

Looking for Lover

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Looking for lover Intertextual Studies of Song of Songs 3:1-5 and Fake Address Songs



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Abstract

The Song of Songs 3:1-5 and the 'fake Address' song sung by Ayu Ting Ting both speak of the search for a lover by a woman. This theme can be found in all love poems which later became the basis of all human search. The problem in both texts is the search that is not in accordance with social norms in society and the absence of spiritual aspects. The method in this research is an intertextual study by analyzing the contents and structure of the two texts. The results of the analysis revealed several aspects of the search; the search is carried out intensively, the search is driven by love born from the heart, the search goes beyond the norm in the eyes of the people, and the search involves God.

Keywords: Search, Find, Lover

I. INTRODUCTION

Song of Songs (SS) 3:1-5 (hereinafter referred to as text A) has similarities to the dangdut song titled 'fake address' (hereinafter referred to as text B) which is sung by Ayu Rosmalina with her stage name Ayu Ting ting. Both texts talk about the theme of searching for lovers by a woman. Where the search for love (zētēsis tou erōtos) is common in all love poems. [1] Both texts were chosen for analysis with consideration, both are songs with similar themes and motifs but also because of the popularity of the song which won a number of awards from the MNCTV Dangdut Awards with the category of most popular young singers and most popular songs. The song with dangdut rhythm is a popular folk music in Indonesia and even Asia that is why the theology of the song is in accordance with the context of Indonesia and Asia. The problem in both texts is that the search is not in accordance with social norms in society and there is no spiritual aspect. LaCocque referred to various problems in text A as subversive elements to the preaching of the prophets with their paternalism.[2] This study aims to explain how the search for lovers is carried out according to these two texts. The following is a comparison of text A according to Hebrew and the Indonesian Bible Society New Translation with text B:

Teks A (SS 3:1-5)	Teks B (Fake Address Song)
<p>יְגִל־מִשְׁכְּבִי בַלַּיְלֹת בְּקִשְׁתִּי אֵת שְׂאֵהְבָה נַפְשִׁי בְּקִשְׁתִּי וְלֹא מָצָאתִי</p> <p>¹By night on my bed I sought him whom my soul loveth: I sought him, but I found him not.</p>	<p>To where to where to where I have to find where my beloved Lover doesn't know the jungle</p>
<p>אֲקִימָה נָא וְאֶסְבֵּחַ בְּעִיר בְּשׁוּקִים וּבְרֹחְבוֹת אֲבִקְשָׁה אֵת שְׂאֵהְבָה נַפְשִׁי בְּקִשְׁתִּי וְלֹא מָצָאתִי</p> <p>²I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth: I sought him, but I found him not.</p>	<p>Long did not come to the house in which in which in which he lives now in which</p>
<p>בְּמַעְיָנֵי הַשְּׂמָרִים הַסְּבִיבִים בְּעִיר אֵת שְׂאֵהְבָה נַפְשִׁי רְאִיתִים</p> <p>³The watchmen that go about the city found me: <i>to whom I said</i>, Saw ye him whom my soul loveth?</p>	<p>To there here carries the address but that my encounter not her pity that my thanks addresses false</p>
<p>לִבְכַשְׁטַן שֶׁבְּקִרְבִּי מִזֶּה עֵד שֶׁמַּעְיָנֵי אֵת שְׂאֵהְבָה נַפְשִׁי אֶתְחַזֵּק וְלֹא אֶרְשָׁט עַד־שֶׁהֵבִיאֵנִי אֶל־בֵּית אִמִּי וְאֶל־חֲדָר הַיְרֵכָה:</p> <p>⁴ <i>It was</i> but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house, and into the chamber of her that conceived me.</p>	<p>I asked the same friends all, but they say do not know darling might myself have been deceived Make me frustration made</p>
<p>הֲשִׁבְעֵנִי אֲהַבֵּם בְּנוֹת יְרוּשָׁלַם בְּעֵמֶק אֵל בְּאֵלֹת הַשָּׂדֶה אִשְׁתַּעֲבֹד וְאִשְׁתַּעֲבֹדֶנּוּ אִתְּךָ אֲהַבְתָּ עַד שֶׁתִּחַצְּצִי:</p> <p>⁵ Kusumpahi kamu, puteri-puteri Yerusalem, demi kijang-kijang atau demi rusa-rusa betina di padang: jangan kamu membangkitkan dan menggerakkan cinta sebelum diinginihya!</p>	<p>In which in which in which he lives now in which</p>

