LAMENT, PENITENCE, AND THE ECO-ANTHROPOLOGY OF JOB

BY

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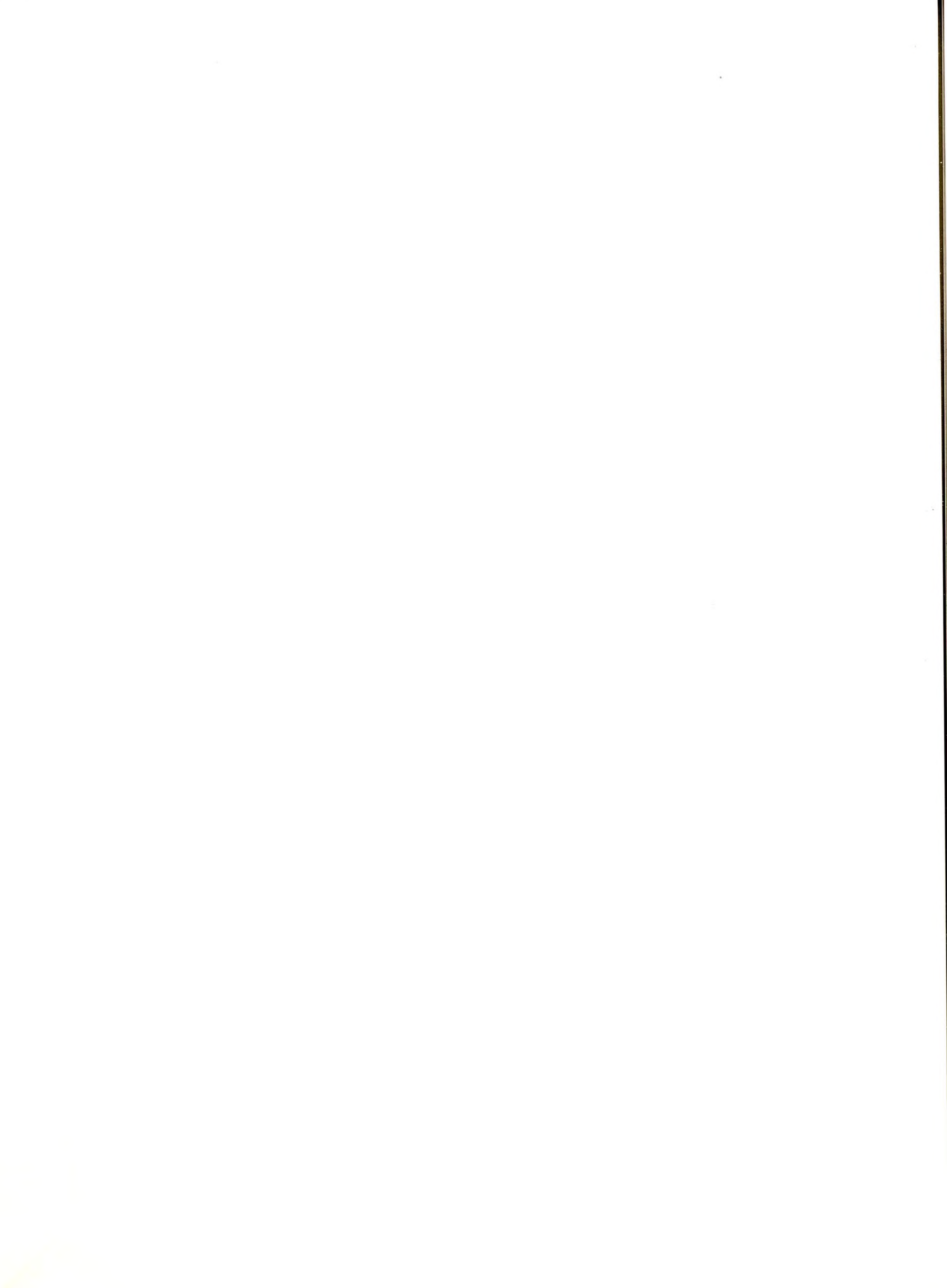

מה־אנוש:
LAMENT, PENITENCE, AND THE ECO-ANTHROPOLOGY OF JOB

by

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A dissertation submitted to
the Faculty of McMaster Divinity College
in partial fulfilment of the requirements
for the degree of Doctor of Philosophy (Christian Theology)

McMaster Divinity College
Hamilton, Ontario
2018

DOCTOR OF PHILOSOPHY
(Christian Theology)

McMaster Divinity College
Hamilton, Ontario

TITLE: מה־אנוש:
Lament, Penitence, and the Eco-Anthropology of Job

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NUMBER OF PAGES: xiii + 244

McMASTER DIVINITY COLLEGE

Upon the recommendation of an oral examining committee,

this dissertation by

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DOCTOR OF PHILOSOPHY (CHRISTIAN THEOLOGY)

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Date: June 1, 2018

ABSTRACT

"מה־אנוש: Lament, Penitence, and the Eco-Anthropology of Job"

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Using the methodological frameworks of relational form criticism and eco-anthropology, this dissertation argues that the shift from lament to penitence in the voice of the character Job is attributed to a shift in the character's worldview, evidenced in the shift in the book's creation language. Negative creation language and imagery is abundant in the human speeches and frames the self-understanding of these characters. This is especially true for the character Job, when he employs creation language in his lament found in Job 3, and in doing so reveals a particular self-understanding that remains prevalent throughout the human speeches. As the book of Job progresses, the divine speeches subvert the creation imagery and metaphor present in the human speeches and, in doing so, shift the perspective of its main character to such a degree that he repents in his final response. The dissertation is divided into eight chapters. Chapter 1 introduces the topic by surveying the research to date. Chapter 2 establishes the methodological framework and specific steps of analysis. Chapter 3 notes the specific markers of the lament and penitential forms before proceeding with the analysis of form and eco-anthropology of Job's opening lament in Job 3. Chapters 4 through 7 continue the analysis of the book of Job up to the end of the prologue. Finally, chapter 8 concludes

the dissertation by providing a summary of the preceding analysis and some final thoughts that arise from the study.

ACKNOWLEDGEMENTS AND DEDICATION

To begin, I would like to express my sincere appreciation to my doctoral supervisor, Mark Boda. It is a hard truth that supervisors can "make or break" one's experience in a doctoral program. It is for this reason, that I am very grateful for the mentorship of Dr. Boda who in many ways has made my experience at McMaster Divinity College both enriching and fulfilling. I hope that as my career develops I could emulate something of his rigor in scholarship and the irenic attitude with which he works with others in the academy. Following this, I would also thank my second supervisor, Gus Konkel, whose warmth and insight greatly has helped me in the process of writing my dissertation.

Like the main character of my study, I have found that my life is ultimately bound to community, and this is no less true for the academic communities in which I have found myself. While the names and places are too many to include, I would like to acknowledge a few who have had a particular impact on me. First, I would like to thank Johannesburg Bible College (JBC) and Nat Schluter its able principal. My time at JBC was incredibly rich. It was my first exposure to the study of the Bible and, in many ways, this dissertation is the culmination of a journey that began there. Second, I want to express my gratitude to Iain Provan and Phil Long, professors of Old Testament at Regent College. They were the ones who first exposed me to the world of the Old Testament, both its thought and language. It was because of them that I began my academic study of the OT and, especially, the book of Job. It has been over a decade now, and I can still say with all honesty that it is a journey I have not regretted.

Still, as important as my academic communities have been, I must express my gratitude to my family who have been such a support to me: my parents Hans and Nancy Breitkopf, and my brother Nick (Niki) Breitkopf and his wife Elsje. I would not be who I am today without their love and support (both direct and indirect). I am grateful that I belong to this family, and I hope that this work would honour them.

Ultimately, while so many have positively impacted my life, it is to my wife and best friend, Trisia Breitkopf, that I offer my deepest and most heartfelt thanks. She has borne this journey with me every step of the way and has sacrificed for it more than I can ever know or adequately appreciate. She has been my heart and my life these last seventeen years, and these words are an inadequate expression of who she is as a person, and the deep impact she has had on my life. She is one of the few (from any gender) I know truly deserving of the title, *ēshet ḥayil*. This project, or any of my pursuits, would not have been possible without her.

Therefore, it is in love and gratitude that I dedicate this work to her.

Finally, it is in hope that I also dedicate this work
to my children, Levin and Sophia.
May they find those good communities, as I have, which will
love and support them on the way.

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LIST OF ABBREVIATIONS

AB	Anchor Bible
AmAnthr	*American Anthropologist*
AnnuRevAnthr	*Annual Review of Anthropology*
ATD	Das Alte Testament Deutsch
BCOTWP	Baker Commentary on the Old Testament Wisdom and Psalms
Bib	*Biblica*
BibG	Biblische Gestalten
BibInt	*Biblical Interpretation*
BKAT	Biblischer Kommentar Altes Testament
CBC	Cornerstone Biblical Commentary
CBQ	*The Catholic Biblical Quarterly*
CGR	*The Conrad Grebel Review*
CTQ	*Concordia Theological Quarterly*
CV	*Communio Viatorum*
DCH	Clines, David, J.A., ed., *The Dictionary of Classical Hebrew*. 8 vols. Sheffield: Sheffield Academic, 1993—2011.
DSBS	Daily Study Bible Series
EBC	Earth Bible Commentary
EBib	Etudes Bibliques
FOTL	Forms of the Old Testament Literature

HALOT	Köhler, Ludwig, et al. *The Hebrew and Aramaic Lexicon of the Old Testament*. 2 vols. Study ed. Leiden: Brill, 2001.
HKAT	Handkommentar zum Alten Testament
HUCA	*Hebrew Union College Annual*
IBC	Interpretation: A Bible Commentary for Teaching and Preaching
Illum	Illuminations
Int	*Interpretation*
JBL	*Journal of Biblical Literature*
JSOT	*Journal for the Study of the Old Testament*
JTheoInt	*Journal of Theological Interpretation*
KAT	Kommentar zum Alten Testament
KBB	Kleine Biblische Bibliothek
KHC	Kurzer Hand-Commentar Zum Alten Testament
LlaB	Lire la Bible
LQ	*Lutheran Quarterly*
NEchtB	Neue Echter Bibel
NIBCOT	New International Biblical Commentary on the Old Testament
NSKAT	Neuer Stuttgarter Kommentar Altes Testament
OTE	*Old Testament Essays*
OTL	Old Testament Library
OtSt	Oudtestamentische Studiën
RB	*Revue Biblique*
RBL	*Review of Biblical Literature*

RivB	*Rivista Biblica Italiana*
RNBC	Readings: A New Biblical Commentary
Sef	*Sefarad*
Semeia	*Semeia*
TheoT	*Theology Today*
TS	*Theological Studies*
VerbumEccl	*Verbum et Ecclesia*
VT	*Vetus Testamentum*
WBC	Word Biblical Commentary
WTJ	*Westminster Theological Journal*
ZAW	*Zeitschrift für die alttestamentliche Wissenschaft*
ZBKAT	Zürcher Bibelkommentare Altes Testament

CHAPTER 1:
FORM IN THE CONTEXT OF ECO-ANTHROPOLOGY

Introduction

The full meaning of the book of Job cannot be inferred without a full appreciation of the response of Job.[1]

While obvious, it is nonetheless an important point to make that the interpretation of the book of Job cannot be understood apart from the understanding of its namesake character. Indeed, if Doak is correct—and there are good reasons to think that he is—in his assertion that the book of Job functions as a *Staatsroman*, a type of national allegory in early post-exilic Yehud,[2] then the question of the character Job's understanding of his tragedy becomes increasingly important. Seen this way the book is not in its essence a story of an individual from a long time ago and a faraway place, but rather a story of identity and identity formation, for a devastated people who had found themselves in a devastated landscape.[3] Moreover, this question of identity is not simply a question about

[1] Clines, *Job 38–42*, 1223.

