Reception in Judaism with Hebrew Songs; A Literature Analysis on Hebrew Poetry

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Abstract

Hebrew language is the national language of Israel. Its development and growth had been marked under the Jewish societies. Most of the structure of the Hebrew poetry is biblical in nature. However, the Hebrew literature has been undergone through various historical events and progress to get transformed into its modern existence. The study aims to analyze the origin of the Hebrew poetry among multi-lingual and bilingual Jewish societies and its role of establishing the bond of nationalism in the State of Israel. It briefly examines the nature of the Hebrew songs which is associated with orientalism and religious spirit. The study also provides a brief structural analysis of the prominent features of Hebrew poetry.

Keywords: Judaism, Hebrew, Biblical, Multi-Lingual, Nationalism

1. Introduction

Jewish Societies are notably regarded to be composed from multilingual inhabitants, along with poly-lingual societies. They have been using multiple languages in their reading, writing and translating activities from numerous languages equipped with figurative and dialectical structures (Norich & Miller, 2016). Nevertheless, Hebrew language is considered as a national language in Jewish society. It can be evidenced from the fact that it is spoken by enormous and varied strata even in non-Jewish Israeli population and inhabitants (Norich & Miller, 2016).

The emergence of modern Hebrew literature was alluded since the late eighteenth century and dawn of nineteenth century in the European centers of Jewish i.e., Berlin, Vilna, and Warsaw. Usually, it is measured as a component of Haskalah (Jewish enlightenment). As numerous themes and genres began to emerge, a historical change was observed in larger parts of the Jewish population (Mann, 2012), where Hebrew literature was commonly written and read in the State of Israel (Pinsker, 2017). Since then, the evaluation of Hebrew literature is referred as stimulus to the era of enlightenment in Europe. It was the time when European writers began to adopt Hebrew in writing their poetries, stories and novels. In addition, in various parts of central and eastern Europe, it also remained part of literary journals and daily newspapers.

The role of Hebrew language was not confined to the aforementioned areas but it broadened its way in shaping a secular identity of Israel. The development of Hebrew language was part of political development in response to anarchic and devastating circumstances in Israel. It gave rise to the objective of redemption and deliverance (Ben-Horin, 2009). Moreover, Hebrew literature is also characterized by the effect of Bible (Jacob & Davidson, n.d.). The history of the Hebrew literature can be traced from past historical development, which was written outside the borders of Israel. The study of the Hebrew literature reflected the stressing process of traditional to modern secularization, incidents of banishing, hegemonic acculturation and ethnic tensions and gender discrimination. In the context of texture and timbre, various elements of Hebrew songs, also reflect the influence of Orientalist characteristic (Goldenberg, 2016).

Hebrew language instigated new relationship between text and piece of music by word modulation and pronunciations. Earnestness of occasion and content of the text reflected the worth of enactment. The language further performs the role of expressing and uplifting the essence of religious events. Israeli folksongs were inspired by ethnic melodies which was also modified in new literature text of Hebrew. The origin of Hebrew songs had been cited as

oriental such as; the song Sahir Noded, which had foundation from Bokharian song Gudur Farona and the song Bein Nehar Prath had its basis from the Arab folk-tune Aduq al Mayas (Shiloah & Cohen, 1983).

The Hebrew literature is prominently a spiritual literature having secular inspiration in writing, which has been grown under the effect of foreign writings (Jacob & Davidson, n.d.). By the advent of modern settlement of Jews in Palestine in the early twentieth century, Hebrew was recognized as a spoken language. Nowadays, Hebrew writing is growing as multicultural effect which has cultural, political and psychological aspects in the territory of Israel (Mann, 2012). Considering its growing significance, this study aims to provide a detailed analysis of the Hebrew poetry through a review of past studies.

The present study is of greater significance as it sheds light on different aspects of Hebrew poetry, followed by its significance and critical understanding of the idea. This study will add an important contribution to the existing literature, as it provides a detailed analysis regarding the Hebrew poetry.

