a missionary or indirectly through intercession ('With your prayers', stz.3) and financial support ('with your bounties') for the local and international mission. The author advocates Protestant general priesthood. He reproduces the decentralized individualist Puritan and Protestant conception of priesthood whereby all converts are urged to minister to others

Nevertheless, the forms 'fields are white' (stz.1) and 'there is nothing' are eliminated in the TT. The omission subverts the authorial exploitation of cereal farming metaphorical construction to ensure a frontier mission to be undertaken. The translation minimizes the fact that time is ripe for a worldwide evangelical campaign. Additionally, it tones down the individualism in urging for an immediate and collective global mission. Nevertheless, the critical conditions of humans in the frontier are aggrandized by shifting from redemption to rescue.

In the behavioral process, 'while the souls of men are dyin' (stz. 4), the mission is represented as a redemption program envisaged to purify humanity. The behavers (souls of men) are lots of people inside the country of the missionary and outside across the ocean. The circumstance is the temporal locative 'while', emphasizing the present critical conditions of people requiring immediate missionary intervention. It can be inferred that the target of evangelism are many marginal groups in the United States and autochthonous people in the global South. However, the TT focuses on the entire person. What is targeted is '*abantu*' (people) rather than the 'the soul of men'. There is a logical derivation through metonymic transformation. Even though, the translator conserves orientalism, he considers that both immaterial and material transformations are needful. So, the rescuer value is added to the world redeemer motif.

Secondly, at group rank, while the translation, with some respect, maintains the topical lexis representing evangelical mission, it resists orientalism and the narrative of liberation accompanying it. Reaping and harvesting metaphorical expressions are used to construe commitment and immediate determination in soul winning, 'sheaves', 'watchman' (stz.1), 'Zion's wall' (stz.3), and 'task' (stanza 4). The expressions are relatively retained in the TT through the forms '*gushwabura*' (reaping), '*umurinzi*' (keeper), and '*Siyoni*' (Zion). Nonetheless, the internal national missional movement as shown in the expression 'find the heathen nearer' (stz. 2) and worldwide movement as evidenced in 'heathen lands explore' (stz. 2) are recontextualized. The former expression 'heathen' is replaced by '*abapagni*' (pagans), whereas the latter is eliminated. The alteration shows that the translator resists the American hegemonic ideology permeating the hymn. Moreover, the deletion of 'path' and 'life and peace to all' (stz. 3) indicates that the American temporal dynamism underlying the world liberation is undermined.

At the semiotic level, the meaning shift is characterized by a break-off of the rhythm, rhyme, and tone capturing the authority and urgency

pertaining to the issue of mission in the ST. There is a change from formal verse to free verse.

Table 1. Changing Rhyhtm

ST: Here am I, Send me	TT: Nimwumv'ijwi rya Yesu (Listen to the voice of Jesus)
Hark! the voice of Jesus calling, "Who will go and work today? Fields are white, the harvest waiting, Who will bear the sheaves away?" Loud and long the Master calleth, Rich reward He offers free; Who will answer, gladly saying, "Here am I, O Lord, send me"? (stz.1)	<i>Nimwumv'ijwi rya</i> <i>Yes'ati: "Nind'ankorera</i> <i>none?</i> <i>Ishwabura rirageze,</i> <i>"Nind'aza gushwabura?"</i> <i>Umv'ukw'aduham</i> <i>agara, azoh'impera yiwe,</i> <i>Uzomwishura</i> <i>vub'ati: "Nditavye</i> <i>Mwami ntuma." (stz.1)</i> Listen to the voice of Jesus thus saying, "who is going to work for me?" It is time for reaping, "Who is going to reap?" Listen how he is calling us, He will give His reward To the one who will quickly thus, "I have responded, send me" (Back Translation)

The visual dimension of the lyric is characterized by a division into four metered and rhymed octaves. The effect of this aesthetics is to stress the immediacy of the divine tasks at hand, attract attention to the responsibility of the individual, and emphasize the precarious condition of humanity and the necessity to freely respond to the redemption mission. The lines in the octaves mostly end in feminine rhyme to augment the falling pace (trochaic units) of the poem imitating the lamentation tone over the actual poor human condition in the frontier and the consequential missionary urgency. All these poetic features are defied by the translation. The TT is a song lyric without regular rhyme scheme and

metrical pattern. As a matter of fact, the American transcendentalist and revival affects and drives igniting the participants in the ST are lost.

