

DAVOR PISKAČ
Sveučilište Jurja Dobrile u Puli, Pula

THE TYPOLOGY OF BIBLICAL INVOCATIONS ON THE EXAMPLES OF THE PSALMS AND THE *SONG OF SONGS*

In the relation between invocations and the texts that contain them there is an obvious functional relationship, in which the part defines the whole, and the whole defines the part. In other words, functions very precisely reflect the semantics of the text underlying them, which is rarely found in other forms that stylise texts. At the same time, as this is a matter of a feedback yoking, the very nature of the text often defines which type of invocation will be realised.

This implies that various types of invocation exist depending on the type of text in which they are found, which is shown in several examples taken from the Bible. In other words, individual types of bible invocation are more adapted to religious semantics, while other types are functional in positioning the secular semantics found in the Bible, so as to use it to develop a more pleasing semantic harmony of the text in both the religious and secular sense.

It stems from the above that certain pre-conditions for understanding the function and semantics of individual biblical texts can be established by analysis of biblical invocations, thus also facilitating the creation of a coherent image of the Bible as a whole.

Keywords: the Bible as literature, biblical invocation types, the Psalms, the *Song of Songs*, functional relations in the Bible

Introduction

The Bible is primarily a religious book but, viewed from the aspect of the history of literature, it is also an anthology of sorts of integral, diverse and extremely rich literature (Solar 2003:43). The question that stems from this statement is: to what extent is the Bible a religious book and to what extent literature, and in what measure can it be comprehended as superior, aestheticised literature? In that sense, one of the possible ways of defining

biblical texts as literature is through the study of biblical invocations. In other words, the invocation is a very frequent and homogenous element in biblical structure, and it behaves as a part that reflects the whole. On the basis of the above, we can develop the hypothesis that by researching the use of the invocation we will also be able to say something about the functions of biblical texts. Invocation is a literary device so that, in order to confirm the hypothesis, the Bible must first be confirmed (also) in the literary content.

The Bible: literature and aesthetic function

In his essay *Ulysses' Scar* (Auerbach 1968:7-3), Erich Auerbach (1892-1957) compares the text of Homer's *Odyssey* and the biblical text of the *Old Testament* and arrives at some very interesting conclusions. Namely, he declares that both texts are undoubtedly works of art, but also perceives some additional priorities in each of those works: both are structured differently. He says that the Bible puts the emphasis on the internal ethical and religious events. This is a text type that demands that it be believed and/or a text that aims to describe historical events. For example, the story of Abraham and Isaac is no better substantiated than that of Ulysses, Penelope and Eurydice, and both can be reduced to the common concept of legend. The difference lies in the fact that, according to Auerbach, the biblical narrator had to believe in the story, because the steadfastness of the sacred order was based on the veracity of biblical stories. Auerbach states that in that sense, despite the fact that the Bible sometimes seems unconnected in its parts, it is that very lack of connection, and, on occasion, even the paradoxical nature of biblical texts, that brings the Bible closer to real life and the truthfulness and actual history that it wants to represent. In other words, the reader of the Bible can feel the historical connection of the world at every moment in that dynamic of the biblical text. The Bible is also firmly linked vertically and/or historico-chronologically, so that it attains a historical quality and, as the biblical story moves on, it draws nearer to being a historical report.

Consequently, Auerbach sees the Bible as literature, but he stresses the historical function of the biblical text as being dominant, and emphasises that the Bible is a literally formed story that aims to be taken with complete seriousness and to be trusted without reservations.

On the other hand, Northrop Frye (1912-1991) in his book *The Great Code: the Bible and Literature* (Frye 1985) also regards the Bible as a literary work, but he disputes the idea that history is the primary determinant of the biblical text. He considered it important that the Bible has wielded great influence on many literatures and writers, largely because it has kept alive in a particular way the mythological frameworks that underpin the foundations of the Western cultural circle. According to Frye, the Bible uses poetic language, but it is more than mere literature, largely because its language is

not allegorical. In fact, what are in question are rhetorical or, more precisely, oratorical patterns that contain the power of the authentic utterance and aim towards their own realisation in the spiritual, but also in the concrete, material sense. Consequently, biblical, oratorical language is simultaneously metaphoric (poetic) and real (in the sense of actual existence). Frye sees the Bible as an integral, common entity of concrete images and concepts that undoubtedly demonstrate connection, while he finds the underlying reason in biblical codes that are mutually identical and that, thanks to their concurring nature, all the parts of the Bible function as a uniform whole. In answer to the question as to whether the Bible is a literary work, he answers with the claim that the Bible supports the literary but also the literal presence of God; therefore, he does not place the literary intentions of his text in the foreground, although it does contain a host of poetic figures.

Consequently, it is evident that the Bible is recognised as a specific structure in which both literary and non-literary parts exist. Another interesting undertaking is to study the appearance of the aesthetic functions within the structure of biblical literary texts, along with the relation between the aesthetic and other functions.

