General conclusion

The critics, in addition to the followers of Mar Jacob of Sarug, unanimously praise his erudition as well as his unmatched excellence in the making of poetry. He is a unique, unparalleled, glorious, original, skilful and creative poet. He is a treasury of information, wisdom, imageries, vocabulary, expressions etc., and hence he is copious and lavish in his writing. The reader of the mimre of Mar Jacob, especially the Four Mimre ‘On Creation’, will at once be amalgamated with the mimre by the reason of the pleasure it gives to the reader and also of the identification between the reader and the topic of the mimre. It makes the reader spell-bound and incites him to be in romance with it at its first reading itself.

Even though the Four Mimre of Mar Jacob of Sarug ‘On Creation’ is a metrical homily intended primarily to exhort his readers and the audience and to lead them through the path of truth and justice as it is designed in the holy scripture, it is literarily a gorgeous castle of pearls beautifully decorated with diverse gems and exciting carvings. Both thematically and literarily the Four Mimre contain all ingredients that fashion a perfect poetic artwork, which glows as a luminous star among the poet’s own creations as well as of others’ classical works in this category disclosing the calibre and greatness of the poet. The metre, rhythm, diction, parables, metaphors, allegories, imaginations, style, expressions, narrations, coherence and beauty of verses, rationality in stanzas, suspense and every other necessary constituent for the construction of a typical poem are superbly blended in this Four Mimre ‘On Creation’.

The Translation of the Four Mimre

One of the contributions of my effort to study the Four Mimre of Mar Jacob ‘On Creation’ is that it could bring to light a majestic work of one of a great ancient literary genius. When it was translated from Syriac into English, it has become an asset to the general
literature and has become easily accessible and intelligible to the common man. Moreover, the public who are interested in literature will certainly be benefitted from it because, this great author and his work will be an additional glory to the literary men and works in their list. Each part in the mimre is a pointer to various fields of information and each piece of knowledge is ever relevant and ever valuable. Through the translation of the mimre into a common language like English, thickly packed richness of great and useful thoughts in this work is made open to all. Since it was a laborious task of translating nearly two thousand and two hundred long non-vocalized verses, with many unidentified and seemingly incorrect words, I do not claim that the translation is cent percent perfect and I admit the problems that could creep into the process of translating that much an old text into a modern language. Hence the translation of some of the phrases may be refuted. Besides my research guide, great scholars like Sebastian Brock, with whom I had discussions in person on the topic several times, had advised me to get into the mind of the poet and I should never deviate from the mindset of the poet while translating the mimre. I am confident that my attempt has been attuned to the mind of the poet and it did not reduce any of the essential substance of the mimre. Utmost care has been taken not to leak out any literary and thematic richness of the mimre and not to distort even the structure of the mimre as it is employed by the poet. A major part of my work for the thesis consists in the translation of the mimre. And my attempt of translating the Four Mimre ‘On Creation’ has become more fruitful when they are analysed literally, thematically and culturally. Thus the remaining part of my investigation is consisting of these literal, thematic and cultural analyses.

**Mar Jacob of Sarug – an ideal poet**

The greatness of an artist can be seen from his creation. The Four Mimre of Mar Jacob ‘On Creation’ is a replica of his magnificence. Thus, yet another finding of my study is the
further disclosure of the greatness of Mar Jacob as an ideal and perfect poet. My analysis of the mimre underlines the fact that he is a brilliant and outstanding poet. Furthermore, he is a pious poet. Each verse of the mimre is a lighted candle that is offered before the almighty. The reader and the listener, as he goes through the mimre, cannot but delve into the ocean of piety.