2. Characteristics and Significance of Hebrew Language

The Hebrew language is associated with the longest history which has passed from the past era to modern times. Since the second century CE, it has been marked as a spoken language which passed through different transitions and progressed in terms of literature and ceremonial language till its reinvigorating era as the language of Jews in the twentieth century. In China, it remained as sacramental language among local Jewish communities. In addition, Hebrew script which was found along the Silk Road served as the major evidence in this regard. Hebrew was further used as a spoken language among Jewish merchants who had been travelling to China. However, the Chinese-Hebrew Memorial Book is the major evidence for the use of Hebrew as language. It was also used as ceremonial language among Jews refugees. In the year 1947, more than 900 broken manuscripts were found in eleven caves behind Khirbet Qumran, which is located at the northwestern edge of Dead Sea (Khan et al., 2013). The language further remained as the unity factor among all the Jews, regardless of their place of residence. Along with, playing a role as the language of religion. It is also considered as the language of legacy and is regarded as a symbol of identity in Judaism (Peers, 2016).

One common language strengthens the culture of society. The foundations of national identity are built by making a common bond among linguistic cliques, local population and mainland (Rabkin, 2010). Thus, Hebrew served this purpose. Earlier, it was referred as the

language of Canaan "Yahudit" which is translated as "Jewish" (Rabkin, 2010). One of the profound characteristics of Hebrew poetry is the terseness, as the poetic text of Hebrew is terse and precis in nature. On the contrary, the prose comprises of longer sentences which are composed in paragraphs. While poetic passages are in the form of clauses (Long, et al., 1996). Since, common language strengthens a culture of community irrespective of geographical circumference. Hebrew played the same role in shaping cultural patterns among Jewish societies.

About Hebrew, Spolksy (2014) asserted that Hebrew did not remain dead. It served a paramount role even in the presence of other languages among Jewish. Despite not being a part of spoken language for 1,900 years, it remained the part of holy scriptures and literary language during that era. Modern Hebrew evolved as a result of the establishment of the Zion (the modern State of Israel). According to archaeological findings, documents in Hebrew language had been discovered to prove its presence in ancient times in the form of literature. But many limitations are associated with these findings which illustrate the origin of it. In addition, no hard evidence is claimed for authorship (Spolsky, 2014). The use of Hebrew was associated to learning and was attached with sacred objectives and purposes, along with the common language among people. Its transition and progress did not halt and it continued its journey as a language of religion and literature and as a native vernacular (Spolsky, 2014). Two schools of thoughts exist, who proclaim the existence of Hebrew in Jewish society which are multilingual Hebraists and monolinguists. According to multilingual Hebraists, Hebrew language was in use till the devastation of the Second Temple. While, monolinguists assumed that Hebrew was not prevalent but used only for religious literature (Peers, 2016).

3. Influence of Hebrew Literature on Judaism in Multilingual Jewish Literary System

Hebrew has been owned as the national language of Israel and is spoken by about 8 million people. Although before the era of 20th century, Hebrew was not a vernacular but was "dead". The Hebrew literature had been undergone through two hundred years and popularly reckoned as accurate and authentic guardian of national literature. In the years of 1920s and 1930s, center for literature activities was formed in Israel. Gradually, with the transformation in Jewish societies which were dependent on innate expert on language, new compeers with literary métier grown. Later on, when the Nazis invaded Soviet Union, they subjugated the Hebrew language and Zionist culture. Thus, the Hebrew language, after encountering the period of growth and progressive transition in its literature, it suffered hampering in the Eastern part of Europe. Moreover, the writers in the small American center for the growth of

Hebrew literature, migrated to Israel and vanished like other writers. Consequently, marking the Hebrew which was literature remained confined to the Erets-Israel only which was further turned into a sovereign state of Israel through the contribution of the new compeers of the young population born in Israel who also attained victory in war. There Hebrew literature went through irresistible transition which is according to Ahad Ha`am, a quintessential element for bringing novelty.

