

# 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.<sup>1</sup>

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.<sup>2</sup>

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 the third (and the middle) of the five hymns in the Deuteronomistic History (which I take as 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. The fourth stepping stone is the Song of Hannah in 1 Samuel 2 marking the beginning of the preparations to designate and appoint a king. The fifth, and last, stepping stone is the Song of David in 2 Samuel 22 to celebrate the establishment of the Davidic kingdom.

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<sup>1</sup> 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.

<sup>2</sup> 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	<b>77</b> (7x11)
2:2-6	God's speech: <b>land for Esau/Edom</b>	<b>55</b> (5x11)
2:7	Moses' address	<b>22</b> (2x11)
2:9-13b	God's speech: <b>land for Lot/Moab</b>	<b>66</b> (6x11)
2:2-13b	Both divine speeches together	<b>121</b> (11x11)
2:18-25	God's speech: <b>land for Lot/Ammon</b>	<b>121</b> (11x11)
2:16 - 3:29	Total number of words	<b>770</b> (70x11)
3:2	God's speech: <b>land for Israel</b>	<b>22</b> (2x11)
3:1.3-7	Narrative: the march to Bashan	<b>88</b> (8x11)
3:18-20	Quotation by Moses	<b>55</b> (5x11)
3:23-29	Moses' request to enter the land	<b>99</b> (9x11)
3:26-28	God's speech: <b>no land for Moses</b>	<b>44</b> (4x11).

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 דְּבוּרָהּ וּבָרַק בֶּן־אַבְיָנָעִים <sup>א</sup>	5	5			
	בֵּינָם הָיָה לְאָמָר:	3		3		
	Introduction, v. 1	8	= 5	+ 3		
2	בְּפָרַע פְּרָעוֹת בִּישְׂרָאֵל	1	3	3		3
	בְּהַתְנַדֵּב עִם <sup>א</sup> בָּרַכּוּ יְהוָה:	4	2	2		4
3	שָׁמְעוּ מַלְכִים הַאֲזִינוּ רוֹזְנִים <sup>א</sup>	2	4	4		4
	אֲנֹכִי לַיהוָה אֲנֹכִי אֲשִׁירָה	3	4		4	4
	אֲזַמְּרָ לַיהוָה אֱלֹהֵי יִשְׂרָאֵל:	4	4		4	4
	Strophe 1 Total, v. 2-3	19	= 9	+ 10	= 19	
4	יְהוָה בְּצִאתָהּ מִשְׁעִיר	5	3	3		3
	בְּצִעְדָּהּ מִשְׁרָה אֱלֹהִים	3	3			3
	אֶרֶץ רְעֹשָׁה גַם־שָׁמַיִם נִטְפוּ	6	5	5		5
	גַם־עֵבִים נִטְפוּ מַיִם:	4		4		4
5	הָרִים נִזְלוּ מִפְּנֵי יְהוָה <sup>א</sup>	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	בִּימֵי שִׁמְרָה בֶּן־עֲנַת	8	4	4		4
	בִּימֵי יַעֲלֵ תְדָלוּ אֲרָחוֹת <sup>א</sup>	4	4			4
	וְהִלְכִי נְתִיבוֹת	9	2		2	2
	יִלְכּוּ אֲרָחוֹת עַקְלָקְלוֹת:	3		3		3
7	תְּדָלוּ פְּרִזּוֹן בִּישְׂרָאֵל תְּדָלוּ <sup>א</sup>	10	4	4		4
	עַד שִׁקְמָתִי דְּבוּרָהּ	11	3		3	3
	שִׁקְמָתִי אִם בִּישְׂרָאֵל:	3		3		3
8	יִבְחַר אֱלֹהִים תְּדָשִׁים	12	3	3		3
	אִז לָחֵם שְׁעָרִים <sup>א</sup>	3	3			3
	מִגֵּן אִם־גִּרְאָה וְרִמַּח	13	4		4	4
	בְּאֶרְבָּעִים אֶלֶף בִּישְׂרָאֵל:	3		3		3
	Strophe 3 Total, v. 6-8	36	= 18	+ 18	= 36	
9	לִבִּי לְחֹקְקֵי יִשְׂרָאֵל	14	3	3		3
	הַמְתַּנְדְּבִים בְּעִם <sup>א</sup> בָּרַכּוּ יְהוָה:	4	2	2		4
10	רִכְבִּי אֲתַנּוֹת צְחָרוֹת	15	3	3		3
	יִשְׁבֵּי עַל־מִדִּין	3	3			3
	וְהִלְכִי עַל־דֶּרֶךְ שִׁיחוֹ:	4	4			4
	Total, v. 9-10	17	= 15	+ 2	= 17	

