



God Fights to Save the Nation of Israel: A Historical-Critical Review of Exodus 15:1-21

Roy Haries Ifraldo Tambun
Sekolah Tinggi Teologi HKBP Pematangsiantar
E-mail: roytambun521@gmail.com

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ABSTRACT

In the context of Israel's liberation from Egyptian slavery, God is depicted as the victor who defeats Pharaoh through the drowning of the Egyptian army in the Red Sea. God's power, surpassing that of Egypt, underscores that this deliverance was entirely the result of His might, without direct intervention from the people of Israel. Through the narrative of Exodus 15:1-21, the author highlights the relationship between the song of salvation sung by Moses and Miriam and the destruction experienced by Egypt. This song is an expression of gratitude for the victory granted by God, showing His favor towards the Israelites. The author hypothesizes that the destruction of the enemy is a manifestation of God's glory as a Divine Warrior, who fights against sin and brings salvation to His people. The theoretical framework includes an etymological and terminological analysis of the concepts of warfare, salvation, and song in the biblical context. Warfare is seen as a divine act to display God's glory through victory over enemies. Salvation is understood as liberation from both physical and spiritual oppression, ultimately fulfilled in the name of Jesus Christ. Song, as an expression of thanksgiving, reinforces the theme of salvation in the Exodus narrative, where the Israelites celebrate their deliverance by praising God. Overall, this study affirms that the event of Israel's liberation is central to the Old Testament's salvation history, with God serving as the Savior and Warrior who brings victory to His people.

Keywords: God; Warfare; Israel; Drowning; Salvation

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INTRODUCTION

The central theme of the Book of Exodus revolves around the question of who reigns over the people of Israel: Pharaoh, the king of Egypt who enslaved the Israelites, or the LORD (Yahweh), who becomes their savior and liberator from Egyptian bondage. The LORD is revealed as the victor who defeats Pharaoh by throwing his horses and riders into the sea (Fox 1991: 313). The power of the LORD is clearly portrayed, far surpassing the might of the Egyptian army that pursued Israel. This liberation event stands as a monumental moment in history, demonstrating that the Israelites are God's chosen people, saved by His mighty hand (Lasor 2020: 204).

The deliverance carried out by the LORD was purely through His power, without any direct intervention from the Israelites in fighting or defeating the Egyptian forces. Their victory occurred when the LORD caused Pharaoh's army to drown in the Red Sea, making them sink like stones, powerless and unable to rise. The drowning of Pharaoh's forces in the Red Sea marked a decisive victory for the Israelites, won by the LORD.

In the present day, the LORD continues to provide deliverance to those who believe in Him through the salvation achieved by His death on the cross, redeeming humanity from sin. Just as the LORD fought against the Egyptian army to win freedom for Israel in Exodus, He now fights against sin, so that all who believe in Him are set free and victorious. In order for believers to experience victory, sin must be destroyed.

In the narrative of Exodus 15:1-21, Pharaoh, who pursued the Israelites, symbolizes sin, and the LORD employs various means to wage war against His enemies. Verse 5 illustrates the Egyptians sinking like a stone. This represents sin being destroyed by the LORD as He directly fights and causes it to sink like a stone. In today's context, this mirrors the way Jesus, through His victory over death, has annihilated sin, causing it to sink and preventing it from ever rising again to conquer those who believe in Him.

The narrative of Exodus 15:1-21 presents the idea that the LORD's act of saving the Israelites was accompanied by the destruction of their enemies, giving the impression that the LORD heavily favored the Israelites. This divine favoritism led to their victory, with the salvation and liberation performed by the LORD being closely tied to the destruction of sin, symbolized by the drowning of Pharaoh's horses and riders in the sea. A strong theme emerges from this passage: the downfall of Egypt, vividly depicted by Pharaoh's chariots and army being cast into the sea.

However, a crucial question arises: why does the LORD's act of apparent cruelty in destroying another nation lead to freedom for the Israelites? This raises the issue of why the LORD's destruction of one nation brings about liberation for another. From this premise, several hypotheses can be drawn:

1. **What is the relationship between the Song of Salvation (Moses and Miriam's Song) and the destruction wrought by the LORD?**

Does the destruction orchestrated by the LORD signify that He delights in annihilating nations that are not His chosen people?