The exceptional and dignified imagination, insights, beauty consciousness etc. are the basic characteristics of a better artist, especially of a poet. The imagination of Mar Jacob is highly commendable. He elevates the followers of the mimre also to various realms of an occasion. The variant explanations to a single Biblical event not only expose the poet’s exegetical expertise but they are clear proofs for the profundity and vastness of the quiver of his vision, ideas and imagination. The Four Mimre of Mar Jacob discloses the fact that he is an passionate lover of beauty and thus he is one of the best poets. The beauty that prevails over the nature is the fuel that stimulates the poet to create something artistic. Mar Jacob is found in the mimre very much fond of, to the extent of an ecstasy, the beauty of the created world and he bewails at its loss.

The characters in a poem are vehicles that carry the thoughts and emotions of the poet. The formation of the characters in the mimre shows how much Mar Jacob is an expert in systematically setting the characters in suitable places. An ideal poet is a psychologist also who knows the mindset of his characters at each scene. Mar Jacob faultlessly deploys his characters in the mimre and narrates before the readers and the listeners the exact mood and emotions of each of them and through them he communicates his thoughts and observations. This psychological expertise of Mar Jacob adds to his poetical competence.

The history of literature is forced to carry literary men and their works which are completely aloof from the ordinary life of the common people; they liked to live in a utopian world. On the contrary, my search into the Four Mimre ‘On Creation’ enables us to distinguish
that Mar Jacob had fixed his feet strongly in the ordinary life situations of the common man and it is from there he absorbed his provisions for the making of the mimre, which is one of the primary and great characteristics of a better poet. This enabled the poet to convey his message easily to the addressees. Besides being the storehouse of theological, exegetical and moral inspirations, the poet imparts through the Four Mimre a variety of information on almost every other branch of knowledge which shows the know-how of the poet on all those areas. There are references in the mimre on other creative artworks like painting, sculpting, ornamentation, music etc. and he touches the different levels of man’s livelihood like masonry, farming, weaving etc. A lot of scientific, athletic and legal data are also available in the mimre. All these indicate the erudition and brilliance of the poet. Also, the optimistic ambience that prevails all over the mimre gives us the colourful picture of a pleasant poet. His philosophical statements in the mimre excel many other similar statements and their authors. The moral exhortations in it are authentic and strong so as to influence the people in order to make them convert their minds and abandon their immoral life.

An objective approach to the truths is essential for an ideal poet. The analysis of the mimre discloses the poet’s outlook on human being. He is neither a feminist nor a misogynist, but he keeps an unprejudiced stand between the two. Mar Jacob never tolerates any attempt to twist the divinely set order of the family. He allows man and woman to enjoy their rights as it was designed by God. He considers them unique in their own roles. The first reading of the mimre may give us the impression that he sides with male domination; but a thorough analysis will help us to draw the picture that he is not reluctant to extol the prominence of both man and woman as well as to point out their wrong doings. Whether man or woman, it is the one who does the will of God is great before God. Nowadays this equality concept of the poet between man and woman may not be felt novel. But it is to be noted that he holds high the dignity of
woman at a time when the male domination was at its peak.

The Four Mimre ‘On Creation’ – a systematic poem

My attempt for the literary analysis of the Four Mimre was bifocal. It aimed at appraising the literary perfection of the work and it was also intended to appreciate the calibre of the poet. I know that investigating into a single work of a great poet is not enough to appreciate his calibre. But I have adopted an inductive method and I am amazed at the realization that the coherence and perfection of this single work of the poet is sufficient enough to know how great he is.

The Four Mimre – a treasure-house of precious pearls.

One of the primary aims of my investigation into the Four Mimre of Mar Jacob ‘On Creation’ was to churn and coagulate it and to bring to surface its inner contents. I believe that I am successful in my attempt. But I was forced to exclude some of them from the thesis due to the enormity of the product. One will certainly be amazed at the prosperity, profundity, superiority and the exclusivity of the thoughts of Mar Jacob, that we see within this single work alone, and he will be forced to bow his head admirably before this great scholar poet. The noticeable thing in this aspect is that, even though the matters discussed in the mimre are dealt with by other scholars also, Mar Jacob treats them from a very particular angle and with a varied viewpoint and thus he has his own distinctiveness among them in the areas of content and expression. Hence, the sumptuousness, splendour and variety of the content in the mimre are also a certification for the individuality of the poet.

