CHAPTER I

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It is a universally acclaimed fact that the books of the Bible abound in rich literary style. Hassell Bullock opines that “the Old Testament books . . . contain some of the most potent literature of human history” (19). The Bible is a repository of diverse literary features like gnomic poetry, lyrics, elegies, dramatic poems and soliloquies. On the whole the literature of the Old Testament lends itself to a three-fold classification as the Law, the Prophets and the Writings. In Basset’s view, the “Bible is a collection of the literature and history of a great people through different epochs. In it we find a variety of forms and genres” (5). Upholding the critical view that, “. . . poetry concerns real life, but it distils that life to its essence” (Macmillan Literature Series 153), the poetic books of the Bible provide expressions that penetrate the depths of the human psyche.

The book of Job and Psalms are masterpieces hailed for their literary beauty and insights. The thought content and poetic beauty of these literary pieces have immortalized them. Sydney Lanier remarks that, “these poems [of the book of Job and Psalms] lift themselves into a plane not reached by any other” (“Moral Purpose”). The emotions expressed through the poetic vein delve deep into the hearts of the readers and arouse them even in this age. Undoubtedly, these poetic books exhibit the depths and the summits of emotion both traumatic and triumphant.

The uniqueness of the Book of Job and its supreme literary quality has been hailed by Froude as “towering up alone, far away above all poetry of the world” (Rowley 5). Hudson quotes the remarks of various great men about the Book of Job thus: “Many people consider it the most remarkable book in
the Holy Scriptures. Martin Luther regarded it as ‘more magnificent and sublime...’. Thomas Carlyle wrote of it as ‘one of the grandest things ever written with pen’. Victor Hugo speaks of the Book of Job as ‘the greatest product of the human mind of all ages’. Alfred Lord Tennyson called it, ‘the great test poem, whether of ancient or modern literature’ ” (113).

The Book of Job is noted for its antiquity and hailed by Samuel Garratt as the “Patriarch's Bible” (vi) and the biblical scholars assign the book to the period of the patriarchs. Though various assumptions exist, Dake opines that “the time of the events of his [Job's] testing was about 1845 B.C... and the date of writing was probably 1843 -1703 B.C” (548). Kidner observes that “there are no historical reference points to guide us as to when the book was written, and people have suggested dates from around 2000 B.C down to the second or first century B.C” (35). But mystery shrouds the date and authorship of this masterpiece. Peake observes that to assign the date approximately to “4th century B.C... shall probably not be far wrong” (391). Douglas remarks thus: “The simple fact is that we have no purely objective evidence to guide us either in the question of authorship or of date... Moderns have varied in their dating from the time of Solomon to about 250 B.C, dates between 600 and 400 B.C being most popular, though there is a growing tendency to favour later dates” (636).

The book of Job comprises a unique literary form. It is a genre by itself. Various genres are woven into the speeches and an understanding of the background of each genre gives the wholesome meaning. The first part of the speeches is similar to that of a pre-trial hearing. This is followed by a formal trial, an interrogation, and reconciliation. Legal language is also incorporated throughout the speeches. Therefore, Richter opines that “the book of Job is designed as a lawsuit” (Hartley 37).
The book of Job has some affinities to the Epic. It is a long narrative poem on Job’s impinging trials and torments. The hero of the book of Job is a noblest person in the Bible. He represents the innocent man’s suffering. The scope of the book of Job is cosmic, for it takes place between earth and heaven. Supernatural powers like God and Satan get involved in this book. The action involves superhuman deeds such as Satan trying to make Job curse God, when he suffers. This is the ultimate aim of Satan.

One of the significant epic features is the use of speeches. The book takes on the style of argumentation in most of the chapters. The speech is not a conversation but a debate. This is a peculiar style, and towards the end of the book, God himself appears before Job for his reconciliation. In the book of Job, the narrator begins with a Prologue in chapters one and two and the debate between Job and his friends follows from the chapters four to twenty seven, and the final part is an Epilogue in chapter forty two, verses ten to seventeen, which is an aspect of the epic. The interesting part of the book starts after the fourth chapter when Job is put on trial.