2. **Why is the LORD's glory seemingly intertwined with the ruin of Egypt?**

This portrayal might suggest that destruction is inherent to the LORD's nature.

3. **Why is the LORD depicted as a warrior?**

Isn't the LORD traditionally understood as a figure of love?

These questions challenge the conventional understanding of God's character and introduce a tension between His role as a savior and warrior. The author intends to interpret these hypotheses and provide insights into the theological. According to the author's hypothesis, the Book of Exodus heavily emphasizes the liberation of the Israelites from Egyptian bondage. The pivotal moment in this deliverance is found in the "Song of Moses and Miriam," which reflects how the LORD favored Israel in their victory. The author hypothesizes that this song serves as an expression of gratitude for the triumph the LORD granted to Israel. Song, the author suggests, is the natural response to salvation, and thus, the Israelites' singing symbolizes their recognition of the LORD's decisive role in their victory. The hypothesis argues that salvation is inseparable from song; once the Israelites were saved, they sang.

The author further posits that the glory of the LORD is closely tied to destruction, as it showcases His partiality toward Israel. The LORD fully assisted Israel, demonstrated by the imagery of His right hand—signifying strength—saving Israel with all His might (Exod. 15:6). The victory over Egypt resulted in the glorification of the LORD's name, with Egypt's destruction being solely a display of the LORD's direct intervention in the battle against Egypt, securing Israel's triumph.

The author assumes that a warrior hero naturally embodies glory. A warrior becomes more honorable as they destroy and defeat more enemies. The glory of the LORD is thus revealed through the defeat of Egypt's numerous forces, showcasing His unparalleled strength. The clarity of the LORD's power is highlighted in Exodus 15:1, 4, 7, where the text vividly describes how the LORD vanquished Egypt. The author concludes that the destruction wrought by the LORD upon Egypt was solely to demonstrate His favoritism toward Israel, and this divine favoritism led to Israel's victory. The LORD's power became increasingly evident through the ruin of His enemies, Egypt.

RESEARCH METHOD

The interpreter uses the Historical-Critical method to address the issues presented in the "Song of Moses and Miriam" found in Exodus 15:1-21. This method is considered appropriate for resolving the theological and salvation-related issues in Exodus 15:1-21, which depicts the LORD's act of delivering Israel. The LORD's battle for Israel's salvation is best understood through this interpretive lens. Various elements within the Historical-Critical method—such as Textual Criticism, Structural Criticism, Literary Criticism, Redaction Criticism, Form Criticism, **Sitz im Leben** (setting in life), Verse Interpretation, Scope, and Theology (Sitompul and Beyer 2006: 33-126)—provide essential tools for analyzing this narrative.

These elements within the Historical-Critical method assist in understanding the theme of salvation provided by the LORD to Israel, demonstrating His divine partiality towards His chosen people. The LORD's favor leads to Israel's victory, allowing them to cross the Red Sea. This method, through various forms of criticism, offers a deep analysis of the Song of Moses and Miriam, exploring the themes of victory, salvation, and divine intervention in the narrative.

RESULTS AND DISCUSSION

Etymology & Terminology

Warrior "Milhama, Laham"

In Hebrew, this term derives from the word *Laham*. In the Masoretic text of Exodus 15:3, it appears as a feminine noun, with the root word *Laham*. This word occurs 320 times in the Old Testament (Botterweck, 1971: 335–336). It is frequently found in 1-2 Samuel, 1-2 Chronicles, 1-2 Kings, Jeremiah, Judges, Deuteronomy, Joshua, Isaiah, and Numbers. This term typically appears in narratives about wars or divine interventions in battle. In the ancient Near Eastern tradition, the understanding of war was exclusive to certain ideological practices. However, war was not unique to the ancient Near East. The first point of focus in the Old Testament is found in the wilderness narratives (Botterweck: 336).