[2] Doak, *Consider Leviathan*, 31. Though it would perhaps be better characterized as a *Volksroman*, that is to say an allegory of a particular people (though not in the national sense).

[3] For the latter claim, see the overview by Doak (*Consider Leviathan*, 240–9), who relates the natural landscape of the period to the book of Job. While Doak's assertion is debatable, it supported by the works of Blenkinsopp ("Bible, Archaeology and Politics," 169–87), Stern ("The Babylonian Gap," 273–7), and Vermeylen ("L'énigma des ruines," 129–44). The conversation largely falls into discussions about a Babylonian gap, or the extent to which the land was depopulated during the exile. Whatever the existence of the human population within the land, Doak's assertion—particularly as it relates to an agrarian society—holds. As Grabbe (*A History of the Jews*, 354) has noted, for the population left behind in the land "the realities of life were not particularly paradisial." One of the reasons for this was that the "best of the farmland was no longer within the borders of the province," and the inhabitants were forced to rely upon

what one is, but it is also a question about how one is to supposed to be—it is a question about how to act and respond in various realities in which the people of God find themselves, the very heart of Old Testament (OT) wisdom literature.[4]

Turning to the character Job then, it is important to understand the character's reaction to his situation as this would seem to have national implications. But what is his reaction? My work rises from the simple question: if it is true that the penitential form is present in the "voice" of the character Job—and I will argue that it is—then what is the relationship of that form to the lament that is so prevalent in the book of Job, particularly in the voice of its main character? Undoubtedly, Job 42:1–6 is key to this discussion, particularly the vexing question of the translation of v. 6. Moreover, though scholars are in general agreement that the response of the character Job is important to understanding the interpretation of the whole book,[5] this in no way implies that scholars agree as to *what* that response is.

Though it is somewhat simplistic to assert, interpretations of Job 42:6 can be understood as falling within one of two main streams. In one interpretative stream, are those who argue that the character Job, while initially dissatisfied and upset in the beginning of the book, displays some sort of repentance after the divine speeches.[6] However, as I mentioned before, the interpretation of v. 6 is far from clear.[7] Thus, noting

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the Judean hill country and its uncertain and inconsistent production. However, it must be said that not all fully agree with this interpretation.

[4] Thus, Perdue (*Wisdom & Creation*, 46) notes that "[t]he tradition of the sages certainly is directed to human beings, who are invited to take up wisdom's call." Furthermore, "[t]his call is issued to those who would live in harmony with God, creation, and human society and hope to experience well-being."

[5] That being said, there are some exceptions to this general consensus. For one example, see Newsom, *The Book of Job*.

[6] See Gray, *Book of Job*; Habel, *Book of Job*; Longman, *Job*; and Wilson, *Job*. Even though these scholars argue that Job repents, it should be noted that even among these interpretations there is disagreement about what exactly Job repents of.

[7] See Krüger, "Did Job Repent?," 217–29.

the ambiguities of the Hebrew text, some scholars suggest different interpretations of Job 42:6, and ultimately of Job's final reaction, which move away from a response of repentance. For instance, Clines, while acknowledging that the character has dropped his "lawsuit" against God suggests that instead of repentance Job's response is an acceptance that his lawsuit is "without resolution."[8] Another view, presented by Miles, suggests that Job's stance in 42:6 should be interpreted as concern for the plight of humanity in light of God's treatment.[9] Often, so it seems, things come to a translational impasse with scholars choosing the interpretation that best fits their methodological or ideological schema.[10]

In recent times, however, another argument for the existence of repentance in the book of Job, and especially in the voice of its main character, has been made possible with an increasing interest in and recognition of the *penitential form* as a distinct form.[11] This shift is significant because it provides a systematic method of analysis of the elements of the penitential form, which had been lacking. Moreover, this recent trend is also significant because it has the potential to supplement form-critical studies of the book of Job, which until this point have largely focused on the lament form.[12] By saying

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[8] Clines, *Job 38–42*, 1224.

[9] Miles, *God*, 324. While Miles's book generally is not very detailed in its argumentation, the argument for Job 42:6 is more substantial and especially significant in that it influenced Brueggemann's view on the book of Job. See Brueggemann, *Theology of the Old Testament*, 391.

[10] Another example of this is Dell (*The Book of Job*, 207–8). who, while acknowledging that Job repents, interprets Job's repentance as irony, which she argues is the macro-genre of the book. While helpful, it should be noted that Dell's understanding of parody rests on a relatively simple definition of parody as an irony and focuses primarily on technique. In distinction to this approach, Kynes ("Beat Your Parodies") focuses on the nature of parodic technique and, thus, is able to offer a more nuanced view—one that is able to move away from the commonly held, and overly simplistic, definition of parody as ridicule.

[11] See Boda, "Form Criticism," 187–90 and Werline, *Penitential Prayer*. Others, while not holding the petenitential form as its own category, have acknowledged it as a sub-category of the lament form. See Bautch, *Developments in Genre*; Morrow, *Protest against God*; and Smith-Christopher, *A Biblical Theology*.

[12] Undoubtedly, this is largely due to Claus Westermann and his seminal study on lament in the book of Job, "Role of Lament." For a general account of Westermann's impact in the study of lament, see Morrow, *Protest against God*, 3–5. Indeed, largely because of the work of scholars like Westermann and Brueggemann, lament has remained a popular topic within OT scholarship. For a survey of the Christian

this I do not suggest that studies on the penitential form in the book of Job have been completely lacking.[13] Rather, I suggest that because the study of the penitential *form* is relatively recent the work to date has been largely suggestive and not comprehensive.[14]

Furthermore, a comprehensive study of the penitential form in the book of Job would be worthwhile as the few scholars, who have noted the existence of *both* the lament and penitential forms in the book, have suggested that the book could provide a fruitful study of the interaction between lament and penitential forms. Thus, for instance, Bautch has suggested that Job 29 might provide a "missing link" between lament and penitential prayer.[15] The idea of the book of Job as a "missing link" was picked up again in two essays by Balentine in the first volume of the SBL series focusing on penitential prayer.[16] The question arises, however, as to how one could study the intersection of these two related forms. To date, such a study has largely been lacking.[17] Moreover, though some have addressed the subject, what is particularly needed is a study on how the lament and penitential forms relate to one another within the *context* of the book of Job.

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study of lament see Morrow, *Protest against God*, 210–218, and for an introduction to Brueggemann's work on the topic see Brueggemann, "The Costly Loss."

[13] Notably, two essays by Balentine ("I Was Ready," 19–20 and "Afterword," 203–4) have addressed the topic. In addition to these, monographs by Bautch (*Developments in Genre*, 163–5) and Morrow (*Protest against God*, 129–42) have sections addressed to the subject.

[14] The exception to this is a work by Boda, *A Severe Mercy*, 377–94. However, even though Boda's work is helpful, it is limited because it only focuses on the penitential form and does not look at the penitential form's relationship to the lament form.

[15] Bautch, *Developments in Genre*, 163.

[16] In both essays, Balentine ("I Was Ready" and "Afterword") notes Bautch's observation and affirms that the book of Job would provide a fruitful study for the intersection of the lament and penitential forms. Furthermore, basing his argument upon the cultic language in the prologue and epilogue, Balentine ("Afterword," 203–4) suggests that a possible avenue of study would be a priestly concern with the viability of cultic rituals to comfort an innocent sufferer.

[17] A notable exception to this is the sixth chapter in Morrow's monograph, *Protest Against God*, 129–46. That being said, though his work addresses the subject, it is largely suggestive and not comprehensive in scope.

A promising way to approach such a study can be found in the work of Boda who, from studies of Josh 7 and 2 Kgs 18—19, suggests that the shift from lament to penitential prayer in these passages can be attributed to a shift in perspective.[18] Rather than drawing upon form-criticism's traditional focus upon *Sitz im Leben*, as some do, Boda suggests the transition from lament to penitential forms can be understood by the shift in the *Ausblick aufs Lebens*, the "outlook/perspective on life," which is discernable within a book's literary context.[19] Moving to the book of Job, the question then arises: is there a discernable shift in the *Lebensausblick* in the book of Job and particularly for the character Job? I assert that there is and that this can be discerned in noting the shift in the book's creation language and associated imagery.

Foundational to my argument are two recent works by Schifferdecker and Doak. While their respective works focus on different aspects of the book of Job,[20] they both argue that the creation language/imagery in the book of Job is of central importance when it comes to understanding the book. Moreover and significantly, they argue it is the creation language and imagery in the divine speeches that shifts the human perspective in the book.[21] While other scholars have noted the importance of creation within the book of

[18] Boda, "Form Criticism," 188–9.

[19] Boda, "Form Criticism," 188–9. For those who focus on the *Sitz im Leben* in their studies of the lament and penitential forms in the book of Job, see Balentine, "Afterword," 203–4; Bautch, *Developments in Genre*, 163; and Morrow, *Protest against God*.

[20] Schifferdecker (*Out of the Whirlwind*) focuses primarily on the divine speeches in chs. 38–41. On the other hand, Doak (*Consider Leviathan*) focuses on the creation metaphors in the book of Job and the historical setting of the book's composition/redaction. Though not as significant for my work, like Schifferdecker and Doak, Pelham (*Contested Creations*) has noticed a similar distinction between the views of creation in the book of Job.

[21] Thus, Schifferdecker (*Out of the Whirlwind*, 121–7) argues that the divine speeches shift the anthropocentric view that is in the dialogue with the friends to a view that is theocentric, something inherent in all "biblical creation texts." Similarly, Doak (*Consider Leviathan*, 232) after surveying the creation language/imagery in the divine speeches, asserts that God gives an answer to Job not through the traditional "covenant guarantees but through a different way of *seeing*." Moreover, what both Shifferdecker (*Out of the Whirlwind*, 103–27) and Doak (*Consider Leviathan*, 229–32) note is that the shift in the view of

Job,[22] what Schifferdecker and Doak *uniquely* argue is that creation—and creation language—in the book of Job is not merely the background of the book but, rather, is *central* to the conversation between the characters.[23] As Doak argues, "the plant and animal metaphors constitute the *primary* terms of debate within the Dialogues" and must be "considered along with the *evocation of nature* in the Prologue . . . as well as . . . the Divine Speech" (italics mine).[24] Nature, that is to say non-human creation, becomes the primary means by which human identity and self-understanding is expressed in Job. Building upon this, I contend that within an eco-anthropological framework the shift in creation language suggests a shift in the view of the human self, and this includes a shift in the self-understanding—the *Lebensausblick*—of the main character; and, therefore, I argue that in the book of Job, the shift from lament to penitence by the character Job is precipitated by the shift in the eco-anthropological *Ausblick aufs Leben* in the book. However, it is important at this point to pause, and recognize that my work owes a great deal to the very good work that has come before it. Thus, in the section that follows I will situate my dissertation within the history of Joban studies as well as provide a survey of previous approaches to the book, which are related to my topic.

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creation is primarily between the divine and human characters and that this shift in the view of creation leads to a shift in the perspective of the character Job.

[22] Brown, *Character in Crisis*; Fretheim, *God and World*; Habel, *Finding Wisdom*; and Perdue, *Wisdom & Creation*.

[23] Doak, *Consider Leviathan*, xviii. Especially helpful is Doak's "eco-anthropology," which will provide one of the frameworks by which this dissertation will explore the shift in perspective—the *Lebensausblick*—that moves the character Job from lament to penitence.

[24] For his discussion of this term, see Doak, *Consider Leviathan*, 1–32.