The book of Job can also be seen as a drama. The Prologue, with its descriptions of Job’s country, his household, and his flawless character, acts as the background for the play. The Epilogue too is indispensable. “The prose epilogue speaks of a more than full restitution made to Job in this life because of his readiness to trust God through the test” (Concise Dictionary of the Bible 169). Without it, Job’s drama would be a tragedy and the masterpiece of a composition would be unbalanced. In short, the Prologue and Epilogue serve as the opening line of a play and its subsequent denouement. The book dramatises the suffering by providing a cathartic effect in purging the self-righteousness of Job.
An in-depth analysis shows the book of Job as a dramatised lament. Job's complaints resemble a lament. The loss of his wealth, children pomp and splendour or his health never shakes him. His lament is that he is unable to prove his righteousness... The accusing words of his friends aggravate his sorrows. The mental agony of Job surpasses his physical agony and he gives verbal vent to his heart-rending struggle, which adds to the brilliance and lustre of this book. The book can be termed as didactic in the sense that certain moral or spiritual teaching is also found. Comprising the above features the book is a “rich tapestry of history, poetry, didaction and worship” encapsulates Rob Sheldon (Preface, “Book of Job”). Still the genius of the book defies exact classification.

The book of Job is structured very symmetrically. It “is a long poetical composition embraced by a prose introduction . . . and a prose conclusion” (Kelly 50). Within the Prologue and the Epilogue is sandwiched three cycles of debates sparkling with vehement arguments hurled and countered, later to be lulled by the divine voice from the whirlwind. The speeches of the mid-section of this book “sparkle with beautiful poetry and vibrate with deep emotions” (Morris 11). When the stinging accusations of his friends wrench his heart with agony, he counters them with magnificent declarations of his sublime faith, and some of its passages according to Capps “rise to the heights of the very finest poetry” (296).

The three round of dialogues with Job's soliloquies, Elihu's admonition followed by the encounter of God from the whirlwind fit into a Prologue and Epilogue framework of prose, make this antique literature “conspicuous for its revelation of the theological and intellectual culture of the patriarchal age” where “important doctrine is found therein, in addition to scientific truth only fully discovered in our time” (Lockyer 110). Finally the
magnificent speech of Yahweh from the whirlwind with its unsurpassable beauty and
debonairness followed by Job's down to earth submission make this work shine in
exquisite beauty and grandeur. R.H.Pfeiffer's observation is recorded in the New Bible
Dictionary so: "If our poet ranks with the greatest writers of mankind, as can hardly be
doubted, his creative genius did not of necessity rely on earlier models for the general
structure of his work... We may regard it as one of the original works in the poetry of
mankind. So original in fact that it does not fit into any of the standard categories devised by
literary criticism... it is not exclusively lyric... nor epic... nor dramatic... nor didactic
nor reflective... unless the poem is cut down to fit a particular category" (637).

Bullock attests his opinion that in the book of Job "literary structure and meaning
are so intertwined that they stand or fall together... The book of Job defies all efforts to
establish a literary genre... the author of Job has created his own genre" (74). The prime
interest of the book of Job lies in the fact that it is "a progenitor of a rich and varied
artistic lineage" (Besserman 7).

The book of Job picturizes Job as a fabulously wealthy man of the East, with a great
household. He is cultured and not unlettered. The sacred writings depict the character of
Job in a nutshell as "... that man was perfect and upright, and one that feared God, and
eschewed evil" (Job 1.1). He is not without sin but he abstains from evil and guards
himself from the taints of evil or malice. Such a holy life is interwoven with virtues of
generosity and charity. His friend Eliphaz testifies that he has counselled, strengthened
and encouraged people. He is righteous in all his deeds. His reverence to God is coupled
with his detest for sin. He has genial relationship with his neighbours. This man
“Job, universally acknowledged as a man of exemplar righteousness and approved by God with many blessings, becomes the unwitting victim of the Assayer of the heavenly council” (Thoburn 144).

The book of Job reveals Job’s reverence towards God and his adherence to the doctrines of his fathers. He seems to know God by a variety of names which express the character and attitude of God like “Elohim, One Supreme Being, El, the Strong One-the Almighty . . . Eloah, the Living God . . . and Adonai, Lord” (Dake 451). His crowning glory is that he has been a spiritual giant with a deep sense of piety and diligence in offering sacrifices. This ancient patriarch with his holy and righteous living “stands like a beacon light . . . . In terms of character he was a spiritual giant . . . a trophy among humanity” (“Mrs. Job”) describes Wayne Jackson. His reverence towards God is unparalleled, unequalled and “the godliness of Job was a fact that could not be challenged or gainsaid” (Finlay 17).