The whole Four Mimre revolves on the central theme: the image and likeness of God in man. Many scholars who have dealt with the same topic have various explanations on the
distinction between the image and the likeness that is given to man. Mar Jacob stands exceptional among them because of his unique distinction between the image and likeness. My study on the mimre could establish his most suitable and elite solution to the issue. According to him, the image in man is the share of the persona of God the Father and the likeness in him is the resemblance of the Son of God. According to him the likeness in man is not simply the presence of God’s powers in him, as many others proposed, but it is the true resemblance of the Son of God in His human form. The uniqueness of Mar Jacob in dealing with the topic also consists in the fact that he never identifies the image and likeness of God in man with the soul or spirit in man. For him, the image of God in man is the integral personality of man as he received from God and His likeness is the form of man into which the Son of God later incarnated. Thus, in between the lines on the descriptions on the image and likeness of God in man, we can read that Mar Jacob somehow states that Christ, at His incarnation, came to himself, which surpasses the statement of St. John, “He came to His own”.  

Another novel thought of Mar Jacob is that the first covenant between God and man was at the creation which was intrinsic at the event of imparting the image and likeness of God into man. For him, this benevolent covenant of God was a promise of God to man that God is willing to save him even when he commits sin and thus falls, for the reason that when man falls it is the image and likeness of God in him is collapsing. Mar Jacob’s treatment on the ‘image and likeness of God in man’ points to the fact that God had foreseen the fall and sin of man. It was because of this reason that God created man in the likeness of the only begotten Son. Because, when the time comes to redeem man from his sin, the Son of God shall not be reluctant to undertake the suffering of the redemption and He shall be mingled with His own person, because there is a biological union between the redeemer and the afflicted.

\[\text{\cite{1581 Jn. 1/11.}}\]
Even though many others have already employed the ‘clothing metaphor’, when Mar Jacob uses it with regard to the gift of the image of God into man, he gives it a new connotation. For him, sharing of God’s image with man is God’s act of clothing with the image. It is not a simple covering over man but it is the imparting of God’s self as an insertion into the whole person of man within a unique system and frame work. Mar Jacob underlines the fact that the only motivation behind the gratuitous gift of the image to man is God’s immeasurable mercy and it was only for the elevation of man and so the one who benefitted out of the gift is man alone. The poet seems to be talkative in narrating the comeliness of the image which is not its outer appearance but it is its similarity with God, the perfection of all beauties and it is the luminosity of the image at its pure state.

Another wonderful thought of Mar Jacob that is conveyed through the mimre is on the freedom and freewill of man. What makes the idea of the poet on the issue sparkling is that he stands superior to many others who identified man’s freedom with the image of God in man. But the poet considers the freedom and freewill of man only as a faculty of the image in him. The poet’s thoughts excel many others’ opinion on ‘freedom’ such as it is the external liberation from bondage. But for the poet, freedom is an essential inner power for the self realisation and self perfection as well as for making the choice between good and evil. While considering freedom as the central force that directs man’s whole actions, it is depicted in the mimre as a charioteer, weighing balance, mason, dietician etc. Thus, according to the poet, the proper exercise of the freewill is the occasion for man to grow by himself into the perfection of his essence and existence as well as to participate in the divinity of God. It is his freewill, as a constituent of the image, which makes him lord over the creatures and also it is man’s freedom that decides his destiny. Mar Jacob gives us the impression that this faculty of man, the
freedom or freewill, is the only area in which God does not interfere; after it was granted to man it was under the sole custody of man. It is left to man to use it properly or misuse it.