Herethics in the construction of Missionary Social Relations

In the TT, the representation of social relations subverts the mood structure, modality, and appraisal used by the author. Firstly, in the ST, the interside representation of participants is realized through imperative and declarative structures. In the TT, the construction of the imperative mood resists the transcendentalist and capitalist agency. The imperative mood is conveyed through such forms as, 'Let none hear you idly saying [...]', 'Gladly take the task', 'Let His work your pleasure be', and 'Answer quickly' (stz.4) to construe formal instructions addressed to the missionary. The mood structure is constituted by ellipsis of the subject 'You' (standing for the missionary) and the finites 'take', 'answer', and 'let'. The mood and residue construe the biblical God-prophet relationship and arousal of the Isaianic response, "Here am I, send me" from the audience (*New American Standard Bible*, 2020, Isaiah 6:8). The speaker (the authority leading the evangelization enterprise) is advising the hearer (missionary or convert to be engaged in evangelism) to get ready for mission at once without any excuse. He is acting as a messenger of Jesus who first hears His message and directly forward it to the audience. Some imperative clauses are exclamatory to express sharp remarks given to the addressee, as 'Hark!' (stz.1), 'Let none hear you idly saying [...] do!' (stz. 3). The author reflects the three unequal parties involved in the social field of the missional enterprise. There is an authority in the center who receives orders directly from the Jesus and reports them to the missionary or convert. In the periphery, there are heathens to be reached by the missionary with a redemption message.

In the Kirundi hymn, the imperative mood is conserved through the finites, '*Ntuze wigere*' (never dare you), '*Ni wemer'agukoreshe*' (accept to be used by him), '*nyurwa*' (be satisfied), and '*maze wishure*' (then answer). However, the adjuncts,

'gladly' and 'idly' and the complement 'pleasure', in the residues, are eliminated. The elimination effaces the capitalist and transcendentalist agency underlying the American revivalist identity.

The centrifugal-centripetal relations conceptualized through evangelism are also represented through the declarative mood. The hierarchical relationship between the missionization agents is undermined by compensation. The items 'Master' and 'callesh' (stz.1) are substituted for 'Yesu' (Jesus) and 'aragutabaza' (he is pleading with you). The compensation subverts the construal of evangelization as a patriotic task commissioned by a divinely ordained Master to lead people to a perfect patria. In the source declarative clauses, 'Loud and long the Master callesh' (stz. 1) 'and the Master calls for you' (stz.4), the subject 'Master' and the finites in the verbal forms 'callesh' and 'calls' suggest that the missionary must manifest a submissiveness to the official order by a legal and divine authority. A hierarchical relationship and reverence are emphasized in the field of evangelical mission. The master-servant relationship is stressed between the deity, the central authority, and missionary. Therefore, the omission operated in the TT resists the persistence of heteronormativity signified by the author. It disrupts the tincture of social inequality permeating the 19th century American revival fire and millennial mission whereby disseminating Protestantism and democratic values worldwide is an inevitable act justified by God.

Secondly, apart from the representation of mission through the inter side of interpersonal signification, herethics is manifested in the construal of the personal sides of the interactants including their feelings, judgments, and attitudes towards mission. The finite 'will' in 'Who will answer [...]'?, 'Who will go and work today?' 'Who will bear the sheaves away?' (stz. 1), represents a soft modality or modulation that indicates indirectness in the orders given to the addressee. In the Kirundi hymn, ethical filtering is applied. The soft modulation is replaced by direct future requests, 'Nind'ankorerera none?' (who is going to work for me then?), 'Nind'aza gushwabura?' (who is

going to reap?), and *Uzomwishura vub'ati* (will you quickly answer him thus [...]). The ethical filter destabilizes the reflection of 19th century American evangelical romanticism (McLoughlin, 1980, p. 113). It disarticulates the indirect endearing expressions used by the author to suggest the condescending character of Jesus to enable a free-will evangelical communication.

The Modulation is also realized through the finite 'can' in the clauses 'You can find the heathen nearer', 'You can help them at your door', 'You can tell the love of Jesus' (stz. 2). In the Kirundi corresponding forms, *n'ino har'abapagani* (even in this place there are pagans), *wogarurira Yesu* (you can redirect to Jesus), and *wohayagiz'urukundo rw'Umukiza* (you can extol the love of the Savior), the modulation is maintained, yet residue elements suggesting alterity (heathen, at your door) are deleted. In the ST, a hegemonic stance coupled with a liberal ethos is reflected in the low and soft modality used by the speaker to infer on the side of the addressee all possible ways to win souls. This modality is reinforced by the use of presupposition clauses to give alternatives to the addressee: 'if you cannot [...]' (stz. 2 & 3). All tentative methods to save people to Jesus are articulated. However, the soft modality is mixed with some obligation, as shown in 'You can do what Heaven demands' and 'You can be like faithful Aaron' (stz.3). The added authoritative and inflexible command is replaced by neutral form, *'kand'ukereka n'abandi inzira ija mw'ijuru'* (And you can show to others as well the way to heaven). So, in the ST, obeying to the commission is complying with divine jurisdiction and government. In contrast, the soft modality is not consistently conserved in the translation. It is rather interrupted by direct requests. Moreover, the construal of missionary orders as dictates from divine patria is undeconsidered. The shift disrupts the author's combinatory reflection of millennial mission and heart religion in American 19th revivalism and its social reform to eradicate inequalities based on class, gender, and race (McLoughlin, 1980, p. 120).