Job’s tranquil, unruffled and happy existence is tossed and dashed into pieces by a series of horrendous events. Calamities take over him in giant proportions. His wealth is lost, children are killed and a loathsome disease afflicts him from head to foot. Excruciating pain of the body and soul engulfs this man. But he trusts God even during the calamitous situations and utterances of praise emanate from his heart through his lips. He worships God in a woeful and awful phase of his life. He utters words of faith and fortitude like, “the LORD gave, and the LORD hath taken away; blessed be the name of the LORD” (Job1.21b) even in his gripping agony. It demands a formidable faith to revert a moment of pang into praise.
The greatness of Job centres around his unwavering faith in the face of unimaginable, unprecedented and unparalleled afflictions, which Satan inflicts on him. This righteous man, a tower of patience has utmost faith and unflinching confidence in the Sovereign Lord, El Shaddai who permeates the book and ultimately manifests his Supremacy in all its magnificence and splendour. He is the Omnipotent Creator who possesses perfect control over the animate and inanimate. Such a colossal faith, which Job exhibits keeps him anchored, when the calamities unleashed on him toss and sift him mercilessly. Yet he exhibits colossal faith which keeps him anchored.

The book also reveals the divine purpose of God who purifies his children in the furnace of suffering. The essence of this book, which revolves around the life of Job, the ancient patriarch during the most tragic phase of his life, is not just the suffering of the righteous but the refining process of God. It emphasizes the truth that suffering becomes a necessary part of God's training. Though the inscrutable mystery of innocent suffering is a saturating theme of the book of Job, still some more contributory themes can be gleaned from this book of the Bible. The foremost of these is the unmaterialistic piety of Job which pervades his whole self. In this age man is after riches and money. Even in matters of faith, materialism intrudes. In such a world lives Job holding on to his integrity and never allowing worldliness or materialism overcome him. It is this unalloyed piety of Job that Satan wants to tarnish. But “Satan misses the fact that the really important thing for Job is that he lives, not merely uses, his faith” (Atkinson 22).

The Book of Job thoroughly defies the theory of retributive justice without denying the operation of moral principles in the world. He boldly challenges the application of the principle of retribution to the unexpected happenings in his life because he is aware of
his own righteousness and blameless life. He has also seen the wicked thrive, in spite of their wickedness. So he is forced to cut through the trammels of traditional theories in which he himself has been brought up and openly defy it.

Another theme is the progressive revelation of God. Jason Jackson opines that, "Job, who purported to have such insights at times" ("Patience of Job") is made to realize his vile nature and be quiet. Besides this, the idea of a future life also exists in this book. It is evident in the triumphant statement of Job that “though after my skin worms destroy this body, yet in my flesh shall I see God” (Job 19.26). Man’s understanding of his sinful nature is a significant part of this ancient book. Job’s egotism is revealed and self is effaced so he could see deep into his own heart. Above all the book brings to the fore the infinite grace of God which lifts Job to a higher realm of spirituality. Truly speaking, it remains as one of the splendid portions of the Old Testament, a heavenly replenished storehouse of consolation and conviction and a precious literary monument.

The Book of Psalms, a truly majestic piece of biblical literature “is one of the Noblest Monuments of the Ages” (248) remarks Henry H. Halley. St. Augustine found the Psalms, “sweetened with heavenly honey, and luminous with the light of God” (Kirkpatrick, Introduction cv). Hall and Wood observe that the “Book of Psalms is a living book, the outpouring of Israel’s soul through the centuries, a growing well of the joys and sorrows, the praises and exaltations, the hopes and enthusiasms, of the Jewish people and its most gifted singers” (7).

The book of Psalms with its “sublimity of thought, lofty spiritual sentiment, breadth and range of vision, as well as . . . beauty of form and expression . . .” (Hall and Wood 7) has been authored by many men during different circumstances.
attributes authorship of 73 of its 150 psalms to David, the shepherd boy, warrior, poet and King who established the Judean dynasty at Jerusalem around 1000 B.C.” (Daniel 62). Twenty-seven Psalms are ascribed to the descendants of Korah, Asaph, Solomon, Moses, Ethan and Heman. The rest are anonymous. The Psalter is generally divided into five books, each ending with a doxology. The first book comprises Psalms 1-41, the second follows from Psalms 42-72. The third book constitutes Psalms 73-89, the fourth comprises Psalms 90-106 and the fifth book contains Psalms 107-150. The doxology of the first book is found in Ps.41.13, the second in Ps.72.18, 19, the third in Ps.89.52, the fourth in Ps.106.48 and for the fifth book the whole of Ps.150 serves as a doxology.

