The Song of Songs as the Prototype of Medieval Fabliaux and Modern Romance Novel

[LEVIN YOAV](https://www.facebook.com/yoav.levin1)·[SUNDAY, DECEMBER 3, 2017](https://www.facebook.com/notes/gender-studies-for-men/the-song-of-songs-as-the-prototype-of-medieval-fabliaux-and-modern-romance-novel/724896224373419/)

***Cuckolded Husbands, The Virtue of Female Adulteress and the shared Egyptian Denominator and Ancestor of the Judeo Christian Gynocentrism!***

The following article is part of my research on feminism, Gynocentrism and misandry. It is included in the book that I intend to publish soon. The article which explores the Song of Songs, also known as the Song of Solomon, is examining the Gynocentric roots within the culture of the ancient Hebrews in the bible which has been serving as the basis for later Christian Gynocentrism. However, by doing so we will also find that the Judeo Christian tradition is rooted in a more ancient ancestor and common denominator of the east namely that of the ancient Egyptian culture! Methodologically, the analysis is an interdisciplinary approach using various methods of research including behavioral philological analysis of the text. Through such a literary investigation we will reveal that the "Song of Songs" might be considered as the most earlier prototype of the medieval Fabliaux or alternatively perhaps the first type of the modern romance novel that has been developed on the basis of this older version in the Middle Ages by Christian troubadours and knights who grew up and were indoctrinated with the Jewish Christian tradition.

The main assumption on which the behavioral philological research relies upon is that literary works are not written in vacuum but reflect and constitute a reliable image of given customs, social contracts, roles within society and many more in each specific period of time in human history and in which those literary works were written (for example, a stand-up comedy combines humor and cynicism with respect to the specific period of time and culture in which it was performed). As we will see the Song of Songs covers many images and almost countless allegories are incorporated in the song in a way that they reflect the customs of that time. In particular, like the romance novels in medieval as well as modern times, the Song of Songs is actually a song that praises female sexuality above everything else and especially over that of a man. Even to the point of legitimizing female infidelity, cuckoldry of husbands as well as sexual harassment of men and violence against them! Therefore, through such a behavioral philological research with the historical horizon of an interdisciplinary approach it gives and grants us a true and reliable reflection and insight into the Gynocentric Hebrew society in the time of King Solomon, which once again was based on the heritage of the ancient Middle East and especially that of the Egyptian culture.

The song itself narrates the story of a woman like this who describes her sexual escapades as well as her own sexuality without any inhibitions and in an unrestrained manner including her serial cheating and infidelity as well as the sexual harassment of her lovers. From literary point of view the woman sometimes engages in a dialogue with her affair partner while he replies to her, sometimes it is a monologue as a reflection of her own thoughts, sometimes it is a monologue of the affair partner and sometimes it is the husband who's speaking with himself or with his wife, whether it is a monologue reflecting his own thoughts or a dialogue he holds with his cheating wife. Additionally, in all of this, the woman also integrates some monologues with the Jerusalem girls apparently inside the palace of king in the city. In this context, the palace as well as the king himself is seemingly a literary image of the social legitimization to female sexuality as it celebrated in that time and described in the song. This as we shall see immediately through our exploration of the text seems to be however a common and shared heritage of the ancient east that existed prior to the reign of king Solomon. It is important to remember that if we add the Song of Songs also the song about the virtuous wife/woman we than find the true picture that depicts the bible, although adopting these perceptions from the ancient East, as one of the most gynocentric works in ancient literature and times

Moreover, since king Solomon was known for his many diplomatic marriages, a shared custom of the ancient east, this fact strengthens not only our assumptions but also the evidences in the song itself for such an external influence that impacted the perception of the ancient Hebrew culture based on such an ancient influence throughout the Middle East. In modern research it is quite known that not only in the ancient Hebrew and Jewish culture, women were especially privileged and had in ancient Egypt a very high status. In the Song of Songs we have evidences and reminder for such an influence especially the cues of his marriage to the Pharaoh's daughter. In order to understand the meaning and especially for the English speakers, there are a number of important metaphors in the original Hebrew text that must be translated from scratch, since most of the translations were influenced by the Judeo Christian doctrines and therefore not only are they deficient but given the later radicalization in the Gynocentric culture of medieval Europe it didn't reflect anymore the true meaning of the original text. While in Judaism the Song of Songs is considered an allegory of the relationship between God and Knesset Israel, Christianity took this dynamic and saw in the Song of Songs an allegory about the relationship between Christ and the Church. There are a number of metaphors, literary images and allegories crucial for the true and correct understanding of the Song of Songs, which is now emerging as a source not only for Gynocentrism but also for extreme traditional religious misandry: Those literary images and metaphors are:

1. The Uncle: This is a metaphor for a lover or an affair partner

2. The vineyard / garden (a closed garden or the fruit of your garden for example in Hebrew) literature) is a well-known image of sex (even in the literature of the Middle Ages). The safe guarding of the vineyard/garden is therefore an allegory for sexual fidelity in marriage. Not safe guarding the vineyard/garden is therefore a metaphor for sexual infidelity.

3. "Being sick of/with love" (especially in a compulsive context like in the story) means obsessive sexual behavior and harassment

4. King Solomon: A metaphor or literary image of social legitimization.

5. A king: this is a well-known literary metaphor for a husband

**The Judeo Christian Heritage and the Egyptian Connection!**

Furthermore, to understand the wider context of Judeo Christian roots of Gynocentrism it is importna to understand the Egyptian case and its influence on the ancient Hebrew culture. The Egyptian case is very interesting as it seems that many aspects of modern gynocentrism and misandry stem from ancient Egyptian culture. It is important to understand that modern Egypt has culturally nothing to do with those ancient Egyptians. While modern Egypt is an Arab and Muslim country, ancient Egypt and especially its religion had nothing to do with Islam. Women in ancient Egypt were very privileged, they could do whatever they wanted; there were many female pharaohs as well as female Goddesses but they also kept all of their informal powers. The Egyptian case is also very interesting because it is tightly related to the ancient Hebrews. It has strongly influenced the Jewish religion. Just a few examples! Passover in Judaism which has influenced Christianity too was originally a religious practice common in ancient Egypt. Those ancient Egyptian religious practices were molded and integrated in a symbiotic way into the story of the Exodus. Another example is the one we are going to discuss here namely that of King Solomon who married a daughter of one of Egypt's Pharaohs. The ties were very close and intense.

However, the stories that are most interesting are two. The first one is the story of Joseph and Potifar's wife. What the story recalls is a sexual harassment of Joseph by a mighty married wife. After he rejected her sexual advances she falsely accused him of sexually harassing her. As usually he was arrested and put in prison. Now, the even more interesting story is that you can find a lot of such literary evidence not only in the bible but in Egyptian and other literature too. I brought it in one of the documents I posted in the group. One of the main principles of the historical as well as philological research is to cross check evidence. Now, those evidences do not only prove that the story in the bible isn't just some fiction but it was recalled as such a "Leit Motive" in ancient literature a lot. It was very wide spread. In fact, it is evidence that ancient Egyptian culture was gynocentric and misandrist, many of those stories preceding the Hebrews show that gynocentrism and misandry existed prior to them and it also shows that false allegations can be traced at least to ancient Egypt. In some of the stories the men hurt themselves so in fact male suicide in this connection can be traced back at least to ancient Egypt too.