Thirdly, outside the grammatical structures, the author uses other interpersonal elements to contribute to the personal side for the

representation of missionary roles and positions. The lyric opens with 'hark!' and ends with the formula 'Here am I, O Lord, send me'. The formulaic expression at the beginning and end of the hymn implies that the patriotic evangelist must listen carefully the demands of heaven and respond as a liberal citizen to the tasks ahead. The lyric is based on the formula, sender-message-recipient-feedback. It ensures the association of 19th century American evangelical revivalism with transcendentalism. The verbal group 'hark' appeals for close attention to the evangelical commission message. It is an alert which calls for evangelical awakening. The ending response formula shows a determined consent from the receiver. There is a combination of freedom and obedience to legal divine authority. The author conceptualizes the agency and individuality of the missionary to-be and the authority of the scripture at his disposal. Thus, the beginning and end of the hymn capture the compenetration of American revivalism with individualism.

The translation opens the hymn with a non-exclamatory expression, '*nimwumve ijwi rya Yesu*' (listen to the voice of Jesus) and ends with a non-routine formulaic form, "*Nditavye, Mwami ntuma*" (I have responded, Lord, send me). This shift indicates that the American romantic individuality and patriotic character embedded in the original are filtered in the TT. The shift is also an abusive fidelity because the local equivalent routine formula '*Sabwe, Mwami, ntuma*' (Here I am, Lord, send me) is not used. The translation decontextualizes the hymn from both the source master-slave and target *umwami-umusavyi* (king-servant) discourses. In addition, the ethical filtering is applied by deleting the capitalized items 'Master' (stz.1 & 4) and 'Heaven demands' (stz.4). The change destabilizes the construal of the biblical authority and American social power imbalance (master-servant) in the evangelical discourse.

Furthermore, there is shift from the lexical choices made by the author to represent his feelings and attitude towards the mission. Attitudinal lexis includes the noun 'pleasure' in 'Let His work your pleasure be' and adverbs, 'gladly', 'idly', and 'quickly' in 'Let none hear you idly saying [...]',

'Gladly take the task', and 'Answer quickly' (stz.4). Except for the item 'quickly' which is retained as '*vuba*' (quickly), the other expressions are deleted. Consequently, there is a distortion of the authorial assessment of the social behavior expected from the evangelists. The reflection of values of freedom and work ethic in the construal of expected attitudes towards the missionary endeavor is undermined in the TT.

The author uses pastoral images to appreciate the evangelical tasks and roles, 'fields are white', 'harvest', and 'sheaves' (stz.1) He maps the evangelical roles into cereal harvest activities. The translator replaces the cereal crop details by a generic local farming expression, '*gushwabura*' (reaping). Therefore, the white visual imagery, based on the cereal fields and sheaves, insinuating a long distant view of unexplored world immediately needing missionaries, is distorted. The disarticulation effaces the frontier myth underlying the ST. In the assessment of the author, the missionary is a go-between the commissioner and the poor souls to evangelize. He is expected to be a rescuer and redeemer of the heathens ('bear the sheaves away' from the white field to harvest granary). He has to implement heavenly demands by relocating the heathens from the mission field to the dominion of the Master. The mission is further assessed in terms of the social conditions of the target communities. The missionary is a redeemer because 'the souls of men are dying' (stz. 4). Among the evangelization agents, differentiation is made between those who can 'cross the ocean' or foreign missionaries; those who can 'find the heathen nearer' or home missionaries; those who can 'speak like angels' or prophets; those who can 'preach like Paul' or apostles; those who can 'tell the love of Jesus' or evangelists (stz.2); 'the watchman' or pastors and teachers; and those who can help with 'prayers' and 'bounties' (stz.3). The hymn reflects 19th American "professional mass evangelism" (McLoughlin, 1980, p. 127). All frontier revival techniques are used by involving home missionaries, foreign missionaries, oratorical preachers, charismatic personalities, and lay ministers and workers. Although the TT maintains the missionary agents, some of their roles or

attributes are omitted. The expressions 'heathen lands explore' and 'angels' are deleted. In addition, 'heathen' in 'find the heathen nearer' is replaced by 'abapagani' (pagans) and 'bounties' by 'amashikanwa' (offerings). The change made tones down professional revivalism by undermining the frontier civilizing temper, perfectionist zeal, and capitalistic ethos associated with missionaries, ministers, and laity.