The tremendous breadth of subject matter in the Psalms constitutes diverse topics such as jubilation, war, peace, worship, judgment, messianic prophecy, praise and lament. Most of the psalms are didactic, and some are the personal outcries from the heart of the poet. According to Ray Stedman, “The Book of Psalms particularly reflects the variety of human hopes . . . the emotional reactions of the heart to God’s divine program [and] the up and down wilderness experience of a believer” (“Voice of Feelings”). The Psalms can be classified into different types pertaining to the subject matter like Didactic, Historic, Hallel, Penitential, Supplication, Thanksgiving, Messianic and Royal, Nature, Pilgrimage to the Temple and Imprecation on the wicked.

Didactic psalms emphasize the code of conduct and pious living and historic psalms “celebrate the history of Israel . . . . Psalm 106 and 114 describe the days of Moses. Psalm 72 paints a colourful picture of Israel under King Solomon. Psalm 74, 79 and others tell how the enemies of Israel carried God’s people away into captivity during Exile” (“Psalms- Subject”). Hallel psalms are songs of praise to the Almighty, the
Penitential psalms express the repentance and remorse of a transgressed soul, psalms of Supplication are earnest prayers for succour and, Thanksgiving psalms are those which acknowledge the bounties received from the Almighty. Messianic psalms prophesy the sufferings of the Messiah and of these some are called Royal psalms as these prophesy the glory of the Messiah as the king of the world. Other psalms are about Nature, Pilgrimage to the Temple and Imprecation on the wicked. Therefore the Book of Psalms is a repository of rich poetry, lament and prophecy.

The book of Psalms is primarily God's Word to his people and his voice is echoed throughout the Psalms. Many are the Psalms, which throw light on the greatness of the God of Israel and “these Psalms arise from a consideration of what God has done in the past, what he will do in the future, and the need for God in the immediate present, with a recognition of His sovereignty and goodness” (Scofield 601). According to Calvin, the Psalter is undoubtedly “an anatomy of all the parts of the soul, for no one will find in himself a single feeling of which the image is not reflected in this mirror, the Psalmist has drawn out all griefs, sorrows, fears, doubts, hopes, cares, perplexities, in short all the distracting emotions with which the minds of men are wont to be agitated” (Kirkpatrick Introduction cvi). It also depicts God's marvellous ways with man. The moral and spiritual overtones that run through and vibrate in all the Psalms echo the unique relationship between the man of God and God Himself.

A close affinity between the Psalmist and God could be detected through and through and Henrietta C. Mears appends her view that, “intimacy with God is the author's strength” (82). His thoughts, actions and aspirations are strongly founded on God, his life is closely knit with the Lord who is the first and the foremost and the centre of all his
actions. As the life of the Psalmist is bound to the Lord by a strong cord of utmost faith and burning desire to dwell in His presence, his soul craves for Him always. His joys and sorrows find an outlet before Him. In communion with the Lord his life is complete, bereft of Him everything in his life is insignificant. Therefore the Psalms glisten as good illustrations of a man with a strong passionate and prayerful relationship with God.

According to Irving L. Jensen:

David who wrote so many of these Psalms, has given to a worldwide audience through the ages an insight into the rich and varied experiences of his life with God... a humble shepherd boy, a servant in the King's palace, a successive warrior, a fugitive, a great King, an exile, an old man... sometimes poor, sometimes rich, sometimes persecuted and sometimes honored, sometimes obscure sometimes prominent, sometimes profligate and sometimes penitent, sometimes sad and sometimes joyful (11).

The Psalmist is also hailed as a prayerful man. He always walks in the light of the Lord who is “the light to walk by and an intangible barrier against the pursuer” (Williams 1:109). The astounding feature of David's character is his integrity and true allegiance to God. And God in turn bestows him not only the gift of composing Psalms but David is also endowed with the gift of prophecy. The Prophet-King prophesies about the crucifixion of Christ and His despicable lot in a veritable manner. F.B. Meyer exclaims thus, regarding Psalm 22: “What a vivid picture of the anguish of the cross! the gaping crowds; the strength and virulence their abuse; the bones wrenched from one another; the broken heart; the fevered lips; the pierced hands and feet; the parted garments; the thrusting of Jehovah's sword against his fellow” (Williams 79). But the
zenith of David's glory lies in the fact that he is "the progenitor or forefather of Jesus Christ...a figure of the Redeemer" (Schuster 124). These undoubtedly raise David to the pinnacle of glory as an evergreen universal Psalmist.