Another thing is circumcision or male genital mutilation. Evidence shows and trace genital mutilation in men to Egypt. It was a custom preceding the Hebrews. Today circumcision is practiced by religious law mainly in Judaism as well as in Islam. This is classic religious gynocentrism and misandry. Christianity does not practice circumcision of men as a religious law (although as we have seen in this post it is inherent to it in different ways). Yet, the two exceptions in Christianity are the Coptic Church (in Egypt!!!!!!!) and the Ethiopian Church!!!!!! Surprising? I don't think it is coincidence that all of them come from the same region and/or share same ancestor. Religions in general tend to inherit and exhibit a lot of misandry and gynocentrism. However, feminism is more a co-production of Judaism and Christianity. And in both cases, in Judaism as well as in Christianity, it was possible through a lot of ancient heritage that was preceding them in the older religions of the Pagan world. As I said we assume that the Shamans of Siberia in Russia were the first one to introduce religion and spirituality to humanity. From there it spread to India. There was a lot of cultural exchange in both directions. Russian numbers for example come from Sanskrit. Anyway, from India and over what will later become to be known as the Silk Road it spread to the Middle East and over there to Europe. And first Evidence to gynocentrism and misandry can be traced back to the Indian sub-continent. You can find an article about it in one of the documents I posted in the group.

Another interesting aspect is that those were in fact not Jews but Egyptians who created and were the first to introduce pure monotheism to the world under the Rule of Pharaoh Akhenaton. It was short lived in the Egyptian culture but survived in the Jewish - Hebrew version. The original Hebrew monotheism was actually an intermediary stage between pure monotheism and polytheism. The ancient Hebrews prior to Moses believed in One God but did not denied other religious belief systems with many Gods. It is evident in the story of Exodus in the bible itself. Pure monotheism was introduced to the Jews by Moses. Yet, Moses was influenced already by Egyptians. Genetic evidence in form of D.N.A research proves that the "Cohanim", the Jewish Priests, stem from Elite Egyptian Clergy. Research of Jewish names comes to the same conclusion. Many of Jewish names are from ancient Egyptian laguages and specifically those that were in use by the Egyptian Pagan clergy. So, modern Judaism is heavily influenced by Egyptian culture and especially its gynocentrism and misandry. So, we have started with the high status and the privileges of ancient Egyptian women and through this discourse we have seen that the gynocentric high status of women in Judaism as well as the European - Christian chivalric practices of putting women on the pedestal as a part of its cultural gynocentrism, respectively two phenomena, known as the Jewish and the Hollywood princess, both of them have the same common denominator and ancestor that is the Egyptian culture. Feminism is the direct derivative of the Judeo Christian culture but it wouldn't be possible without the misandrist and gynocentric influence of ancient Egypt where it all started.

**A literary division of the Song of Songs (the chapters of the book):**

Chapter 1: A description of the woman's sexuality, her sex life and her sexual escapades as well as the social legitimization

Chapter Two: The husband's ludicrous description and the woman's seduction story by one of her lovers

Chapter C: The end of the affair and the obsessive response of the woman in the form of harassment of her lover

Chapter 4: The husband's expression of love for his wife and the statement of the woman's commitment to continue her sexual acts of betrayal

Chapter 5: Taking the affairs and betrayals into the underground with even more obsessive behavior

Chapter 6: The Woman's longing for her affair partners and the infidelity

Chapter 7: The husband's suspicions and the consequences of the betrayal on the marriage

Chapter 8: Conclusion

Now, before we will continue with the explanation of the text itself a few words about the translation. Thus most of the translations we have are basically those of the Judeo Christian tradition in my opinion they are not reliable. However, I used a combined method for the translation from the Hebrew into English. For the more "technical" parts I used an existing translation that I found reliable and the passages including the above metaphors I have translated myself. In the above elaboration of the text I will bring the original Hebrew Text on the left side, on the right the English translation and below the explanation of the text and its true meaning. So, let's start and begin with the explanation and exploration a chapter by chapter:

א שִׁיר הַשִּׁירִים, אֲשֶׁר לִשְׁלֹמֹה.

1 The song of songs, which is Solomon's.

The song begins as we said with a reference to King Solomon. In ancient literature it is a custom to show validity and naturally give legitimacy to the whole story and the customs described in the poem. However, the narrator also uses a double meaning that seems to be in use from time to time in older literature namely that which puts husband's as being a parallel to a king. This, as you can see, implies that the poem is written by or about a married woman. It undoubtedly praises her sexuality, her sexual adventures as well as her sexual experience.

**ב** יִשָּׁקֵנִי מִנְּשִׁיקוֹת פִּיהוּ, כִּי-טוֹבִים דֹּדֶיךָ מִיָּיִן.

**2** Let him kiss me with the kisses of his mouth--for thy lovers is better than wine.

Here the traditional translation used to translate your uncles in the second part of the sentence as "love". Yet, this is impossible as the original Hebrew phrase is written in plural (uncles) and love is single. This has been done of course by later generations of Gynocentrism to cover female infidelity. Anyway, this verse can be interpreted in several ways. In the first one it is an internal monologue of the woman while in the first part she turns to the lover in the third-person plural form commanding or requesting to kiss her and in the second part she then also explains why (the lover being better as the husband).

Alternatively, in this monologue it is possible to see in the third-person plural form used by the woman the description of the husband's kisses, but noting that the lover is better compared to him even than the best wine. The wine itself is known to be improving over time and therefore the parallel and metaphor here is for the lover's better sexual experience or performance than the husband's. The third possibility is less accepted if we relate to the structure of the text. While being also the most blatant one it actually can be interpreted as a dialogue with the cuckolded husband at least in terms of an internal monologue in the wife's mind and where the cheating wife tells him about the kisses of her lover and compares his performance to wine that improves with time and thus castrates the cuckold husband. From the rest of the story it seems that the first two options are more correct.

Chapter 1

ג לְרֵיחַ שְׁמָנֶיךָ טוֹבִים, שֶׁמֶן תּוּרַק שְׁמֶךָ; עַל-כֵּן, עֲלָמוֹת אֲהֵבוּךָ.

3 Thine ointments have a goodly fragrance; thy name is as ointment poured forth; therefore do the maidens love thee.

Here the woman speaks to her lover and compliments his appearance while giving it a reason why many girls loved him.

**ד** מָשְׁכֵנִי, אַחֲרֶיךָ נָּרוּצָה; הֱבִיאַנִי הַמֶּלֶךְ חֲדָרָיו, נָגִילָה וְנִשְׂמְחָה בָּךְ--נַזְכִּירָה דֹדֶיךָ מִיַּיִן, מֵישָׁרִים אֲהֵבוּךָ. {פ}

**4** Draw me, we will run after thee; the king hath brought me into his chambers; we will be glad and rejoice in thee, we will find thy lovers more fragrant than wine! Sincerely do they love thee. **{P}**

Again, the original Hebrew text mentions uncles in plural so it can't be love in single but has to be the extramarital lovers or affair partners of the cheating wife. The wife then goes on and turns to the lover actually inviting him to seduce her so she can enjoy him sexually. She reminds him again that his love and sexuality are like a fine wine that is only getting better with time.

