

3. The Song of Deborah in Judges 5

Logotechnical Analysis

Guidelines

- Please read the [General Introduction](#) and the Introduction to the [Embedded Poetry](#).
- For common features found in the numerical analysis charts, see the "[Key to the charts](#)".

Judges 5 in its Literary Context

- Like the poems in Exodus 15 and Deuteronomy 32, the Song of Deborah in Judges 5 is an embedded hymn. It is not an inset hymn, because there is no indication whatsoever that the poem had a previous setting from which it was transferred and inserted into its present context. In my opinion, it was deliberately composed along with the story about the battle of Barak and Deborah against Sisera as a poetical high point celebrating their victory. The prose text and the poetic text are different in form and expression but they are evidently complementary.¹

The Song was embedded, that is to say, designed, composed and ingrained as an integral part of the narrative, in very much the same way as the Song at the Reed Sea and the Song of Moses, the Song of Hannah, and the Song of David in 2 Samuel 22.²

Compare the obviously concluding function of Judg. 5:31c with the role of the recapitulations in Ex. 15:19 and Deut. 32:44. The compositional device employed here I describe as the 'split-and-embed' procedure. In his planning of the prose and poetic texts surrounding the Song, the author/redactor conceived the statement in Judg. 5:31c at first as the conclusion of the narrative in Judg. 4:23-24. However, to embed the Song, he deferred the conclusion to make room for the Song and positioned it at the end of the Song. For particulars about this procedure, see the Introduction to the [Embedded Poetry](#).

- As in the case of Exodus 15 and Deuteronomy 32, the numerical evidence supports my supposition that the poem was composed as an integral part of the narrative. The number of words in the Song including the direct narrative framework (5:1 and 5:31c) appears to be **364**, which is 14 x **26**, with **153** (9 x **17**) words after the *atnach* – see the chart. This significant compositional formula of Judg. 5:1-31, in my opinion, can hardly be a matter of coincidence. On the contrary, it demonstrates the compositional unity of the chapter.
- The Song of Deborah is one of the of the seven outstanding poems in the Story of Ancient Israel (Genesis – 2 Kings), all of which function as stepping-stones towards the ultimate goal of the Exodus: the occupation of the land of Canaan and the establishment of a settled nationhood under a chosen king, David.

The Song sung at the Reed Sea in Exodus 15.

The Song of Moses in Deuteronomy 32.

The Blessing of Moses in Deuteronomy 33.

the Song of Deborah in Judges 5.

The Song of Hannah in 1 Samuel 2.

The Song of David in 2 Samuel 22

The Last Words of David to conclude the story of the establishment of David's kingdom.

¹ De Moor and Watson regard Judges 4 as the prose introduction to the Song of Deborah, "one of the well-known examples" of conversion from verse to prose, which is based on the highly questionable supposition that the Song was the epic substratum in the narrative. Another "well-known example" is the Prologue and Epilogue to the book of Job. See J.C. de Moor and W.G.E. Watson (eds.), "General Introduction", in: *Verse in Ancient Near eastern Poetry* (AOAT 43, 1993), p. xi.

² G.T.K. Wong, "Song of Deborah as Polemic", *Biblica* 88 (2007), 1-22, argues that the Song of Deborah "may have been composed not so much primarily to celebrate a victory, but to serve as a polemic against Israelite non-participation in military campaigns against foreign nations."

Special Features of Judges 5:2-31b

- From a numerical point of view, the defining characteristic of this Song is that it is structured by the number **11**, the number of fulfilment. Note in the chart the conspicuous accumulation of occurrences of **11** and its multiples throughout the text, which is most significant: **44, 33, 22, 66, 88, 33, 44, 220, 264** (24 x **11**), and **352** (32 x **11**).

In light of the fact that the battle in question was obviously considered to be of crucial importance in view of the settlement in Canaan – seeing the Song of Triumph specially devoted to it – the use of the number **11** may be interpreted as symbolically alluding to the fulfilment of the promise of land. My interpretation of the symbolic significance of **11** as the number expressing *fulfilment* was convincingly underscored by the results of my study of the numerical aspects of Deuteronomy 1-3. These chapters deal with preparations to continue the journey from Horeb to Canaan and the initial *fulfilment* of the promise of land to the patriarchs and their descendants: the Edomites, Moabites, Ammonites and Israelites.