Hebrew literature reflects the literary manifestation of the Hebrew nationhood since its initial stage of development which is regarded as the principle feature of promoting the spirit of nationalism. Common literature, a shared political identity and a national vernacular in the mainland of Canaan were existing there (Miron, 1984). In order to develop into a fully-grown vernacular, the Hebrew literature has been hinged on other vernaculars. When the bilingualism of Hebrew and Yiddish collapsed after World War I, which brought about the exile of Jewish community and it became prerequisite for them to get themselves fully acquainted with the practicing culture of that time. During such course of time, along with the migration at Palestine, unilingualism was encouraged. It further transformed into an emblem of the Zionist political efforts. Till thee time, no other language was left as authentic and genuine language of literature, except the Hebrew, as it was regarded to be connected to Israel and rest of the languages were not given such reverence and adoption in Jewish communities (Weininger, 2019).

The establishment of a sovereign state for the Jews, was aimed to get rid of the aggression they people were encountering across the world. Subsequently, the Zionism took its roots and also developed the fertile grounds for the Hebrew language. Moreover, European scholars also initiated their effort to bring modernity in the existing literature of Hebrew (Hofman, 1985). The vision of the united states for Jews would had been more robust when all the citizens had been shared a common language. This fact can be illustrated from the words of a Yiddish scholar who asserted, "A language is a dialect with an army and a navy." Therefore, those who want to resuscitate the Hebrew, made efforts to maintain that relation which could act in those circumstances (Hofman, 1981). Gradually, the influx of migrants in Palestine grew, the communities stratified and political factors grew stronger there. The Zionist migrants did not confine to form their communities in Palestine but also attempted to form a system of governance there. As it had been a stronghold of Zionists, the influential folks conducted public gatherings in Hebrew language.

The year of 1909, brought the establishment of the city of Tel Aviv. Increased politically motivated crafts led the governance of Tel Aviv which was under the strong influence of

Hebrew language. Consequently, Hebrew prevailed and aggravated among Jewish communities. In addition, it became medium of instruction at high schools at Tel Aviv. In a short period of time, the Hebrew Language Council was formed, aimed to organize and inscribe the grammatical standards and add more words into Hebrew language (Freeburg, 2013).

4. Hebrew Literature Before and After 1948: Transformation of "Modern Hebrew Literature"

The notion of 'modern Hebrew literature' (sifrut 'ivrit ḥadasha) was introduced in the years of 1960s and 1970s which was roused through the foremost work of literary criticism of Hebrew by maskilim (a campaign to transform the culture of Jews into a secular culture of Europe) of several Eastern European. Another proclamation asserted that old Hebrew literature as purely based on the pristine religious content, while the new modern literature reflects the secular influence. This interpretation seems illogical and does not encompass the matters of the literary text, the authorship and the readers along with no interpretation of past events and social perspectives.

Amid the years of 1840 to 1850, Hebrew literature was rooted in Russia. Lithuania became the place where first time ever, a Hebrew makilic center was formed which was associated with the initiation of the publication journal Pir ḥe Tsafon (Flowers of the North, Vilna, 1841), which further developed in the form of more journals and newspapers in Russia. In the meantime, new genres entered into Hebrew language which included memoirs, novel writing and poema (a poem which is prolonged and descriptive). Among all of them, the first novel Ahavat Tsiyon (The Love of Zion, 1853) in Hebrew literature was most prominent which was written by Avraham Mapu.

Writing poems in Hebrew literature was initiated from the first poem Mikha Yosef Lebensohn (Mikhal) who inscribed beautiful lyrics of the poems in his time. Under the reform agenda in education and society by Ottoman Empire in nineteenth century, Jews also took most of it and established Alliance Israélite Universelle, missionary educational institutes of Chritines, public schools etc. These developments sensitized the Jewish populace over Haskalah (a movement related to educational, literary and cultural enlightened of Jews) as well as marked the realization of wakening among Arabs.