The Biblical creation narrative is a common topic for the scholars. Although Mar Jacob does not deviate substantially from the main stream of thought, his expressions and narrations have uniqueness. He gives insistence to the special making of man with God’s own hands. According to him, God, with His own hands, took the dust, mixed it, formed the clay, bound it together, plucked it, burnt it and made the figure of man. He made it most beautiful by painting it with choicest pigments. Then he infused the soul and poured the spirit into the son of the dust. Here, as in many other cases, the poet attributes anthropomorphism in God. Another assertion of the poet is on the making of man with the whole elements of the world and hence, for him, man is the microcosm. Mar Jacob allots a lot of space in the mimre to describe the coherence and purposefulness of each organ in man and to show no limb in him is made useless. All these insistences are for pointing out the keen attention God had taken in the making of man in His own image and also to affirm the perfection of man. Through this the poet makes the conclusion that man is the mediator between God and the universe, because in him there are divine as well as earthly elements. He is the centre at the same time the apex of the universe. This alludes to the possibility that the world will be saved through man and God blesses the universe through him. This thought of the poet leads to his ecological concept also: man should not be the destroyer of the universe but he should be its custodian and caretaker. The universe is entrusted to man not to be mishandled by him but it is to be saved through him. All these thoughts were unique in his time.

Anthropological concepts of the poet also possess distinctiveness. Mar Jacob’s concepts of the composition of man are capable enough to refute many other existed or later theories on it. Aristotle’s and others’ synthesis on the nature of man was that man is mortal. Mar Jacob’s
conclusion surpasses theirs; for him man is made of two natures: he is mortal at the same time immortal. Against many other teachings, Mar Jacob insists on the indivisibility of body and soul within man. Man is not flesh alone. Man is mortal because of his body and he is immortal because of his soul. It is man’s freedom that decides his mortality and immortality.

Besides a lot of beautiful as well as contemptuous attributions on Adam that we see in the mimre, the poet underlines that Adam was god at the time of his creation, because he was the image of God and he was the anointed one before his sin. He was the second Christ after the only begotten Son of God. The unique expression of the poet on Adam is that he is the first mother, because, even though without a conjugal union, he gave birth to Eve, the first woman. Naturally Adam is pictured in the mimre as the head of the whole human race and he is the tree in which the branches and fruits of the whole human race exist. Even if there are very many expositions on the darker phase of Eve, we see that Mar Jacob does not drop off any importance of Eve and woman as a whole in the society and the family life. This we infer from his praises upon Blessed Virgin Mary, whom he considers the ideal woman in the world.

Theological contributions of Mar Jacob through the Four Mimre are also admirable. Besides many other characteristics and attributes on God that he describes in the mimre, the most significant one among them is God’s mercifulness. For him, on the whole, the basic characteristic of God is His kindness and this mercifulness is the intrinsic force within the essence of God that pushes Him from within to be only compassionate to mankind at all times. Hence, every act of God, even if it is painful at the moment, is emanation of God’s mercy. Mar Jacob goes to the extreme of saying that God cannot but be merciful towards man because of prime reason of the inbuilt image of God in man. Since it is God Himself who dwells in man, how can God be cruel towards Himself?! As God is immutable, His mercy also remains for ever and for the same reason it is unendingly repetitive. A few of the fine expressions on the
mercy of God reveals Mar Jacob’s imaginative calibre as well as his own personal and empirical sensation of God’s mercy. It is compared with a nurse who consoles the afflicted as well as with a wingspread mother-bird which protects her chicks from the dangers of the predators. While describing the mercifulness of God Mar Jacob draws the picture of the motherliness of God who cares the kids. Mar Jacob is thrilled to emphasize and highlight the fact that God’s mercy functions as the catalytic code which catalyses the righteousness, justice, judgments and the punishments of God. The overall pulse of the Four Mimre gives us the impression that the purpose behind its composition was to establish the depth and height, width and breadth of the ever overflowing mercy of God.