In Greek, the word comes from *Polemo*, which means to engage in polemic battles or war. The term is commonly used for soldiers in camps, who are often referred to as "going to war." This term can be used as either a noun or a verb (Vine, 1940: 1594). It can also mean "to wage war" to conquer an enemy, and the enemy is often confined in "prisons." As a noun, *Polemos* means "war," and *Polemo* as a verb means "to wage war."

In the Kingdom of Judah, war often occurred when there was resistance against neighboring nations or enemy guards. As in modern contexts, war in the Old Testament had to be conducted wisely and with a clear purpose. War was not just about plunder but also about the multiplied loss of life (Botterweck & Ringgren: 338). This is why the LORD showed His favor to Israel by destroying the Egyptian army, and the glory of the LORD as a warrior was

demonstrated through the multiplied deaths of His enemies. Therefore, wars had to result in victory to display the LORD's glory.

From a terminological perspective, the understanding of war was not merely about conflict but also included the preparation for war, such as the readiness of warhorses, which indicated that battle was imminent. Wars were of various types: some were internal, directed at groups within, while others were external, against other nations. These wars were often historical and eschatological, carried out with heavenly assistance to ensure victory (Botterweck & Ringgren: 338). This concept is evident in Exodus 15:1-21, where the Song of Moses and Miriam celebrates victory with the help of the LORD, who fought against Egypt and won the battle without Israel participating.

The term *warrior* ("Milhama") in the text refers to the LORD, who saved Israel. The LORD is the warrior who directly fought against Egypt and secured Israel's victory. Egypt's destruction through warfare is proof that the LORD Himself is the warrior. After the LORD fought by drowning the Egyptian horses and riders in the Red Sea, His power and fame were clearly demonstrated. Thus, the true warrior is the LORD, who won the battle for Israel against Egyptian slavery.

Salvation "Yesyua, Lishua"

In Hebrew, the word "Yesyua" means salvation or savior. Etymologically, the concept of salvation carries the meaning of "breadth" or liberation from limiting and oppressive experiences, both physical and spiritual (Botterweck & Ringgren, 1971: 442). This term is also frequently associated with the name Joshua. In the Old Testament, the name *Yesua* appears 14 times and has the meaning of saving or victory, occurring 354 times throughout the Old Testament (Botterweck & Ringgren, 1971: 446), including 136 times in Psalms, 100 times in prophetic quotes—particularly Deutero- and Trito-Isaiah, 56 times, 76 times in historical books, 25 times in Proverbs, and twice in Lamentations. In the Qumran texts, discovered in the Dead Sea Scrolls, it is noted that the LORD is the object of salvation in almost all cases (Botterweck & Ringgren, 1971: 447). The LORD brings salvation through the Torah.

In the New Testament, salvation refers to the name "Jesus," who is salvation itself. Theologically, the victory at the Red Sea is a form of triumph, representing the spectacular victory of Israel (Botterweck & Ringgren, 1971: 450). The LORD saved Israel from the hands of the Egyptians, with God being the subject of salvation. The LORD would fight against the Egyptian army and deliver the Israelites from Egyptian bondage.

In Greek, the word for salvation is *Soteria*, meaning liberation, salvation, or preservation. In the New Testament, it refers to deliverance from material conditions and fears stemming from national or personal threats, such as from the sea (Exodus 15:1-21, "Song of Moses and Miriam") (Vine, 1940: 1353). Spiritual liberation comes from God to those who meet the conditions of repentance and faith in Jesus Christ, and this salvation is only available through Him. In the New Testament, the Gospel is the means of salvation. Present-day liberation refers to freedom from the bondage of sin and the maintenance of peace and harmony. Those who have been saved must not neglect this salvation. It also points to the "Parousia" of Christ, where He will deliver those He has saved from all sins (Vine, 1940: 1353).

The term "Lisuah" refers to the LORD, who saved Israel from Egyptian slavery. In the Old Testament, the term *Lisuah* appears only five times and always refers to the LORD (Yahweh) as the source of salvation. Therefore, every occurrence of *Lisuah* in the Old Testament points to the LORD as the ultimate source of salvation.