Establishment of the State of Israel in 1948, marked revitalization of literature and culture with first writers of poem and literature which was to be made distinct. The literature of Hebrew has characteristics of different languages such as Arabic, Yiddish, German, Russian

etc. The literature which was written in 1948 reflected the suffrage and fight of Zionists towards acquiring an independent state. The years of 1990s are marked as significant for Hebrew poetry through the genesis of "shira emunit" (the poetry of religion). Then, earlier to the years of twenty-first century, writing Hebrew literature did not remain inside the premises of Israel but also started to be written around the world (Pinsker, 2017). The preceding 6 years, modern Hebrew literature has been booming in all grounds of genres. The overwhelming evidence in this perspective is related to the thrive in translation of Hebrew literature into other numerous languages. Several universities are now running the department for teaching the Hebrew language and students are enrolled there (Doron, n.d.). In brief, the historical account of Hebrew literature in Jewish societies is associated with identical conflicts and self-apprehension. It reveals about the conflicts amid transition of literature from customary version to modernization, footprints of secular patterns from mainland to banishment, premeditated and dominating acculturation along with gender disparity and ethnic tensions (Ben-Horin, 2009).

5.   A Literary Analysis of Hebrew Poetry

The Hebrew poets are regarded as the assets of the Hebrew literature as their works represent the true essence of the Hebrew language. Since the original essence of the Hebrew poetry lasted for a shorter duration, contribution of some of the tremendous poets are still recognized. Anne Kleiman (nèen Shanin) is one of the famous Hebrew poets who is regarded as the earlier American Jewish poetess who wrote poetry in Hebrew. She was born in 1909 in St. Joseph Missouri and grown up under the influential Hebrew education of Talmud Torah in her school where she demonstrated God gifted abilities. At the age of nineteen, she went to Chicago for studying at university as well as to study Hebrew. She got knowledge about the history of Jews, rabbinic school of thought, Bible and Hebrew literature (Pinsker, 2016). Anne Kleiman, started to write. the Hebrew poetry in 1940 (Raz, 2007). Farmelant is another Hebrew poetess who was the child of immigrant parents. Since she studied from the Hebrew school and college, she got inspiration from her Hebraist teacher. She persuaded a career as Hebrew and Jewish educator and wrote Hebrew poetry, which was published in the journals of America and Israel. The first of Fermelant was Iyyim bodedim (Desert Islands) and other was Pirchei zehut (Flowers of the identity) (Pinsker, 2016). Rachel Bluwstein is another such poetess who is considered as the founding mother of the modern Hebrew poetry. In 1920s, Rachel began to write serious poetic literary pieces, and initiated a trend to produce new linguistic, stylistic, and figurative writings in Hebrew poetry. She was regarded as the most

admired women poet. *Halokh Nefesh* was the first poem published in one of the most prestigious journals of Hebrew known as *Ha-Shiloah* (Olmert, n.d.).

These poetries are based on variety of themes, styles and attitudes, and depicted their life and love as well as reflected about the unrestricted culture of America. They also wrote on the State of Israel and Jewish people, along with the urban life of metropolitan cities such as New York, Chicago and Boston. (Pinsker, 2016). Poems such as; 'Ma eten Lachem' (What Can I Give You?), "EI astsi" (To My Country), and the Ha-almah she-lo hitchatnh (The Unwed maiden) are some of the prominent contributions in this regard.

According to Pinsker (2016), greater resemblance is identified among two poems proposed by Kleiman and Rachael is observable. It was further stated that Kleiman inspired from Rachel, in order to have the understanding of the model Hebrew poetry. While on the other hand, both of the poems are also dissimilar to each other, according to some scholars. Rachel's work is affluent with the love of woman with her country, "the land of Zionists". While, the poem of Kleiman was not for the love of territory but she spoke to the second person (Pinsker, 2016). Similarly, the poetry written by Fermelant has the same features as the poems by Keliman.

The act of evaluating the Hebrew poetry has been associated with its ancient origin. Since, the Biblical Hebrew poetry was inscribed to be ancient for more than two thousand-fold. Moreover, the influencing cultural factors of metaphors and prospects have not been existed now. Since its origin, the use of writing the Hebrew poetry is extensive and being interpreted.

