

## 1. תמצית העיון בתבנית טעמי המקרא בתורה

התורה שבעל-פה מלמדת הלכה ואגדה ודרכי עולם בכללי דרשות ידועים. אבל יש גם דרשות באופנים אחרים, כגון תרי"ג הכללים שריכז המלבי"ם בספרו "איילת השחר".  
העיון מגלה דרכי דרישה ע"פ תבניות טעמי המקרא. ע"פ הפסוקים שנבדקו בתורה, נמצא כי בתוך אוכלוסית הטעמים (בד"כ) של התורה, קיים (בהסתברות סטטיסטית) מתאם בין האופן (איך ולפעמים גם מה) שהתורה שבע"פ דורשת בדרשות מסוימות את הכתוב ובין מופע תבנית הטעמים במקום הדרשה באחד או יותר מהתפקידים של תבנית הטעמים, שאובחנו במקומות שנבדקו. אפשר כי בע"ה ימצאו תפקידים נוספים. לדוגמה דרישת כתוב אחד ושוב וקבלת מסקנות הלכתיות אחדות כאשר מקובל שמכתוב אחד לומדים דבר אחד.

תבניות טעמים מסוימות הן בעלות מאפיינים מסוימים של מידות שהתורה נדרשת בהן, הן מבין י"ג מידות המנוסחות ע"י רבי ישמעאל בן רבי יוסי הגלילי והן מבין ל"ב או יותר מידות המנוסחות ע"י רבי אלעזר בן רבי יוסי הגלילי והן מבין אלו שמופיעות בתורה שבע"פ ולא נוסחו ע"י התנאים האלו. אבל תפקידי תבניות הטעמים, שאובחנו, אינם זהים עם המידות שהתורה נדרשת בהן.

עדות מצטברת תומכת בהשערה כי קיים מתאם בין תוכן של משניות, ברייתות, דרשות גמרותיות, הלכות רמב"ם מסוימות ובין תבניות טעמים.  
על בסיס השערות בתורה נמצא גם מתאם בפסוקי נ"ך שנבדקו.

בתורה, ע"פ גירסת הכתר הממוחשב, יש 79978 מלים, ו-84367 סימני טעמי המקרא (כולל מקף וגעיה) ובלעדיהם 69606. תבניות טעמי המקרא של התורה, כפי שהתגבשו, המכילות טעם אחד, שנים, שלושה, ארבעה, חמישה ויותר טעמים. ההשערות מבוססות, עד תשרי התשע"ו, על כ-2.15% בפר' תזריע, מצורע ועל כ-10.63% בשאר התורה מכ-69700 טעמים ועל כ-3300 דוגמאות מקוטלגות ומאות שעדיין לא קוטלגו. ככל שמשפר המופעים של תבניות הטעמים גדל, כך גדלה ההסתברות לזיהוי תפקידי תבניות הטעמים איך לדרוש את הכתוב ולפעמים גם מה לדרוש כדי ללמוד הלכה. העיון אינו מחפש להציג הסבר מחלט לתפקידי תבניות טעמי המקרא בתורה.

## 2. Thesis Summary / The essence of the study of the Torah (Pentateuch) Cantillation / Torah Accentuation patterns.

The Oral Law of the Torah (Mishna, Midrash, Talmud and the further generation studies) teaches Jewish law, Homily (Sages Lore based on the Bible), and Good Life Practices (based on the Bible, tradition and experience), by use of a number of sets of deduction processes applied to the Bible Script. The earlier sets are related to Moses at Mount Sinai, later sets (such as how to study the Talmud, how to understand Rashi) were developed by the Sages up to recent generations, e.g. the 613 concepts stated by the Malbim in his "Ayelet HaShachar" book preceding his commentary on the book of Leviticus.

Based on the verses (mainly of the Torah part of the Bible) that were examined, the study reveals what seem to be as a set of deduction processes based upon cantillation patterns. This claim is supported by growing statistical probability as we progress along with the study. There exist a correlation between the presence of a cantillation pattern and between a certain manner that the Oral Law of the Torah (Mishna, Midrash, Talmud and further generations studies) interprets the scripture in addition to other interpretation of the same script. These Deduction processes of how to interpret the scripture and occasionally also what to understand from it occasionally bear a resemblance to the well known text related deduction processes (Midos in Hebrew) and might be that some of them integrated in the Midos and to such an extent that there was no need to state them all along while teaching and concluding the Jewish religious law and practice and the reference to them was stopped.