Song “Syir”

In Mesopotamia, the word *Syir* means "to sing" or "song," and it is commonly understood as "singing" and making music (Botterweck & Ringgren, 1971: 611). Exclusively, music was directed toward the cult, where it served to glorify God and present human petitions to Him. Music accompanied people even to death itself, such as in rituals for the dead. Music was also present in daily temple liturgy, especially during festivals and ceremonies, such as the dedication of the temple, sacrifice feasts, and especially after military victories, where celebrations were marked by musical elements to depict victory (Botterweck & Ringgren, 1971: 616-617).

In the New Testament, the word for "song" is *Ode*, referring to an act of praise to God or Christ. When an adjective is added, it denotes a spiritual song or hymn. However, the term can also be used for non-religious songs. In Revelation 15:9, the term takes on the adjective *Kainos*, meaning "new," which refers to the nature of the song. The "Song of Moses" and the "Song of the Lamb" both celebrate the liberation of God's people, the former highlighting their deliverance by His power, and the latter focusing on redemption through the sacrifice of the Lamb (Vine, 1940: 1420).

Terminologically, a song is an expression of thanksgiving to God for salvation and deliverance. In general, songs serve as a superscription call often used in the Psalms. In times of trouble, songs also express the difficulties being experienced. Singing is the oldest form of theological expression, and those who sing are those who have been saved. There are several classifications of songs: songs of thanksgiving, personal prayers, collective or communal prayers, communal songs, and wisdom songs (Botterweck & Ringgren, 1971: 621).

In the narrative of the "Song of Moses and Miriam," the term refers to a song of salvation. Song is the oldest form of theology in the Old Testament. Songs are expressions of gratitude for the help the LORD has provided. The song of salvation was sung by the Israelites when they successfully crossed the Red Sea, and the LORD had drowned the horses and riders (the Egyptian army) in the sea. In response to this salvation, the Israelites sang praises to Yahweh, who had saved them.

The Exodus of the Israelites from Egyptian Slavery

The Exodus of the Israelites from Egyptian slavery is a key event in the history of salvation in the Old Testament. Through this event, God fulfilled His promises to the patriarchs of Israel that He would give them the Promised Land (Lasor, 173). To determine when this event occurred, we must look at the early narratives of the patriarchs, which date to approximately 1550 BCE. According to records, the Israelites entered Palestine around 1200 BCE. The theme of salvation carried out by the LORD is strongly evident in the book of Exodus, especially in Exodus 15:1-21, when the Israelites were about to cross the Red Sea. The Exodus narrative in Exodus 1-15 handles a well-structured series of events. Generally, the Exodus narrative is militant in nature and propagates a religious inclination toward separation and the exclusion of other religions (Gertz, 2017: 313). The song of Moses and Miriam reflects how the Israelites expressed their gratitude for the salvation the LORD had given them. This song highlights the victory granted by the LORD to Israel without them having to fight. The victory they received was purely a divine act, with no involvement of the Israelites in battle.

Interpretation

A. Textual Criticism

Exodus 15:1

In the Masoretic Text:

אָז יִשְׂרָאֵל אֶת־הַשִּׁירָה הַזֹּאת לַיהוָה וַיֹּאמְרוּ לְאֹמֶר אֲשִׁירָה לַיהוָה כִּי־גָאָה גָּאָה סוּס וְרֹכְבוֹ רָמָה בַיָּם

In NIV:

"Then Moses and the Israelites sang this song to the LORD: 'I will sing to the LORD, for He is highly exalted. The horse and its rider He has hurled into the sea.'

In RSV:

"Then Moses and the people of Israel sang this song to the LORD, saying: 'I will sing to the LORD, for He has triumphed gloriously; the horse and his rider He has thrown into the sea.'

In Toba Bible:

"Dung i diendehon si Musa dohot halak Israel ma ende on di Jahowa, angka didok nasida ma songon on: 'Marende ma ahu tu Jahowa, ai marmulia situtu Iban; hoda dohot parsihundulna diusophon tu bagasan laut.'