**ה** שְׁחוֹרָה אֲנִי וְנָאוָה, בְּנוֹת יְרוּשָׁלִָם; כְּאָהֳלֵי קֵדָר, כִּירִיעוֹת שְׁלֹמֹה.

**5** 'I am black, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon.

**ו** אַל-תִּרְאוּנִי שֶׁאֲנִי שְׁחַרְחֹרֶת, שֶׁשְּׁזָפַתְנִי הַשָּׁמֶשׁ; בְּנֵי אִמִּי נִחֲרוּ-בִי, שָׂמֻנִי נֹטֵרָה אֶת-הַכְּרָמִים--כַּרְמִי שֶׁלִּי, לֹא נָטָרְתִּי.

**6** Look not upon me, that I am swarthy, that the sun hath tanned me; my mother's sons were angry with me, they made me keeper of the vineyards; but mine own vineyard have I not kept.'

In those verses the woman addresses the girls of Jerusalem. The description shows that, despite her success, she seems to be less beautiful than the average woman while it is her sexuality that made her so successful. As we have said the metaphor of being put in the position of the guard of the vineyards points to her being married many times. However, she than hints to the fact of her being unfaithful by saying that she didn't safe guard them. This is also the reason that she left her husband that is pointed to by her saying that she was tanned by the sun. It means that for whatever reason it was she had to leave her family as it caused a lot of distress to them (see: my mother's soms were angry with me)

**ט** לְסֻסָתִי בְּרִכְבֵי פַרְעֹה, דִּמִּיתִיךְ רַעְיָתִי.

**9** I have compared thee, O my love, to a steed in Pharaoh's chariots.

This is the first reference to the marriage of King Solomon with the Pharaoh's daughter. The reference is however used in a twofold meaning, As it was at the beginning of the chapter the reference itself to King Solomon is brought here to give the social legitimacy for here deeds. Bringing it in the wider context of the Pharaoh and his daughter strengthens the legitimacy as being widely accepted.

**יב** עַד-שֶׁהַמֶּלֶךְ, בִּמְסִבּוֹ, נִרְדִּי, נָתַן רֵיחוֹ.

**12** While the king sat at his table, my spikenard sent forth its fragrance.

**יג** צְרוֹר הַמֹּר דּוֹדִי לִי, בֵּין שָׁדַי יָלִין.

**13** My beloved is unto me as a bag of myrrh, that lieth betwixt my breasts.

**יד** אֶשְׁכֹּל הַכֹּפֶר דּוֹדִי לִי, בְּכַרְמֵי עֵין גֶּדִי. {ס}

**14** My beloved is unto me as a cluster of henna in the vineyards of En-gedi. **{S}**

The monologue as we have explained in the introduction is using the metaphor of the husband as king. This is crucial for understanding the paragraph. In fact, the woman describes her husband with disdain and cynicism, which also serves as a familiar literary element in the genre of the Fabliaux in the middle Ages. She goes on to describe how her husband expects and prepares himself for sex with his wife (verse 12) while she's preparing herself for the lover. Finally, the payoff found that is mentioned in the text is probably an image or a metaphor for any kind of payment for the place her and her lover have rented. It is reasonable to assume that they paid for place in a town or village called the vineyards of Ein Gedi (like today's cheater pay for a hotel room the book)

**טו** הִנָּךְ יָפָה רַעְיָתִי, הִנָּךְ יָפָה עֵינַיִךְ יוֹנִים.

**15** Behold, thou art fair, my love; behold, thou art fair; thine eyes are as doves.

**טז** הִנְּךָ יָפֶה דוֹדִי אַף נָעִים, אַף-עַרְשֵׂנוּ רַעֲנָנָה.

**16** Behold, thou art fair, my beloved, yea, pleasant; also our couch is leafy.

Like in the passage above, the woman first brings her husband's word who compliments his wife for her beauty (verse 15) while she cynically contemplates in her thoughts and delights in the beauty of the lover and the sexual pleasure she experienced with him. It seems that cheaters today are no different than those of thousands of years ago. It's the same mindset, the same attitude, the same thinking process and the same behavior. Moreover, as I have shown in my research and the many articles, in fact, the time periods of ancient Egypt (prior to the time of the fathers), constitutes the starting point of what can be considered as the European proto-gynocentric period that is a Christian derivative based on its Jewish heritage and coupled with their shared denominator and ancestor of ancient Egypt. As we can see, the song of songs and the period of time of King Solomon fits very well into the general landscape of that time and in fact we can clearly see the parallel and dynamic which led to the Christian Gynocentrism and the model of Chivalry and courtly love turning the man into nothing more than an obedient slave, a mere tool who aim in life is to work and worship the woman.

Chapter 2

**א** אֲנִי חֲבַצֶּלֶת הַשָּׁרוֹן, שׁוֹשַׁנַּת הָעֲמָקִים.

**1** I am a rose of Sharon, a lily of the valleys.

**ב** כְּשׁוֹשַׁנָּה בֵּין הַחוֹחִים, כֵּן רַעְיָתִי בֵּין הַבָּנוֹת.

**2** As a lily among thorns, so is my love among the daughters.

**ג** כְּתַפּוּחַ בַּעֲצֵי הַיַּעַר, כֵּן דּוֹדִי בֵּין הַבָּנִים; בְּצִלּוֹ חִמַּדְתִּי וְיָשַׁבְתִּי, וּפִרְיוֹ מָתוֹק לְחִכִּי.

**3** As an apple-tree among the trees of the wood, so is my beloved among the sons. Under its shadow I delighted to sit, and its fruit was sweet to my taste.

**ד** הֱבִיאַנִי אֶל-בֵּית הַיָּיִן, וְדִגְלוֹ עָלַי אַהֲבָה.

**4** He hath brought me to the banqueting-house, and his banner over me is love.

**ה** סַמְּכוּנִי, בָּאֲשִׁישׁוֹת--רַפְּדוּנִי, בַּתַּפּוּחִים: כִּי-חוֹלַת אַהֲבָה, אָנִי.

**5** 'Stay ye me with dainties, refresh me with apples; for I am love-sick.'

**ו** שְׂמֹאלוֹ תַּחַת לְרֹאשִׁי, וִימִינוֹ תְּחַבְּקֵנִי.

**6** Let his left hand be under my head, and his right hand embrace me.

**ז** הִשְׁבַּעְתִּי אֶתְכֶם בְּנוֹת יְרוּשָׁלִַם, בִּצְבָאוֹת, אוֹ, בְּאַיְלוֹת הַשָּׂדֶה: אִם-תָּעִירוּ וְאִם-תְּעוֹרְרוּ אֶת-הָאַהֲבָה, עַד שֶׁתֶּחְפָּץ. {ס}

**7** 'I adjure you, O daughters of Jerusalem, by the gazelles, and by the hinds of the field, that ye awaken not, nor stir up love, until it please.' **{S}**

As we have seen the literary use in which the husband's monologue comes first (verse 1) followed by a sarcastic reply of the wife in form of an internal monologue with her own mind is found in the song of songs as a kind of a "Leit Motive". This use of alternating monologues between husband and wife is a major literary characteristic of the poem and we encounter it many times. The manner in which the husband's words are presented is intended to humiliate him in a sarcastic way that is nothing more than a well-know and a familiar tool in the genre of the Fabliaux. It does not necessarily addresses a specific husband but all husbands as a collective with the aim of indoctrinating them with the principles of gynocentric society which makes them subservient to the wife and other women. After complimenting his wife, she describes the sexual acts with the lover, which is combined with praise for the lover.