II. METHODE

This study is an intertextual study of text A with B. Data analyzed in the form of words, phrases and grammar Hebrew based on *Biblia Hebraica Stuttgartensia* (BHS) text and Indonesian grammar in text B. Intertextual study SS has been done by interpreters such as; LaCocque, [2] Kingsmill, [3] and Landy.[4] The result is that SS is widely connected with other books such as; Hosea 14:6-9 which describes the relationship of God and Israel; Genesis 2: 4-15 and Isaiah 51 which describe the garden; as well as other texts such as Ezekiel 16 and 23, 4; Ezra 5:23-28; Exodus 28:33-35 and Daniel 2:31:45 and wisdom literature especially Proverbs. The problem with intertextual methods in biblical studies is that intertextual reduces and replaces the terms exegesis and eisegesis with intergenesis. That is why the writer uses the intertextual method from an 'abnormal' perspective, that is, not as reading with cultural, ideological or sociological links, not as an intergenesis but rather using text B as a complementary text.[5] Aspects to be analyzed in intertextual studies according to Pradopo cited by Eris Firmayatni namely; intrinsic element, socio-cultural background, and history.[6] Intrinsic elements include content and structure while historical elements include contemporary literary works, before and after. Intertextual studies of texts A to B are carried out with an emphasis on the content and structure of both texts.

III. RESULT AND DISCUSSION

3.1. Intertext Themes and Mandates

The themes in the texts A and B both tell of the search for lovers who previously existed but did not exist. Text A tells of a successful search with the same emphasis that is searching and finding, while text B tells of an unsuccessful search with an emphasis on searching and ending

with a rhetorical question, 'Where is where where is where he lives now? The second main theme of the text is to search, not find, find. Text A describes the intensive search state as seen from the Hebrew verb *biqqašti* with the stem of *pi'el perfect*.^[7] Likewise the text B of the phrase 'here and there' gives the impression that the search has been intensive and long-standing.

The verbs 'seek' and 'find' are used four times each in text A to indicate desire and longing (Ps 27:4),^[8] and the difference between desire and reality. This difference results in the woman experiencing disappointment. A similar situation was experienced by the main character in text B who was frustrated and felt cheated. Search (*bāqas*) not only revealed the absence of an object but also their perception of loss due to the absence of the object. According to Barbiero, this is the basis of the experience of being human because man is basically a quest to be.^[1] The search story in text A then becomes the basis for interpreters to explain various human searches. Barbiero compares SS 3:1 with other texts such as Hosea 5:6; Jeremia 29:13, and Isaiah 65:1 as a direct reference to 'find God'. Even though he acknowledged that God was not sought in bed, but behind the search revealed God's search.^[1] The oath formula 'for the sake of deer or for the deer in the field' can be seen as a form of euphemism for oaths for the Lord of the worlds and Almighty God.^[9] The Hebrew words *bits^obā'ôt* and *hassādeh* in the phrases *bits^obā'ôt 'ô b^oay^olôt hassādeh* are homonym words with the name of God in the Old Testament Scriptures namely *YHWH tseba'ot* and *El-Shaday*.

3.2. Intertext Figure and Characterization

The characters in text A are female singers, male lovers, daughters of Jerusalem, and The watchmen. The characters in text B are female singers, male lovers, others who are not his girlfriends and friends. The main character in text A is a female singer as seen from the pronoun 'she' who is the object of search written using masculine gender. Likewise, the main character in text B was clearly sung by a woman named Ayu Ting-ting. Object search only appears as the third person in both texts namely 'beloved lover' and 'my heart loves'. The phrase 'my heart loves' is translated from the Hebrew *še'āhābā nafši* literally means 'who is loved by my soul' or 'the person whom I love'. Root noun *nepes* not the one soul without a body or a non-physical aspects alone, but refers to the whole of existence. According to Assis the root word is used to indicate the depth of his love, ^[8] while Telnoni sees it as a movement of will directed towards something or someone.^[10] The Hebrew word *še'āhābā* is the verb stem of *qal perfek* so that it can be concluded that, the search in both texts is driven by love born from the soul, desire and longing.

The protagonist in text B are female singer friends. His friends became a place to ask questions but their answers did not match what he wanted because they 'didn't know'. While the protagonists in text A are the the watchmen. Activity 'around' carried out by the same woman with the activities of the watchmen for using the same root word that is *sabab* with the stem *Qal* for routine guards the city and the stem of the *Po'el* to show the intensity of the search of the woman.^[11] As a result, an intensive search was unsuccessful, while the watchmen who only carried out routine activities finally succeeded. The watchmen or *haššōm^orīm* become important elements in the SS book whether as a foreign power against love,^[1] as a symbol of woman's virginity,^[12] or only a supporting character acts as a place to ask the woman.^[13] According to the authors their role should be seen only as a place to ask the woman. The same situation is shown in text B which shows the woman's friends as a place to ask. Text B does not directly mention the antagonist but rather uses a third person pronoun. They are anonymous figures and identified as 'not themselves'. They are not the people the woman hopes for, but they are the ones she meets. While text A presents the daughters of Jerusalem as antagonists. Various opinions regarding their identity namely; Solomon harem,^[14] professional choir,^[11] friends or

bridesmaids (SS 1:5; 2:7; and 3:5), or people of Jerusalem who describe the accompaniment of the king who arrived in the city and or Shulamite (SS 8:5).[15] However thus the SS text shows that their function is more significant than their identity, which is why the writer refers to Santoso's opinion which refers to them as antagonistic figures.[13] Their presence are not as a form of female solidarity as proposed by Telnoni,[10] but represent the community of listeners in the SS book as well as the reading community in every age because the pronouns used for them are plural masculine second people (you).[17] Moreover, their identity can be likened to the daughter of Zion in SS 3:11.