In his article *Structuralism in Aesthetics and in the Science of Literature*, Jan Mukařovský (1891-1975) gave the basic definitions of the notion of structure and of structural aesthetics, which would all integrate into the principles of the structuralist theory of literature (Mukařovský 1941, Mukařovský 1986).¹ The *aesthetic object*, and/or the work of art as a structure, is the object of observation of structural aesthetics and, in the artistic sense, it is dominated by the aesthetic function.

The aesthetic function occupies a significant place in the life of the individual and society as a whole. However, the circle of people who come into direct contact with art are limited, in the first place, by the relative rarity of aesthetic talent – or at least in individual cases, by its limitation to certain artistic types – and in the second place by borders of social membership (the limited possibilities of approach to art works and the level of education of certain social strata); nevertheless, art with

¹ The Prague structuralist Jan Mukařovský started out from formalistic cognitions and the establishment of the hierarchical relation within the text. He describes and defines the appearance of diverse intratextual functions that are governed by certain principles and hierarchical relations that stem from Prague structuralism. Thus, he asserts that text contains an entire series of functions, but also that there exists a dominant intratextual function that derives from the overall interrelation of all works that belong to a particular group, for example, genre or even era. Along with a host of cultural functions in art literature, the aesthetic function in the majority of cases appears as the dominant one and opposes various social, psychological and ideological functions. When such a dominant function transposes from system to system, it becomes the cause of historical change and transformation. In fact, this is an aesthetic phenomenon that derives from the aesthetic function on the basis of the communicational relations between individuals in every culture (Solar 1999:43).

its impact has an effect on people who are not in direct contact with it (cf., for example, the influence of poetry on the development of the system of language), while, in addition to that, the aesthetic function also encompasses an area much broader than art itself. Any subject or any event whatsoever (a natural event, or, for its part, human activity) can become the bearer of aesthetic function. This claim does not mean that this is a matter of pan-aestheticism, since:

1. It expresses only a general possibility, and not in any way the necessity of aesthetic functions;

2. It does not prejudice the leading role of aesthetic function among the other functions of the given phenomena for the entire area of aesthetic function;

3. It is not a matter of replacing aesthetic function by other functions, that is, of possible comprehension of the other functions as mere variants of aesthetic function.

By this assertion we are only inclining towards the view that there is no firm border between aesthetic and extra-aesthetic spheres; no object of action exists which, by its basis or by its organization, despite the time, place and subject of evaluation, would be the bearer of aesthetic function, nor, for its part, any other that would, again, by its real role, necessarily be excluded from its range (Mukařovský 1986:14).

The other significant characteristic of aesthetic function is the *enjoyment* that it causes. That is the source of its possibility of facilitating the actions with which it is linked as a secondary function, potentially to increase the degree of enjoyment that accompanies such actions; compare the use of the aesthetic function in upbringing, food, residence, and the like. – And finally, the third, exceptional characteristic of function should be mentioned, conditioned by the fact that that functions clings largely to the *form* of things or actions: in question is its capability of replacing other functions that the object (thing or activity) has lost during development (Mukařovský 1986:11-87).

Since the ultimate objective of aesthetic function² is to multiply aesthetic enjoyment, as Mukařovský claims, one can immediately recognise the difference between biblical and "other" art literatures. Namely, in keeping with Northrop Frye's thinking, biblical literature does not aim to produce enjoyment, but rather to lay down firm borders of behaviour that must be respected. In that sense, the Bible and art literature are structured differently in the sense of norms. The Bible is governed by norms that are different from those that we find in the majority of literary works. In other words, biblical norms derive from the oratorical structure of biblical texts in which the aesthetic functions are not the ones that prevail, but rather certain other social functions, such as, for example, religious or didactic functions. However, it is

² On aesthetic function, cf. Piskač 2007b.

interesting that the Bible sometimes also uses other forms of standardisation. In those very interesting cases, biblical literature crosses its own borders and affirms aesthetic functions.

The *Song of Songs* is given as a good example of such over-stepping. The interpretations of the Church are given in the sense of religious function and have the intention of the Beloved [Betrothed] Man and his Beloved [Betrothed] Woman being comprehended as an allegory of Christ and the Church, which could be understood in that way if the aesthetic function of love lyricism did not prevail so emphatically in that poem. This is an exceptional literary creation "from the strictly aesthetic viewpoint" (Solar 2003:44) and/or of a really exceptional *epithalmo*, or wedding song. That is why it is not allegorical and should not be understood in that transposed sense. It probably remained in the body of biblical texts because it captivates one with its originality, poetics and content, but not primarily with its religious zeal. It is a real gem of love poetry and, by that very fact, is an integral part of the Bible and can thus, finally, be understood as an expression of God's love. But its "norm" is not repeated anywhere else in the Bible, not even in Paul's Epistle to the Corinthians, *Ode to [Charitable] Love* (I Corinthians:13),³ which is also unbelievably impressive, but does not deviate from the oratorical biblical norms.