**ח** קוֹל דּוֹדִי, הִנֵּה-זֶה בָּא; מְדַלֵּג, עַל-הֶהָרִים--מְקַפֵּץ, עַל-הַגְּבָעוֹת.

**8** Hark! my lover! behold, he cometh, leaping upon the mountains, skipping upon the hills.

ט דּוֹמֶה דוֹדִי לִצְבִי, אוֹ לְעֹפֶר הָאַיָּלִים; הִנֵּה-זֶה עוֹמֵד, אַחַר כָּתְלֵנוּ--מַשְׁגִּיחַ מִן-הַחַלֹּנוֹת, מֵצִיץ מִן-הַחֲרַכִּים.

9 My lover is like a gazelle or a young hart; behold, he standeth behind our wall, he looketh in through the windows, he peereth through the lattice.

This first phrase and translation is interesting although still not completely correct. Here uncle is translated in the original text as the beloved in singular form which comes closer to the truth. However, based on the above elaboration it can't be the beloved (and betrayed) husband but it is rather the lover that is addressed here. In the bottom line, the description here depicts a story in which the man secretly arrives at the woman's house so that he will not be caught. So, again it makes no sense that the husband is addressed here. Not only does the next passage speak of a lover, but it is critical to understanding the story and the nuances in the following paragraphs

**י** עָנָה דוֹדִי, וְאָמַר לִי: קוּמִי לָךְ רַעְיָתִי יָפָתִי, וּלְכִי-לָךְ.

**10** My lover spoke, and said unto me: 'Rise up, my love, my fair one, and come away.

Again, the original text uses the beloved as the translation for the uncle so we have changed and corrected the translation as the lover (meaning affair partner) for the uncle. Here, apparently, if we've been using the selective technique of cherry picking that extracts sentences from the context and does not relate to the whole story we could have falsely concluded that the connection between the uncle and the wife in one sentence means that the husband is speaking here to his wife. However, as we learned from the first sentence, it is only the lover who speaks to the cheating wife here by mentioning that she is married woman in order to ridicule her husband. This use of the phrases is likely to enhance the sexual fantasy and tension between the two cheaters as they often do this in real life too. Additionally, the wife is also a metaphor for love it also can be understood in terms of the affair partner referring to the cheating wife as his love.

**יא** כִּי-הִנֵּה הַסְּתָו, עָבָר; הַגֶּשֶׁם, חָלַף הָלַךְ לוֹ.

**11** For, lo, the winter is past, the rain is over and gone;

**יב** הַנִּצָּנִים נִרְאוּ בָאָרֶץ, עֵת הַזָּמִיר הִגִּיעַ; וְקוֹל הַתּוֹר, נִשְׁמַע בְּאַרְצֵנוּ.

**12** The flowers appear on the earth; the time of singing is come, and the voice of the turtle is heard in our land;

**יג** הַתְּאֵנָה חָנְטָה פַגֶּיהָ, וְהַגְּפָנִים סְמָדַר נָתְנוּ רֵיחַ; קוּמִי לכי (לָךְ) רַעְיָתִי יָפָתִי, וּלְכִי-לָךְ. {ס}

**13** The fig-tree putteth forth her green figs, and the vines in blossom give forth their fragrance. Arise, my love, my fair one, and come away. **{S}**

**יד** יוֹנָתִי בְּחַגְוֵי הַסֶּלַע, בְּסֵתֶר הַמַּדְרֵגָה, הַרְאִינִי אֶת-מַרְאַיִךְ, הַשְׁמִיעִנִי אֶת-קוֹלֵךְ: כִּי-קוֹלֵךְ עָרֵב, וּמַרְאֵיךְ נָאוֶה. {ס}

**14** O my dove, that art in the clefts of the rock, in the covert of the cliff, let me see thy countenance, let me hear thy voice; for sweet is thy voice, and thy countenance is comely.' **{S}**

In the above phrases, the lover continues with his seduction monologue using the same tactics and expressions referring to the cheating woman either as his "wife" in a sarcastic way to degrade the husband or alternatively referring to her as his love .

**טז** דּוֹדִי לִי וַאֲנִי לוֹ, הָרֹעֶה בַּשּׁוֹשַׁנִּים.

**16** My beloved is mine, and I am his, that feedeth among the lilies.

**יז** עַד שֶׁיָּפוּחַ הַיּוֹם, וְנָסוּ הַצְּלָלִים: סֹב דְּמֵה-לְךָ דוֹדִי לִצְבִי, אוֹ לְעֹפֶר הָאַיָּלִים--עַל-הָרֵי בָתֶר. {ס}

**17** Until the day breathe, and the shadows flee away, turn, my beloved, and be thou like a gazelle or a young hart upon the mountains of spices. **{S}**

The second chapter ends with the wife having sex with her lover (verse 16 referring to the lilies).

Chapter 3

**א** עַל-מִשְׁכָּבִי, בַּלֵּילוֹת, בִּקַּשְׁתִּי, אֵת שֶׁאָהֲבָה נַפְשִׁי; בִּקַּשְׁתִּיו, וְלֹא מְצָאתִיו.

**1** By night on my bed I sought him whom my soul loveth; I sought him, but I found him not.

**ב** אָקוּמָה נָּא וַאֲסוֹבְבָה בָעִיר, בַּשְּׁוָקִים וּבָרְחֹבוֹת--אֲבַקְשָׁה, אֵת שֶׁאָהֲבָה נַפְשִׁי; בִּקַּשְׁתִּיו, וְלֹא מְצָאתִיו.

**2** 'I 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.

Chapter 3 in the Song of Songs probably symbolizes the transition to what happens a lot when the the bubble of illusion blasts and shatters into reality, when the betrayal and romance ceases, and the lover discards the cheater. However, the woman in the story does not accept the situation and obsessively continues to search for her affair partner who apparently has thrown her under the bus and went NC (no contact). In other words, for whatever reason might be the affair partner seems to have been severing all contact contact with her entirely. At present, as I have said above, this is known to professionals as going NC. As we know, for the most part, those who do so are cheaters who try to save their marriage and relationships.

Therefore, this might indicate and be a hint in the story that the male affair partner in our story in the Song of Songs was a married man who had an affair with another married woman. However, as we can't find a word here that criticizes the woman, alongside with the reference to the king as a metaphor for social legitimacy, is a clear reflection of the extreme gynocentric society in which the song was written especially as it is clear even today that a work substituting the genders would encounter heavy criticism of men. As we have said it is a work praising female sexuality at all costs including female infidelity while at the same time demonizing the male one and degrading them as castrated cuckolds.

**ג** מְצָאוּנִי, הַשֹּׁמְרִים, הַסֹּבְבִים, בָּעִיר: אֵת שֶׁאָהֲבָה נַפְשִׁי, רְאִיתֶם.

**3** The guards that go about the city found me: 'Saw ye him whom my soul loveth?'

This is an important detail in the story since the guards will later appear again. The guards give here the impression of law enforcement officers. The woman seems to be so bold that she was not afraid to ask the guards if they saw her lover!