What I discovered astounded me. I found a unique and unprecedented accumulation of the number **11** and its multiples which I have encountered nowhere else but in Judges 5.

The following survey shows the number of words in these passages in Deuteronomy:

| | | |
|-------------|---|------------------------------------|
| 1:19-22 | The promised land in sight | 77 (7x 11) words. |
| 2:2-6 | God's speech: land for Esau/Edom | 55 (5x 11) words. |
| 2:7 | Moses refers to God's blessing | 22 (2x 11) words. |
| 2:9-13b | God's speech: land for Lot/Moab | 66 (6x 11) words. |
| 2:18-25 | God's speech: land for Lot/Ammon | 121 (11x 11) words. |
| 2:16 - 3:29 | After 38 years the march to the land | 770 (70x 11) words. |
| 3:2 | God's speech: Og's land for Israel | 22 (2x 11) words. |
| 3:3-8 | The defeat of the king of Bashan | 88 (8x 11) words. |
| 3:18-20 | Moses' command at the time | 55 (5x 11) words. |
| 3:23-29 | Moses' request to enter the land | 99 (9x 11) words. |
| 3:26b-28 | God's speech: no land for Moses | 44 (4x 11) words. |

For the significance of the number **11**, See my *Numerical Secrets of the Bible*, pp. 70-73.

The conclusion to be drawn from the employment of the number **11** in Judges 5 is that the author of Judges 5 must have been familiar with the use of this number in Deuteronomy as a device symbolically alluding to the fulfilment of the promise of land.

Strophic Structure - Canto/Stanza/Part boundary: ||

- Labuschagne: 2-3, 4-5 || 6-8, 9-11 || 12-13, 14-15c, 15d-16, 17-18 || 19, 20-22, 23 || 24-25, 26-27 || 28, 29-30 + 31a-b (6 cantos with 15 strophes and a coda, 48 verselines and 106 cola, with vs. 12-18, Canto III, as the **central core** of the poem).
- J.P. Fokkelman ("The Song of Deborah and Barak: Its Prosodic Levels and Structure", 1995 – see the Bibliography below): 2-3, 4-5c || 6a-d, 7a-d, 8a-d || 9-11c, 11d-13ab || 14-15c, 15de-16, 17-18 || 19a-d, 20-21b, 21c-22ab, 23a-e || 24-25, 26a-e, 27a-e || 28a-d, 29-30, 31ab (7 stanzas with 20 strophes, 50 verselines and 108 cola).
- M.D. Coogan ("A Structural and Literary Analysis of the Song of Deborah", *CBQ* 40 (1978), 143-166): 2-5, 6-8 || 9-13 || 14-18 || 19-23 || 24-27, 28-30 (5 stanzas).
- R.G. Boling (*Judges*, The Anchor Bible, 1975): 2-9 || 10-13 || 14-16 || 17-20 || 21-23 || 24-27 || 28-30 || 31a-d (8 parts).
- A. Globe (see the Bibliography below): 2-3, 4-5, 6-8, 9-11d || 11e-15c, 15d-18 || 19-22, 23-27, 28-30 || 31 (3 parts with 9 strophes and a conclusion).

Logotechnical analysis

- Columns **a** and **b** show the number of words before and after the atnach.
- Column **c**: the framework: about the battle; **d**: the central core: **about the call to battle**.
- The verselines are numbered in the column to the right of the Hebrew text.