In LAI:

"Pada waktu itu Musa bersama-sama dengan orang Israel menyanyikan nyanyian ini bagi TUHAN yang berbunyi: 'Baiklah aku menyanyi bagi TUHAN, sebab Ia tinggi luhur, kuda dan penunggangnya dilemparkan-Nya ke dalam laut.'

Correct translation: "At that time, Moses together with the Israelites sang this song to the LORD, and they said: 'Let me sing to the LORD, for He is highly exalted; the horse and its rider He has thrown into the sea.'"

The change in the verb to "they said" reflects the plural form of "Wayomeru." This word highlights the LORD's strength, glorified in this victory hymn, and expresses overall praise (Meyers, 2005: 110).

Exodus 15:13

In the Masoretic Text:

נִתִּיתָ בְּחַסְדְּךָ עִם־נוֹי גְּאֻלְתָּ נִתְּלַת בְּעֲזֶיךָ אֱלֹהֵינוּ קְדוֹשְׁךָ:

In NIV:

"In your unfailing love you will lead the people you have redeemed. In your strength, you will guide them to your holy dwelling."

In RSV:

"Thou hast led in thy steadfast love the people whom thou hast redeemed; thou hast guided them by thy strength to thy holy abode."

Toba Bible:

"Ditogihon Ho marhitehite asiasim bangso na pinaluam on; dipatolhas Ho nasida marhitehite hatogaonmu tu bagasan inganan ni habadiaonmu."

In LAI:

"Dengan kasih setia-Mu Engkau menuntun umat yang telah Kautebus; dengan kekuatan-Mu Engkau membimbingnya ke tempat kediaman-Mu yang kudus."

Correct translation: "With Your steadfast love, LORD, You lead the people You have redeemed; with Your strength, You guide them to Your holy dwelling." This shows that the LORD is the object of grace itself. The event demonstrates glory to the LORD, not the sovereignty of other gods, including the Egyptian deities (Meyers, 2005: 111). The subject of this hymn of victory is the gratitude for the deliverance they experienced from Egypt (Meyers, 2005: 112).

Exodus 15:14

In the Masoretic Text:

:שָׁמְעוּ עַמִּים יִרְגְּזוּן תִּיל אֲמִי יִשְׁבִּי פְלִשְׁתִּ:

In NIV:

"The nations will hear and tremble; anguish will grip the people of Philistia."

In RSV:

"The peoples have heard, they tremble; pangs have seized on the inhabitants of Philistia."

In Toba Bible:

"Dibege angka bangso barita i, gabe angka dotdot nasida, manimbasmibas ma halak Palistim."

In LAI:

"Bangsa-bangsa mendengarnya, mereka pun menggigil; kegentaran menghinggapi penduduk tanah Filistin."

Correct translation: "The nations heard the LORD, and they trembled; terror seized the inhabitants of Philistia." Comparing the four texts, the word "Amim" in Hebrew, which is plural, means "nations." The NIV and Toba Bible translations are more accurate. Thus, the LAI translation should be "The nations heard the LORD" because the event was directly accomplished by the LORD (Meyers, 2005: 111).

Structural Criticism

Outer Structure

Exodus 15:1-21 is a continuation of the narrative of Israel in Egypt, concluding the story of their liberation from slavery and their journey to the Promised Land, Canaan (Christian, 283). The outer structure of Exodus 15:1-21 supports the flow of the Song of Moses and Miriam. This narrative begins with the events at the Red Sea (Christian, 295). In Exodus 14:1-14, Pharaoh's heart is hardened once again, prompting him to pursue the Israelites, whom he had plundered for labor. When Pharaoh realizes that there is no one left to do the work that the Israelites had previously done (Exodus 14:5-6), he decides to chase them as they prepare to cross the Red Sea (Exodus 14:31). The LORD performs a miraculous

act by allowing the Israelites to pass through the Red Sea, and as they reach the other side, the waters close and drown the Egyptian army. The destruction of the Egyptian forces proves that Israel has won the victory. The Israelites' response to their deliverance is to sing and praise the LORD, declaring that there is none as mighty as the LORD (Exodus 15:11). The continuation of the narrative shows that Moses and Miriam, along with the Israelites, journey with the LORD's guidance, passing through places like the wilderness of Shur (Exodus 15:22). This continuity in the narrative reflects the LORD's strength in defeating the Egyptian army, further proving that no other god is as powerful and renowned as Yahweh. Even today, the Jewish people hold this story as a pivotal moment in their history (Hinson, 2015: 56). In the Psalms, there are several instances of praise for the LORD for delivering the Israelites from Egyptian slavery, highlighting His renown (Hinson, 2015: 56).