Historical Survey

The history of research on the book of Job is both rich and, at times, overwhelming. Without question, a large number of studies have been done on the book of Job.[25] Therefore, to provide a more manageable history of research on the book, I will focus specifically upon: 1) form-critical studies and related generic studies—with a particular emphasis on those studies that have noted the penitential form in the book and 2) studies that have focused upon creation and creation language in the book of Job. Furthermore, when looking at these studies I will take particular note of how these studies have (if at all) explored the shift from lament to penitence in the book of Job.

Form and Generic Approaches

To begin, it must be acknowledged that the recognition of form and genre—what Buss terms "patterns of speech"[26]—has occurred throughout the history of biblical interpretation, including both Jewish and Christian interpretation.[27] That being said, in the modern era, arguably, the most significant work on form was done by Gunkel and his study of short self-contained units.[28] In time, Gunkel's work would be developed by scholars such as Alt, Mowinckel, von Rad, Noth, and Westermann,[29] and from this group

[25] For a particularly impressive example, see the extensive bibliographies (well over 200 pages!) in Clines, *Job 38—42*, 1243–472.

[26] Buss, *Biblical Form Criticism*, 15.

[27] For his excellent survey, see Buss, *Biblical Form Criticism*, esp. 15–208.

[28] See the discussion in Buss, *Biblical Form Criticism*, 209–62. Although Gunkel was the best known, Longman ("Form Criticism," 46) also lists the works of Dibelius, Schmidt, and Gressman as important precursors. Central to Gunkel's form-critical work was concern with social groupings and the "real-life" functioning of certain texts, what he termed the *Sitz im Leben*. See Oeming, *Contemporary Biblical Hermeneutics*, 37 and Ben Zvi and Sweeney, "Introduction," 2.

[29] Ben Zvi and Sweeney, "Introduction."

it was Westermann, who started to identify forms of what he called "judgement speech" and lament.[30]

Drawing upon Gunkel's study of the elements of lament,[31] Westermann concluded that the book of Job was a "dramatizing of the lament" form.[32] However, as helpful as Westermann's recognition of the various elements of the lament form in the book of Job has been, his work is not without its weaknesses. For instance, Murphy noted that Westermann's approach was so focused on the lament form that it was unable to account for other elements found in the book of Job.[33] That being said, while the insights and influence of Westermann's broader work have been foundational for the lament form

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[30] Two aspects of Westermann's approach are particularly important to highlight. First, Westermann ("Role of the Lament," 23–4) theorizes that there were three stages in the development of the lament form that showed distinctive features and were tied to certain historical realities. The earliest stage consisted of shorter prayer forms that were only preserved in the narratives—examples include Rebekah's cries in Gen 25:22 and 27:46. In the second stage, Westermann suggests lament became more structured, such as is evidenced in the Psalter and prophetic writings. In the final stage of lament, the post-exilic period, Westermann ("Role of the Lament," 29–30) argued that lament changed into what he termed a "service of repentance," which can be seen in places such as Ezra 9 and Neh 9. Second, in addition to theorizing about the historical development of the lament form, Westermann also began to distinguish various elements found in the lament form. In his article, "Struktur und Geschichte der Klage im Alten Testament," Westermann argues that the psalms of lament contain three component pieces consisting of the Klagende(n), God, and the enemy.

[31] Westermann, *Structure of Job*. The lamenter was embodied in the character Job, God was present as an active character, and the enemies were embodied by the three friends.

[32] Westermann, *Structure of Job*, 12.

[33] Specifically, Murphy (*Wisdom Literature*, 17) contended that Westermann's "exact and careful" analysis had to have been done *without* a sense of the "broader perspective" (as an aside: though the quote originally reads "with," it is clear from the context that this is an unfortunate misprint). For example, Westermann (*Structure of Job*, 105–6) did not demonstrate how the lament forms in the book of Job were related to other key aspects of the book, such as the creation language of the divine speeches. Thus, while he connected the divine speeches to the lament genre, the only element from the divine speeches that Westermann connected to lament was the *fact* of God's response and not the *content* of that response. In this sense, Westermann's analysis of the connection between the divine speeches and the lament form remains superficial because he does not deal sufficiently with the content of the speeches. To be fair, Westermann (*Structure of Job*, 125–9) thought that the focus of the divine speeches is the "praise of the creator," and as such, the content of the divine speeches does not connect to the content of Job's laments—nor his "repentance" in Job 42:6, something which Westermann did not consider a repentance. However, other studies have demonstrated that there are strong linguistic connections between Job's lament in chapter 3 and the divine speeches, particularly Alter (*Art of Biblical Poetry*) and Vette ("Hiob's Fluch," 4–14). It is unfortunate that Westermann did not do more to study the connection of the *content* of the divine speeches to Job's laments.

in Job,[34] Westermann's general recognition of repentance as related to the lament form has also been developed into a fruitful study of the penitential form.[35] Though, admittedly, it is a field of study that has its detractors.[36]

While most studies on the penitential form have not focused specifically on the book of Job, there have been some minor studies done on the book, which have suggested that further study of the penitential form in the book of Job—and its relationship to the lament form—would be profitable. That being said, the few studies that have noted both the shift between the lament and penitential forms in the book of Job have largely done so with form-criticism's traditional historical concerns.[37] While there is undoubted value in

[34] For the importance of Westermann's work on the study of the lament form, see Buss, *Biblical Form Criticism*, 255–62. For a relatively recent example that draws heavily upon Westermann's work, see Morrow, *Protest against God*.

[35] For Westermann repentance was connected to the third stage of the development of lament, where—according to Westermann—lament was lost to the Deuteronomistic theology of the exilic and postexilic period. See Bautch, "Lament Regained," 85 and Westermann, "Struktur und Geschichte," 48–9 and 71–9. While the study of the penitential form was not *necessarily* a linear process that grew from Westermann's study of the lament form, one cannot deny how influential Westermann has been to the study of the penitential form. See Balentine, "I Was Ready," 7. Turning to studies of the penitential form, while Carl Anderson's doctoral dissertation, in 1987, and the works of Pröbstl and Boda recognize penitential elements in the OT, the first broad study of the penitential form came in 1998 with Werline's *Penitential Prayer in Second Temple Judaism*. While Werline (*Penitential Prayer*, 1–9) did not specify penitential prayer as a specific form, he did give a "systematic analysis" of penitential prayers in the exilic and post exilic periods. Following Werline came the work of Richard Bautch (*Developments in Genre*, 159), which provided a comprehensive form-critical analysis of the elements of each of the three prayers of Isa 63:7—64:11, Neh 9, and Ezra 9 and concluded by noting that Ezra 9, in particular, carries "clusters of penitential words." In addition to these various works, an SBL consultation on penitential prayer that met from 2003 to 2005 led by Richard Bautch, Mark Boda, Daniel Falk, Judith Newman, and Rodney Werline made a significant contribution to the study of penitential prayer.

[36] Most notably, Lambert (*How Repentance Became Biblical*) has recently contended that repentance, in the biblical understanding, was not something that was understood as being individual or internal, such the worldview shift that I suggest; and, thus, offers alternate understandings of elements traditionally interpreted as being repentance. While Lambert's work is valuable, and rightly due the accolades it has received, I have found aspects of his argument unconvincing. Particularly, I disagree with the dichotomy by which he framed his argument. To be sure, fasting and certain prayers can be attributed to ritualized, procedural behaviour, as Lambert asserted. However, this does not automatically remove the connection of these elements to the interior life of characters, which Lambert seemed to suggest. To assert one—ritualized action—*does not necessitate* the removal of the other—internal repentance. Thus, as it important as Lambert's work is, its overarching argument remains unconvincing.

[37] The notable exception to this is Boda ("Form Criticism," 181–92). For recent examples that maintain these historical concerns, see Balentine, "Afterword," 193–204; Bautch, *Developments in Genre*; and Morrow, *Protest against God*. Morrow (*Protest against God*, 139–46), who dealt the most with lament and penitential forms in the book of Job, argued that the lament tradition, and its forms, were overtaken by

diachronic studies[38] and validity to the idea that forms *could* be placed in a particular historical situation,[39] by focusing strictly upon historical development these types of analysis, generally, have ignored the relationship between lament and penitential forms within the *literary context* of the book, where they are found.[40]

It must be asked, whether form criticism, as a methodology *by itself*, is fully adequate to determine the role that the "form-critical units" play in the "literary context of the book in which they are found."[41] While form criticism can help one note the existence of a form—even with a particular historical referent—in any given passage, as the methodology is traditionally used it *cannot*, by itself, account for a form's "unique expression" within a particular passage.[42] Thus, my study will move beyond traditional form-critical concerns with the *Sitz im Leben* to look at a form's function within the passage in which it occurs as well as within the book overall, that is to say, my concern in this dissertation is to examine the function of forms within their "*Sitz im Buch*."[43]

Another stream of scholarship closely related to form-critical studies are those approaches that have focused upon genre. Though I contend these studies are closely

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penitential forms in the later periods of Israel's history. Specifically, Morrow related this shift from lament to penitential forms—evidenced in the book of Job—to Israel's entry into the Axial Age.

[38] In this sense, I agree with Oorschot ("Die Entstehung," 165) when he asserts that "Die Entstehungsgeschichte eines literarischen Werkes zu kennen, hilft das Werk zu verstehen" (Understanding the formation history of a literary work helps to understand that work). For a recent survey of the current debate, with the implications, see Oorschot, "Die Entstehung" 165–84.

[39] It must be said that this notion has been challenged somewhat by Buss (*Toward Understanding*, 150) who notes that we simply "do not know" the age of these "biblical patterns within Israel."

[40] Thus, Morrow's argument (*Protest against God*, 129–46) for the shift between the lament and penitential forms in the book of Job rests upon a speculative historical argument made by Jaspers. For a critique of Jasper's theory of the Axial Age one should read Provan (*Convenient Myths*, 19–28) who includes the arguments of Arnason, Breuer, and Voegelin.

[41] Boda, "Form Criticism," 191.

[42] Boda, "Form Criticism," 191.

[43] Boda, "A Deafening Call," 185. Moreover, by having this focus I find myself in the company of "new" form critics—largely working in the Book of the Twelve—who, rather than focusing on diachronic concerns, focus on how genre and form can help to discern the overall message of a book. See Floyd, "Introduction," 1.

related,[44] I distinguish these generic studies—and the term "genre" more generally—from traditional form criticism as studies that have a broader focus and often have an impulse towards studying the book as a literary whole.[45] Within this framework, numerous genre classifications have been suggested, and as early as Westermann, who argued that the book of Job was a "dramatized lament," attempts have been made to find an overall genre classification for the book of Job.[46] Suggestions for the overall classification of the genre of the book of Job have included: drama,[47] "legal dialogue,"[48] comedy,[49] and apocalyptic.[50] One of the more influential suggestions for an overall genre of the book of Job has been Dell's—that the genre of the book is parody.[51]

As valuable as Dell's approach is in noting elements of parody in the book of Job, I have concerns with approaches that try to find an overall generic classification for the book.[52] Though I will focus my critique upon Dell's method, this criticism applies

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[44] Though I use the term *genre* here, the terms *form* and *genre* refer to linguistic "patterns of speech," whether simple or complex, and thus are somewhat interchangeable. See Buss, *Biblical Form Criticism*, 15 and the discussion in Frow, *Genre*, 32–54. Thus, I see merit in surveying studies that have taken a generic approach to the book of Job as a number of these studies recognize their connection to earlier form-critical work. Dell, The *Book of Job*, 90–91 and Newsom, *Book of Job*, 6–7.

[45] That is to say, these studies often seek an overall genre for literary works even if, as Newsom says, they consider this notion a "heuristic fiction." Newsom, *Book of Job*, 16.