5.1 The Patterns of the Hebrew Poetry

The major patterns of the Hebrew poetry are stated as parallelism, (Schoening, 2011), meter, imagery and the structure of the whole poem (Hebrew Poetry, 2020). A brief account is given below on these patterns of Hebrew poetry:

5.1.1 Parallelism:

Parallelism refers the organization of ideas and assumptions (unlike meter or rhyme which represent the external structuring) where the well-adjusted and even thoughts are maintained by the write in order to consider dissimilarity or deliberate recurrence of words (Parallelism in Hebrew Poetry, n.d.). Robert Lowth in his groundbreaking poetic work of "Lecture XIX", devises an explanation of parallelism (Jeffrey, 2016)

"The correspondence of one verse, or line, with another, I call parallelism. When a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in sense; or similar to it in the form of grammatical construction; these I call parallellines; and the words or phrases, answering one to another in the corresponding lines, parallel terms" (Lowth, 1984. p. 9).

Synonym parallelism is widely used type of parallelism. The same sentiment is the most profound feature of synonymous parallelism which is mostly found in the initials lines of the poetry which reoccurs with other terms but distinct from previous lines (Lowth, 1984). A perfect illustration of synonymous parallelism is given below from Psalm 114:

1. When Israel went out from *Egypt,*

    the *house of Jacob* from a *people of strange language*,

2. *Judah* became his *sanctuary,*

    Israel his *dominion.*

3. The *sea* looked and *fled*;

    Jordan turned back.

4. The *mountains* skipped like *rams,*

    the *hills* like *lambs.*

5. What ails you, *O sea*, that *you flee*?

    O Jordan, that *you turn back*?

6. *O mountains,* that you skip like *rams*?

    O hills, like *lambs?*

7. Tremble, O earth, *at the presence of the Lord*,

    at the presence of the God of Jacob.

8. who turns the rock into a *pool of water*?

    the flint into a spring of water (Jeffrey, 2016).

In the above-mentioned poetry, the italicized text refers the words which are present in the first lines which have been reoccurred in next line. Another kind of parallelism is antithetic parallelism which denotes the element of self-understandability where the ideas or thoughts presented in second line are contrary to the first line (Jeffrey, 2016). The insightful illustration of antithetical parallelism is provided in Psalm 1:

1. Blessed is the man who walks not in the counsel of the wicked.

    nor stands in the way of sinners, nor sits in the seat of scoffers;

2. but his delight is in the law of the Lord,

    and on his law, he meditates day and night.

3. He is like a tree planted by streams of water that yields its fruit in its season,

    and its leaf does not wither

    Synthetic or constructive is the concluding kind of parallelism. The distinctive features that makes it different from other kinds is that is it longer than others. Biggest share of the synthetic parallelism is in prophetic literature. In this parallelism, the thoughts and ideas of first lines are developed by the second line (Jeffrey, 2016). The example is given below:

1. How the oppressor has ceased,

    the insolent fury ceased!

2. The Lord has broken the staff of the wicked,

    the scepter of rulers,

3. that struck the peoples in wrath

    with unceasing blows,

4. that ruled the nations in anger

    with unrelenting persecution.

5. The whole earth is at rest and quiet;

    they break forth into singing.

6. The cypresses rejoice at you,

    the cedars of Lebanon, saying,

7. 'Since you were laid low,

    no woodcutter comes up against us.'

8. Sheol beneath is stirred up

    to meet you when you come;

9. it rouses the shades to greet you,

    all who were leaders of the earth;

10. it raises from their thrones

    all who were kings of the nations (Jeffrey, 2016).

    In brief, the core element of Hebrew poetry is the feature of parallelism, where verses usually have a break at the end and have maintained the steadiness in terms of connotation and composition (Hebrew Poetry, 2020). The poetry in Hebrew literature has certain limitations for the number of syllabus. This theory was given by G. Bickell which have been followed and supported by the authors of modern era as Freedman and Fokkelman (Schoening, 2011). Freedman encapsulated his outlook quantitatively in the following words:

"The main point I wish to make here is that there really is quantity in Hebrew poetry, and that we can prove it, and that it cannot therefore be ignored in any overall estimate of the nature, quality or character of Hebrew poetry" (Freedman, 1987, p: 18).