It is postulated (placing a conjecture) that the appearance of the Cantillation Pattern in the context (that the Cantillation Pattern marking the text) alludes, that there might be an Oral Law interpretation in one or more roles / functionalities of the Cantillation Pattern with statistical probability of the role as was diagnosed in the places that were examined. This does not negate existence of additional roles that with God's help might be yet discovered.

Likewise it is postulated that certain Cantillation Patterns allude to certain characteristics of the 13 manners of interpretation of the Written Torah (Law) (Interpretation Midot of the HaTorah) given from Sinai as formulated by Rabbi Ishmael son of Rabbi Yossi HaGlili and the 32 manners of interpretation as formulated by Rabbi Elazar son of Rabbi Yossi HaGlili and other manners of interpretation that appear in the Oral Law and were not formulated by these Sages.

Growing body of evidence supports a conjecture that there is a correlation between the content of sections of Mishna, Braita (external Mishna), Talmudic Exegesis, Ramba"m's Jewish Law formulations and cantillation patterns.

The Torah, according to the computerized version of Keter (crown) of Aram Tzova (the oldest and most reliable source of the Tanach (Bible)) holds 79978 words (the Yemeniate version holds 79979), and 84367 cantillation symbols (including hyphen and "stress" type (ga'aia) symbols) and without the latter 69606. The Cantillation Patterns of the Torah, that have been arrived at, in course of the study, contain one cantillation symbol, two, three, four, five and more symbols. The conjunctures as to their composition and roles are based, until the month of Tamuz 5771 (Jul 11), on approximately 5% - 6% of the number 69606 and on about 2100 catalogued examples and hundreds of uncatalogued samples. As the sampling of the checked verses grows, so grows the probability of the identification of roles of Cantillation Patterns how to interpret the Written Law (Torah) and not what to understand which is derived from the content and Oral Tradition. The study does not seek to present an absolute explanation of the roles of Cantillation Patterns of the Torah.

Define:

- Cantillation Symbol  $CS_1 \dots CS_k$   
 . and Cantillation Patterns  $CP_1 \dots CP_m$   
 There are three groups of cantillation symbols: superscript above the text, mid-script between words, subscript under the text  
 Some Cantillation Patterns are comprised of of just superscript type, some of superscript and subscript types, some of just subscript type. The mid-script might participate with all patterns.
- Range of Cantillation Symbols and Cantillation Patterns functionalities  
 $f_{l_{CS_1}} \dots f_{n_{CS_1}} \dots f_{l_{CS_k}} \dots f_{j_{CS_k}}$   
 $f_{l_{CP_1}} \dots f_{p_{CP_1}} \dots f_{l_{CP_m}} \dots f_{q_{CP_m}}$
- Functionality Activity factor (or coefficient) in a given Torah Script of a Cantillation Symbol  $CS_1 \dots CS_k$   
 . and Cantillation Patterns  $CP_1 \dots CP_m$   
 e.g. for Cantillation Symbol  $CS_1$  and Cantillation Pattern  $CP_1$   
 $a_{f_{l_{CS_1}}} \dots a_{f_{n_{CS_1}}}, a_{f_{l_{CP_1}}} \dots a_{f_{p_{CP_1}}}$   
 where  $a_{index}$  has the value of 0 = inactive, 1 = active
- For each single Cantillation Symbol and Cantillation Pattern appearance  
 the following generalised statement will define its contribution to the exposition process (analysis and conclusions) from the scripture content:  
 $a_{f_{l_{CS_1}}} * f_{l_{CS_1}} + \dots + a_{f_{n_{CS_1}}} * f_{n_{CS_1}}$
- A Torah exposition process is explicitly based on textual content related principles
- A hypothesis is made that a Torah exposition process is also in a non exclusive manner implicitly based on sequences of CSs' and CPs' functionalities.  
 the following generalised statement will define the implicit contribution of CSs' and CPs' functionalities to a Torah exposition process without restricting as to where the Unions/inclusion and Intersections/exclusion occur:  
 $(a_{f_{l_{CS_n}}} * f_{l_{CS_n}} \text{ Union/inclusion } a_{f_{n_{CP_m}}} * f_{n_{CP_m}}) \cap \text{intersection/exclusion } a_{f_{x_{CP_m}}} * f_{x_{CP_m}}$   
 Usually a process follows the text from right to left but sometimes it is also backwards.  
 Usually the CSs' and CPs' functionalities exposition process outlines the HOW to expose the Torah content, sometimes together with the content it states the WHAT is exposed.  
 In a certain verse a certain functionality or functionalities might set a general framework (a kind of a driving functionality), then reappear with others to expose details. In other appearances the roles might be changed.  
 $a_{f_{l_{CS_n}}} * f_{l_{CS_n}} \text{ driver } (f_{l_{CP_m}} \dots f_{l_{CS_1}} \dots f_{q_{CP_m}} \text{ expose details})$   
 $a_{f_{n_{CP_m}}} * f_{n_{CP_m}} \text{ driver } (f_{l_{CS_1}} \dots f_{l_{CP_m}} \dots f_{q_{CP_m}} \text{ expose details})$
- Certain exposition functionalities are of a general nature and are fulfilled by different CSs' and CPs' according to the particular content.