**ד** כִּמְעַט, שֶׁעָבַרְתִּי מֵהֶם, עַד שֶׁמָּצָאתִי, אֵת שֶׁאָהֲבָה נַפְשִׁי; אֲחַזְתִּיו, וְלֹא אַרְפֶּנּוּ--עַד-שֶׁהֲבֵיאתִיו אֶל-בֵּית אִמִּי, וְאֶל-חֶדֶר הוֹרָתִי.

**4** Scarce had I passed from them, when 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.

Here, we have a clear description of the woman's obsession towards her lover and the resulting sexual harassment and coercion of him.

**ו** מִי זֹאת, עֹלָה מִן-הַמִּדְבָּר, כְּתִימְרוֹת, עָשָׁן: מְקֻטֶּרֶת מֹר וּלְבוֹנָה, מִכֹּל אַבְקַת רוֹכֵל.

**6** Who is this that cometh up out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?

**ז** הִנֵּה, מִטָּתוֹ שֶׁלִּשְׁלֹמֹה--שִׁשִּׁים גִּבֹּרִים, סָבִיב לָהּ: מִגִּבֹּרֵי, יִשְׂרָאֵל.

**7** Behold, it is the litter of Solomon; threescore mighty men are about it, of the mighty men of Israel.

**ח** כֻּלָּם אֲחֻזֵי חֶרֶב, מְלֻמְּדֵי מִלְחָמָה; אִישׁ חַרְבּוֹ עַל-יְרֵכוֹ, מִפַּחַד בַּלֵּילוֹת. {ס}

**8** They all handle the sword, and are expert in war; every man hath his sword upon his thigh, because of dread in the night. **{S}**

**ט** אַפִּרְיוֹן, עָשָׂה לוֹ הַמֶּלֶךְ שְׁלֹמֹה--מֵעֲצֵי, הַלְּבָנוֹן.

**9** King Solomon made himself a palanquin of the wood of Lebanon.

**י** עַמּוּדָיו, עָשָׂה כֶסֶף, רְפִידָתוֹ זָהָב, מֶרְכָּבוֹ אַרְגָּמָן; תּוֹכוֹ רָצוּף אַהֲבָה, מִבְּנוֹת יְרוּשָׁלִָם.

**10** He made the pillars thereof of silver, the top thereof of gold, the seat of it of purple, the inside thereof being inlaid with love, from the daughters of Jerusalem.

יא צְאֶנָה וּרְאֶינָה בְּנוֹת צִיּוֹן, בַּמֶּלֶךְ שְׁלֹמֹה--בָּעֲטָרָה, שֶׁעִטְּרָה-לּוֹ אִמּוֹ בְּיוֹם חֲתֻנָּתוֹ, וּבְיוֹם, שִׂמְחַת לִבּוֹ. {ס}

11 Go forth, O ye daughters of Zion, and gaze upon king Solomon, even upon the crown wherewith his mother hath crowned him in the day of his espousals, and in the day of the gladness of his heart. {S}

This is the second verse in which the marriage of Solomon to the daughter of Pharaoh is mentioned. As all the other reference this symbolizes the wider context of the broader connections of the legitimacy for the woman sexual escapades, the celebration of female sexuality and the demonization of the male's one that I mentioned at the beginning of the article. The chapter ends with this kind of legitimization.

Chapter 4

**א** הִנָּךְ יָפָה רַעְיָתִי, הִנָּךְ יָפָה--עֵינַיִךְ יוֹנִים, מִבַּעַד לְצַמָּתֵךְ; שַׂעְרֵךְ כְּעֵדֶר הָעִזִּים, שֶׁגָּלְשׁוּ מֵהַר גִּלְעָד.

**1** Behold, thou art fair, my love; behold, thou art fair; thine eyes are as doves behind thy veil; thy hair is as a flock of goats, that trail down from mount Gilead.

**ב** שִׁנַּיִךְ כְּעֵדֶר הַקְּצוּבוֹת, שֶׁעָלוּ מִן-הָרַחְצָה: שֶׁכֻּלָּם, מַתְאִימוֹת, וְשַׁכֻּלָה, אֵין בָּהֶם.

**2** Thy teeth are like a flock of ewes all shaped alike, which are come up from the washing; whereof all are paired, and none faileth among them.

**ג** כְּחוּט הַשָּׁנִי שִׂפְתוֹתַיִךְ, וּמִדְבָּרֵךְ נָאוֶה; כְּפֶלַח הָרִמּוֹן רַקָּתֵךְ, מִבַּעַד לְצַמָּתֵךְ.

**3** Thy lips are like a thread of scarlet, and thy mouth is comely; thy temples are like a pomegranate split open behind thy veil.

**ד** כְּמִגְדַּל דָּוִיד צַוָּארֵךְ, בָּנוּי לְתַלְפִּיּוֹת; אֶלֶף הַמָּגֵן תָּלוּי עָלָיו, כֹּל שִׁלְטֵי הַגִּבֹּרִים.

**4** Thy neck is like the tower of David builded with turrets, whereon there hang a thousand shields, all the armour of the mighty men.

**ה** שְׁנֵי שָׁדַיִךְ כִּשְׁנֵי עֳפָרִים, תְּאוֹמֵי צְבִיָּה, הָרוֹעִים, בַּשּׁוֹשַׁנִּים.

**5** Thy two breasts are like two fawns that are twins of a gazelle, which feed among the lilies.

**ו** עַד שֶׁיָּפוּחַ הַיּוֹם, וְנָסוּ הַצְּלָלִים--אֵלֶךְ לִי אֶל-הַר הַמּוֹר, וְאֶל-גִּבְעַת הַלְּבוֹנָה.

**6** Until the day breathe, and the shadows flee away, I will get me to the mountain of myrrh, and to the hill of frankincense.

**ז** כֻּלָּךְ יָפָה רַעְיָתִי, וּמוּם אֵין בָּךְ. {ס}

**7** Thou art all fair, my love; and there is no spot in thee. **{S}**

**ח** אִתִּי מִלְּבָנוֹן כַּלָּה, אִתִּי מִלְּבָנוֹן תָּבוֹאִי; תָּשׁוּרִי מֵרֹאשׁ אֲמָנָה, מֵרֹאשׁ שְׂנִיר וְחֶרְמוֹן, מִמְּעֹנוֹת אֲרָיוֹת, מֵהַרְרֵי נְמֵרִים.

**8** Come with me from Lebanon, my bride, with me from Lebanon; look from the top of Amana, from the top of Senir and Hermon, from the lions' dens, from the mountains of the leopards.

**ט** לִבַּבְתִּנִי, אֲחֹתִי כַלָּה; לִבַּבְתִּנִי באחד (בְּאַחַת) מֵעֵינַיִךְ, בְּאַחַד עֲנָק מִצַּוְּרֹנָיִךְ.

**9** Thou hast ravished my heart, my sister, my bride; thou hast ravished my heart with one of thine eyes, with one bead of thy necklace.

In general, Chapter 4 is a song of admiration where the husband praises his wife, but the juicy details will only follow later. Here, too, we see the literary use of alternating monologues between the wife and her husband. However, until verse 9 the husband compliments his wife, her character and her beauty. This is actually a monologue of the husband to his wife.