A serious concern is raised on his view that the likelihood of such steadiness is not possible to be consistent in Hebrew poetry. This perception has impelled some cliques to turn back and to support the view of counting the words or letters in parallelism Thus, methods hampers the process of decoding about the actual essence of the word (Schoening, 2011).

5.1.2   Meter

The word meter is related to a Greco-Roman system of poetry which deals in maintaining the order of the number of vowels. Albeit, Alter defies the relevance of using the feature of meter for the biblical poetry (Schoening, 2011). While there is a common consent to endorse it as an element of Hebrew poetry, but yet it is to validate the fact whether it is an element of Hebrew poetry or not. In this regard, two techniques can be employed; one is to count the syllabus and other is counting accents. The unit of stanzas in Hebrew poetry are not lengthy and confined to two or three words. When it comes to counting accents, all these units acquire an accent where connecting words such as conjunctions and prepositions are not considered (Hebrew Poetry, 2020).

5.1.3   Imagery

Hebrew poetry is abundant with regard to present imagination. All the Psalters have such examples of imagery. For instance, in Psalm one, the word faithful has been compared to a word well- watered tree (Ps 1:3). Similarly, protection by God has been termed as sanctuary of a weaned child on its mother's breast (Ps 131:2) (Hebrew Poetry, 2020).

5.1.4   The Whole Poem

Numerous strategies have been employed to enhance coherence in Hebrew poems. Alphabetical poem is the most prominent among them, where all the verses begin with a subsequent letter e.g., Psalms 34, 37, 111, 112. The very prolonged poem in terms of alphabets is Psalm 119 where first to eighth stanzas begin with the very first letter of the Hebrew alphabets. While stanzas from nine to sixteen commence with second letter and so on. Therefore, the study of Biblical poetry of Hebrew, despite of being not easier to understand due to the culture, time and milieu is though interesting and valued since, mastery manifests by its developing milieus (Hebrew Poetry, 2020).

5.2   The Stylistics of The Hebrew Poetry

Studying the Hebrew poetry is like an art such as its emphasis, eloquence and structure and composition have a volatile past. The speakers of Hebrew were adept in describing in a saga. Their efforts reflected that their aptness in language and treasure of vocabulary to compose a distinctive content which have no example to be undermined (Stek, 1974).

6. Discussion

In order to initiate a discussion on the general interpretation of word literature, it can be found that it will be difficult to acquire the accurate explanation of "Jewish literature" in the capacity of the literature of Jews and Judaism. A plethora of works have been contributed in pristine Hebrew by Jews but they cannot be called as literature. The word Jewish has not been used interchangeable for language but its roots are derived from a racial identity rather than basis for language. It formerly symbolized a Judaean, which is a member of the kingdom of Judah. Consequent to a banishment, the Ten Tribes gone to their identity. Thus, the term of Jew had shaped the undiscriminating reflection of all the native Hebrew. Conversely, "Hebrew" has been referred in a broader spectrum, while alluding the language as well as race (Levy, 1903).

Bible has been recorded to have various songs. The organizational framework of the melody regarding Orient is very dissimilar from the Occident. Sendrey denoted the melodies of the ancient Hebrew as fundamental and based on trivial clusters of tones, where each is related to some certain Oriental musical scale. These trivial clusters are known as makams. Every makam is equipped with a specific beat, pitch, mood, scale sequence, and accentual pattern. From the standpoint of Orient, interpretation occupies more significance than the transcripts. This fact emphasizes on imperativeness of Psalms. Although, not known evidences regarding the structure of melodies are available. However, the pattern of running temples augur that they were possessed with highly organized structure and framework (Sendrey & Norton, 1964).