[46] Westermann, *Structure of Job*, 12.

[47] Mies, "Le Genre," 344–68.

[48] Richter, *Recht und Ethos*.

[49] Whedbee, "Comedy of Job," 1–39.

[50] Johnson, *Now My Eye*.

[51] See Dell, *The Book of Job*. Recognizing a multiplicity of smaller genres in the book of Job, Dell (*The Book of Job*, 109–10 and 213–17) connects these under a larger genre classification that encompasses the entire book. Noting that the author of the book of Job deliberately misuses different forms found within the book, Dell argues that the macro-genre of the book of Job is parody, which is used by the author to make a "sceptical point" against "traditional wisdom categories." Moreover, while the book of Job has traditionally been understood as wisdom literature, this genre classification has, in recent years, been called into question. Kynes ("The Wisdom Category," 276–310) and Sneed (*Was There a Wisdom* and "Wisdom Tradition," 50–71), especially, have also challenged the notion that wisdom can even be considered a true genre. Similarly, Dell (*The Book of Job*, 15–30) argues against a wisdom classification for the book of Job on the basis that the book contains genres that seem to have greater connection to books like Psalms and Deuteronomy and some apocalyptic literature than they do to "traditional" wisdom books like Proverbs or Ecclesiastes.

[52] Such as Johnson, *Now My Eye*; Richter, *Recht und Ethos*; and Whedbee, "Comedy of Job," 1–39.

equally well to other methodologies that seek to establish an overall genre for the book of Job. The primary critique of Dell's method—and others like it—is that it in its attempt to find an overarching genre for the book it tends to subsume the various forms found in the book of Job to such a degree that they lose their distinctiveness as particular forms, which have particular meanings. For example, because Dell emphasises the skeptical nature of the book of Job she interprets Job's "repentance" in ch. 42 as "ironic," because in the over-arching genre the divine-speeches can offer Job no answer to his concerns.[53] My concern with Dell's macro-genre approach is that there can be no possible shift from lament to penitence and, moreover, nothing that could precipitate that shift, because such a shift would not fit the overarching genre, which in this case is parody.[54] Generally speaking, the danger with proposing a single, overarching generic category is that it can tend "to minimize [diverse] genre"[55] and thus miss how these genres interact with one another.[56]

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[53] Dell, *The Book of Job*, 207–8.

[54] As such, it is incapable of addressing the shift in the "*Ausblick aufs Lebens*" that Boda ("Form Criticism," 189) suggests.

[55] Newsom, *Book of Job*, 8. Though Newsom's critique is directed at Habel's reading of the book of Job I find the critique applies equally well to Dell's method.

[56] Moreover, this is not a critique that only applies to Dell. Looking at Johnson (*Now My Eye*, 149–55), though he recognizes Job's confession in 42:5–6, in his apocalyptic understanding Johnson connects Job's confession to God's "rescue" of the character from the attacks of his enemies (the three friends and Elihu). Thus, Johnson does not do much to recognize the penitential form, nor does he do anything to connect this form to the lament that occurs elsewhere in the book. Likewise, Whedbee's generic definition ("Comedy of Job," 4–5) of Job as comedy—based on the principles of incongruity and irony as well as a plot line that leads to restoration—leads him to focus on incongruities in the text as well as the prologue and epilogue and not, at the least, explore the possibility of other connections within the book. Finally, even though Newsom (*Book of Job*, 3–31) recognizes a diversity of macro-genres within the book of Job, she subsumes these under a Bakhtinian "polyphonic reading" of the Joban text, where no one voice is "privileged" (*Book of Job*, 234) over others within a text. In a sense, though she acknowledges multiple macro-genres, her Bakhtinian polyphonic reading *functions* as its own generic category. Therefore, when approching Job 42:1–6, Newsom (*Book of Job*, 29) follows a Bakhtinian framework and argues that the words are ambiguous and offer a multiplicity of meanings. Not surprisingly, this fits neatly with Newsom's final conclusion "that there can be no end to the book [of Job], no end to its dialogue, and no end to the dialogue it provokes" (*Book of Job*, 258). Again, it is unique forms and genres and *particularly* their interactions and *connections* that are minimized in order to sustain the primary genre of the book—whatever that might be.

Creational Approaches

Though he was not the first to note it,[57] Perdue argued that creation—understood as the "dialectic of anthropology and cosmology"[58]—was central to the theology of OT wisdom literature.[59] In his work, *Wisdom and Creation*, Perdue looked at the metaphors—including creation metaphors—that are used in the book of Job and examined how they function within the overall literary context of the Hebrew wisdom books. Significantly, he noted that lament is a prominent form in the book,[60] and connected this particular form to the book's creation metaphors in his analysis.[61] However, though Perdue's work is commendable, it is important to note that in his analysis Perdue did little with repentance and nothing with the penitential form.[62] This is a bit peculiar, because even though Perdue acknowledges that Job's words in Job 42:1–6 are a response to a shift in perspective brought about by the divine speeches in Job 38–41, he does little to develop this idea and merely states that Job, in 42:6, "abandons lament."[63] Moreover, while Perdue's work suggests that there are connections between the creation language and the lament forms in the book of Job, a more robust analysis is needed.[64]

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[57] See also Dünner, *Die Gerechtigkeit*; Gese, *Lehre und Wirklichkeit*; Hermisson, "Observations on the Creation," 43–57; Preuss, "Das Gottesbild," 117–45; and Schmid, *Altorientalische Welt*.

[58] Perdue, *Wisdom & Creation*, 48. An idea he derives from the work of von Rad. Perdue, *Wisdom & Creation*, 41.

[59] As he notes, "Each of the wisdom texts finds its theological center in *creation*" (emphasis mine). Perdue, *Wisdom & Creation*, 340.

[60] Perdue, *Wisdom & Creation*, 124–6.

[61] Perdue, *Wisdom & Creation*, 136–7 and 164–8.

[62] Instead, he pointed out the ambiguity of Job 42:1–6 and noted the importance of translation to the interpretation of Job 42:6. Perdue, *Wisdom & Creation*, 180. The latter point, especially, is an important one, and I will address it later in this dissertation.

[63] Perdue, *Wisdom & Creation*, 181.

[64] What is particularly needed is an analysis that can account for the penitential form, which has been noted by Boda, *A Severe Mercy*; Balentine, "Afterword," 193–204; Bautch, *Developments in Genre*; and Morrow, *Protest against God*, 139–46.

A similar critique—to the one made against Perdue—could be leveled against the excellent work of Fretheim, who, in his book *God and World in the Old Testament*, sought to establish a "*relational model of creation*" from the OT texts.[65] In his chapter on wisdom literature and creation, Fretheim devoted a brief section to the study of the book of Job. Like Perdue, Fretheim noted the lament form—particularly in Job 3—and the importance of creation metaphor to Job's lament.[66] However, similar to Perdue, Fretheim did little with repentance in the book; and though he stressed the importance of the translation of Job 42:6, he argued that the purpose of Job's final response was to form a transition between the divine speeches and the epilogue.[67] Moreover, though Fretheim noted that the divine speeches connect to Job 42:1–6, and even that they gave the character Job a "new insight into his place within…the created order,"[68] he did little to develop this notion. Thus, Fretheim provided no analysis of the penitential form in the book of Job nor offered any significant study of how the creation language connected to the "repentance" of Job 42:6.[69] To be fair, neither work by Fretheim and Perdue claimed to offer comprehensive analyses of the book of Job, nor were they concerned with recognizing the penitential form in the book of Job.[70] That being said, the net-effect was that neither scholar demonstrated how "repentance," which they acknowledged existed in the book of Job, related to its creation language.[71]

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[65] Fretheim, *God and World*, 269–72.

[66] Fretheim, *God and World*, 227–8 and 245–6.

[67] Fretheim, *God and World*, 232.

[68] Fretheim, *God and World*, 233.

[69] To be accurate, Fretheim (*God and World*, 232) never characterizes the verse as a repentance but, rather, as a "recantation." That being said, he never distinguishes what the differences between these terms are.

[70] Interestingly, both recognize a type of repentance within Job 42:6, though they are vague on how that is determined. See Perdue, *Wisdom & Creation*, 181 and Fretheim, *God and World*, 232.

[71] Thus, they do not explore how a shift from lament to repentance could relate to the shift in the creation language, which they both acknowledge is found within the book. Also, though both scholars note

Two other works that are important to mention because of their study of the shift in the creation language in the book of Job are Schifferdecker's *Out of the Whirlwind* and Doak's *Consider Leviathan*. Schifferdecker's primary thesis was that the divine speeches do in fact answer the concerns of the main character.[72] Importantly, in making her argument, she made the point that the divine speeches present a "non-anthropocentric" view of creation that radically differs from the "anthropocentric" view of creation held by the human characters in Job 1–37.[73] Thus, she upheld the notion that there is a "shift" in perspective in the book of Job. However, and one assumes because the focus of her study was the divine speeches,[74] Schifferdecker did not provide any comprehensive analysis of the penitential form in the book of Job and, thus, did not explore how the lament and penitential forms could relate to each other in the book. Instead, she asserted that Job's words in 42:6 are a "reconsideration" of "dust and ash," which she considered a reference to the "mortal state of human beings."[75] Furthermore, though Schifferdecker asserted that the divine-speeches "answer earlier statements and assumptions" in Job, she limited this to broad categories of "God's ordering of creation...procreation, and...humanity's place in creation."[76] Thus, Schifferdecker did not note the specific ways in which the divine

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that the divine speeches differ from the human speeches, they do little in demonstrating how the creation language/metaphor in the divine speeches *specifically* differs from the human perspective or how it *specifically* relates to the repentance they acknowledge exists. Perdue, *Wisdom & Creation*, 168–81 and Fretheim, *God and World*, 233–45. A similar critique could be made of Brown's book (*Wisdom's Wonder*, 67–135) which, though it emphasizes the idea that character is developed, does not demonstrate how creation language connects to repentance or the penitential form.

[72] To be accurate, Schifferdecker (*Out of the Whirlwind*, 125) argues that God does not address Job's "specific situation," so much as his and his friends' "underlying assumptions."

[73] Schifferdecker, *Out of the Whirlwind*, 100.

[74] Schifferdecker, *Out of the Whirlwind*, 1–3.

[75] It is this "reconsideration" that Schifferdecker (*Out of the Whirlwind*, 105) relates to the shift in perspective in the character Job.

[76] Schifferdecker, *Out of the Whirlwind*, 101.

speeches connect to Job's lament in chapter 3[77] and, unfortunately, provided no discussion on how the shift in creation perspective could move the main character from lament to penitence.

Doak, in *Consider Leviathan*, agrees with Schifferdecker that the divine speeches provide a different way of "*seeing*" creation than the human dialogues do.[78] However, Doak's focus is upon the "eco-anthropologies"[79] that occur in the book of Job and, thus, he does not devote any space to the study of the lament and penitential forms in the book of Job.[80] What Schifferdecker, Doak, and others like Pelham have noted, which is helpful, is that there is a difference in the creation language between what could broadly be classified as the *human* and *non-human* speeches in the book of Job.[81] Furthermore, some of these scholars, like Fretheim, Perdue, and Schifferdecker, have asserted that there is a *type* of repentance voiced from the character Job in 42:6 and that this is related to the creation language in the divine speeches.[82] However, none of these scholars—with the possible exception of Schifferdecker[83]—provide any systematic or comprehensive study of the creation language of Job *and* the lament and penitential forms.[84]

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[77] Such as the repetition of terminology, עור and לויתן. Something noted by Alter (*Art of Biblical Poetry*, 105–38) and Vette ("Hiob's Fluch," 4–14) among others.

[78] Doak, *Consider Leviathan*, 232.