Inner Structure

Chiastic Structure:

- **A = Verse 1:** "The horse and its rider He has thrown into the sea."
- **B = Verses 2-3:** "The LORD is my strength and song; He is highly exalted."
- **C = Verses 4-5:** "Pharaoh's army drowned in the Red Sea like a stone."
- **D = Verses 6-10:** "The LORD destroys those who oppose Him."
- **E = Verse 11:** "Who is like You, O LORD?"
- **D1 = Verses 12-15:** "The LORD's power."
- **C1 = Verse 16:** "As still as a stone."
- **B1 = Verse 18:** "The LORD reigns forever."
- **A1 = Verse 21:** "The horse and its rider He has thrown into the sea."

From the chiastic structure, the central message of the Song of Moses and Miriam is found in verse 11: "Who is like the LORD?" The narrative emphasizes the LORD's unmatched strength and greatness, which surpasses all other gods. No other deity can rival the holiness of the LORD or perform such acts as He did to the Egyptians.

Literary Criticism

The narrative of the Song of Moses and Miriam is a combination of prose and poetry. The repetition in the narrative serves as a refrain (Childs 1974: 244). Verses 8-10 maintain the main theme of the song, presenting a poetic depiction of conquest and possession that illustrates the LORD's power (Childs: 244). The narrative uses many figures of speech and diction drawn from nature. The word "holy" is used repeatedly, as seen in verses 11, 13, and 17, to emphasize the LORD's revered status. The holiness of the LORD is a fundamental attribute, inherent to Him (Childs: 245). The use of the word "stone" symbolizes the Egyptians' defeat, likening it to a stone sinking irreversibly into the sea. Their defeat is made clear and vivid in verse 5 (Durham 1987: 206).

The recurring phrase "the horse and its rider He has thrown into the sea" demonstrates the overwhelming power that defeated Egypt, a force much smaller compared to the LORD's might. The portrayal of the LORD as a warrior underscores His strength and power. The word "war" in this context emphasizes the LORD's might. A warrior triumphs when his enemies are either killed or defeated, and the choice of this term highlights that the LORD is a warrior who has overcome His foes. A personification is evident in verse 5: "The deep waters covered them," suggesting that the sea acts like a human, covering the Egyptians. This figure of speech implies that the sea behaved in a human-like manner. The phrase "right hand" symbolizes the LORD as a helper, with His right hand being the strongest, showing that He rescued Israel with His supreme power. This is reinforced by the Hebrew meaning of "Yahweh," which refers directly to the

LORD. The LORD's glory is connected to destruction, as if destruction itself is a reflection of His might. This diction aims to show that the LORD chose to support Israel, and His favor led to their victory over Egypt. The core of this divine favor reveals that the LORD had chosen Israel since their ancestors, and now He had fulfilled His promise by delivering them from Egyptian slavery (Kaiser 2008: 193).

Form Criticism

The narrative of the Song of Moses and Miriam originated as oral tradition, passed down through generations and later written in various forms. This oral tradition was eventually compiled during the exile by the Yahwist editors into the written form used today. Before being redacted by the Yahwist editors, or the J source, the Song of Moses and Miriam was an oral tradition handed down to remember the great works the LORD had performed for Israel.