Types of biblical invocations

If one searches in dictionaries for the meaning of the word *invocation*, one finds primarily that the term is explained as *calling upon a higher power for help* (Klaić 1951:313). If one looks further, for example, in Larousse's Dictionary available on the Web (Larousse 2007), one finds several meanings that can be expressed as: a prayer directed to God within some church service; a word that serves a magical purpose so as to weaken the power of Evil;

³ It should be pointed out here that individual translations of the Bible differ among themselves so that the Croatian translation, the source of the biblical quotations here (*Novi Zavjet i Psalmi* [The New Testament & the Psalms], Kršćanska sadašnjost, 1992, translator of the Psalms – Filbert Gass), differs from the English translations in the Standard Text Edition of the King James Version. For example, in the Croatian translation of the cited Epistle to the Corinthians the focus is on the word *ljubav* – love – as opposed to the word *charity* – *milosrđe* – in the English version. The headings given to the psalms/songs also differ in the Croatian and English translations. Differences in translations can but be expected since the Bible is also a literary text and is translated in different ways in different languages, translation of the Psalms as lyrical poems being particularly demanding (Rebić 1996). It turns out that every translation of the Psalms is, to a greater or lesser degree, a recasting of sorts of the original. Therefore, the most recent translation of the Bible into Croatian (Zagreb 2006), in addition to the work of recognised Bible experts such as Jerko Fučak and Bonaventura Duda, was also done on the basis of work by the authors Zvonimir Mrkonjić and Nikola Milićević, so as to convey to the maximum the fundamental meaning of the biblical texts.

calling up spirits or the devil; and, a plea for help directed at whoever can provide such assistance. In the literary sense, the invocation appears as a tool, a means by which some external force is called upon in a work of art, most often a poem, but also any other literary form, with the objective of such call convincing a particular object, supernatural power or human being to intervene and render assistance.

Due to the relationship between literature and the invocation, the invocation is one of the oldest and best-known example of speech and/or text that is simultaneously intended to be listened to or read, but which, unlike other texts, *expects* within itself *a response or help from the entity to which it is addressed*. It speaks of how there also exists in the writer-reader communication process a *third party* that should, most frequently, help the writer to achieve his/her intention and/or ensure that the reader be satisfied with the effort that the writer has invested. The writer can address that *third party* for other reasons, too, for example, can expect a real answer from the invokee, opening up the possibility of actual communication in actual historical time. According to Frye, similar intentions can be identified in biblical texts. In any case, it is evident that *the invocation communicates in a different manner* with the reader than does the remaining text.

The most frequent mode of invocation is present in prayers, but it should be understood that in that process the prayer can also be more broadly comprehended than the invocation, which means that the invocation is only one of its parts. In literature, the function of the invocation can also be expressed in a completely different way. It can, although it need not necessarily(!) be classified as a poetic figure.⁴ After having read only a number of diverse invocations from various sources, *two basic types of invocation* can be identified. (1) An invocation can be given as the expression of someone's personal thoughts and words and/or it can be similar to something that could be compared with blank verse, indicating poetic

⁴ The invocation is not mentioned at all in Luka Zima's book *Figure u našem narodnom pjesništvu* [Figures in Croatian Popular Poetry]. Since Zima analysed in a relatively fundamental way the figures found in Croatian folk poetry, one can only assume what his reason for omitting it was, and speculate as to whether he omitted it because he did not regard it as a figure, or because he did not find consequent well-foundedness of its manifestation within the Croatian oral-literary tradition... On the other hand, however, he did include in his corpus a figure for which he did not find confirmation in the Croatian literary tradition. As he himself said: "Where I did not have at hand the text itself (particularly those of earlier writers), I was compelled to take quotations from Gerber's work". Admittedly, we must take into account the time and context of the emergence of those modest sources and the theoretical range of that time, of which Zima is also aware. He said in that context: "I am well aware that there are shortcomings in my paper (there were less where more abundant literary sources were available), but I still flatter myself that, in this subject that has not been dealt with to any extent in Croatia, even if I did not succeed in clarifying things, then I did at least blaze the trail and collect the material" (Zima 1988:1).

language. (2) On the other hand, it can be understood as a form of a standardised formula or phrase.

Since the invocation primarily stems from prayer, the religious function prevails in it, but it can also transpose into another invocatory type. A good example of this is *The Lord's Prayer* as a very well-known invocation. Since it is a prayer, the religious function prevails. This is the prayer that Christ taught to his disciples. When it came into being, it probably belonged to the first type of invocation (expression of personal thoughts and words). It is impossible either to know the exact original content of *The Lord's Prayer* – word for word – or to know to which degree it was regarded as an artistic utterance at the time of its inception; however, despite that impossibility of exact determination, it is known that, with time, it was standardised into a structure that stressed the content-related categories such as father, heavens, sanctity, will, equating the Heavens and the Earth in the Law...