[79] My understanding and use of the term "eco-anthropology" will be explored later in the next chapter.

[80] Nor does he explore how these forms relate to the eco-anthropology contained in the book of Job, which is unfortunate because "eco-anthropology" would explain the "shift" in perspective that explains the shift in the character Job from lament to penitence.

[81] For those who hold this view, see Doak, *Consider Leviathan*; Fretheim, *God and World*, 233–45; Pelham, *Contested Creations*; Perdue, *Wisdom & Creation*, 168–81; and Schifferdecker, *Out of the Whirlwind*.

[82] See Fretheim, *God and World*, 233–45; Perdue, *Wisdom & Creation*, 168–81; and Schifferdecker, *Out of the Whirlwind*, 104–6.

[83] Here, however, it must be noted that though she addresses the topic, as was mentioned earlier, her focus is upon broader categories.

[84] Indeed, if the claims of some (e.g. Balentine, "Afterword," 203–4; Bautch, *Developments in Genre* 163; and Morrow, *Protest against God*) are right that the penitential form occurs in other parts of the book of Job—not just Job 42:1–6—then it would be interesting to see how the penitential form manifests and connects to the different literary *contexts* in which it occurs and, furthermore, to see how these different

Observations on Previous Approaches

A few concluding observations are helpful at this point. First, it must be said that scholarship has recognized that creation language and metaphor, lament, and the related penitential form all play an important part in the book of Job—especially the former two, though the importance of the latter is increasingly being recognized.[85] However, as the history of research has shown, though these are all important elements within the book little work has been done to explore how the creation language *connects* to the lament and penitential forms.

Traditional form-critical studies, like Morrow's, continue to focus on historical concerns and, thus, ignore the literary contexts in which these forms occur.[86] On the other hand, generic studies like Dell's have tended to only understand particular forms *through* the lens of whichever generic category they argue for and, thus, minimize the uniqueness of a particular form when it occurs.[87] Turning to studies dealing with creation in the book of Job, it has to be acknowledged at the outset that creation metaphor and imagery figure prominently within the book. As Doak contends, "The plant and animal metaphors constitute the *primary* terms of debate within the Dialogues," and must be "considered along with the *evocation of nature* in the Prologue…as well as…the Divine

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contexts relate to each other. Do these contexts use different creation language? Have different eco-anthropologies? How do these different contexts relate to one another? These are some the important questions that this study would answer.

[85] One example of this is Boda (*A Severe Mercy*, 377–94). That being said, it must also be acknowledged that not all scholars, who recognize the existence of the penitential form in the book of Job, are in agreement about where and when the form exists in the book. For instance, Boda (*Severe Mercy*, 389–93) allows that Job 42:6 is a type of repentance, while Morrow (*Protest against God*, 139–46) considers the passages vague, and instead notes elements of the penitential form in the Elihu speeches.

[86] Morrow, *Protest against God*, 134–9.

[87] Thus, the repentance in the Job 42:6 "seems incongruous," and the character's actions—laying the hand on the mouth—is ironic because there is no satisfactory answer, and thus no answer given to the lament that proceeds it. Dell, *The Book of Job*, 207–8.

Speech" (emphasis mine).[88] In a very real way, creation language in the book of Job is central to the book's literary context. However, as has been shown above, studies that have focused on creation and creation language in the book of Job, have done little to nothing to note the connections of this language to the lament and penitential forms. Given that many studies have shown a "shift" in the book's creation language,[89] there is a strong—even likely—suggestion that this is the "shift in perspective" that moves the character Job from lament to penitence, evidenced by the lament and penitential forms. However, this has not been demonstrated in any systematic or comprehensive manner. What I propose then, is a comprehensive study that analyses the lament and penitential forms within the book of Job and places them within their literary context—namely the creation language—in the book of Job.

Dissertation Outline

To provide such a study I propose a basic three-step process, which will be divided into four chapters of analysis and introduced by a chapter on framework and methodology.

In chapter 2, I will introduce the frameworks that I will use in my analysis of the book of Job. For my analysis of the lament and penitential forms I will draw upon the work of Martin Buss and his theory of "relational" form criticism.[90] Following this I will introduce the framework of eco-anthropology, a relatively new concept to biblical studies.[91] I will explore this concept by first noting previous approaches to anthropology

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[88] Doak, *Consider Leviathan*, xviii.

[89] Most scholars note this shift, particularly between the human and divine speeches. See Doak, *Consider Leviathan*; Fretheim, *God and World*, 233–45; Pelham, *Contested Creations*; Perdue, *Wisdom & Creation*, 168–81; and Schifferdecker, *Out of the Whirlwind*.

[90] See especially Buss's work in *Biblical Form Criticism*; *The Changing Shape*; and *Toward Understanding*.

[91] Doak, *Consider Leviathan*, 12.

and creation within the OT before laying out the specific framework influenced by Ricœur and Doak, among others. Moving on from this, I will provide a sketch of the specific methodological steps that I will use in my analysis of the forms and eco-anthropology in the book of Job. Here traditional form and metaphor studies will be adapted to the framework of relational form criticism and "eco-anthropology."

Chapters 3 through 7 will provide the bulk of my study, an analysis of the lament and penitential forms in the book of Job *and* an analysis of the eco-anthropological metaphor employed in the book. The primary reason for having five chapters is that it will enable me—and the reader—to have a manageable size of text for each chapter. Moreover, since the book of Job can be readily divided into macro-genres, following Newsom's divisions I will divide the book into 6 sections,[92] which will then be divided between the five chapters. Particular attention will be given in chapter 7, to the much-debated interpretation of Job 42:6.

Though I will provide initial summaries after each chapter of analysis, the findings of my analyses will be fully summarized in the final chapter, which will be the third and final step of my dissertation. Here, specifically, I will look at the lament and penitential forms where they occur within their literary context, established by the various eco-anthropologies. There is an interaction, a "dialogue between genres" as Buss has said,[93] and analysing the lament and penitential forms in the generic divisions of the

[92] Newsom, *Book of Job*, 16–17.

[93] Buss, "Dialogue," 150. Though, unlike Buss (and Newsom) I do not adopt a fully Bakhtinian framework for this. See Buss, "Dialogue," 152–3 and Newsom, *Book of Job*, 21–31. The primary reason I do not adopt such a framework—as I will explain in the dissertation—is that there are simply far too many areas of connection between the various genres, at all levels, to make such a proposal viable.

book of Job will help answer my original question regarding the relationship between lament and penitential forms in the book.

In short, I will contend that the book of Job provides a coherent narrative arc[94] in which the main character moves from lament to penitence, and that this move is due to the shift in the book's creation language and eco-anthropology. After my summary I will conclude the final chapter and my dissertation with suggestions about the implications of my analysis for the interpretation of the book of Job. As such, my hope is that this work will provide a worthy addition to the rich tapestry that is Joban studies.

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[94] See De Wilde, *Das Buch Hiob*, 60.

CHAPTER 2:
FRAMEWORKS AND STEPS OF ANALYSIS

Introduction

> Biblical research is called to continually face new intellectual and cultural trends, even if these may seem confusingly complex at first . . . The complexity of the material requires a type of exegete who is willing and able to see beyond the boundaries of his or her exegetical discipline.[1]

As was seen in the previous chapter's historical survey, studies in the book of Job tend to focus on one particular methodology—or set of related methodologies—and thus have not been able to satisfactorily answer the question that this dissertation seeks to answer. Indeed, the book of Job is complex, one of the most complex books of the OT; and, thus, a plurality of methods is needed in order to develop a robust and "holistic" understanding of the text.[2] Again, I echo the question, is form criticism as a methodology—traditionally focused on historical concerns—able to answer questions about the role that "form-critical units" play in the "literary context of the book in which they are found."[3] To put it another way, though form criticism would allow me to identify form-critical units when and where and as they occur in the book of Job, *by itself* form criticism would be unable to explain why there is a shift from the lament to the penitential form. Before I sketch my own methodological approach to the book of Job, I would note an observation made by

[1] Oeming, *Contemporary Biblical Hermeneutics*, 145.
[2] Oeming, *Contemporary Biblical Hermeneutics*, 141.
[3] Boda, "Form Criticism in Transition," 191.

Newson, that "[c]riteria do exist...for better and worse readings. A new reading should be judged in part by how well it deals with problems left over by other models, though it will inevitably introduce new ones."[4] Ultimately, it will be the reader who will determine what problems my methodology resolves—as well as introduces. Such is the unenviable nature of the task.

I contend that to understand the penitential form in the book of Job, and how the penitential form relates to the lament form within the book of Job, will require a three-step process. In the first step, I will identify elements of the lament and penitential forms within the book of Job. In the second step, I will provide an analysis of the creation language in the book of Job.[5] Key to this phase will be the eco-anthropological framework laid out by Doak in his book *Consider Leviathan*, and its stress on metaphorical language. The final, third step will be to examine how the lament and penitential forms relate to their literary context(s), particularly the context(s) formed by the creation language. Important in this final step will be the form criticism championed by Buss, which he largely based upon relational theory.[6] I admit, at the outset, that eco-anthropology and relational form criticism are not so much specific methodologies—that is methods with specific and established steps of analysis—as they are *methodological frameworks*. That being said, it will be necessary to establish these frameworks as they

[4] Newsom, *Book of Job*, 16.

[5] Doing this will demonstrate the shift in the "*Ausblick aufs Lebens*" that Boda mentions in "Form Criticism in Transition" (189).

[6] According to Buss (*The Changing Shape*, 146) relational theory arose "in a partial reaction" to nominalism—an intellectual theory, which maintained "that reality consists basically of independent particulars and that the arrangements into which small particulars enter are arbitrary," in short "there is no 'reason' for them." In contrast, relational theory, recognizes the "particularity of specific objects," but, significantly, it also understands that these objects are not seen as being "independent of each other."

will guide my specific steps of analysis. Thus, I will first outline these two methodological frameworks before sketching my specific methodological steps.

A final word should be said about how I will structure the book of Job for analysis. Essentially, my macro-divisions of the book of Job follow Newsom's divisions of the book, which divide the book according to unified macro-genres. These are accurate and my analysis will generally follow the broad generic divisions she highlights. Thus, I will divide my analysis of the book of Job between: 1) the prose tale, which includes both prologue and epilogue; 2) the wisdom dialogue of chapters 3–27, which will also note distinctions between Job and his friends; 3) the wisdom poem of chapter 28; 4) Job's final defense found in chapters 29–31; 4) the Elihu speeches of chapters 32–37; and finally, 5) the divine speeches.[7]

Methodological Frameworks

Properly understood, method cannot properly be understood apart from context. Method is *not* merely a sterile set of steps enacted in a particular analysis that are somehow disconnected from various factors, what I call spheres, that influence and shape those methodological steps.[8] Behind *every* methodology lie spheres of influence and, thus, it is

[7] See Newsom, *Book of Job*, 17.

[8] While there are, conceivably, an indefinite number of spheres that can impinge upon any methodology in biblical interpretation, the four broad categories mentioned by Oeming (*Contemporary Biblical Hermeneutics*) are helpful in organising these spheres, namely: realities behind the texts, authors and their worlds, texts and their worlds, and readers and their worlds. Though Oeming (*Contemporary Biblical Hermeneutics*, 7) lists these as four spheres—what he calls "factors"—involved in the process of communication and "understanding the Bible," I maintain that these four categories can be equally applied to methodologies employed in biblical interpretation. Thus, various aspects from each of these categories can and do impinge upon our methodologies. This idea is echoed by Conradie ("What on Earth," 299) when he argues that there is often a hidden "world 'below'" our biblical interpretation, namely: those "interpretive interests and sub-conscious ideological distortions" that influence biblical interpretation.

necessary to establish the *frameworks* that underlie my particular steps of analysis. Doing this will help reveal—as far as it is possible—underlying influences and assumptions of my methodology. In addition to this, revealing my methodological frameworks will also help clarify the terminology of the analysis.