The Book of Job and Psalms teem with descriptions about varied human experiences of these men of God in rapturous, tempestuous, paradoxical, mind boggling and unprecedented situations. These reveal great psychological insights into the working of the human mind. David Watson confesses in the Preface that in the Psalms, "...almost every human mood and emotion honestly expressed, with a strong confidence in a reigning, living and loving God piercing through the gloom of sickness, suffering, loneliness, depression and fear" (Williams). On the other hand, Dake opines that the Book of Job throws light on, "...human sufferings, through calamities and sicknesses, record the reasonings of ordinary men concerning these experiences, identify Satan as the author of such misery, teach patience...and reveal God as the Deliverer of His people when He is called upon to help in the time of need" (548).

Apparently, these wonderful poetic books unfold the triumph of God's love and the victorious living of man. These bring home the love of God in all its boundless dimensions and how God allows hard experiences to refine and mould the man of God by purging the dross. Through the chisel of suffering He sculpts and harnesses the man of God for His divine purpose. According to Theodore H. Epp, "...there is a benevolent purpose of God behind all these sufferings endured by His people. Life's bitterest experiences, have God's gracious purposes" (13). It is to be noted that both Job and David tasted piercing trials and have waded through the valley of tears but they have emerged out unsinged voicing out their gigantic faith in God.
A masterpiece of literature, the Book of Job is also embedded with deep emotions and sentiments. The passionate outbursts and emotional vehemence can be rarely detected in any other books of the Old Testament. "The poem is so rich in its thought, so wide in its sweep, that much in human experience and its mysteries has been found mirrored there. Mostly, however, it has been regarded as concerned with the problem of human suffering.... Job is concerned, less with his physical pain than with his treatment by his relations, his fellow-townsmen, the mob, and finally his friends" (Douglas 637). These record the explicit faith of Job who has exhibited his daring faith amidst the most grievous calamities that fall on him.

Notwithstanding, this ancient literature of the patriarchal age also expresses his crucial spiritual conflict, during which the patriarch gives vent to unbecoming utterances of despair accentuated by his frustration. "Job's problem is not that of pain, nor even suffering in a wider sense, but the theological one, why God had not acted as all theory and his earlier experience demanded He should. Being a child of his age, he had naturally built up his life on the theory that God's justice implied the equation of goodness and prosperity" (Douglas 637). In depression he laments, "Let the day perish wherein I was born, and the night in which it was said, There is a manchild conceived"/ "Wherefore is light given to him that is in misery, and life unto the bitter in soul"(Job 3.3, 20). Yet, the heartening feature is that Job never ceases to believe in the existence of God. His faith keeps him anchored.

The Book of Psalms gives vent to the personal experiences of the psalmist. Many are the lines that echo the personal outcries, "of the soul ... the core of the earliest element of the Psalter" (Carleton Introduction vii). The poems are the expressions
emanating from different moods ranging from despondency to triumph. They express mankind’s heart toward God in different circumstances of life: fears, frustrations, puzzling occasions, tragedies, triumphs, joys and hopes. Still, they are vibrant with spirituality. Jason Jackson remarks that, “The laments of Psalms are not to be construed as rambling complaints, but the songs are from the soul prayers to God” (“Prayer of the Afflicted”).

A deep and purposeful study of the Psalms, drive to us that it is mostly a philosophical inquiry into the meaning of life.

The spiritual conflicts of the psalmist are seen through different stages of David’s life. At one point he cries, “My soul is also sore vexed: but thou, O LORD, how long?” (Ps. 6.3). Very soon his soul is calmed and he asserts, “The LORD hath heard my supplication; the LORD will receive my prayer” (Ps.6.9). In honest statements he depicts with undying force the terrible struggle with which his vigorous state of mind has been shaken and torn. “Psalms speak to the substance, struggles, and victories of the life of faith” (“Translating the Psalms”). But even in the midst of dereliction and crushing situations the Psalmist’s faith never falters. The “psalms express the deepest passions of humanity. In their pages, we can hear the psalmist’s desperate cry, in the midst of despair. But we also hear his emphatic praise for his Provider, and Comforter. We can hear him pouring out his soul in confession, but also bubbling over with joy! The Psalms lead us through the valleys and peaks of human experiences; but in the end they guide us to the praise of our loving Creator” (“Construction of the Psalms”).