Cantillation symbols and patterns serve as an inspiration or allude to how interpret / expound the Torah text. Each Taam – Cantillation Symbol and Pattern has a number of functions. Each appearance is associated with an active functions subset according to the text circumstances and the other Taamim - Cantillation Symbols in the pattern and adjacent text and patterns.

On the level of the Pshat (the basic understanding of the Torah and not the other three level), for certain subsets of Taamim and patterns, common functionality characteristics have been identified with the caveat (qualification) that in each appearance not all functionalities should be active.

- a. a verse comprises cantillation patterns of inclusions and exclusions expanding / broadening the details of the subject issue and cantillation patterns contracting / excluding details from the subject issue, and this might occur a number of times in each verse. . a. is found in the superscript, mid-script and subscript cantillation symbols
- b. a sub-set of cantillation patterns indicates exegesis of measures, obstacles and boundaries
- c. a sub-set of cantillation patterns indicates the number of sub-points in the subject that they mark.  
 b. and c. are part of the superscript cantillation symbols with some assistance from subscript symbols.
- d. One functionality of some patterns acts as an abbreviated notation substituting repetition of text
- e. Certain patterns form elements of the formally formulated and listed 13 and 32 Manners of Torah Exegesis (called in Hebrew Midot She Hatorach Nidreshet Bahem) same and other patterns form elements of the not formally formulated and listed Manners of Torah Exegesis.

טעם, טעמי המקרא, הלכה, מדרש, תבנית, שפה

Keywords: Cantillation, Biblical Accentuation, Jewish Law, Exegesis, Pattern, Linguistic  
The traditional view of the Taamim as Pisuk, Tune, Hat'ama (last or before last syllable stress) is only one aspect of the multi-dimensional meaning of the Taamei Hamikra in the Torach as the tentative results from the study reveal.

In my humble opinion to which I found support in the Kuzari for four-five individual Taamim, each Taam and then Patterns of Taamim (Cantillation symbols and patterns as) are inspiration how to learn / lidrosch - expound / the Torah text. Each Taam and pattern has a number of functions. Each appearance is associated with an active functions subset according to the text circumstances and the other Taamim in the pattern and adjacent text and patterns.

On the level of the Pshat , for certain subsets of Taamim and patterns common functionality characteristics have been identified with the caveat (qualification) that not in every appearance this functionality is mandatory active.

- a. a sub-set of them indicate the number of sub-points in the subject over which they are marked,
- b. single and strings of Taamim inspire ways of expositions of the Torah text. The known Midot She Hatorach Nidreshet Bahem form a subset of the ways of exposition of the Torah text.

I borrowed the wording formulated by Rabi Ishmael (13 Midot) and his brother Rabi Elazar or Eliezer (32 Midot) sons of Rabi Yossi HaGlili for many findings, but in some cases the procedure of proof and the results are not like those of the known Midot, however they explain in a consistent way the Oral Torach deliberations. Also some cases are as if not mapped in the known Midot a fact which is already mentioned by some Rabanim e.g. in a renewed publication of Midrash Tanaim. The findings add additional points to the formally formulated and the not formulated ways of drishat hakatuv.

relate to them. The findings are so suprising that very few readers are ready to  
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Jerusalem at about 32 degrees norths and around this the Seasons of the Or the position of  
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