| | | Total | a | b | c | d |
|----|--|-------|------|------|------|---|
| 1 | וַתָּשֶׁר דְּבוּרָה וּבָרַק בֶּן־אֲבִינָעִם ^א | 5 | 5 | | | |
| | בַּיּוֹם הַהוּא לְאֹמֶר: | 3 | | 3 | | |
| | Introduction, v. 1 | 8 | = 5 | + 3 | | |
| 2 | בְּפָרַע פְּרָעוֹת בִּישְׂרָאֵל | 1 | 3 | 3 | | 3 |
| | בְּהַתְּנַדֵּב עִם ^א בָּרַכּוּ יְהוָה: | 4 | 2 | 2 | | 4 |
| 3 | שָׁמְעוּ מַלְכִּים תְּאֻזְיָנוּ רְזִינִים ^א | 2 | 4 | 4 | | 4 |
| | אֲנֹכִי לַיהוָה אֲנֹכִי אֲשִׁירָה | 3 | 4 | | 4 | 4 |
| | אֲזַמֵּר לַיהוָה אֱלֹהֵי יִשְׂרָאֵל: | 4 | 4 | | 4 | 4 |
| | Strophe 1 Total, v. 2-3 | 19 | = 9 | + 10 | = 19 | |
| 4 | יְהוָה בְּצִאתְךָ מִשְׁעִיר | 5 | 3 | 3 | | 3 |
| | בְּצִעְדְּךָ מִשְׁרָה אֱלֹהִים | 3 | 3 | | | 3 |
| | אֶרֶץ רְעֹשָׁה גַם־שָׁמַיִם נִטְפוּ | 6 | 5 | 5 | | 5 |
| | גַם־עֵבִים נִטְפוּ מַיִם: | 4 | | 4 | | 4 |
| 5 | הַרִים נִזְלוּ מִפְּנֵי יְהוָה ^א | 7 | 4 | 4 | | 4 |
| | זֶה סִינֵי מִפְּנֵי יְהוָה אֱלֹהֵי יִשְׂרָאֵל: | 6 | | 6 | | 6 |
| | Strophe 2 Total, v. 4-5 | 25 | = 15 | + 10 | = 25 | |
| | Canto I Total, v. 2-5 | 44 | = 24 | + 20 | = 44 | |
| 6 | בַּיָּמִי שָׁמַנְר בֶּן־עֲנַת | 8 | 4 | 4 | | 4 |
| | בַּיָּמִי יָעַל חֲדָלוֹ אֲרָחֹת ^א | 4 | 4 | | | 4 |
| | וְהִלְכִי נְתִיבוֹת | 9 | 2 | | 2 | 2 |
| | יִלְכְּוּ אֲרָחֹת עַקְלָקְלוֹת: | 3 | | 3 | | 3 |
| 7 | חֲדָלוֹ פְּרִזּוֹן בִּישְׂרָאֵל חֲדָלוֹ ^א | 10 | 4 | 4 | | 4 |
| | עַד שִׁקְמַתִּי דְבוּרָה | 11 | 3 | | 3 | 3 |
| | שִׁקְמַתִּי אִם בִּישְׂרָאֵל: | 3 | | 3 | | 3 |
| 8 | יִבְחַר אֱלֹהִים חֲדָשִׁים | 12 | 3 | 3 | | 3 |
| | אִז לְחַם שְׁעָרִים ^א | 3 | 3 | | | 3 |
| | מִגֵּן אִם־רָאָה וְרָמַח | 13 | 4 | | 4 | 4 |
| | בְּאֲרָבָעִים אֶלֶף בִּישְׂרָאֵל: | 3 | | 3 | | 3 |
| | Strophe 3 Total, v. 6-8 | 36 | = 18 | + 18 | = 36 | |
| 9 | לִבִּי לְחֹקְקֵי יִשְׂרָאֵל | 14 | 3 | 3 | | 3 |
| | הַמְּתַנַּדְּבִים בְּעִם ^א בָּרַכּוּ יְהוָה: | 4 | 2 | 2 | | 4 |
| 10 | רִכְבִּי אֲתַנּוֹת צַחֲרוֹת | 15 | 3 | 3 | | 3 |
| | יִשְׁבִּי עַל־מִדְיָן | 3 | 3 | | | 3 |
| | וְהִלְכִי עַל־רֶדֶךְ שִׁיחוֹ: | 4 | 4 | | | 4 |
| | Total, v. 9-10 | 17 | = 15 | + 2 | = 17 | |