Since the Bible has had a very great influence on literature, *The Lord's Prayer*, too, has had a similar influence as its structural part. The religious function of *The Lord's Prayer* was very quickly standardised in the sense of phraseological forms that have retained their value up until the present day. Actually, it was in that way that *The Lord's Prayer* transformed from the first type of invocation into the second; personal thoughts and words became phrases, not thanks to its aesthetic, but rather to its religious function. On the other hand, phrases from *The Lord's Prayer* are repeated in literature. In that way, the aesthetic function that uses the phrases of *The Lord's Prayer* in the aesthetic sense is now confirmed. For that reason, one can find the phrases from *The Lord's Prayer* in both so-called early and more recent Croatian literature: in Marulić's poem *Dobri nauči* [Good Lessons] (Marulić 2000), in Vetranović's *Pjesanci vrhu očenaša* [Poems Beside the Lord's Prayer] (Vetranović, 2000), and in more contemporary literature in Šimić's poem *20 godina* [Twenty Years] (Šimić 2000), of which only the closing verse is given below:

Bože, budi volja Tvoja	<i>Lord, thy will be done</i>
Stojim gô na rubu svoje prošlosti	<i>Naked I stand on the edge of my past</i>
Ja sam tamna granica	<i>I am the dark border</i>
Moja duša strepi	<i>My soul is anxious</i>
nevjesta u prvoj plahoj plavoj noći.	<i>A bride in the first timid blue night</i>
Moja duša dršće	<i>My soul shudders</i>
ispred Tebe	<i>Before You</i>
beskrajnog i tajnog tamnog zastora.	<i>The endless and secret dark curtain.</i>

(Unofficial translation)

There really are many such examples, but it should be noticed that these are not examples of invocations as prayers; it is not religious functions that are in question but rather the aesthetic functions of *The Lord's Prayer* in the sense of an expression (usually a phrase) that enters into literature.

Below we shall be comparing the invocations in the Psalms in order to display the invocations that derive from prayers and/or from the rhetoric of oral literature; and the invocations in the *Song of Songs* as invocations that do not primarily have a religious but rather an aesthetic function. Aesthetic function is not specific to oral literature, and in the event that it is shown that the Psalms have their place in oral literature, then it could also perhaps be said that their aesthetic function could be superseded by certain other functions.

In that sense, according to some researchers whose specific field of research is the relationship between the Bible and oral literature (Culley 1967),⁵ the biblical text is basically an oral literary one. Certain cult texts, such as the Psalms, were also written down earlier because of their important social function. So it is assumed that the Psalms were written down even before the exodus of the Israelites from Egypt. That would mean that these were relatively old forms of oral literature, which is confirmed by the structures that can easily be identified with the oral literary formulae that were applied in that era. However, since this is a fairly delicate area, as Culley mentions, efforts were made to prove the claim so that, in order for the psalm to be confirmed as being oral literature, exactly one hundred and seventy-seven examples of repeated formulae and phrases were counted (Culley 1967:43). The majority of them were repeated at least three times, and the remainder at least two. Further, exactly fifteen examples were found of small entities, larger than formulae and phrases, which were repeated, while *some of the psalms were, in fact, made up solely of formulae, phrases and repetitions*. Notwithstanding the counting of the verses and the statistical analysis, the psalms also do indeed contain quite an amount of original artistic expression. It is impossible, in fact, to say exactly whether the psalms belong to oral literature or not, because arguments exist to support both assertions. For that reason, one cannot assume an *a priori* stance here, but only suggest a hypothesis that the psalms do, nonetheless, belong largely to oral literature, although efforts will continue into the future in proving or disproving that hypothesis. For example, if two Psalms, Number 22 and Number 37, are compared, the difference becomes evident immediately.

Psalm 22 even has instructions for the performers:⁶ To the Choir Conductor. To the tune of *The Roe at Dawn...*, while the psalm begins with the verses:

Bože moj, Bože moj, zašto si me
Ostavio?
Daleko si od ridanja moga.

⁵ The book is accessible on the Web: <http://oraltradition.org>

⁶ At the beginning of the Croatian translation of Psalm 22 there is also an introductory part that directly addresses the singer – choir leader, as well as providing an explanation of how the psalm should be sung.

Bože moj, vičem danju, al' ne odvrćaš;
Noću vapijem i nema mi poćinka.
A ipak, ti u svetištu prebivaš,
Nado Izraelova!...

(Ps 22 :1-4)

David's Prayer in Distress

*My God, my God, why hast thou
forsaken me?
Why art thou so far from helping me,
And from the words of my roaring?
O my God, I cry in the daytime,
But thou hearest not;
And in the night season,
and am not silent.
But thou art holy, O thou
That inhabitest the praises of Israel.*

(Psalm 22, Verses 1 to 3, *King James Version*)

It is more than clear that the above Psalm 22 has oral-literary provenience, unlike Psalm 37, which is more refined, much more stylised and thus more artistically impressive. It begins as follows:⁷

Nemoj se žestiti na opake,
Zavidjet nemoj pakosnicima:
kao trava brzo se osuše,
ko mlada zelen brzo uvenu.
U Jahvu se uzdaj i čini dobro,
Da smiješ stanovati u zemlji
I živjeti u miru.
Sva radost tvoja neka bude Jahve:
On će ispuniti želje tvoga srca! ...

(Ps 37:1-4)

David urgeth confidence in God

*Fret not thyself because of evildoers,
Neither be thou envious against
the workers of iniquity.
For they shall soon be cut down
like the grass, and wither like
the green herb.
Trust in the Lord, and do good;
So shalt thou dwell in the land,
and verily thou shalt be fed.
Delight thyself also in the Lord;
And he shall give thee the desires
of thine heart.*

(Psalm 37: Verses 1 to 4, *King James Version*)

⁷ In addition, the Hebrew alphabet is given on the right-hand margin in the Croatian text.