**י** מַה-יָּפוּ דֹדַיִךְ, אֲחֹתִי כַלָּה; מַה-טֹּבוּ דֹדַיִךְ מִיַּיִן, וְרֵיחַ שְׁמָנַיִךְ מִכָּל-בְּשָׂמִים.

**10** How fair is thy lover, my sister, my bride! how much better is thy lover than wine! and the smell of thine ointments than all manner of spices!

As we have seen, the exchange of monologues between the husband who begins first and the woman who answers him with an internal monologue in her mind are a central feature in the Song of Songs. In this verse, the woman speaks to herself in a kind of internal dialogue the third-person singular while mocking her husband. On the basis of the historical-behavioral philological analysis, this shows us the too the gynocentric nature of society and that even in ancient times divorce also meant the complete destruction of husbands who once married had to put up with those kind of narcissistic women. Basically, the Song of Songs negates all the nonsense and illusions of a patriarchal system showing how subordinate men were to women who practically could do whatever was on their mind.

**יא** נֹפֶת תִּטֹּפְנָה שִׂפְתוֹתַיִךְ, כַּלָּה; דְּבַשׁ וְחָלָב תַּחַת לְשׁוֹנֵךְ, וְרֵיחַ שַׂלְמֹתַיִךְ כְּרֵיחַ לְבָנוֹן. {ס}

**11** Thy lips, O my bride, drop honey--honey and milk are under thy tongue; and the smell of thy garments is like the smell of Lebanon. **{S}**

**יב** גַּן נָעוּל, אֲחֹתִי כַלָּה; גַּל נָעוּל, מַעְיָן חָתוּם.

**12** A garden shut up is my sister, my bride; a spring shut up, a fountain sealed.

**יג** שְׁלָחַיִךְ פַּרְדֵּס רִמּוֹנִים, עִם פְּרִי מְגָדִים: כְּפָרִים, עִם-נְרָדִים.

**13** Thy shoots are a park of pomegranates, with precious fruits; henna with spikenard plants,

**יד** נֵרְדְּ וְכַרְכֹּם, קָנֶה וְקִנָּמוֹן, עִם, כָּל-עֲצֵי לְבוֹנָה; מֹר, וַאֲהָלוֹת, עִם, כָּל-רָאשֵׁי בְשָׂמִים.

**14** Spikenard and saffron, calamus and cinnamon, with all trees of frankincense; myrrh and aloes, with all the chief spices.

**טו** מַעְיַן גַּנִּים, בְּאֵר מַיִם חַיִּים; וְנֹזְלִים, מִן-לְבָנוֹן.

**15** Thou art a fountain of gardens, a well of living waters, and flowing streams from Lebanon.

**טז** עוּרִי צָפוֹן וּבוֹאִי תֵימָן, הָפִיחִי גַנִּי יִזְּלוּ בְשָׂמָיו;

**16** Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out.

Here the husband continues to praise his wife

**טז** יָבֹא דוֹדִי לְגַנּוֹ, וְיֹאכַל פְּרִי מְגָדָיו.

**16** Let my lover come into his garden, and eat his precious fruits.

The chapter ends with the wife inviting the lover to come for another sexual encounter (the garden as a metaphor for sex and eating its fruit which strongly reminds as about another Garden and fruit namely the story of Adam and Eve in the garden of Eden and the wife convincing the husband to eat the forbidden apple which is also a strong reference of extramarital sex as the forbidden fruit..

Chapter 5

**א** בָּאתִי לְגַנִּי, אֲחֹתִי כַלָּה--אָרִיתִי מוֹרִי עִם-בְּשָׂמִי, אָכַלְתִּי יַעְרִי עִם-דִּבְשִׁי שָׁתִיתִי יֵינִי עִם-חֲלָבִי; אִכְלוּ רֵעִים, שְׁתוּ וְשִׁכְרוּ דּוֹדִים. {ס}

**1** I am come into my garden, my sister, my bride; I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk. Eat, O friends; drink, yea, drink abundantly, O lovers. **{S}**

Here, based on the context of the verse this has to be now the monologue of the lover who seems to arrive secretly to the house of the cheating wife and was probably caught or at least suspected of of coming to her.

**ב** אֲנִי יְשֵׁנָה, וְלִבִּי עֵר; קוֹל דּוֹדִי דוֹפֵק, פִּתְחִי-לִי אֲחֹתִי רַעְיָתִי יוֹנָתִי תַמָּתִי--שֶׁרֹּאשִׁי נִמְלָא-טָל, קְוֻצּוֹתַי רְסִיסֵי לָיְלָה.

**2** I sleep, but my heart waketh; Hark! my beloved knocketh: 'Open to me, my sister, my love, my dove, my undefiled; for my head is filled with dew, my locks with the drops of the night.'

Here the sentence begins with a factual description of the woman who's she is apparently asleep in her home when the lover calls her to open the door.

**ג** פָּשַׁטְתִּי, אֶת-כֻּתָּנְתִּי--אֵיכָכָה, אֶלְבָּשֶׁנָּה; רָחַצְתִּי אֶת-רַגְלַי, אֵיכָכָה אֲטַנְּפֵם.

**3** I have put off my coat; how shall I put it on? I have washed my feet; how shall I defile them?

**ד** דּוֹדִי, שָׁלַח יָדוֹ מִן-הַחֹר, וּמֵעַי, הָמוּ עָלָיו.

**4** My beloved put in his hand by the hole of the door, and my heart was moved for him.

**ה** קַמְתִּי אֲנִי, לִפְתֹּחַ לְדוֹדִי; וְיָדַי נָטְפוּ-מוֹר, וְאֶצְבְּעֹתַי מוֹר עֹבֵר, עַל, כַּפּוֹת הַמַּנְעוּל.

**5** I rose up to open to my beloved; and my hands dropped with myrrh, and my fingers with flowing myrrh, upon the handles of the bar.

**ו** פָּתַחְתִּי אֲנִי לְדוֹדִי, וְדוֹדִי חָמַק עָבָר; נַפְשִׁי, יָצְאָה בְדַבְּרוֹ--בִּקַּשְׁתִּיהוּ וְלֹא מְצָאתִיהוּ, קְרָאתִיו וְלֹא עָנָנִי.

**6** I opened to my beloved; but my beloved had turned away, and was gone. My soul failed me when he spoke. I sought him, but I could not find him; I called him, but he gave me no answer.

Here we see that the lover has apparently lost his confidence because he was most probably caught. He escapes and then the woman obsessively searches for him. Since we have previously discussed the fact that a kind of "No Contact" agreement has been put in place, it is possible that the description here, as it happens often even today, depicts an affair that was taken underground despite the NC agreement. Alternatively, it might be another lover as we have seen in previous chapters that the woman has admitted being a serial cheater.

**ז** מְצָאֻנִי הַשֹּׁמְרִים הַסֹּבְבִים בָּעִיר, הִכּוּנִי פְצָעוּנִי; נָשְׂאוּ אֶת-רְדִידִי מֵעָלַי, שֹׁמְרֵי הַחֹמוֹת.

**7** The watchmen that go about the city found me, they smote me, they wounded me; the keepers of the walls took away my mantle from me.

In this verse we find for the second time the story of the guards. However, in the first time we haven't seen any evidence to the use of force by the guards although the woman seems to have been harassing her lover. This time it is different and it seems that the woman went too far so that there was a need in restraining her from continuing the harassment. This dynamic can be valid for both options, including that of the novel taken into the underground, possibly because of the coercion of the man by the woman, or alternatively, by the serial infidelity, in which case she crossed the border with her harassment and therefore the was a need in restraining her.