| | | | | | |
|------------------------------|------------------------------------|----|------------|-------------|----------------------|
| 11 | מקול מתצצים בין משאבים | 16 | 4 | 4 | 4 |
| | שם יתנו צדקות יהנה | | 4 | 4 | 4 |
| | צדקת פרונו בישראל | 17 | 3 | 3 | 3 |
| | או ירדו לשערים עם יהנה: | | 5 | 5 | 5 |
| | Strophe 4 Total, v. 9-11 | | 33 | = 26 | + 7 = 33 |
| | Canto II Total, v. 6-11 | | 69 | = 44 | + 25 = 69 |
| | Cantos I-II Total, v. 2-11 | | 113 | = 68 | + 45 = 113 |
| 12 | עורי עורי דבורה עורי עורי דברי־שיר | 18 | 7 | 7 | 7 |
| | קום פרק ושבה שביך פן־אבינעם: | 19 | 6 | 6 | 6 |
| 13 | או יכר שריר לאדירים | 20 | 4 | 4 | 4 |
| * See the end of the chart | עם יהנה ירד־לי בגבורים: | | 5 | 1 | 4 |
| | Strophe 5 Total, v. 12-13 | | 22 | = 12 | + 10 = 0 + 22 |
| 14 | מני אפרים שרשם בעמלק | 21 | 4 | 4 | 4 |
| | אחריה בנימין בעממיה | | 3 | 3 | 3 |
| | מני מכיר ירדו מתקנים | 22 | 4 | 4 | 4 |
| | ומוזבולן משכים בשבט ספר: | | 4 | 4 | 4 |
| 15a-c | ושרי ביששכר עם־דברה | 23 | 4 | 4 | 4 |
| | ויששכר כן ברק | | 3 | 3 | 3 |
| | בעמק שלח ברנליו | | 3 | 3 | 3 |
| | Strophe 6 Total, v. 14-15c | | 25 | = 17 | + 8 = 0 + 25 |
| 15d ** Meaningful centre | בפלגות ראובן | 24 | 2 | 2 | 2 |
| 15e on colon level: | גדלים תקקיר־לב: | | 3 | 3 | 3 |
| 16 Middle cola: | למה ישבת בין המשפטים | 25 | 4 | 4 | 4 |
| 50 + 6 + 50 | לשמע שרקות עדרים | | 3 | 3 | 3 |
| ** See the end of the chart. | לפלגות ראובן | 26 | 2 | 2 | 2 |
| Middle words: 175+2+175 | גדלים תקקיר־לב: | | 3 | 3 | 3 |
| | Strophe 7 Total, v. 15d-16 | | 17 | = 7 | + 10 = 0 + 17 |
| 17 | גלעד בעבר תירדן שכן | 27 | 4 | 4 | 4 |
| | ירדן למה יגור אננות | | 4 | 4 | 4 |
| | אשר ישב לחוף ימים | 28 | 4 | 4 | 4 |
| | ועל מפרציו ישכון: | | 3 | 3 | 3 |
| 18 * | זבלון עם חרף נפשו למות | 29 | 5 | 5 | 5 |
| | ונפתליה על מרומי שדה: | | 4 | 1 | 3 |
| | Strophe 8 Total, v. 17-18 | | 24 | = 14 | + 10 = 0 + 24 |
| | Total, v. 14-18 | | 66 | = 38 | + 28 = 0 + 66 |
| 13 = 6 + 1 + 6 | Canto III Total, v. 12-18 | | 88 | = 50 | + 38 = 0 + 88 |