Consequently, Psalm 22 undoubtedly belongs to oral literature, while the place of Psalm 37 is unquestionably in art literature. Which type of psalm does one find the most? Which are earlier and more important?... that is difficult to define so that, only because of statistics, and with conscious approximation, can we cautiously assert that there are more psalms of the oral-literary type.

As far as the *Song of Songs* is concerned, there is no question that an artistic form of expression is used there. *Šir hašširim*, which means *Song of Songs* in Hebrew, is included in the Book(s) of Wisdom. It is difficult to determine just when the *Song of Songs* was written, but it is assumed that it could have emerged in the interval between Solomon's rule and the period up until the 5th or 6th century B.C. (Harrington 1993). As to its place of origin, this is stated with certainty to have been Palestine. It is comprised of love poems and utterances given in turn by a male Beloved and a female Beloved (they are referred to as *zaručnici* [a *betrouthed* man and woman] in the Croatian version), and contains some of the most touching and most intimate fragments of the entire Bible (Milićević 1965).

Unlike the psalms which, as is assumed, were largely of oral literary provenience, the *Song of Songs* had an author. It used to be thought that the author was Solomon and it was thus known as *Solomon's Song*; however, it was later proven that he was not the author because authorship was attributed to him only later. What should be stressed is that, unlike the other biblical texts, the *Song of Songs* does not mention God at all and it is quite clear that it is secular in character. Since the *Song of Songs* contains invocations, as does the entire Bible, it is interesting to observe their functionality, which could be expected to differ from the functionality of the invocations in the Psalms. In other words, since the *Song of Songs* is not a collection of folk songs – although it is somewhat reminiscent of popular poetry in some of its parts – but an original work that celebrates the mutual and faithful love of a man and a woman, it differs fundamentally from the Psalms in that aspect alone. It is not strictly structured, except for the same language in which it is written and the "blank verse", which is otherwise characteristic for the Bible, but is in fact a series of songs that are mutually linked at the content level. The songs are connected by their common subject, and that is love in all its dimensions. It is important to point out that it is very difficult to attribute allegorical sense to the *Song of Songs*. Thus, the *Song of Songs* should be comprehended literally, as a highly aestheticised love song in which the aesthetic function prevails, unlike the Psalms in which the aesthetic function is not predominant. The aesthetic elements it contains are recognised as fundamental values and, for that reason, it has become an all-time aesthetic norm of sorts in love poetry.

Through detailed reading of the Psalms and the *Song of Songs*, it is a simple matter to establish statistically that both contain invocations, but that they are much more frequent in the Psalms. At the same time, it is noticeable

among the invocations that, despite the part to which they belong, there are certain differences in the structural sense. Apart from being divided into invocations that are based on poetic language and invocations as phrases, a further division is also possible. Namely, both literal invocations (explicit invocations) and those that are not literal but derive from context (implicit invocations), which can also be termed *invocatory sentences*, exist in the structural sense.

God, or the people or nation as a whole, is called upon in the explicit invocations in a completely clear and unambiguous manner. A very good example of an explicit invocation is found, for example, in the psalm *Evening Prayer* and in the psalm, *God – the Just Judge*:

Kad zazovem, usliši me, Bože, pravdo moja,
Ti što me u tjeskobi izbavi:
Smiluj mi se, usliši molitvu moju...

(Ps 4:2-3)

David prayeth for help

*Hear me when I call, O God of
my righteousness:
Thou has enlarged me when I was
in distress;
Have mercy upon me, and hear
my prayer.*

(Psalm 4: Verse 1, King James Version)

Slavimo te, Bože, slavimo
I izazivamo ime tvoje,
Pripovijedamo čudesa tvoja...

(Ps 75: 2-3)

The prophet praiseth God

*Unto thee, O God, do we
give our thanks,
Unto thee do we give thanks:
For that thy name is near
Thy wondrous works declare.*

(Psalm 75: Verse 1, King James Version)

On the other hand, there are also implicit invocations as well as the explicit ones, and these derive contextually from the text. A good example of this type of invocation is found in the psalm, *Jehovah – Guardian of Israel*:

K brdima svoje oči uzdižem:
Odakle će mi doći pomoć?
Pomoć je moja od Jahve
Koji stvorio nebo i zemlju...
(Ps 121: 1-3)

Prayer for the peace of the church

*I will lift up mine eyes
unto the hills,
From whence cometh my help.
My help cometh from the Lord,
Which made heaven and earth.*
(Psalm 121: Verse 1-2, *King James Version*)

It is readily discernable that the narrator (the poet) is invoking Jehovah, but that is not directly said as in the explicit invocations. Apart from that, the implicit invocations are far fewer and attract less attention. In the sense of functionality and the orientation of the invocations, the majority in the psalms is directed to God, that is, Jehovah, but, apart from them, there are also invocations directed towards people as, for example, in the psalm, *Under God's Protection*:

Ti što prebivaš pod zaštitom Višnjega
Što počivaš u sjeni Svemogućega,
Reci Jahvi: "Zakone moj! Utvrdo moja!
Bože moj u koga se uzdam!"
(Ps 91: 1-2)

An exhortation to praise God

*He that dwelleth in the secret place
of the most High shall abide
under the shadow of the Almighty.
I will say of the Lord, He is my
refuge and my fortress:
My God, in him will I trust.*
(Psalm 91: Verses 1-2, *King James Version*)

In the same way the soul, too, is invoked, but in such cases this is actually a metonymy of invoking oneself and/or of invoking other people, as in the previously mentioned psalm. There are several such examples. These are usually invocations in which it is sought of the soul that it blesses Jehovah, so that they are structured in the form of a blessing while there are also some in an independent form as is, for example, the psalm: *Thanks to Jehovah and a Heart-felt Plea for Help*.

Probudi se, dušo moja!
Probudi se, harfo i citaro!
Probudit ću zoru jutarnju!

Hvalit ću te, Jahve, među narodima,
Među pucima tebi ću pjevati,
Jer do neba je dobrota tvoja,
Do blaka tvoja vjernost.
(Ps 108:3-5)

David praiseth God⁸

*Awake, psaltery and harp:
I myself will wake early.
I will praise thee, O Lord,
among the people:
And I will sing praises unto thee
among the nations.
For thy mercy is great above
The heavens:
And thy truth reacheth unto
the clouds.*

(Psalm 108: Verses 2-3, *King James Version*)

Thus, Jehovah is invoked in the above example, but *my soul*, too, and it is interesting to note that the nation motif is also present. In other words, the nation and/or the community is also appealed to, sometimes in the direct meaning, but also sometimes in metonymy, that is, in the invocations of the community through some other motifs such as, for example, through the motif of the land (*Thanksgiving for Liberation*) or through the motif of Israel (*Sukkot*, the Feast of the Tabernacles):

Zahvalnica za oslobođenje

Kliči Bogu, zemljo sva,
Opjevaj slavu imena njegovu,
Podaj mu hvalu dostojnu....
(Ps 66:2)

An exhortation to praise God

*Make a joyful noise until God,
all ye lands:
Sing forth the honour of his name:
make his name glorious.*

(Psalm 66: Verses 1-2, *King James Version*)

⁸ Here we encounter a very obvious difference between the Croatian and English translations. Unlike the Croatian text, the English version does not mention *my soul* at all, although the other elements are included such as, for example, *nations* being mentioned.

Za Blagdan sjenica

O, da me poslušáš Izraele!
Nek ne bude u tebe drugog boga
I ne klanjaj se bogu tuđem!...
(Ps 81:9-10)

An exhortation to praise God

*(...) O Israel, if thou will
Harken unto me;
There shall no strange god
be in thee;
Neither shall thou worship
any strange god.*

(Psalm 81: ... 8-9 King James Version)

What is particularly interesting is the fact that the direct invocation of the community, almost as a rule develops the oral-literary structure. This was probably in order to stimulate interest, so that information could be transmitted in an oratorical manner. One of the really good examples in that sense is found in the psalm *The History of Israel – the Teacher of Life*:

Poslušaj, narode moj, moj nauk,
prikloni uho riječima usta mojih!
Otvorit ću usta svoja na pouku,
Iznijet ću tajne iz vremena davnih...
(Ps 78:1-2)

God's deeds for Israel

*Give ear, O my people, to my law:
Incline your ears to the words
of my mouth.
I will open my mouth in a parable;
I will utter dark sayings of old:*

(Psalm 78: 1-2, King James Version)

Consequently, depending on the orientation of the invocations in the Psalms and on the message they pass, it can be concluded that: (1) primarily religious functions prevail in the psalms and the functions of implementation of the Law linked with them. (2) The didactic functions that confirm the oral-literary aspects of the Psalms very well (3) are particularly interesting since they confirm the oral-literary aspects of the Psalms. To sum up, as part of the broader structures of the psalms, the invocations can provide information about them (4) so that the invocations in the Psalms indicate that these are artistic texts that do not aim at aesthetic experience, because they are concerned with pragmatic and/or vital religious and law-giving issues.

Both explicit and implicit invocations are found in the *Song of Songs*, although none of them invoke the deity in any form whatsoever. An example of one such invocation, structured in the form of a plea or entreaty, is found in the song *First Meeting*:

Kćeri jeruzalemske, zaklinjem vas *I charge you, O ye daughters of Jerusalem,*
Smama i košutama poljskim, *By the roes, and by the hinds of the field,*
Ne budite, ne budite ljubav moju *That ye stir not up, nor awake my love,*
Dok sama ne bude htjela! *Till he please.*
(*Pjesma nad pjesmama* 2:7) (*Song of Songs*, Chapter 2: Verse 7, *King James Version*)

This example is additionally interesting because it is also repeated at the end of the second song *Mutual Love Grows* (*Song of Songs* 2: 8), which actually indicates that these two songs were once probably a single entity. It is important to point this out because it means that certain stanzas they contain are repeated for poetic reasons, and not because that they are *easily remembered* as phrases, or similar reasons that can be found in oral literature. Apart from that, they do not appear in full in any other part of the *Song of Songs*. However, although there is partial repetition of the quoted invocation, for example, in the song *The Female Betrothed's Love Tested*, as can be seen in the example mentioned, it occurs for other reasons.