At this point, though it has been noted before, it is important to reiterate Oeming's point that the "complexity" of the biblical text requires exegetes to see beyond their *particular* discipline.[9] Particularly, what this means is that my analysis will be a combination of methodologies, two in particular. As numerous scholars have noted there is a multiplicity of form and genre in the book of Job.[10] As a result of this—and given the nature of my dissertation's question—I will combine two methods (relational form-criticism and eco-anthropology) to examine different aspects of the Joban text, which operate under two different methodological frameworks.

Relational Form-Criticism: Framework

Though I will conduct a form-critical analysis, it should be obvious from my critiques in the preceding chapter that I will not use a traditional form-critical approach, which can arguably be characterized as having a more diachronic focus. Though I believe that there is value in diachronic approaches[11] I find that some of the older diachronic, form-critical

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[9] Oeming, *Contemporary Biblical Hermeneutics*, 145.

[10] The recognition of various genres in the book of Job can be traced to back to scholarly acknowledgement of the generic differences between the prose frame and poetic middle of the book. See Budde, *Das Buch Hiob* and Duhm, *Das Buch Hiob*. Though this view was not accepted by everyone at the time (see Dhorme, *A Commentary*, lxv), as scholarship has developed arguments for multiple genres, beyond these two, have been advanced (such as Westermann, *Structure of Job*, esp. 28), even among those who argue for the unity of the book, such as Newsom, *Book of Job*.

[11] In this sense, though I will focus on the literary context, Oeming (*Contemporary Biblical Hermeneutics*, 141) is correct when quoting Merklein who asserts that "newer approaches to the Bible," including synchronic/literary approaches, "should not be understood as *alternatives* to the historical-critical method" (emphasis mine). Instead, Oeming (*Contemporary Biblical Hermeneutics*, 141) suggests that we

approaches on the book of Job are overly speculative and, thus, unable to satisfactorily answer this dissertation's question.[12] It is important to stress that I do not reject traditional form-criticism *per se*, but my main concern is to understand how forms—particularly the lament and penitential forms—function within the book of Job and relate to the *literary* context(s) of the book. Thus, I will adopt the methodological framework provided by Buss's relational form criticism. Similar to Doak's eco-anthropology, which I will introduce later in this chapter, Buss's relational form criticism is not really a *defined* methodology—something that has specific steps of analysis—so much as it is a *framework* that influences my specific steps of analysis.

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should understand that different approaches ask different questions of the text, and that these can "complement each other hermeneutically and methodologically." Indeed, my critique of diachronic approaches is not against their historical concern, but against the overly speculative nature of some. As Buss (*Toward Understanding*, 150) has noted the exact historical context of the books of the OT is something that we simply do not know. Therefore, I am inclined to Buss's proposal (*Toward Understanding*, 150–1) that it is better to think about historical "processes" than *specific* and *exact* historical situations. This argument is similar to one made by Toffelmire ("Sitz im What?") who, more recently, has argued for a particular social context for the Book of Obadiah using register analysis from Systemic Functional Linguistics (SFL). Though Toffelmire ("Sitz im What?" 243) argues that "certain elements" in the book of Obadiah allow for a "degree of historical specificity," he asserts this does not mean that the situation of the book is "historically *fixed*" (emphasis mine). I suggest a similar phenomenon is at work with the book of Job. Thus, though I accept the argument that the composition and earliest reception of the final form of Job centres around the early post-exilic period, something which Doak (*Consider Leviathan*, xviii–xix) notes is hardly a controversial suggestion, I contend that the book does not have to *primarily* be understood within that context. Indeed, the almost parabolic nature of the story—what Maimonides (*The Guide*, 486–7) called a *mashal*—lends itself to a broader application than a *single* historical situation (and consequent application) in Israel's history.

[12] An example of this is Morrow (*Protest against God*, 129–46) and his invocation of Jasper's Axial Age to explain the shift from lament to penitential forms in the book of Job. Likewise, Westermann (*Praise and Lament*, 195) asserted that personal, informal laments could be placed historically in the period of the judges, or something prior to the temple cult—an idea that he borrowed from Wendel (*Das Freie Laiengebet*, 123–43). The reason that I find Westermann's and Wendel's, dating problematic is the simple reason that the dates for many of these texts (Gen 25:22, 27:46; Josh 7:7–9; Judg 6:22, 15:18, 21:3; Hos 8:2) are, as Morrow (*Protest against God*, 14) rightly observes, disputed. There is simply no consensus and, so, these dates remain speculative. Moreover, there is also a question about Morrow's assertion (*Protest against God*, 42) that the individual lament psalms "had come under the aegis of the...Jerusalem temple;" and that "[p]rotest prayer was permitted to users of the psalms only under controlled circumstances." While this might be true, Brueggemann ("Formfulness of Grief," 263–5) has observed that the setting of the lament psalms is also debated and, thus, there is little to suggest that Morrow's assertion must *necessarily* be true. The simple truth is that we simply do not have enough information to *conclusively* place these particular forms in their historical contexts.

Buss introduced the "principles" of his relational form critical approach by noting that traditionally, form criticism was understood as based upon the view that "there [was] a firm conjunction between linguistic form, content, and recurring circumstances in oral expression."[13] In essence, Buss contended that traditional form-criticism alleged 'forms'—patterns of speech—rigidly adhered to certain generic expressions *and* historical situations. To counter this view, Buss offered seven "principles" for the study of forms or what he also called "genres."[14] These principles are: 1) genres cannot be neatly separated from one another to particular moments in history, 2) genres exist within larger systems and often complement one another, 3) genre distinctions can overlap and thus create "*multidimensional pattern*[s]",[15] 4) genres can be and are flexible in their patterns, 5) genres *are* related to human situations—though not rigidly[16]—thus, 6) genres can and do develop as human situations change and, finally, 7) the structures of genres are not simply based upon certain conventions, but rather demonstrate particular rationales.[17] It is an innovative and comprehensive framework and, importantly, it has opened up new avenues of study within form criticism.[18] That being said, not all the

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[13] Buss, *The Changing Shape*, 81.

[14] Buss, *The Changing Shape*, 81–94.

[15] Buss, *The Changing Shape*, 87.

[16] Buss, *The Changing Shape*, 89. It is this latter notion in particular that challenges traditional form-criticism's rigid concern with a particular *Sitz im Leben*—recently exemplified in the work of Morrow (*Protest against God*) and his analysis of lament and penitential forms.

[17] Buss, *The Changing Shape*, 85–94.

[18] This is particularly evident in a recent collection of essays edited by Boda et al. *The Book of the Twelve and the New Form Criticism*. However, it should be noted that this volume is really a continuation of an older conversation. Already, in 2000, a two-part SBL session was devoted to exploring the various—sometimes seemingly disparate—approaches that were emerging under the rubric of "form criticism." See Ben Zvi and Sweeney, "Introduction," 5. The proceedings of these sessions were later published in a collection of essays in 2003 under the title, *The Changing Face of Form Criticism*. Significantly, it was in this volume where Campbell ("Form Criticism's Future," 26)—reflecting on the future of the form critical approach—noted that the future of form criticism lay in its ability to answer the questions: 1) "[w]hat is the nature of [the] text, its literary genre or type?" and 2) "[w]hat is the shape or structure of [the] text?" Though Buss and others among the 'new form critics' have maintained certain historical concerns (see Toffelmire, "Sitz im What?"), it is the *literary* questions that have been particularly influential in new form-criticism. As Floyd ("Introduction," 1) noted, the shift in new form-criticism is a "shift from treating

elements of Buss's framework are equally important, or even necessary, for my form critical analysis. Thus, a few comments will be helpful at this point to relate which aspects of Buss's relational form criticism are most significant for my analysis of the lament and penitential forms within the book of Job.

While all of Buss's seven principles are helpful, three are particularly key in my analysis. The first principle I adapt from Buss is the idea that genres exist within larger systems. This then leads to the second principle, namely the idea that genres can and do overlap and, thus, can be multidimensional. Finally, it is the combination of the previous two principles that lead to the third principle, the idea that genres can be flexible in their patterns. The points are obviously related, and together they recognise that as forms 'relate' to their particular—in this case literary—context, they change. The heart of relational form criticism is the argument that though genres are distinct—and thus recognisable—they occur within a particular context, which impacts how they are manifested. To put it another way, while a particular form will manifest elements unique to that particular form, it will *also* manifest elements of the context in which it occurs. While Buss relates his study of forms to a number of disciplines,[19] it is how his framework relates to literary contexts, and specifically creation metaphor/imagery, that will be my interest as I approach the book of Job.

Eco-Anthropology: Framework

To outline the framework of "eco-anthropology," specifically as it has been articulated by

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prophetic books *as a means of accessing the prophets* for whom they were named to *treating prophetic literature as the primary object* of investigation in its own right."

[19] Buss, *The Changing Shape*, 219–78

Doak and as it will be articulated within my dissertation,[20] I will do two things. First, I will note how eco-anthropology diverges from traditional approaches to creation and anthropology in the OT. Second, I will define the two concepts inherent within the term, 1) human-self/identity (the anthropological) and 2) nature (the ecological), particularly as they relate to biblical studies.

To begin with anthropology—broadly understood as the study of self and self-identity—it is important to note that though this aspect has been studied in the New Testament (NT) to a significant degree,[21] there has been relatively little done with the

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[20] It should be mentioned that though the term "eco-anthropology" is relatively new within biblical studies, the concept has been in existence for some time in other fields, something that Doak (*Consider Leviathan*, 11) acknowledges though he limits his survey to the field of "indigenous psychology." Kim and Berry (*Indigenous Psychologies*, 2) defined "indigenous psychology" as "the scientific study of human behavior (or the mind) that is native, that is not transported from other regions, and that is designed for its people," and differentiated the field from other related areas of study (Kim et al., "Preface," xv–xvi). That being said, the designation 'ecological anthropology' has also been in use for some time in the field of anthropology. Ecological Anthropology, as a concept, found its roots in "cultural anthropology," and was particularly championed by Steward who "stressed the fact that the environment influenced...culture," though only "only certain elements." See the discussion in Orlove, "Ecological Anthropology," 237–8. It grew in the 1960's with scholars like Rappaport, Vayda, and Harris (see Kottak, "The New Ecological," 23) who shifted their focus from culture to population. Importantly, these anthropologists understood population as an "ecological population," something part of and not outside of the broader environment, and something that used "culture as a means (the primary means) of adaptation to environments" (Kottak, "The New Ecological," 23). Importantly, for my dissertation, this focus on culture has included aspects such as religion, which attested is attested to in a recent collection of essays (Tucker, *Nature, Science, and Religion*). However, despite this acknowledgement, relatively little has been done with ecological anthropology in the fields of Christian theology or biblical studies. Thus, in addition to Doak's recent monograph, the only other work dealing with theology and eco-anthropology was an article written by Inglis ("The Kinship of Creation," 162–87) who, working within an Anabaptist framework, argued that kinship was the most appropriate model for an Anabaptist ecological anthropology. However, Inglis's work—seeking as it did an Anabaptist framework—was too narrow in focus and dealt little with the biblical text or the worldview(s) it expresses. It is for this reason that the work by Doak (*Consider Leviathan*) is significant, because at the time of this writing it is the only work that has adapted the concept of eco-anthropology to biblical studies. Finally, though the concepts are broadly related, it must be noted that Doak uses the term 'eco-anthropology' in a way that is distinct from its use in anthropological studies and, thus, it is necessary to examine the particular understanding and framework that he proposes before I adapt his framework to my own methodological approach.