| | | | | | |
|----|--|------------------------|-----------|-------------|------------------|
| 19 | בָּאוּ מַלְכִים נִלְחָמוּ | 30 | 3 | 3 | 3 |
| | אִזְ נִלְחָמוּ מַלְכֵי כְנָעַן | | 4 | 4 | 4 |
| | בְּתַעֲנֵךְ עַל־מִי מִגְדּוֹ | 31 | 4 | 4 | 4 |
| | בְּצַע כְּסָף לֹא לָקַחוּ: | | 4 | 4 | 4 |
| | Strophe 9 | Total, v. 19 | 15 | = 11 | + 4 = 15 |
| 20 | מִן־שָׁמַיִם נִלְחָמוּ הַפּוֹכְכִים | 32 | 4 | 3 | 1 4 |
| | מִמְסְלוֹתֵם נִלְחָמוּ עִם־סִסְרָא: | | 4 | 3 | 3 |
| 21 | נָחַל קִישׁוֹן גְּרָפָם | 33 | 3 | 3 | 3 |
| | נָחַל קְדוּמַיִם נָחַל קִישׁוֹן | | 4 | 4 | 4 |
| | תִּדְרְכֵי נַפְשִׁי עוֹ: | | 3 | 3 | 3 |
| 22 | אִזְ הִלְמוּ עַקְבֵי־סוּסֵם | 34 | 4 | 4 | 4 |
| | מִגְדָּרוֹת דְּהָרוֹת אַבְיָרוֹ: | | 3 | 3 | 3 |
| | Total, v. 21-22 | | 17 | = 11 | + 6 = 17 |
| | Strophe 10 | Total, v. 20-22 | 25 | = 14 | + 11 = 25 |
| 23 | אֲרוֹז מְרוֹז אָמַר מִלְּאֲדָי יְהוָה | 35 | 5 | 5 | 5 |
| | אֲרוֹז אָרוֹר יִשְׁבִּיחָה | | 3 | 3 | 3 |
| | כִּי לֹא־בָאוּ לְעִזְרַת יְהוָה | 36 | 5 | 5 | 5 |
| | לְעִזְרַת יְהוָה בַּגְּבוּרִים: | | 3 | 3 | 3 |
| | Strophe 11 | Total, v. 23 | 16 | = 8 | + 8 = 16 |
| | Total, v. 21-23 | | 33 | = 19 | + 14 = 33 |
| | Canto IV | Total, v. 19-23 | 56 | = 33 | + 23 = 56 |
| 24 | הַבְּרָד מִנְּשִׁים יָעַל | 37 | 3 | 3 | 3 |
| | אִשֶׁת חֶבֶר הַקִּינִי מִנְּשִׁים בָּאֵהָל הַבְּרָד: | | 6 | 3 | 3 6 |
| 25 | מִיָּם שָׁאֵל חֶלֶב נִתְנָה | 38 | 4 | 4 | 4 |
| | בְּסֹפֶל אֲדִירִים הַקְּרִיבָה חֲמָאָה: | | 4 | 4 | 4 |
| | Strophe 12 | Total, v. 24-25 | 17 | = 10 | + 7 = 17 |
| 26 | יָדָה לְיִתְדֵי תִשְׁלַחְנָה | 39 | 3 | 3 | 3 |
| | וַיִּמְיֶנָה לְהִלְמוֹת עַמְלִים | | 3 | 3 | 3 |
| | וְהִלְמָה סִסְרָא מְחַקָּה רֹאשׁוֹ | 40 | 4 | 4 | 4 |
| | וּמְחַצָּה וְחִלְפָה רָקְתוּ: | | 3 | 3 | 3 |
| 27 | בֵּין רִגְלֶיהָ כָּרַע נָפֶל שָׁכְבָה | 41 | 5 | 5 | 5 |
| | בֵּין רִגְלֶיהָ כָּרַע נָפֶל | 42 | 4 | 4 | 4 |
| | בְּאַשֶׁר כָּרַע שָׁם נָפֶל שְׂדוּד: | | 5 | 5 | 5 |
| | Strophe 13 | Total, v. 26-27 | 27 | = 11 | + 16 = 27 |
| | Canto V | Total, v. 24-27 | 44 | = 21 | + 23 = 44 |