11	מקול מתצצים בין משאבים	16	4	4	4
	שם ותנו' צדקות יתנה		4	4	4
	צדקת פרונו בישראל	17	3	3	3
	או ירדו לשערים עם יתנה:		5	5	5
	<b>Strophe 4 Total, v. 9-11</b>		<b>33</b>	<b>= 26</b>	<b>+ 7 = 33</b>
	<b>Canto II Total, v. 6-11</b>		<b>69</b>	<b>= 44</b>	<b>+ 25 = 69</b>
	<b>Cantos I-II Total, v. 2-11</b>		<b>113</b>	<b>= 68</b>	<b>+ 45 = 113</b>
12	עורי עורי דבורה עורי עורי דברי-שיר	18	7	7	7
	קום ברק ונשבה שביה פן-אבינעם:	19	6	6	6
13	או יבר שריר לאדירים	20	4	4	4
* See the end of the chart	עם יתנה ירד-לי בגבורים:		5	1	4
	<b>Strophe 5 Total, v. 12-13</b>		<b>22</b>	<b>= 12</b>	<b>+ 10 = 0 + 22</b>
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 בשבת ספר:		4	4	4
15a-c	ושרי ביששכר עם-דברה	23	4	4	4
	וישכר פן ברק		3	3	3
	בעמק שלח ברנליו		3	3	3
	<b>Strophe 6 Total, v. 14-15c</b>		<b>25</b>	<b>= 17</b>	<b>+ 8 = 0 + 25</b>
15d *	Meaningful centre <b>בפלגות ראובן</b> 24		2	2	2
15e *	on colon level: <b>גדלים חקקיר-לב:</b>		3	3	3
16	Middle cola: <b>למה ישבת בין המשפתים</b> 25		4	4	4
	50 + 6 + 50 <b>לשמע שרקות עדרים</b>		3	3	3
*	<b>לפלגות ראובן</b> 26		2	2	2
*	Middle words: 175+2+175: <b>גדלים חקקיר-לב:</b>		3	3	3
	<b>Strophe 7 Total, v. 15d-16</b>		<b>17</b>	<b>= 7</b>	<b>+ 10 = 0 + 17</b>
17	גלעד בעבר תירדן שכן	27	4	4	4
	ורין 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
	<b>Strophe 8 Total, v. 17-18</b>		<b>24</b>	<b>= 14</b>	<b>+ 10 = 0 + 24</b>
	Total, v. 14-18		<b>66</b>	<b>= 38</b>	<b>+ 28 = 0 + 66</b>
13 = 6 + 1 + 6	<b>Canto III Total, v. 12-18</b>		<b>88</b>	<b>= 50</b>	<b>+ 38 = 0 + 88</b>