[21] For examples of NT studies that have focused upon anthropology, see the works by Labahn and Lehtipuu, *Anthropology in the New Testament*; Lawrence, *Reading with Anthropology*; Lugioyo, "Ministering to Bodies," 215–37; Gundry, *Sōma*; and Strecker, *Die Liminale Theologie*. Indeed, though the aforementioned works are relatively recent, the study of anthropology—or human identity—has had a significant history within Christian study of the Bible; something Labahn and Lehtipuu ("Introduction," vii) argue is a reflection of the "old connection between systematic and biblical theology."

study of the human-self and human-identity in the OT. In fact, it was Newsom who argued that the topics of "moral psychology" and studies of the "self" have generally been neglected in OT studies outside of the German-speaking academy.[22] While not a comprehensive treatment of the OT, Doak's recent study takes up Newsom's challenge and offers an anthropological and sociological study of the book of Job.[23]

To establish his framework of eco-anthropology, Doak begins by adopting and adapting Ricœur's definition of the self. While much could be said about this, central to Ricœur's definition of the self is the distinguishing of "sameness" (*idem*) and "selfhood" (*ipse*).[24] The former (*idem*) emphasises an "identicalness" that is not to be confused with the latter (*ipse*), which Ricœur postulates is an interaction between "*self* and the *other than self*."[25] For Ricœur it is in this interaction—between "*self* and the *other than self*"—where "selfhood" is formed.[26] To put it plainly, Ricœur argues that self—human

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[22] See Newsom, "Models of the Moral," 5–6. For German works that Newsom mentions in her article, see Berlejung et al., *Menschenbilder*; Frevel, *Biblische Anthropologie*; Janowski et al., *Der Mensch*; and Wagner, *Anthropologische Aufbrüche*. Though I generally agree with Newsom's assessment I think it would be inaccurate to accept her evaluation as an *absolute* statement about the study of the self in the OT—particularly as it relates to anthropology—outside of the German-speaking academy. Therefore, Doak (*Consider Leviathan*, 7) mentions two earlier English works that touch on the topic of anthropology and the OT, namely Overholt, *Cultural Anthropology* and Perdue, *Wisdom & Creation*. That being said this stream of study should be distinguished from what might be called 'theological anthropology,' that is to say studies that have examined the nature of the self and self-identity by focussing on the *imago dei*. This particular conversation has an ancient pedigree dating, at least in Christian theology, to the work of Augustine (*The Trinity*); and continues well into current times. For recent popular-level examples see Eckardt, "Another Look," 67–78 and Walton, *The Lost World of Genesis*. While these conversations are important for certain communities of faith, they tend to focus upon interpretations of Gen 1:27, and then only as far as they relate to *theological* categories of anthropology. Though there are some exceptions to this, such as Strine ("Ezekiel's Image Problem," 252–72) and his study of the *imago dei* in Ezekiel, this theological focus generally seems to be the primary approach for studies of this sort. Therefore, this study, following Newsom's critique, seeks to broaden the exploration of human identity and the self in the OT beyond the *imago dei* of Gen 1:27. I hasten to add that I do not consider these to be exclusive categories that do not relate to one another. Rather, I suggest that a study of anthropology and human identity developed in other areas, such as OT wisdom literature, can complement and offer a balance to current theological discussions of human anthropology focused on Gen 1:27.

[23] Doak, *Consider Leviathan*.

[24] Ricœur, *Oneself*, 2–3.

[25] Ricœur, *Oneself*, 3.

[26] Ricœur, *Oneself*, 3.

identity—is formed not in the "pithy Cartesian motto, *cogito ergo sum*" (I think therefore I am),[27] but rather through our relationship with that which is other than our-self. Though Ricœur's argument is richer than this sketch suggests,[28] it is this thought—of the self and the other—that is the core of Ricœur's argument. Significantly, Doak leverages this Ricœurian principle of the "other" to understand how the human-self is portrayed in the "*physical environment*" (emphasis mine) in the book of Job.[29] This, however, leads Doak to an exploration of creation, and creation language, in the book of Job. Thus, in order to explicate how Doak sees creation as an "other" in the book of Job some discussion is needed on how creation and, particularly, language about creation—both metaphor and imagery—is understood within his eco-anthropological framework.

A brief historical survey will be helpful at this point to explain the idea's development. Gerhard von Rad, in his essay "The Theological Problem of the Old Testament Doctrine of Creation," is credited with first creating the distinction in modern OT scholarship between a "*historically*-oriented" Israelite worldview and a Mesopotamian worldview that was "*nature*" oriented, when he set the themes of creation in the OT as secondary and subordinate to the theme of "*Heilsgeschichte*."[30] His views

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[27] Doak, *Consider Leviathan*, 17.

[28] For instance, in his treatment of Ricœur, Doak (*Consider Leviathan*, 17–18) also notes the importance of narrative and the roles that faith and assurance play in Ricœur's formation of selfhood.

[29] Doak, *Consider Leviathan*, 17.

[30] As Doak (*Consider Leviathan*, 19–20) comments, "Von Rad canonized a dichotomy between God and nature" and, thus, in Von Rad's understanding, "'creation' and 'redemption' ha[d] nothing to do with one another." For an English translation of Von Rad's original 1936 article, see Von Rad, "Theological Problem," 131–43. There are various reasons postulated as to why Von Rad made the argument that he did in the article. Simkins, for instance, sees the basis for the dichotomy that Von Rad sets forth as grounded in a Hegelian worldview, which some have argued sees humans as creating their own identities and, thus, separated from the natural world in a way more than a Ricœurian framework would suggest. See Simkins, *Creator & Creation*, 8. See also chapters 1 and 2 in Pinkard, *Hegel's Naturalism*. On the other hand, Hall (*Plants as Persons*) argues that Von Rad's view emanates from a Platonic framework and understanding of the world. Certainly, it is without a doubt that platonic dualism of spirit and matter, which continues to pervade so much of Western thought, did influence Von Rad's thought in this matter. However, I suggest that Von Rad's particular historical situation also had a part to play in his thinking.

were influential, and it became this view that Western scholarship, broadly speaking, held to in both the early and middle parts of the last century.[31] However, as influential as Von Rad's views were, a pushback against his view gradually started to appear in the latter parts of the twentieth century.[32]

Among those who began to push back against the nature/*Heilsgeschichte* dichotomy, it was Simkins who made the first systematic attempt to understand Israel within the context of creation.[33] Significantly, Simkins argued that there existed in the ancient Israelite worldview a distinction between the "self," which he considered to be the collective culture of Israel, and the "other," which Simkins said included people outside of the nation but also, notably, plants and animals.[34] While the work is significant in the historical discussion about the place of nature in ancient Israel, two things in the work of Simkins are particularly important to note in the development of eco-anthropology. First, in his discussion of the place of creation in ancient Israel, Simkins

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Indeed, one should not underestimate the impact that Nazi ideology and its neo-pagan expression had upon Von Rad. For the argument about Nazi neo-paganism, see Poewe, *New Religions*. For the counter-argument that Nazi religion was mainly an expression of Christianity, see Steigmann-Gall, *The Holy Reich*, esp. 267. However, regarding Steigmann-Gall's argument, a critique is that he fails to distinguish official Christian teaching from the historical actions of the Christian church and, thus, his comparison is lacking. See Siemon-Netto, "Review of New Religions," 480. For this reason, Poewe's argument (*New Religions*, 152) that "National Socialism was a national revolutionary movement determined to rid Germany of *Jewish* Christianity" (emphasis mine) is more convincing. Furthermore, there is some evidence that this had an impact upon *some* of Von Rad's work. Particularly, Levinson ("Reading the Bible," 238–54) argued that Von Rad reacted against the National Socialist ideology of his time, and that this can be demonstrated in a study of his work. Moreover, while Levinson ("Reading the Bible," 240) focuses his work upon Von Rad's presentation of the "law" in Deuteronomy, others such as Brueggemann ("The Loss and Recovery," 178) and Ska (*Introduction to Reading*, 118–21) argue that Von Rad's concept and presentation of "salvation history" was a response to Nazi ideology. As Ska (*Introduction to Reading*, 119) notes Von Rad's conception of Israel's religion was "a long way from the 'natural religion'" that was "part of Nazi ideology." While I do not question the possible—even probable—influence of dualistic Platonic and Hegelian thought we also cannot ignore the immediate *historical* context for Von Rad's assertion.

[31] Doak, *Consider Leviathan*, 20.

[32] In the same instance, it is important to note that these pushbacks were not *necessarily* directed towards Von Rad, but rather to the dichotomy that he articulated.

[33] Simkins, *Creator & Creation*.

[34] Simkins, *Creator & Creation*, 26–30.

made the distinction, also noted by Ricœur, between the self and the other.[35] Second, in his discussion of that which is other, Simkins noted that ancient Israel did *not* draw a strict separation between human and non-human creation.[36] While these connections to the idea of eco-anthropology are significant, it is also important to note that Simkins's work demonstrated that there was a "consistent" Israelite worldview regarding creation that recognized its "intrinsic" worth.[37] The significance of this, according to Simkins, is that there was not the "dichotomy" between nature and Israel's *Heilsgeschichte* as Von Rad had argued.[38]

Moving to other scholars from more recent times, Brown also gave greater prominence to the role that creation plays in the formation of the self. Consequently, in his study on the book of Job, Brown argued that the creation language of the divine speeches is more than an expression of "divine omnipotence."[39] Rather, according to Brown, the divine speeches are "profoundly existential," dealing with the "nature of human identity and vocation."[40] It is a recognition that creation was part of the

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[35] Simkins, *Creator & Creation*, 30.

[36] Doak, *Consider Leviathan*, 22.

[37] See Simkins, *Creator & Creation*, 30 and 260. It is important to note, that by asserting that there is a "consistent" Israelite view regarding nature, Simkins did not argue that this relationship was monolithic. As Simkins (Simkins, *Creator & Creation*, 30) noted once the classification of the self and the other is established the relationship could be: 1) positive, characterized by the self being dominant over the other, 2) negative, where the self is subordinate to the other, and 3) neutral, which is characterized as "harmony between the Self and the Other." This idea is supported by Doak (*Consider Leviathan*, 55–101) who also noted that the OT presents different eco-anthropologies, even within writings from the relatively same time period (*Consider Leviathan*, 249–67).

[38] As Simkins (*Creator & Creation*, 256) argued this separation between "nature and history (the human realm)" is "based on a modern conceptual dichotomy…that is foreign to the worldview of the ancient Israelites."

[39] Brown, *Seven Pillars*, 124.

[40] Brown, *Seven Pillars*, 124.

Heilsgeschichte of Israel, and this is not surprising as ancient Israelite thought was profoundly theocentric—no less so when it came to their views of non-human creation.[41] Simply put, the secularist idea of non-religious causation in nature was something that would have been incomprehensible for ancient Israelites.[42] The point, increasingly recognized by scholars, is that creation was not just simply a background to Israel's salvation story. Rather, Israel's deity, as with most other ANE cultures, was intimately connected to nature whether through creative activity or other means.[43] Thus, I contend that nature—what I will call creation (or non-human creation) in this dissertation—played an integral role in the formation of the nation's identity and theology. It is this fundamental idea that forms the core of the eco-anthropological framework that I will use in this dissertation.

To summarize then, the framework of eco-anthropology as it used and understood in this dissertation emphasizes three things. First, human identity is formed in relationship to the other—that which is not the self. Related to this is the second point, namely that nature (non-human creation) is one of the "others" by which human identity is formed. Finally, the third point, building upon the previous two points, says that creation in the OT is not a secondary theme, rather it is a significant means of

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[41] As Doak (*Consider Leviathan*, 101) asserts, though the OT does not present a unified view of creation the belief that "God is in control of nature" was nearly universal. See also chapter 6 in Keel and Schroer, *Creation*.