At the semiotic level, social relations pertaining to American representation of mission are captured in the meter and sound patterns of the lyric. The end rhyme scheme followed is **ababcdad** in each stanza with a trochaic tetrameter to create a hurried and decisive memorable song tone capable of making the congregants feel propelled forward for the missional enterprise. Moreover, internal sound patterns including alliterations (/l/, /w/) and assonances (/u:/, /o/) are used to arouse the individual for the manifest destiny underlying missionary enterprise. The poetics suggests a missionary compelling for the American congregant to go out in the streets and hedges to preach to the internal marginal groups or cross the ocean to reach out pagan lands.

While alliteration and assonance completely disappear in the free verse TT, the repetition ('if you', 'who will', 'you can') is minimized. The author repeats 'who can' three times and 'you can' six times. The corresponding form to the former is *nindé* which occurs two times. For the latter, it is *wō* and *ú* as in '*wogarurira*' (you can redirect to Jesus), '*wohayagiza*' (you can extol), '*ukereka*' (you can show) which occur three times. This shifting impacts on the consistency in the representation of evangelization participation roles alluding to the traditional Protestant five-fold ministry including apostles, prophets, evangelists, pastors, and teachers (Quiles, 2008, p. xiii). It impacts on the reflection of decentralization in the Protestant identity and missionization discourse.

The author uses the visual, audible, and landscape imagery features by conceptualizing missionary social relations through pastoral metaphors. The missionary works are mapped into cereal field harvest task roles and communicated loudly and for a long time. The TT minimizes the

audibility and resounding of the message because such items as 'loud' and 'long' are omitted. Similarly, the item 'hark!' is replaced by a non-exclamatory expression '*umve*' (listen). The visual and landscape imagery is used to signify Jesus as the Master and Commissioner of field harvest works, the messenger who spreads Jesus' message as a steward who manages the missionary works from center to periphery, the missionary as the crop reaper and gatherer, and the heathens and their unexplored lands as the cereal stalks to be tied and gathered in sheaves before being carried to the master. The effect of the images is to open the addressee's eyes to contemplate the "other" world to be explored and transformed. The translation resists the perfectionist and hegemonic construal by deleting such items as 'field', 'white', 'away', 'bear', 'heathen lands explore', 'pointing out the path to heaven'. The diminution of the audible, visual, and landscape images impacts on the complex tone of the lyric where mission is signified as a threshold of authority, emergency, free will, and revival perfectionism. It undermines the incorporation of transcendentalism and millennial discourse in the 19th American revivalism in which the ST is embedded.

CONCLUSION

The research addressed the center-periphery shifting pertaining to American identity in the representation of mission in SDA hymnal. Kristeva's maternity model of otherness within the subject was implemented by examining in what ways the coexistence of the American self and Burundi other causes shifts in the construction of social reality and relations underpinning missional identity.

At the symbolic level, the American self is represented through the transitivity structure and lexis. The author exploits the myth of providence to construe the mission as a civic duty requiring an immediate patriotic evangelization to comply with the demands of the divine patria. The mood and modality represent mission as a threshold of redeeming roles and rescuing tasks where the 19th American frontier myth resonates through the convert-heathen divide and revival perfectionism. Heathens in both the Christian gospel-sending

country and receiving heathen lands must be won to Christ. Although the translation maintains, with some respect, the transitivity and lexical field used in the ST, it attacks the dichotomist vision of the world by omitting and deleting expressions related to the hegemonic construal of mission.

Moreover, in the ST, the pace of evangelization must follow the transcendentalist ethos and capitalistic individualist values. Each person must take a free will alternative in accordance with his ministerial capacity and must be industriously involved in the missionary enterprise to rescue the heathens. A religious alterity is signified in the TT by replacing 'heathen' by 'pagan'. In addition, expressions related to emotion, free will, and diligence are deleted.

At the semiotic level, the author reflects American frontier revivalist charisma by using the rhyme, rhythm, and imagery to construe the imperatives of mission and the urgency with which the individual must respond to it. A trochaic metrical structure is coupled with a regular dominantly feminine end-rhyme to make memorable the missionary enthusiasm and swiftness to save the needy world. Moreover, professional mass evangelism is reflected by involving both ministers and lay workers in the frontier revival. This resonance of the 19th American revivalism is also reflected in the imagery. The visual, audible, and landscape images are used to portray the liberation character of the missionary movement and perfectionist zeal associated with it. The herethics is marked by a change from formal verse to free verse and subversion of the imagery. Therefore, the American professional revivalism, near-far liberation path, and missional social power imbalance underlying the ST are undermined.

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