6.1 The Enigmatic Genre and Structure of the Song of Songs

No other book of the Old Testament has acquired wide-ranging interpretation than Song of Songs (Rowley,1937). As far as the analysis of the Song of Songs is concerned, all the analytical efforts were meant to unearth the messages carried by the poems and its components. The literary analysis is characterized by higher degree of sophistication,

originality and uniqueness in terms of love poetry of the Song of Songs (McFarlane, 2011). The Song of Songs is occasionally denoted as the Song of Solomon in an antique love song which has been originated in the Jewish Tanakh.

Traditionally, in the Jewish literature, "song" alluded to an ecstatic piece of literature that was read or chanted to musical frills. For generating the fair understanding of this poetic piece, it is imperative to conclude the undergoing consecutive changes. Biblical scholars analyzed that the transition from the third person to second person may be realized as awkward for the modern readers. However, such transition of pronouns is standardized as poetic device in Hebrew poetry ("Song of Solomon Chapter 1" n.d.).

6.1.1 Changing *aspects of the refrain in Hebrew poetry with specific to Song of the Songs*

Classically, a refrain, according to Preminger is described as a poetic device that is repeated at intervals in the whole poem and it is oft- repeated at the end location of the stanza (Brogan & Preminger, 1993). Various studies in recent have dragged attention towards the feature of refrain in the Song of Songs (Roberts, 2007). Although, the recent researches have not succeeded to distinguish the entire imperativeness of the refrain in the macrostructure of the Song of Songs (Johnston, 2009).

6.1.2 Parallel Panels in the Song of Songs

Apart from the recurrence of the refrain in the Song of Songs, it also has another characteristic of various sets of parallel panels. The two most observable sets of parallel are found where the nocturnal desire of the median is described for her love in 3:1–5 and 5:2–8. In addition to it, the other noteworthy illustration of the parallel includes the praise of the gorgeousness on the median in 4:1b–2+3b and 6:5b–7 (Davidson, 2003).

   a. The Parallel Panel Set no. 1 (2:10–13 AND 7:12–14): The first and foremost set of obvious parallel panels are noted in 2:8–17 and 7:12–8:4. Moreover, all the poetic sections are comprise of three individual poems that are organized in an undistinguishable manner:

   b. (1) invitation for a romantic rendezvous in the countryside (2:8–13; 7:12–14); (2) song of desire (2:14–15; 8:1–2); and (3) a double closing refrain (2:16–17; 8:3–4).The parallels are amid the call for a romantic meetup are prominent (2:10–13; 7:12–14). Since all opens with one lover appealing the other on a romantic journey: "come away!" (Jl; Aykil]; 2:10a), "come away!" (hk; l]; 7:12a). These parallels amid the two are fairly observable:

c. Arise, my darling, come away (Jl; Aykil]);

for winter has passed,

and the rainy season has departed.

The flowers are seen (War"nI) in the land;

the time of singing has come,

the voice of the dove is heard in our land.

The fig tree puts forth its figs (2:10–13)

Come away (hk;l]), my beloved;

let us go to the fields and lodge in the villages.

Let us go out early to the vineyards,

to see (ha,r"nI) if the vines (˜p,G<h') have budded,

Let us see if the grape blossoms (rd"m;S]h') have opened,

and the pomegranates are in bloom (7:11–13; Heb., 7:12–14)