**ח** הִשְׁבַּעְתִּי אֶתְכֶם, בְּנוֹת יְרוּשָׁלִָם: אִם-תִּמְצְאוּ, אֶת-דּוֹדִי--מַה-תַּגִּידוּ לוֹ, שֶׁחוֹלַת אַהֲבָה אָנִי.

**8** 'I adjure you, O daughters of Jerusalem, if ye find my lover, what will ye tell him? that I am love-sick.'

Since the woman apparently did not find the lover she appeals her to the girls of Jerusalem. First, with the term of uncle she can't be addressing her husband as she knows very-well where he is. So, the term must relate to the affair partner. From, this dynamic it seems and is maybe the best evidence that such kind of behavior must have been a cultural custom that many of the women were engaging in so the crowd of women knew very well about her escapades and she theirs because she wouldn't risk talking to complete stranger where she might be later discovered. She ends practically addressing the girls with an intimate confession that she's obsessive again something she wouldn't risk telling someone that wouldn't know her very well and she could trust them.

**ט** מַה-דּוֹדֵךְ מִדּוֹד, הַיָּפָה בַּנָּשִׁים: מַה-דּוֹדֵךְ מִדּוֹד, שֶׁכָּכָה הִשְׁבַּעְתָּנוּ.

**9** 'What is thy beloved more than another beloved, O thou fairest among women? What is thy beloved more than another beloved, that thou dost so adjure us?'

**י** דּוֹדִי צַח וְאָדוֹם, דָּגוּל מֵרְבָבָה.

**10** 'My beloved is white and ruddy, pre-eminent above ten thousand.

**יא** רֹאשׁוֹ, כֶּתֶם פָּז; קְוֻצּוֹתָיו, תַּלְתַּלִּים, שְׁחֹרוֹת, כָּעוֹרֵב.

**11** His head is as the most fine gold, his locks are curled, and black as a raven.

**יב** עֵינָיו, כְּיוֹנִים עַל-אֲפִיקֵי מָיִם; רֹחֲצוֹת, בֶּחָלָב--יֹשְׁבוֹת, עַל-מִלֵּאת.

**12** His eyes are like doves beside the water-brooks; washed with milk, and fitly set.

**יג** לְחָיָו כַּעֲרוּגַת הַבֹּשֶׂם, מִגְדְּלוֹת מֶרְקָחִים; שִׂפְתוֹתָיו, שׁוֹשַׁנִּים--נֹטְפוֹת, מוֹר עֹבֵר.

**13** His cheeks are as a bed of spices, as banks of sweet herbs; his lips are as lilies, dropping with flowing myrrh.

**יד** יָדָיו גְּלִילֵי זָהָב, מְמֻלָּאִים בַּתַּרְשִׁישׁ; מֵעָיו עֶשֶׁת שֵׁן, מְעֻלֶּפֶת סַפִּירִים.

**14** His hands are as rods of gold set with beryl; his body is as polished ivory overlaid with sapphires.

**טו** שׁוֹקָיו עַמּוּדֵי שֵׁשׁ, מְיֻסָּדִים עַל-אַדְנֵי-פָז; מַרְאֵהוּ, כַּלְּבָנוֹן--בָּחוּר, כָּאֲרָזִים.

**15** His legs are as pillars of marble, set upon sockets of fine gold; his aspect is like Lebanon, excellent as the cedars.

**טז** חִכּוֹ, מַמְתַקִּים, וְכֻלּוֹ, מַחֲמַדִּים; זֶה דוֹדִי וְזֶה רֵעִי, בְּנוֹת יְרוּשָׁלִָם.

**16** His mouth is most sweet; yea, he is altogether lovely. This is my beloved, and this is my friend, O daughters of Jerusalem.'

Here, too, the woman interacts in this monologue with the crowd of girls in Jerusalem while this monologue is interwoven with longing, compliments and desire for her affair partner. The fifth chapter ends here

Chapter 6

**א** אָנָה הָלַךְ דּוֹדֵךְ, הַיָּפָה בַּנָּשִׁים; אָנָה פָּנָה דוֹדֵךְ, וּנְבַקְשֶׁנּוּ עִמָּךְ.

**1** 'Whither is thy lover gone, O thou fairest among women? Whither hath thy lover turned him, that we may seek him with thee?'

The first sentence can be interpreted in two ways. The first one as a question from the girls in Jerusalem who are now addressing the woman or alternatively as an internal monologue of the woman speaking to herself in form of internal thought and ramblings!

**ב** דּוֹדִי יָרַד לְגַנּוֹ, לַעֲרֻגוֹת הַבֹּשֶׂם--לִרְעוֹת, בַּגַּנִּים, וְלִלְקֹט, שׁוֹשַׁנִּים.

**2** 'My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies.

This is an interesting sentence all of which hints and is full of sexual metaphors. The importance of the sentence is that it describes the lover as a typical teacher who continues to do it with other women.

**ג** אֲנִי לְדוֹדִי וְדוֹדִי לִי, הָרֹעֶה בַּשּׁוֹשַׁנִּים. {ס}

**3** I am my beloved's, and my beloved is mine, that feedeth among the lilies.' **{S}**

**ד** יָפָה אַתְּ רַעְיָתִי כְּתִרְצָה, נָאוָה כִּירוּשָׁלִָם; אֲיֻמָּה, כַּנִּדְגָּלוֹת.

**4** Thou art beautiful, O my love, as Tirzah, comely as Jerusalem, terrible as an army with banners.

**ה** הָסֵבִּי עֵינַיִךְ מִנֶּגְדִּי, שֶׁהֵם הִרְהִיבֻנִי; שַׂעְרֵךְ כְּעֵדֶר הָעִזִּים, שֶׁגָּלְשׁוּ מִן-הַגִּלְעָד.

**5** Turn away thine eyes from me, for they have overcome me. Thy hair is as a flock of goats, that trail down from Gilead.

**ו** שִׁנַּיִךְ כְּעֵדֶר הָרְחֵלִים, שֶׁעָלוּ מִן-הָרַחְצָה: שֶׁכֻּלָּם, מַתְאִימוֹת, וְשַׁכֻּלָה, אֵין בָּהֶם.

**6** Thy teeth are like a flock of ewes, which are come up from the washing; whereof all are paired, and none faileth among them.