19	בָּאוּ מְלָכִים נִלְחָמוּ 30	3	3	3
	אִז נִלְחָמוּ מְלָכֵי כְנָעַן 31	4	4	4
	בְּתַעֲנֵד עַל־מִי מִגְדֹּגִי 31	4	4	4
	בְּצַע כְּסָף לֹא לָקַחוּ:	4	4	4
	<b>Strophe 9 Total, v. 19</b>	<b>15</b>	<b>= 11</b>	<b>+ 4 = 15</b>
20 *	מִן־שָׁמַיִם נִלְחָמוּ הַפּוֹכְבִּים 32	4	3	1 4
	מִמְסֻלוֹתֵם נִלְחָמוּ עִם־סִסְרָא:	4	3	3
21	נָחַל קִישׁוֹן גִּרְפָּם 33	3	3	3
	נָחַל קְדוּמַיִם נָחַל קִישׁוֹן 33	4	4	4
	תִּדְרְכֵי נַפְשִׁי עֹז:	3	3	3
22	אִז הִלָּמוּ עַקְבֵי־סוּסֵם 34	4	4	4
	מִדְּהַרְוֹת דְּהַרְוֹת אַבְיָרָיו:	3	3	3
	<b>Total, v. 21-22</b>	<b>17</b>	<b>= 11</b>	<b>+ 6 = 17</b>
	<b>Strophe 10 Total, v. 20-22</b>	<b>25</b>	<b>= 14</b>	<b>+ 11 = 25</b>
23	אֲזָרוּ מִרוּז אָמַר מְלֹאָךְ יְהוָה 35	5	5	5
	אָרוּ אָרוּר יִשְׁבִּיחַ 35	3	3	3
	כִּי לֹא־בָאוּ לְעִזְרַת יְהוָה 36	5	5	5
	לְעִזְרַת יְהוָה בַּגְּבוּרִים:	3	3	3
	<b>Strophe 11 Total, v. 23</b>	<b>16</b>	<b>= 8</b>	<b>+ 8 = 16</b>
	<b>Total, v. 21-23</b>	<b>33</b>	<b>= 19</b>	<b>+ 14 = 33</b>
	<b>Canto IV Total, v. 19-23</b>	<b>56</b>	<b>= 33</b>	<b>+ 23 = 56</b>
24	תִּבְרַךְ מְנַשִּׁים יְעַל 37	3	3	3
	אִשֶׁת תִּבְרַךְ הַקִּינִי מְנַשִּׁים בְּאֵהָל תִּבְרַךְ: 37	6	3	3 6
25	מִים שָׁאֵל חֶלֶב נִתְּנָה 38	4	4	4
	בְּסֹפֶל אֲדִירִים הַקְרִיבָה חֲמָאָה:	4	4	4
	<b>Strophe 12 Total, v. 24-25</b>	<b>17</b>	<b>= 10</b>	<b>+ 7 = 17</b>
26	יָדָה לִיתֵד תִּשְׁלַחָנָה 39	3	3	3
	וַיִּמְיֶנָה לְהִלָּמוֹת עַמְלִים 39	3	3	3
	וְהִלָּמָה סִסְרָא מְחַקָּה רֹאשׁוֹ 40	4	4	4
	וּמְחַצָּה וְחִלְפָה רָקְתוּ:	3	3	3
27	בֵּין רִגְלֶיהָ כָּרַע נָפֵל שָׁכְבָה 41	5	5	5
	בֵּין רִגְלֶיהָ כָּרַע נָפֵל 42	4	4	4
	בְּאַשֶׁר כָּרַע שָׁם נָפֵל שָׁדוּד:	5	5	5
	<b>Strophe 13 Total, v. 26-27</b>	<b>27</b>	<b>= 11</b>	<b>+ 16 = 27</b>
	<b>Canto V Total, v. 24-27</b>	<b>44</b>	<b>= 21</b>	<b>+ 23 = 44</b>