Verse-by-Verse Commentary

- **Exodus 15:1:** The prologue begins with "I will sing to the LORD, for He is highly exalted. Both horse and driver He has hurled into the sea." The horse and its rider symbolize Egypt's military strength, which pales in comparison to the LORD's power. This verse highlights that this is a song of victory, and although it is a communal celebration, the absence of "we" or "us" underscores that the focus is on the LORD's triumph (Hamilton 2012: 300).
- **Exodus 15:2-3:** This is a form of praise to the LORD for His deeds, declaring Him as strength, song, and salvation. It is acknowledged that Exodus 15 is one of the oldest songs in the Bible (Hamilton 2012: 302). The sentiment expressed in this passage, originating from Moses and shared by all those who sang with him, marks it as ancient poetry (Hamilton 2012: 300).
- **Exodus 15:4-5:** The passage speaks of Pharaoh's mighty army, now sunk like stones in the water. The waters represent the Egyptians' helplessness, and their downfall was solely by the hand of the LORD, "Yahweh" (Hamilton 2012: 206).
- **Exodus 15:6-10:** The LORD destroys all who oppose Him, evidenced by His immense power that defeats His enemies. It is through the LORD's might alone that Israel rises and claims victory over Egypt (Hamilton 2012: 206).
- **Exodus 15:12-15:** This passage illustrates the LORD's strength, so much so that other nations tremble at the mention of His name. The sea becomes a place of death, signifying that the LORD has cast His enemies into the waters, where they perish (Hamilton 2012: 207).
- **Exodus 15:16:** The use of the word "stone" reflects the typical nature of stones, which sink in water and cannot rise again. The LORD truly paralyzes His enemies, making them "still as a stone." This phrase is used eight times in the Old Testament, often referring to victory over enemies (Hamilton 2012: 208).
- **Exodus 15:18:** The LORD's reign is eternal, emphasizing that His power is unmatched by any other (Hamilton 2012: 208).
- **Exodus 15:19 & 21:** These verses reiterate the message of verse 1, reaffirming that the narrative highlights Egypt's great power, but it was the LORD who defeated this mighty force.
- **Exodus 15:11:** The central theme of the Song of Moses and Miriam is the declaration that there is no one like the LORD. The song's primary message is to affirm the LORD's unmatched power and glory (Hamilton 2012: 208).

IMPLICATIONS

Based on the narrative of the Song of Moses and Miriam, the writer draws the implication that God will always liberate and help His people who trust in Him. The liberation provided by God is not a simple or superficial one, but a complete deliverance that brings extraordinary transformation. The salvation performed by God in Exodus 15:1-21 represents a form of deliverance from all forms of bondage that enslave humanity. However, in today's context, this deliverance can be understood as God's liberation from all sins.

In the present time, many people become oppressors rather than liberators. For example, loan sharks charge high-interest rates to those in need, which is a burden and not a form of liberation for the poor. This is where the church plays a crucial role, as it should bring enlightenment to such individuals, especially loan sharks, encouraging them to assist the poor rather than burden them. Those who are financially capable should become the primary agents in eradicating poverty. The church has a vital role in aligning how liberation in the Old Testament can be applied to contemporary congregational life, making the church the main organization responsible for liberation.

This implication must be carried out in daily life through practical action. A praxis model can help assess the application of these implications by implementing them directly in daily life (Bevans 2002: 127). When applied in everyday life, it will set a new example for those around, demonstrating the life of someone who has been liberated and redeemed from sin and death. Liberation must be reflected in tangible actions, just as God saved the Israelites from Egypt. Thus, salvation should be evident in one's life by doing what is pleasing to God.

CONCLUSION

God demonstrated His favor to the Israelites by destroying the Egyptian army, drowning them in the Red Sea. Through this act, God is portrayed as a warrior, reflecting His strength in winning the battle against Egypt. The sin embodied by Pharaoh's pursuit of the Israelites was submerged by God, just like a stone sinking into the sea, never to resurface. The sinking of the stone symbolizes Egypt's helplessness when confronting God. God, as the warrior, showcases His power by defeating the Egyptians. A warrior is deemed strong when victorious in a great battle, and thus, the title "warrior" is used to emphasize God's might in this victory. The destruction of Egypt serves as a clear example of God's favor toward Israel and stands as proof that He fulfills His promises to the patriarchs, ensuring the land of promise to their descendants. It is evident that God fought against Egypt, won the victory for Israel, and saved them from the Egyptians' grasp.

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