**ז** כְּפֶלַח הָרִמּוֹן רַקָּתֵךְ, מִבַּעַד לְצַמָּתֵךְ.

**7** Thy temples are like a pomegranate split open behind thy veil.

**ח** שִׁשִּׁים הֵמָּה מְלָכוֹת, וּשְׁמֹנִים פִּילַגְשִׁים; וַעֲלָמוֹת, אֵין מִסְפָּר.

**8** There are threescore queens, and fourscore concubines, and maidens without number.

**ט** אַחַת הִיא, יוֹנָתִי תַמָּתִי--אַחַת הִיא לְאִמָּהּ, בָּרָה הִיא לְיוֹלַדְתָּהּ; רָאוּהָ בָנוֹת וַיְאַשְּׁרוּהָ, מְלָכוֹת וּפִילַגְשִׁים וַיְהַלְלוּהָ. {ס}

**9** My dove, my undefiled, is but one; she is the only one of her mother; she is the choice one of her that bore her. The daughters saw her, and called her happy; yea, the queens and the concubines, and they praised her. **{S}**

**י** מִי-זֹאת הַנִּשְׁקָפָה, כְּמוֹ-שָׁחַר: יָפָה כַלְּבָנָה, בָּרָה כַּחַמָּה--אֲיֻמָּה, כַּנִּדְגָּלוֹת. {ס}

**10** Who is she that looketh forth as the dawn, fair as the moon, clear as the sun, terrible as an army with banners? **{S}**

**יא** אֶל-גִּנַּת אֱגוֹז יָרַדְתִּי, לִרְאוֹת בְּאִבֵּי הַנָּחַל; לִרְאוֹת הֲפָרְחָה הַגֶּפֶן, הֵנֵצוּ הָרִמֹּנִים.

**11** I went down into the garden of nuts, to look at the green plants of the valley, to see whether the vine budded, and the pomegranates were in flower.

**יב** לֹא יָדַעְתִּי--נַפְשִׁי שָׂמַתְנִי, מַרְכְּבוֹת עַמִּי נָדִיב.

**12** Before I was aware, my soul set me upon the chariots of my princely people.

These verses are interesting and in fact are an internal monologue of the woman with herself in which she corresponds to her thoughts in the form of dialogue with the affair partner. The inner monologue of the woman here in the form of correspondence in her thoughts with the lover reflects her deep longing and desire for both the lover as well as the life of an adulteress.

Chapter 7

**א** שׁוּבִי שׁוּבִי הַשּׁוּלַמִּית, שׁוּבִי שׁוּבִי וְנֶחֱזֶה-בָּךְ; מַה-תֶּחֱזוּ, בַּשּׁוּלַמִּית, כִּמְחֹלַת, הַמַּחֲנָיִם.

**1** Return, return, O Shulammite; Return, return, that we may look upon thee. What will ye see in the Shulammite? As it were a dance of two companies.

**ב** מַה-יָּפוּ פְעָמַיִךְ בַּנְּעָלִים, בַּת-נָדִיב; חַמּוּקֵי יְרֵכַיִךְ--כְּמוֹ חֲלָאִים, מַעֲשֵׂה יְדֵי אָמָּן.

**2** How beautiful are thy steps in sandals, O prince's daughter! The roundings of thy thighs are like the links of a chain, the work of the hands of a skilled workman.

**ג** שָׁרְרֵךְ אַגַּן הַסַּהַר, אַל-יֶחְסַר הַמָּזֶג; בִּטְנֵךְ עֲרֵמַת חִטִּים, סוּגָה בַּשּׁוֹשַׁנִּים.

**3** Thy navel is like a round goblet, wherein no mingled wine is wanting; thy belly is like a heap of wheat set about with lilies.

**ד** שְׁנֵי שָׁדַיִךְ כִּשְׁנֵי עֳפָרִים, תָּאֳמֵי צְבִיָּה.

**4** Thy two breasts are like two fawns that are twins of a gazelle.

**ה** צַוָּארֵךְ, כְּמִגְדַּל הַשֵּׁן; עֵינַיִךְ בְּרֵכוֹת בְּחֶשְׁבּוֹן, עַל-שַׁעַר בַּת-רַבִּים--אַפֵּךְ כְּמִגְדַּל הַלְּבָנוֹן, צוֹפֶה פְּנֵי דַמָּשֶׂק.

**5** Thy neck is as a tower of ivory; thine eyes as the pools in Heshbon, by the gate of Bath-rabbim; thy nose is like the tower of Lebanon which looketh toward Damascus.

**ו** רֹאשֵׁךְ עָלַיִךְ כַּכַּרְמֶל, וְדַלַּת רֹאשֵׁךְ כָּאַרְגָּמָן: מֶלֶךְ, אָסוּר בָּרְהָטִים.

**6** Thy head upon thee is like Carmel, and the hair of thy head like purple; the king is held captive in the tresses thereof.

**ז** מַה-יָּפִית, וּמַה-נָּעַמְתְּ--אַהֲבָה, בַּתַּעֲנוּגִים.

**7** How fair and how pleasant art thou, O love, for delights!

**ח** זֹאת קוֹמָתֵךְ דָּמְתָה לְתָמָר, וְשָׁדַיִךְ לְאַשְׁכֹּלוֹת.

**8** This thy stature is like to a palm-tree, and thy breasts to clusters of grapes.

**ט** אָמַרְתִּי אֶעֱלֶה בְתָמָר, אֹחֲזָה בְּסַנְסִנָּיו; וְיִהְיוּ-נָא שָׁדַיִךְ כְּאֶשְׁכְּלוֹת הַגֶּפֶן, וְרֵיחַ אַפֵּךְ כַּתַּפּוּחִים.

**9** I said: 'I will climb up into the palm-tree, I will take hold of the branches thereof; and let thy breasts be as clusters of the vine, and the smell of thy countenance like apples;

**י** וְחִכֵּךְ, כְּיֵין הַטּוֹב הוֹלֵךְ לְדוֹדִי לְמֵישָׁרִים; דּוֹבֵב, שִׂפְתֵי יְשֵׁנִים.

**10** And the roof of thy mouth like the best wine, that glideth down smoothly for my beloved, moving gently the lips of those that are asleep.'

**יא** אֲנִי לְדוֹדִי, וְעָלַי תְּשׁוּקָתוֹ. {ס}

**11** I am my beloved's, and his desire is toward me. **{S}**

Chapter 7 deals with the consequences of the betrayal and impact it head on the marriage. Verses 1 to 11 are a monologue of the betrayed husband who longs for his wife and speaks of her with yearning, for it is clear that based on her deeds he was neglected in the relationship while his wife was giving her lover the most attention. Verses 10 and 11 indicate that the husband apparently began to suspect that there's something wrong with his wife.

**יא** אֲנִי לְדוֹדִי, וְעָלַי תְּשׁוּקָתוֹ. {ס}

**11** I am my beloved's, and his desire is toward me. **{S}**

**יב** לְכָה דוֹדִי נֵצֵא הַשָּׂדֶה, נָלִינָה בַּכְּפָרִים.

**12** Come, my beloved, let us go forth into the field; let us lodge in the villages.

**יג** נַשְׁכִּימָה, לַכְּרָמִים--נִרְאֶה אִם-פָּרְחָה הַגֶּפֶן פִּתַּח הַסְּמָדַר, הֵנֵצוּ הָרִמּוֹנִים; שָׁם אֶתֵּן אֶת-דֹּדַי, לָךְ.

**13** Let us get up early to the vineyards; let us see whether the vine hath budded, whether the vine-blossom be opened, and the pomegranates be in flower; there will I give thee my love.

**יד** הַדּוּדָאִים נָתְנוּ-רֵיחַ, וְעַל-פְּתָחֵינוּ כָּל-מְגָדִים--חֲדָשִׁים, גַּם-יְשָׁנִים; דּוֹדִי, צָפַנְתִּי לָךְ.

**14** The mandrakes give forth fragrance, and at our doors are all manner of precious fruits, new and old, which I have laid up for thee, O my beloved.

The chapter ends again with an internal monologue of the wife that reassures for herself that she's dedicated to the lover but not the husband. Hence, it ends with his complete emasculation and castration as a man.