28		בְּעַד הַחֲלוֹן נִשְׁקָפָה וַתִּיבֵב	43	4	4	4
		אִם סִיכָרָא בְּעַד הָאֲשַׁנְבָּ		4	4	4
		מִדְּוַע בְּשֵׁשׁ רִכְבוֹ לָבוֹא	44	4	4	4
		מִדְּוַע אַחֲרָיו פִּעְמֵי מַרְכְּבוֹתָיו:		4	4	4
		<b>Strophe 14 Total, v. 28</b>		<b>16</b>	<b>= 8 + 8</b>	<b>= 16</b>
29		חֲכָמוֹת שְׂרוֹתֶיהָ תִּעֲנֶינָהּ	45	3	3	3
		אֶרֶץ-הָיָא תִּשְׁיב אֲמַרְיָהּ לָהּ:		5	5	5
30		הֲלֹא יִמְצְאוּ יַחֲלִקוּ שְׁלָל	46	4	4	4
		רַחֵם רַחֲמָתִים לְרֹאשׁ גְּבֹר		4	4	4
		שְׁלָל צִבְעִים לְסִיכָרָא	47	3	3	3
		שְׁלָל צִבְעִים רַקְמָהּ		3	3	3
		צִבְעֵי רַקְמָתִים לְצִוְאֵרֵי שְׁלָל:		4	4	4
		<b>Strophe 15 Total, v. 29-30</b>		<b>26</b>	<b>= 17 + 9</b>	<b>= 26</b>
31a	Coda	כִּן יֵאבְדוּ כָּל-אוֹיְבֵיהָ יְהוָה	48	5	5	5
31b	Coda	וְאֶהְיֶה כִּצְאֵת הַשָּׁמַשׁ בְּגִבְרָתוֹ		4	4	4
		<b>Canto VI Total, v. 28-31b</b>		<b>51</b>	<b>= 34 + 17</b>	
		Total, v. 6-31b		308	= 182 + 126	= 220 = 88
		Total, v. 2-31b		352	= 206 + 146	= 264 + 88
31c		וַתִּשְׁקַט הָאָרֶץ אַרְבַּעַיִם שָׁנָה: פ		4	4	
		<b>Total, v. 1-31c</b>		<b>364</b>	<b>= 211 + 153</b>	

\* The remarkable positionings of the *atnach* in vs. 13b, 18b and 20a are difficult to explain. Since there is no reason to believe that they served to achieve specific compositional formulae – which is sometimes the case in the Psalms – we may explain them for the time being as punctuational errors.

\* 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), but a still better option is the 6 middle cola in vs. 15d-16, the 17-word Strophe 7 (106 = 50 + 6 + 50):

		בְּפִלְגֹת רְאוּבֵן גְּדוֹלִים חֲקֵרֵי-לֵב:	15d-e
		לְמַת יִשְׁבֹּת בֵּין הַמִּשְׁפָּחִים לְשִׁמְעַ שְׂרָקוֹת עֲדָרִים	16a-b
		לְפִלְגֹת רְאוּבֵן גְּדוֹלִים חֲקֵרֵי-לֵב:	16c-d
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	<b>113 w.</b>
<b>vs. 12-18, Canto III</b>	<b>The call to battle and Israel's response</b>	<b>88 w.</b>
vs. 19-31b, Cantos IV-VI	The actual battle and its sequel	<b>151 w.</b>

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** ( $24 \times 11$ ). 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	<b>44 w.</b>
Canto II, vs. 6-11	Idem: the activity of Deborah and the marshals	<b>69 w.</b>
<b>Canto III, vs. 12-18</b>	<b>The call to battle and the response of the tribes</b>	<b>88 w.</b>
Canto IV, vs. 19-23	The battle: with focus on the activity of YHWH	<b>56 w.</b>
Canto V, vs. 24-27	The battle: with focus on Jael and Sisera	<b>44 w.</b>
Canto VI, vs. 28-31b	The battle's sequel: focus on Sisera's mother	<b>51 w.</b>

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 2<sup>nd</sup> person, and in 31b the poet speaks *about* him in the 3<sup>rd</sup> 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	<b>17</b> words in total
vs. 9-11	<b>26</b> words before <i>atnach</i>
vs. 2-11	<b>68</b> ( $4 \times 17$ ) words before <i>atnach</i>
vs. 14-15	<b>17</b> words before <i>atnach</i>
vs. 15d-16	<b>17</b> words in total
vs. 21-22	<b>17</b> words in total
vs. 24-25	<b>17</b> words in total
vs. 29-30	<b>26</b> words, with <b>17</b> before <i>atnach</i>
vs. 28-30	<b>17</b> words after <i>atnach</i>
vs. 28-31b	<b>51</b> words, with <b>34</b> ( $2 \times 17$ ) before, and <b>17</b> after <i>atnach</i>
vs. 6-31b	<b>182</b> ( $7 \times 26$ ) words before <i>atnach</i>
vs. 1-31c	<b>364</b> ( $14 \times 26$ ) words in total, with <b>153</b> ( $9 \times 17$ ) after <i>atnach</i> .

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

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