The motivation behind the creation of the mimre also shall be put in for the rating of the poet. It was with the intention of instructing the faithful. Mar Jacob adopted poetry as the best means for conveying his thoughts. The Four Mimre ‘On Creation’ draws the picture of the poet as a watchful shepherd who is always vigilant to protect his sheepfold from the ensuing dangers of the intruders and the predators. Thus, throughout the mimre Mar Jacob reminds of the calamities of sin and cautions the faithful to keep away from sin and its agent, Satan. With all aversion and consequently with all possible harsh words he rebukes sin, Satan and the serpent. His hatred against Satan outbursts not because of the depression on the man’s loss of heaven, but it is solely because of the distortion of the majestic image of God in man. He describes in the mimre the modus operandi of Satan and of the serpent for entangling the faithful into the snare of sin. Through this he exhorts the audience to keep themselves away from being trapped by Satan. Long descriptions of the poet on the various characteristics and the after effects of sin are also with the same intention. But the optimistic mind of the poet enabled him to see a positive effect of sin: it brought God into the human form – Christ. Man and the world could see God in human figure.
What makes Mar Jacob different among others is his competence to remould every old concept into a new form giving it new connotations. One of such examples, among a lot of such instances in the mimre, is his novel connotation on the nakedness that the first parents felt at the Garden. For the poet, nakedness which was felt by Adam and Eve was not out of the exposure of their genital parts, as we understand ‘nakedness’ today, but it was their prick of conscience on the loss of their innocence and glorious status, on the loss of the garment of glory, on the violation of the commandment, on the aloofness from God and on the destruction of the image of God in them. Their nakedness in the Garden was the self realisation of the vulnerability of their inner self.

Mar Jacob has his own eschatological perceptions. But as many others said, he also proposes death not as an end in itself but it is only a period of inertia. Hence, over and again he identifies death with sleep. At the shouting of the trumpet at the time of the magnificent advent of the prince at his second coming, all who are dead will arise from their tombs as if rising up from the sleep. At the same time, he has distinctive narrations on the revival of the image at the culmination of the universe. As a loving mother affectionately clears the face of her fallen infant, God will clear the mud of sin from the face of the image of God in man at its renewal. Here, the poet emphasises the fact that it is not the soul of man alone that rises up but the whole person with flesh and soul, with its all possessions except the stuff and sin, is rising up in a new, intangible and immaterial form.

The revolutionary idea of the poet as we infer it from his mimre is that the hell is not eternal. Sheol is only for a particular period up to the second coming of Christ and at His arrival the Sheol will be destroyed and the revival of the whole world will take place. Mar Jacob claims the revitalization of the entire God’s image in man at that time. For the poet, this image of God in man is not given to each individual separately in a piecemeal manner, but it is
given to the human race as a whole from Adam to the last man. So, when the image of God will be renewed at the end of the world, the whole human race should be renewed and there shall not be remnant images in Sheol which are not saved. Mar Jacob considers hell as a place of torture for those who were not willing to repent of their sins while they were alive and this process will last only up to the period of the revival of the image. This torture in Sheol is meant to compensate the sins of the unrepentant sinners. In between the lines of the mimre we read the concept of the poet: if the hell and the punishments exist eternally, the redemption that is brought by Christ will not be all-embracing and complete and the mission of Christ will not be fulfilled. Hence the destruction of the Sheol at the end of the world and the consequent revival of the entire image as a total humanity is essential.

Even though many scholars have presented the eschatological implications of the garment given to man, the presentation of the revolving history of the garment is exclusive to Mar Jacob alone. This revolution begins with the adornment of the garment of glory at his creation. Later he was covered with the garment of the ordinance of God. Man was intact and fully protected within these attires. But these garments were torn by the commission of sin and man put his own garment of leaves which was very fragile and feeble and which only exposed his nakedness. In order to cover his nudity God gave him another garment, the garment of skin at his expulsion from the Paradise. Although it was granted by God, it was not as equal as the garment of glory. The magnificence of the original garment will be regained when God will cover him with the garment of light at his revival at the end.