| | | | | | | |
|-----|------|--|------------|-------|-------|------------|
| 28 | | בְּעַד הַחֲלוֹן נִשְׁקָפָה וְתִיבֵב | 43 | 4 | 4 | 4 |
| | | אִם סִיֶּסְרָא בְּעַד הָאֲשַׁנְבָּ | | 4 | 4 | 4 |
| | | מִדְּוַע בִּשְׁשׁ רִכְבּוֹ לָבֹא | 44 | 4 | 4 | 4 |
| | | מִדְּוַע אַחֲרָיו פִּעְמֵי מַרְכְּבוֹתָיו: | | 4 | 4 | 4 |
| | | Strophe 14 Total, v. 28 | 16 | = 8 | + 8 | = 16 |
| 29 | | חֲכָמוֹת שְׁרוּתֶיהָ תִּעֲנִינָהּ | 45 | 3 | 3 | 3 |
| | | אֶרְ-הִיא תִּשָּׁב אֲמַרְיָהּ לָהּ: | | 5 | 5 | 5 |
| 30 | | הֲלֹא יִמְצְאוּ יַחְלְקוּ שְׁלָל | 46 | 4 | 4 | 4 |
| | | רַחֵם רַחֲמָתִים לְרֹאשׁ גִּבּוֹר | | 4 | 4 | 4 |
| | | שְׁלָל צְבָעִים לְסִיֶּסְרָא | 47 | 3 | 3 | 3 |
| | | שְׁלָל צְבָעִים רַקְמָהּ | | 3 | 3 | 3 |
| | | צְבַע רַקְמָתִים לְצִוְאָרֵי שְׁלָל: | | 4 | 4 | 4 |
| | | Strophe 15 Total, v. 29-30 | 26 | = 17 | + 9 | = 26 |
| 31a | Coda | כִּן יֵאבְדוּ כָּל-אוֹיְבֵיהָ יְהוָה | 48 | 5 | 5 | 5 |
| 31b | Coda | וְאֶהְיֶה כְּצֵאת הַשֶּׁמֶשׁ בְּנוֹבְרָתָו | | 4 | 4 | 4 |
| | | Canto VI Total, v. 28-31b | 51 | = 34 | + 17 | |
| | | Total, v. 6-31b | 308 | = 182 | + 126 | = 220 = 88 |
| | | Total, v. 2-31b | 352 | = 206 | + 146 | = 264 + 88 |
| 31c | | וְתִשְׁקַט הָאָרֶץ אַרְבַּעִים שָׁנָה: פ | | 4 | 4 | |
| | | Total, including the introduction, v. 1-31c | 364 | = 211 | + 153 | |

* The remarkable positionings of the *atnach* in vs. 13b, 18b and 20a are not difficult to explain, because there is every reason to believe that this division of the text served to achieve a specific compositional formula – which is also to be found in the Psalms – in this case: **364 = 211a + 153b (9x17)**. The **153** words seal the text as a literary entity.

** From the viewpoint of numerical composition, the presumed ‘**duplicates**’ in vs. 15d-e and 16c-d should be maintained. Deleting one of them would play havoc with the numerical structure. As argued by Fokkelman (1995, p. 9), 15d-e and 16c-d function as a device for inclusion, and vs. 15d-16 constitute a distinct strophe. It has **17** words.

Observations

- In terms of the 352 words of the poem, the words **חֲקֵרֵי-לֵב**, ‘the heart-searchings’, in **v. 16c** constitute the arithmetic middle ($352 = 175 + 2 + 175$). Since this can hardly be the deliberately devised meaningful centre, we have to look for it on another level. The **2** middle cola in **v. 16a-b**, significantly flanked by **52** (2 x **26**) cola on either side, is a plausible candidate ($106 = 52 + 2 + 52$ cola), but a still better option is the **6** middle cola in **vs. 15d-16**, the **17**-word Strophe 7 ($106 = 50 + 6 + 50$ cola):

^{15d-e} בְּפִלְגּוֹת רְאוּבֵן גְּדוֹלִים חֲקֵרֵי-לֵב
^{16a-b} לָמָּה יִשְׁבֹּת בֵּין הַמִּשְׁפָּתִים לִשְׁמֹעַ שְׂרָקוֹת עֲדָרִים
^{16c-d} לְפִלְגּוֹת רְאוּבֵן גְּדוֹלִים חֲקֵרֵי-לֵב

^{15d-e} Among the divisions of Reuben great were the heart-searchings.