Zaklinjem vas, kćeri jeruzalemske, *I charge you, O daughters of Jerusalem,*
Ako nađete dragoga moga, *If ye find my beloved,*
Što ćete mu reći? *That ye tell him,*
Da sam bolna od ljubavi. *That I am sick of love.*
(*Pjesma nad pjesmama* 5:8) (*Song of Songs*, Chapter 5: Verse 8, *King James Version*)

Nevertheless, since certain parts of the invocations are obviously repeated, one has to differentiate between the repetitions in the *Song of Songs* and in the Psalms. We find repetition of motifs and variations of the stanza in the *Song of Songs* so that their final form would always be different, and there is no literal repetition. That is evident in the above-mentioned examples, although there are also, for example, variations of part of the Prologue, in the song *Yearning for the Betrothed*, and in the fourth song, *Bringing the Beloved [the betrothed woman] to Her Betrothed*:

Čežnja za zaručnikom

Poljubi me poljupcem usta svojih,
Ljubav je tvoja slađa od vina.
Miris najboljih mirodija,
Ulje razlito ime je tvoje,
Zato te ljube djevojke.

(*Pjesma nad pjesmama* 1:2)

*Let him kiss me with the kisses of his mouth:
For thy love is better than wine.
Because of the savour of thy good ointments*

*Thy name is as ointment poured forth,
Therefore do the virgins love thee.*

(Song of Songs, Chapter 1, Verse 1-2, King James Version)

Zaručnicu dovode Zaručniku

Kako je slatka ljubav tvoja,
Sestro moja nevjesto!
Slađa je ljubav tvoja od vina,
A miris ulja tvojih ugodniji
Od svih mirisa.

(Pjesma nad pjesmama 4:10)

*How fair is thy love,
My sister, my spouse!
How much better is thy love than wine!
And the smell of thine ointments
Than all spices!*

(Song of Songs, Chapter 4:Verse 10, King James Version)

Variations enable the introduction of freshness of expression into the existing material, so that new structures are constantly created.

There are more implicit invocations on average in the *Songs of Songs* than in the Psalms. That is readily understandable because this is a matter of poetic language. What is indeed one of the most striking of the implicit invocations is found at the very beginning, in the prologue to *Yearning for the Betrothed*.

Poljubi me poljupcem usta svojih,
Ljubav je tvoja slađa od vina.
Miris najboljih mirodija,
Ulje razlito ime je tvoje,
Zato te ljube djevojke.
Povuci me za sobom, bježimo!
Kralj me uveo u odaje svoje.
(Pjesma nad pjesmama 1:2)

*Let him kiss me with the kisses of his mouth:
For thy love is better than wine.
Because of the savour of thy good ointments
Thy name is as ointment poured forth,
Therefore do the virgins love thee.
Draw me, we will run after thee:
The King has brought me into his chambers:
(...)*

*(Songs of Songs, Chapter 1: Verses 2, 3, 4
[in part, King James Version])*

In the above example, the Betrothed [man] is not present. His beloved yearns for him and she is threatened with the possibility of being taken into the king's

chambers or, in other words, with the possibility of never being his again. So, she is in peril and appeals to her rescuer. This is not only a matter of a lyrical subject turning for help to a lyrical object, because all the elements of (implicit) invocation exist in the song *Yearning for the Betrothed*: need, demand and a rescuer who can offer help. For comparison, we will also mention the address from the song *First Meeting (Song of Songs 1:7-11)* so as to show the difference between the implicit invocation and the lyrical address:

Zaručnica

/.../

Reci mi, ti koga ljubi duša moja,
Gdje paseš, gdje se u podne odmaraš,
Da ne lutam, tražeći te,
Oko stada tvojih drugova...

/.../

The coming of the beloved

(...)

*Tell me, O thou whom my soul loveth,
Where thou feedest, where thou makest thy flock to rest at noon:
For why should I be as one that turneth aside
By the flocks of thy companions?*

(Song of Songs, Chapter 1: Verse 7, King James Version)

Zaručnik

Usporedio bih te s konjima
Pod kolima faraonovim,
O prijateljice moja.
Lijepi su obrazi tvoji
Među naušnicama,
Vrat tvoj pod ogrlicama.
Učinit ćemo za tebe zlatne naušnice
S privjescima srebrnim.