Mar Jacob has a unique explanation on the cosmos and on the end of the world. He does not treat his cosmological notions as a separate entity in his mimre. His cosmological treatises are closely related to man and through him to God and his notions on the topic are moulded in the mould of eschatology and soteriology. In this sense his cosmology is
simultaneously theology, anthropology, eschatology etc. Man and the world are very closely related to each other in the manner of a mother and child relationship and hence both man and the world are complementary to each other. When the poet portrays the comeliness of the image of man, it connotes to the elegance and comeliness of the world also, because he is made out of the matter of the world. Thus one may find that the poet attributes a lower degree of divinity to the cosmos also by the reason that the so beautiful nature is a partial expression of the supreme and perfect beauty, God. But he was always cautious to control himself and not to jump into pantheism and thus become a blasphemer.

As if a geologist he speaks of an axle on which the universe revolves. He mentions the astronomical movements and dissolutions. Poetically he speaks of a bridge through which the powers of the heavenly bodies pass through towards the earth. The cosmos is presented in the mimre as a subject to be ruled and controlled by man as its lord. But when man becomes a slave to the universe, the poet considers it as the upturn of the basic design of God and he considers this state as a life of sin. The cosmological notions of the poet reveal also the fact that the poet is a better nature poet who exposes the entire beauty of the world in his mimre. He appears in the mimre as a strong advocate for the proper use of the nature as it was designed by God. His ecology also revolves around the Theo-centric cosmological notions.

For him the end of the world is not the termination of everything, but it is only a transition from the transient world to the eternal world. The cosmos will be dissolved, but it will be reformed into a new form in the new world. The eschatological narrations of the poet give us his notions on the homocentric cosmological convergence at the end of the world. When man will be revived at the end of the times, the entire cosmos also will be saved along with him because he is the converging point of the cosmos. Mar Jacob’s eschatological as well as cosmological expositions help us to understand the rationale behind the retention of the tree
at the middle of the Garden of Eden. At first its fruits were forbidden from eating. As said by
the poet, it was not for holding anything for the almighty. God did not create anything for His
own fulfilment or satisfaction, because, He is the perfection of everything. The tree at the
centre of the Garden was also created for man alone, but it was retained from him because he
was not mature enough to receive its fruits, the fullness of life, at his creation. He would be
capable enough to acquire the full measure of life only after the completion of his life span as it
was designed by God. According to the poet God was keeping the benefit of the fruit as a gift
for man which would have certainly been granted to man at the end of the times, at his maturity
and at the completion of his life cycle which begins from God and runs until it rests in Him.
But at the instigation of the serpent, man disobeyed God’s commandment, distorted God’s
plan, immaturely plucked the fruit and thus committed sin.

A broad-minded versifier

Mar Jacob was a very systematic poet, whose mind was wide opened to accept all the
goodness of the world. He was not intolerant and prejudiced so as to turn his face away from
the goodness and virtues of the world. Hence, besides his innate poetical taste, skill and
competence, it is certain that he had acquired the awareness of the methods of making poetry
thorough intensive study and vast reading. He was not hesitant to imbibe the best from any
reliable source and to be a part of enculturation. My investigation into his Four Mimre ‘On
Creation’ helps us to understand that Mar Jacob had employed all the then available techniques
of making best poems. One of the best results of my search into the mimre is that I could bring
to light how far Mar Jacob had been influenced by Hellenic literature and how far he had
employed the techniques put forward by Aristotle, in the making of this Four Mimre. But one
may not find a quotation in the mimre from Aristotle nor there do any direct allusion to
Aristotelian works or thoughts. At the same time it is visible from the mimre that he had taken special interest in having the Hellenic contact and influence, especially in following the ‘Poetics’ in which Aristotle had proposed his theories for making a systematic poem. I take this Hellenic influence on Mar Jacob not negatively, but I affirm that this influence had added stylishness and sophistication to the poet as well as his poetry. It is to be noted that Mar Jacob was not only following the ‘Poetics’ of Aristotle, but he was making use of Aristotelian philosophy and science also in his poetry. Applications of Aristotelian art of reasoning, logic, deductive and inductive methods, syllogism, physics etc. in the Four Mimre had raised the magnificence of the poem, the poet and the language as well.