^{16a-b} Why did you tarry among the sheepfolds to hear the pipings for the flocks?

^{16c-d} For the divisions of Reuben great were the heart-searchings.

The reproach directed specifically at Reuben relates of course to all the other tarrying tribes on the periphery, Gilead, Dan and Asher (v. 17). The reproach stands out as being a castigating reproof within the call to battle, vs. 12-18, which I have identified as **Canto III**, the central core of the poem. The call to battle, which starts with the call to Deborah and Barak to awake and act, is without doubt the heart of the poem:

| | | |
|-----------------------------|---|---------------|
| vs. 2-11, Cantos I-II | The preliminaries to the battle | 113 w. |
| vs. 12-18, Canto III | The call to battle and Israel's response | 88 w. |
| vs. 19-31b, Cantos IV-VI | The actual battle and its sequel | 151 w. |

On word level, the 88-word central core of the poem is surrounded by exactly **264** words (**113 + 151**), which is a multiple of **11** (24×11). This strongly suggests that the overall framework of the poem is determined by **11**, the number of fulfilment.

2. The canto structure proposed here is partly, but decisively, defined by multiples of **11**:

| | | |
|-----------------------------|--|--------------|
| Canto I, vs. 2-5 | Preliminaries to the battle: the activity of YHWH | 44 w. |
| Canto II, vs. 6-11 | Idem: the activity of Deborah and the marshals | 69 w. |
| Canto III, vs. 12-18 | The call to battle and the response of the tribes | 88 w. |
| Canto IV, vs. 19-23 | The battle: with focus on the activity of YHWH | 56 w. |
| Canto V, vs. 24-27 | The battle: with focus on Jael and Sisera | 44 w. |
| Canto VI, vs. 28-31b | The battle's sequel: focus on Sisera's mother | 51 w. |

Note that the total number of words in the poem is a multiple of **11** ($352 = 32 \times 11$). The fact that **32** happens to be the numerical value of *kabod*, 'glory' ($20 + 2 + 6 + 4$) may simply be a coincidence. However, since it signifies YHWH's presence in the battle, it is certainly a fortunate coincidence.

3. V. 31a-b functions clearly as a coda, seeing its content and the typical change in the direction of address: in v. 31a YHWH is suddenly addressed in the 2nd person, and in 31b the poet speaks *about* him in the 3rd person. In the Book of Psalms the coda is usually part of the last strophe. Here, however, it clearly stands apart from it, but is included in the last Canto. For the coda, see the [General Introduction](#), "The use of a coda as a device for conclusion".

V. 31c does not belong to the body of the poem but is the continuation of the narrative and refers back to 4:23-24.

4. Seeing that the number **11** dominates the structure of the poem it is not surprising to find relatively few divine name numbers:

| | |
|------------|---|
| vs. 9-10 | 17 words in total |
| vs. 9-11 | 26 words before <i>atnach</i> |
| vs. 2-11 | 68 (4×17) words before <i>atnach</i> |
| vs. 14-15 | 17 words before <i>atnach</i> |
| vs. 15d-16 | 17 words in total |
| vs. 21-22 | 17 words in total |
| vs. 24-25 | 17 words in total |
| vs. 29-30 | 26 words, with 17 before <i>atnach</i> |
| vs. 28-30 | 17 words after <i>atnach</i> |
| vs. 28-31b | 51 words, with 34 (2×17) before, and 17 after <i>atnach</i> |
| vs. 6-31b | 182 (7×26) words before <i>atnach</i> |
| vs. 1-31c | 364 (14×26) words in total, with 153 (9×17) after <i>atnach</i> . |

5. The name יהוה occurs **14** (2×7) times (vs. 2c, 3b, 3c, 4a, 5a, 5b, 9c, 11b, 11d, 13c, 23a, 23c, 23d, 31a).

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Dr. C.J. Labuschagne
Brinkhorst 44
9751 AT Haren (Gron)
The Netherlands

labuschagne.cj@gmail.com

Senior Lecturer in Semitic Languages (retired),
University of Pretoria, South Africa
and
Professor of Old Testament (retired),
University of Groningen, The Netherlands