d. Parallel panels, set no. 2 (2:14+17 and 8:13–14): Despite the fact that parallels are quite familiar, limited studies about the organization of the Song highlight the observance of parallel among 2:14+17 and 8:13–14. As the former panel was characterized with the initiation and concluding lines merely of 2:14–17, it might reflect a fairly placed duo of related sequence. What is similar in both the scenarios, is that the male suitor discourses the maiden by a lyrical appellation that displays her observable unapproachability which is followed by a symbolic portrayal of her residence: "O my dove [who dwells] in the clefts of the rocks" (2:14a); "O you who dwell in the gardens" (8:13a). Further, he endures with an appeal for the maiden to talk him: "let me hear your voice!" (2:14b); "let me hear your voice!" (8:13b). In both aforementioned cases, the maiden answers with a virtually undistinguishable bidding: "Hurry, my beloved! Be like a gazelle or young stag on the mountains of perfume!" (2:17b); "Hasten, my beloved! Be like a gazelle or young stag on the mountains of spice!" (8:14). Thus, the oft-occurring pattern of the parallel panels proposes that the Song gets extends in a cyclical manner in spite of a linear manner. Instead of emerging with a narrative scenario since start to end, the Song gets extend itself over and over. Likewise, a jewel of many facades, it rejoices the vitality of love in a manner that is resemble to the recurrent happenings about the two lovers possess in their tranquil love (Johnston, 2009).

In a nut shell, the Song of Songs comprises of two types or recurring attributes that run to macrostructural level, which are refrain and parallel panels. These two literary attributes play

a function to join the individual poems and transform lengthy poetic parts into a magnum opus (Johnston, 2009).

Beside the literary characteristics of the Song of Songs, the manuscript of the Song of the Sea is abundant as viewed by Cross and Freedman (Craigie, 1969). This poem is attributed to be the mere poetic piece that explicitly possesses similitude with early Hebrew poetry upon the linguistic criteria given by Robertson. There are illustrations of the use of nun energicum, the archaic suffix -mw, a possible archaic accusative form that can be found in many other poetic pieces. The format of it is similar to a Victory Song which has its roots from festivity of the triumph over Egypt (Craigie, 1969). Moreover, the unusual amalgamation of a manuscript which is abundant to the archaism and still unusually has no exploitation, signifies that the Songs of the Sea was consequently used to consider as a steady part of the ritual of Israel's worship. On the other hand, the Balaam Oracles also has symbolic interpretations regarding the archaic Hebrew while no such symbolic features are evident for the Songs of the Sea. Older form of the third m.s. suffix, are found which are taken as examples for case conclusions and are conserved in the construct chain (e.g. פִּצְבֵנוּ   . Also, there are other examples of both nun energicum (e.g. אנן   ) and enclitic mem (יורדם)whereas some words are probably archaic in the Hebrew language (בעת   ). These evidences, collectively, with the subject matter, incline to authorize the organization of the Oracles as early poetic Hebrew. To date about the 'Blessing of Moses' is intricate. Nevertheless, there likewise linguistic and orthographic criterions are evident (Cross & Freedman, 1948). In Addition to it, the Song of Deborah has been acknowledged since long as an early piece of Hebrew literature (Anderson, 1959). Other example of archaism is nun energicum where the use of z is as a relative pronoun (Allegro, 1955). Furthermore, a difficulty was apparent for the translators in the earlier times, as the manuscript has undergone to the significant deal of corruption (Craigie, 1969).

7.   Conclusion

The Jewish societies had been evolved through multi languages where the efforts to write and read the literature was not new. However, multi-lingual societies transformed towards bilingual societies through the development and progress in the Hebrew literature which took its roots since the late eighteenth and nineteenth centuries. The transition of Hebrew poetry has also strengthened the national identity of Jewish state of Israel. The Hebrew songs have been characterized with the orientalist features and religious spirit. As the Hebrew literature has been the art of the holy scriptures since long, modern state of Israel has greater role in

modernizing the literature of Hebrew. The study reviewed the major characteristics of the modern Hebrew literature which are parallelism, meter, imagery and the entire structure of a poem. While the stylistic of the Hebrew poetry like an art to be equipped with emphasis, eloquence and its structure and composition. In brief, the literary patterns, religious spirit, vocabulary and its biblical nature, makes it equally attractive for the national and other nationals to study and teach the rich Hebrew literature and poetry.

Contributions of this study are significant, as it will create understanding among the learners of the Hebrew literature and poetry. The study is also important in providing the knowledge about the origin, dismal and reinvigoration of the Hebrew language. It also offers a brief account on the literary characteristics of the Hebrew poetry which is of significant value for the students of literature.

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