The coming of the beloved

*I have compared thee, O my love,
To a company of horses in Pharaoh's chariots.
Thy cheeks are comely with rows of jewels,
Thy neck with chains of gold.
We will make thee borders of gold
With studs of silver.*

(Song of Songs, Chapter 1: Verse 9-11, King James Version)

On the basis of all the above, it could be said that the basic difference between the Psalms and the *Song of Songs* lies in the facts that: (1) There are no either explicit or implicit invocations of God in the *Song of Songs*. (2) In the same way, there are no invocations that have become phrases, such as

there are in the Psalms, a typical feature of oral literature (Culley 1967:43-44). (3) The invocations in the *Song of Songs* develop aesthetic function and express themselves and/or the *Song of Songs* as an entity. (4) The invocations in the *Song of Songs* do not refer to any other area of life apart from what it said in the particular song. That means that the invocations in the *Song of Songs* behave as part of the structure, which they also reflect. (5) Therefore, the aesthetic function dominates within them, they do not solve any pragmatic issues of life, but rather deal with the lyrical aspects of a love affair. (6) Their basic objective is to create an identical aesthetic experience in the reader, this being the distinguishing trait of aestheticised literature.

Conclusion

The conclusion suggests itself: the aesthetic function prevails and dominates in the invocations of the *Song of Songs*, while other functions prevail in the invocations in the Psalms.

The invocations in the *Song of Songs* are standardised thanks to their aesthetic function and have become aesthetic values that have produced similar aestheticisation for millennia, both in many of the world's literatures and in Croatian literature. Thus, in Croatia, Kamov's *Song of Songs* is well-known, along with Krleža's reflexive variation on the motif of the *Song of Songs* in his prose-poem *Pjesma umora tuge i nesposobnost* [Poem of Weariness, Grief and Ineptitude].

Oh, javlja se već najteža pjesma nad pjesmama, tužaljka nadgrobna,
pjesma o tome da padaju i čupaju se sijedi čuperci sa gole lubanje...
(Krleža 2000).

[*Oh, the starkest song of songs is already heard, a graveside lament, a
song of falling grey locks plucked from a bare skull...*] (Krleža 2000)
[Unofficial translation]

There are two basic types of invocation in the *Song of Songs* and the Psalms: those that confirm the aesthetic function, as opposed to those that confirm other social functions such as religious⁹ and didactical functions and functions linked with the implementation of the Law, as found largely in the Psalms.

From the structuralist viewpoint, a relationship can be observed between invocations and the texts in which they are found in that the part defines the whole, while the whole defines the part. In other words, it can be

⁹ It could perhaps also be concluded that invocations that call in any form upon Jehovah largely belong to the second type, but how the individual invocation of the second type will be comprehended depends primarily on the whole in which it is located, so therefore, that particular phenomenon should be researched through all parts of the Bible, opening up new possibilities in that way.

said that the invocation defines the type of text in which it is located and the text type defines the contained invocation. That means that, by analysis of the invocations, one could create certain preconditions for understanding the functions that will be developed in a particular biblical text.

What it is important to point out at the very end is that the Bible is also literature, while some of its parts belong at the very peak of literature. As has been shown in a series of examples, research of the invocation in that sense has its possibilities, because the invocation can act, in the semantic sense, as a signal that indicates the specific structural and functional nature of the individual biblical text.

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TIPOLOGIJA BIBLIJSKIH INVOKACIJA NA PRIMJERIMA PSALAMA I *PJESME NAD PJESMAMA*

SAŽETAK

Biblija je prije svega religijska knjiga, no, gledana s aspekta povijesti književnosti, ona je i svojevrsan zbornik cjelovite, raznovrsne i vrlo bogate književnosti, kao što to navodi Milivoj Solar u svojoj knjizi *Povijest svjetske književnosti*. Pitanje koje proizlazi iz spomenute tvrdnje glasi: u kojoj je mjeri *Biblija* religijska knjiga, a u kojoj mjeri književnost te u kojoj bi je se mjeri moglo podrazumijevati visokom, estetiziranom književnošću?

U tome je smislu jedan od mogućih načina određivanja biblijskih tekstova kao književnih i proučavanje biblijskih invokacija. Naime, invokacije su vrlo čest i homogen element biblijske strukture, a razvijaju funkcijski odnos prema tekstu koji ih sadrži, odnosno, vrlo točno, kao rijetko koji oblik stiliziranja teksta, odražavaju semantiku teksta koji stoji iza njih. Istodobno, kako je riječ o povratnoj sprezi, i sama priroda teksta često određuje koji će se tip invokacije realizirati.

Ovaj navod implicira tvrdnju kako postoji više tipova različitih invokacija s obzirom na tip teksta u kojemu se nalaze, što je ovim radom i pokazano na više primjera preuzetih iz *Biblije*. Naime, pojedina vrsta biblijskih invokacija više je prilagođena religijskoj semantici, dok su drugi tipovi invokacija funkcionalni u impostiranju svjetovne semantike uočljive u *Bibliji* kako bi se s njome razvilo što harmoničnije semantičko suzvučje teksta u religijskom i svjetovnom smislu.

Iz navedenog proizlazi da se analizom biblijskih invokacija mogu stvoriti određeni preduvjeti za razumijevanje funkcija i semantike pojedinih biblijskih tekstova, što će ujedno omogućiti i stvaranje koherentne slike o *Bibliji* kao estetiziranoj književnoj činjenici.

Ključne riječi: *Biblija* kao književnost, tipovi biblijskih invokacija, psalmi, *Pjesma nad pjesmama*, funkcionalni odnosi u *Bibliji*, estetska funkcija *Biblije*