It is proved in my thesis that Mar Jacob had, somehow, followed the ‘Poetics’ of Aristotle. We can trace from the Four Mimre ‘On Creation’ the Aristotelian poetical concepts of diction, thought, reversal and discovery theory, fear and pity theory, the marvellous factor theory etc. Mar Jacob had taken all efforts to maintain perfectly the dodecasyllabic metre throughout the mimre. It is conventionally believed that Mar Jacob is the inventor of the Dodecasyllabic metre in Syriac. But my investigation resulted in finding out the fact that he had been adopting the dodecasyllabic metre from the Aristotelian concepts of heroic hexameter of poetry. At the same time, it is Mar Jacob who beautifully and perfectly implemented the Dodecasyllabic metre in Syriac poetry.

The majesty of a poem mostly consists in how the thoughts and imaginations of the author are put into words in a very systematic and attractive way. The mimre of Mar Jacob, as the poet himself employs the simile of a necklace (FMC IV 101), is a carefully and perfectly stringed necklace of precious pearls; both in content and in style. No one can rearrange them in a better way than this. The innumerable and unique aromatic expressions throughout the mimre

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1582 More details on Aristotle’s ‘Poetics’ can be seen in the segment – “Hellenic Influence in the Creation of the Mimre”, p. 678 ff.
not only underline the splendour and richness of the poet but they give the follower of the mimre a taste of sucking honey from the honeycomb or a feel of walking through a cool mist.

The scenes in the mimre are set sequentially and logically. The Four Mimre is an impressive garden of beautiful imageries, figures, metaphors, similes, allegories, symbols, ironies etc. Each word and verse of the mimre is loaded with variant and rich meanings and connotations. The mimre of Mar Jacob is a deep ocean of which the inner implications of each verse and phrase is more beautiful and precious than its peripheral meaning like the pearls and corals within the deep ocean are more gorgeous and admirable than the tides that appear on the exterior. The more we delve deep into the mimre the more we acquire from them. The sweetness of the mimre is that none of the images and figures in them is felt artificial or appended but they are felt quite natural, contextual and proper as an intrinsic blossoming of a bud into a flower or the flourishing of a spring into a stream or the growth of a drizzle into a rain. This amount of perfection, consistency, rationality etc. gives the mimre fragrance, richness, sweetness, prominence, perpetuity etc. Moreover, I observe that the Four Mimre of Mar Jacob ‘On Creation’ can rightly be called an epic poem and the poet can be raised to the status of an epic poet because, it satisfies almost all the requirements and norms of Aristotle and also of the modern poetic criteria, for the formation of an epic.

I am confident that I have translated the mimre acceptably and analysed them systematically and satisfactorily both literally and thematically. I hope that my research is fruitful because, it helps to publicize in a better manner the excellence of a great poet, Mar Jacob of Sarug and to make available his precious and evergreen thoughts to the scholars as well as to the common man. I am sure that the results of my study have exclusivity and they are certainly adequate enough to supplement to literature as a whole and especially the literary Syriac. My findings will definitely enrich various branches of theology. The outcome of my
investigation opens up a new approach to the ancient literature and it is capable enough to motivate and set in motion the scholars to go more deep into them. A new mindset could be created to appreciate the luminous stars of the early periods. A varied model of the exegesis of the word of God is uncovered. Finally, I am thrilled to state that my findings are original, constructive, valuable, innovative and revolutionary.