Job and David are permitted to be afflicted and this is heaven ordained. Psalm one hundred and nineteen, verse seventy one reflects this concept thus: “It is good for me that I have been afflicted; that I might learn thy statutes”. Job’s emphatic declaration is also
analogous to that of the Psalmist when he utters, "... when he hath tried me, I shall come forth as gold" (Job 23.10) which underscores the divine purpose behind his sufferings. Many are the lines that have captured the multifarious emotions of these men of God emanating from different moods ranging from despondency to triumph, exhaustion to exhilaration and the like. It strikes a philosophical chord on the meaning of suffering in the believer's life. According to Epp, "Suffering is ... to bring a man, to an even closer fellowship with God ... designed to push us a little further on, in maturing our spiritual lives" (118).

The poetic techniques employed in both these books play a vital role in revealing the psyche. In both the books the poem is not merely a form but an actual event. It is remarked about the Book of Job that the poetic technique employed in it is, "a necessity, not an embellishment" ("Job as Hebrew Poetry"). And it yields its meaning as the reader progresses from the beginning to the end. This concurs with the view of Mark Schorer who remarks that "the technique ... will help ... to discover and evaluate our subject matter, and ... discover the amplification of meaning of which our subject matter is capable" (397). It holds good to the book of Psalms also. Great and noble though the books are as poetry, the supreme place that they occupy in the sphere of literature is due not so much to its aesthetic or exclusively literary excellence as to the extraordinary inner struggle and the mammoth faith resulting there from. The direct sources of the Book of Job and Psalms are their own experiences fashioned in their image. The ejaculations of Job and David reveal the depths of their heart and bruised soul and ultimately their psyche. Such reflections as these work at the back and basis of the theme and title, "Technique as Revelation of the Psyche".
The subject matter of this thesis is intimately concerned with the genesis, growth and spiritual maturity of Job and King David. The accomplishment of such a literary work involves a close and dispassionate study of the lives of these godly men, their spiritual struggles and final triumph of which they have left behind very valuable and authentic records in the form of poetry.

The chapter entitled, "The Wrench of the Psyche" encapsulates the varied experiences of Job and David. Both their lives are marked out by a series of physical and spiritual struggles and a myriad of experiences. "The Book of Job is fundamentally the inner experience of one man as he rises from the depths of spiritual gloom and doubt to a majestic table-land of new insight and faith" ("Job"). And, the Book of Psalms expresses the psalmist's anguish in the midst of despair, and also his emphatic praise for his Protector and Consoler. Jacobus observes that "Literature has always had a psychological dimension" (Introduction ii.) and apparently, the lives of Job and David serve as the fundamental background to their poetry and play a vital role as a connecting nexus of the design and format, the material and substance, the finale and achievement of these works. The experiences and emotions of these men have been translated into poetry.

The Book of Job and Psalms set down the fluctuations of the emotions of both Job and the Psalmist between despair and bliss, agitation and serenity, frustration and faith which ultimately lead to peace of spirit. These are exquisitely captured and revealed by the effective use of technique. The form adopted is not a mere accident but an integral part of these books and as inevitable as the matter and substance. There is a harmony between the emotions and thoughts of both Job and David. Both these men are caught in the tentacles of suffering, squeezed and shattered but emerge unvanquished. There are
rapturous moments also in their lives. It is opined that the circumstances in the life of the character provide the background “to experience the emotions of poetry, which range from exhilaration to regret, from calm to confusion” (Scribner Literature Series 282). These enigmatic and exciting emotions which emanate there from are reflected by the technique. It explores and discovers, echoes and interprets, their struggle and progress thereby revealing the psyche which is dealt in the chapter captioned, “Psyche and Artistic Creation I and II”.

The final chapter recapitulates the findings of the earlier chapters and justifies the universality of these unparalleled books. It emphasizes how these wonderful poetic books unfold the triumph of God’s love and the victorious living of man. It also drives home the truth that God allows hard experience to refine and mould a man of God. Finally, it underlines the fact that the emotions expressed in the book of Job and Psalms continue to be relevant to modern life and how the books have thrown wide avenues in the study of psychology and the workings of the human mind.

The succeeding one is Chapter Two, which deals with the Wrench of the Psyche as reflected in the book of Job and Psalms. It picturizes the external events, trials and frustrations which, serve as a backdrop and illumine most part of this work.