3.3. Intertext setting

The search location in text A is on the bed, in the city; on the streets and in the fields. The extent of the location indicates the difficulty of the search. Spacious and crowded places are places filled with hostility, reproach and even violence so it is not a place that is conducive to love.[1] A search by a woman on the streets and in the city squares at night is clearly not in accordance with the prevailing norms. This kind of behavior is not acceptable in the Syro-Palestinian environment; even in Egypt where women's positions are freer.[1] Some interpreters see it as a dream, however the song is a poetic situation that was deliberately created Beyond the realistic description of events, according to Barbiero, the paradoxical situation presented like this helps to understand the greatness of love.[1]

The same question can be asked of the singer in text A with a search location that starts at home because; beloved lover does not know the jungle, long time did not come home and did not know where he lived. The search location in both texts starts from the woman's house. Some place information that is used interchangeably in text A is Home, address, and residence. Text B would like to suggest the same thing, namely the difficulty and seriousness of searching through the phrases 'fake addresses' and 'here and there'.

The search time in text A occurred 'at night' which was translated from the plural Hebrew noun *ballêlôt*. The word should be interpreted as night after night[1] even though there are those who interpret it as a normal night.[8] Text B does not mention the search time but the phrase; 'here and there,' and 'I ask all friends' indicates that the search has been going on for a long time. The sequence of places, times, and contexts is the key to understanding events in text A whether as a woman's inner struggle,[8] dreams,[13] imagination[19] or a combination of dreams and reality.[20] According to the writer of the text A speaks beyond dreams and reality because in it there is anxiety and desire that drives the woman to find her lover.

Text A, although it can be connected with other love songs in the Middle East, such as love songs in Ancient Egypt, however, the context of text A is aimed at the post-exilic Israelites. While text B was first sung in Indonesia in 2007 and became popular in 2011. Both texts equally show a social critique of patrilineal culture. The behavior of a woman who traveled through the city streets alone at night was usually done by prostitutes (Prov. 7:9-12). The woman is not a prostitute, she is actively searching and express his feelings of love first. Both texts emphasize women as those who actively seek and fight for their love in the midst of patrilineal cultural domination.

3.4. Intertext Plot

The story of the search for a lover in text A ends with an encouraging result of finding her lover and continuing with the desire to bring a relationship with her lover to a more serious level of marriage. However, the *happy ending* of the narrative text A cannot be seen as reality but as a woman's longing. The story line closes by limiting a woman's desires and desires for a warning not to arouse and move love prematurely. It is different from the narration in text B which tells of an open search by ignoring social norms in Indonesian society. The story of a search that ends in disappointment because it does not find. Text B ends with a question, where to? indicates that the search is still ongoing.

A text suggests houses and rooms as a place of love where the lovers reveal. Likewise with text B which mentions the house as a place of love. Text A starts the search from room and ends in the room. Text B starts with the question 'where to where' and ends with the question. 'where is where is where he lives now.' The house and room in both texts talk about family consent in marriage and sexual meaning.

3.5 Intertext style of language and Perspective

Text A is written in the style of Hebrew poetry seen from the paranomastic ideas implied and expressed in the text. The paranomastic idea in SS 3:2 which Noegel called an anagram.[21] While text B is written in Indonesian with rhetorical questions which are repeated in the verses of the song. The question uses the question word; Where? and where to? Texts A and B use the first person singular to tell; circumstances, desires, and consequences. Song writers use narratives with first-person singles and then insert their messages through female characters.

IV. CONCLUSION

Both texts present the theme of looking for a lover which is a common theme that can be found in all love poems. Looking for a lover is the basis of all human searches, including the search for God. Intertext studies of texts A and B suggest several aspects of the search namely; first, an intensive search was seen from the stem of *Piel* the verb 'search' and search time 'night-by-night' and the phrase 'here and there', 'I ask all my friends'. Second, the search is driven by love born from the heart as seen from the phrases 'my heart loves' and 'beloved lover'. Third, a search that goes beyond the norm in the view of society as seen from the actions of a woman who searches in 'public places' at night and phrases 'Here and there.' Fourth, the intensity of the search sometimes does not determine the search results, which is why it is necessary to involve God in every human search.

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