[42] Indeed, this idea would have been an anathema, generally speaking, within the ancient Near East (ANE), as has been shown by studies such as Dyk ("Mythical Linkage," 863–78) or Keel and Schroer (*Creation*, 108–52). The point, quite simply, is that divine interaction and causation in nature was a view that was hardly unique in the ANE.

[43] This point is not to say that these were homogenous views. At a basic level, the ancient Israelite understanding of the divine in creation deviated significantly from other ANE views. See Provan, *Seriously Dangerous Religion*, 38. That being said however, the point remains that for both non-Israelite and Israelite cultures there existed a strong sense of divine connection to the natural world—whether through causation, activity, or other means.

understanding human identity. In short, generally speaking in the OT, creation is one of the ways that humans understand themselves—both corporately and individually.[44] Therefore, creation language was one of the ways in which the Israelites spoke about themselves. Undoubtedly, this language is not monolithic nor is all creation language in the OT *necessarily* related to the formation of human identity, *but* the premise that creation is a significant part of "identity-formation" is correct. Thus, it is with this understanding—this underlying framework—that this dissertation will proceed with its examination of creation language in the book of Job.

Methodological Steps

Key to my analysis is the notion that lament and penitential forms, in as far they can be determined, will contain elements distinctive to these particular forms[45] *as well as* elements of the broader generic and metaphorical context in which they occur.[46] Thus, the ultimate point of my analysis will not be to isolate a particular form though I will initially do this but, rather, I seek to: 1) note how that particular form is expressed *within*

[44] This assertion seems particularly true when one speaks about OT wisdom literature. As Perdue (*Wisdom & Creation*, 340) argues, the OT wisdom texts "find [their] theological center in creation," an idea that Perdue (*Wisdom & Creation*, 34–35) draws from Zimmerli. It is important to understand that for Perdue (*Wisdom & Creation*, 37 and 48) the theology of OT wisdom literature can best be understood at the intersection or dialectic of "cosmology," which is understood as the order of the created world, and "anthropology," as both are needed to appreciate the dynamic of this type of literature, an idea that connects to the framework of eco-anthropology. Like Perdue, Doak (*Consider Leviathan*, 37) argues that ancient Israel drew upon and "adapted" an "ancient Near Eastern nature-wisdom genre," and draws upon examples from ancient Greece, Mesopotamia, and Egypt, where the natural world was employed in analogous "wisdom" literature, often in *metaphors* and *analogies* for the human self (*Consider Leviathan*, 46–55). Again, the point, underscored by both Perdue and Doak, is that non-human creation plays an important part of identity formation, especially in the wisdom texts of the OT.

[45] Thus, I agree with Buss (*The Changing Shape*, 91) when he says that "Generic structures are not merely a matter of convention, but exhibit a *rationale* which allows one to recognize certain elements as appropriate in relation to others" (emphasis mine).

[46] Here particularly, I draw upon two of Buss's assertions (*The Changing Shape*, 86–87) regarding forms, namely: 1) that forms—what Buss calls "genres" here—exist within "larger system[s]" and 2) because of the first point, forms can exhibit "multidimensional patterns."

a particular generic context and 2) see how meaning is created by the interaction of a particular form within its larger literary context.[47] Though Buss really only gives a methodological *framework* for his relational form criticism, his work provides a helpful—and I would contend—necessary framework with which to begin a form-critical analysis of the book of Job.

It should be noted that as I articulate my particular methodological steps, drawn upon the work of Buss, I will reference the work of Sweeney and his articulation of the steps of classic form-critical analysis.[48] Sweeney suggests a four-stage process. The first stage of "demarcation" consists of two phases:[49] 1) involves setting the limits of a particular textual unit by noting formulaic language or shifts in motifs, such as character changes[50] while 2) determines the literary structure of the text, based upon "formal features," "syntax," "sentence structure," and "semantic features."[51] Moving on, the

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[47] To be clear, these ideas are largely drawn from Buss and his excellent work with forms. See especially, Buss, *Biblical Form Criticism* and Buss, *The Changing Shape*.

[48] See Sweeney, "Form Criticism." Indeed, those familiar with Sweeney's article, would consider Sweeney's articulation of the methodological steps for form-critical analysis as something quite standard for that method, and thus interchangeable with others who use the method. However, the choice is not accidental as it was Sweeney's article, outlining his methodological steps, which replaced Buss's article on form criticism in the revised and expanded edition of Haynes and McKenzie, *To Each Its Own Meaning*. The significance of this is that it underscores the point that Buss does not give specific methodological steps so much as he presents a framework that could be used to guide specific methodological steps. To compare the articles, Buss, "Form Criticism" and Sweeney, "Form Criticism."

[49] Sweeney, "Form Criticism," 69–75.

[50] Sweeney, "Form Criticism," 69. Though Newsom (*The Book of Job*, 16–17) gives broad generic divisions for the book of Job, which will help structure this dissertation, Sweeney's phase offers greater precision in analysis. For example, though Newsom (*The Book of Job*, 72–89) identifies chs. 3–27 as Wisdom Dialogue because of genre, Sweeney's method of demarcation allows one to further divide textual units based upon changes in motif (such as changes in characters) and formulaic language (such as the repeated phrase "and answered and said" [ויען ויאמר]). Regarding the latter phrase, though I generally agree with the assessment that the collocation ויען ויאמר is formulaic, I do not fully agree with Seow's assertion (*Job 1-21*, 312 and 38) that the collocation is a "*frozen* formula used in the introduction of speech" (emphasis mine). Rather, I contend the phrase highlights significant interactions between the characters in the book, and thus—though the collocation is formulaic—its function is not as "frozen" as Seow would suggest.

[51] Sweeney, "Form Criticism," 70. While I will touch on this topic later in the dissertation, a brief example of this would be the use of the interjection למה in Job 3:11. Though many commentators tend to divide chapter 3 between a curse and a lament (see Habel, *Book of Job*, 106; Whybray, *Job*, 38; and Wilson, *Job*, 35) not all agree with this division. For example, van der Lugt (*Rhetorical Criticism*, 57–58)

second stage that Sweeney articulates involves recognizing the various genres that appear within a textual unit.[52] The third stage involves determining the social, historical, and literary setting of a text.[53] Finally, Sweeney notes that the fourth methodological step—the fourth stage—of form criticism is to establish the "intention" of a particular text, a term which he defines as "the meaning conveyed by a text on the basis of its unique literary form."[54] According to Sweeney these are the four basic stages involved in form-critical analysis. Still, as helpful as Sweeney's method is, I only use it as a point of comparison as I develop a methodology based upon the work of Buss, and particularly the seven principles he notes in *The Changing Shape of Form Criticism*.[55]

Before I explain the methodological process in detail, there are a few things to note. First, though Sweeney and Buss both acknowledge the historical nature of literary forms, the focus of my dissertation is the *literary* context of the book, and so my methodology will not devote much time to addressing the historical dimension.[56] Second, my methodology will focus upon the *function* of the lament and penitential forms in the

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does not see a strict break between vv. 11–26 and vv. 3–10. However, the use of למה as an interjection in Job 3:11 gives credence to the idea that there is a division between the opening curse of chapter 3 and the lament of the latter half of the chapter, an argument made by Clines (*Job 1–20*, 89).

[52] Sweeney ("Form Criticism," 75) suggests this step is largely done through "comparative identification." Thankfully, there a number of resources that are available when it comes to comparative analyses of the lament and penitential forms, particularly the lament form. While there are a number of studies on the lament form, those that will be most helpful for my analysis of the book of Job will be Morrow (*Protest against God*) and Westermann (*Structure of Job*). On the other hand, while the study of the penitential form is relatively new, there are a number studies that would be helpful in a comparative exercise of this sort, particularly, Bautch, *Developments in Genre*; Boda, *A Severe Mercy*; Boda, *Praying the Tradition*; Morrow, *Protest against God*; and Werline, *Penitential Prayer*.

[53] Sweeney, "Form Criticism," 7.

[54] Sweeney, "Form Criticism," 82.

[55] See Buss, *The Changing Shape*, 85–94.

[56] By saying this I do not deny the importance of the topic. However, though I will make some tentative observations in the introduction, my thesis does not depend upon establishing a *specific* historical context and, thus, given the constraints of space I will not spend much time addressing the topic. For those who discuss the historical context of Job, see Doak (*Consider Leviathan*, 240–9) and Seow (*Job 1-21*, 39–45).

book of Job. This will be determined in part by the "larger system"[57] in which these particular forms are placed, namely the eco-anthropology of OT wisdom literature. Thus, in making observations about the intention of the text, I will seek to establish the connection and interaction of lament and penitential forms within the broader *literary contexts* of Job.[58]

My first step of analysis corresponds to Sweeney's initial stage of demarcation. Indeed, here I find Sweeney's stage useful and agree that setting limits and determining the structure of a particular textual unit is an important first step in interpretation.[59] Though it will remain a minor part of my analysis, in the sense that I will not devote much attention to it, the fact remains that the demarcation is a necessary first step of my analysis. Similarly, I will not spend an inordinate amount of time establishing the structure of the passages,[60] and only discuss the structure if there is significant debate regarding the structure of a particular passage.

The second step of my analysis, which corresponds to Sweeney's second step, focuses on the recognition of the various forms within a textual unit. However, given my particular focus upon lament and penitential forms I will, admittedly, have a narrow focus. Therefore, while any number of genres or forms can be present in a textual unit, my *initial* concern with my analysis will be only to highlight the lament and penitential

[57] See Buss, *The Changing Shape*, 86–7.

[58] Again, by saying the "*literary context* . . ." I do not mean to imply that eco-anthropology is limited to literature, or what is written. Indeed, I believe the term can and does have greater application. However, given my focus upon the written *forms* of lament and penitence and given the nature of my subject of analysis—the written text of Job—I will focus upon the eco-anthropology of Job as it is expressed in written form, particularly, through the use literary technique of metaphor and analogy.

[59] Sweeney, "Form Criticism," 75

[60] This corresponds to Sweeney's second phase ("Form Criticism," 70) of his first step, namely determining the literary structure of the text, based upon "formal features," "syntax," "sentence structure," and "semantic features."

forms, or their elements,[61] when and where they occur.[62] While this is not explicit in Buss's seven principles it is inherent in his concept of "morphology," which undergirds his seven principles of analysis, and implies a recognition of shared characteristics.[63] The value of morphology in reference to forms is that it maintains a recognisability of form while allowing for flexible patterning.[64] In short, though lament and penitential forms in the book of Job can and do manifest different patterns than they would in other places—such as in the Psalms—they will retain elements that make them recognizable as lament and penitential forms.

The third step of my analysis corresponds to Buss's principle that "[g]enres stand within a large system, within which they are often complimentary to one another."[65] Again, it must be reiterated that the historical context of a particular text is not the primary concern of my dissertation;[66] and, therefore, in the third step I will explore the

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[61] By formal "elements" I mean: 1) those literary features associated with a particular form (such as address, complaint, etc . . .) and their corresponding morphology and/or vocabulary or 2) specific lexemes (such as שוב) that are often associated with certain forms.

[62] Indeed, to state it succinctly, this will primarily be a stage of identification. As such, and as mentioned before, it will be a comparative enterprise that will lean on previous works on the lament and penitential forms, particularly, Bautch, *Developments in Genre*; Boda, *A Severe Mercy*; Boda, *Praying the Tradition*; Werline, *Penitential Prayer*; and Westermann, *Structure of Job*.

[63] Buss, *The Changing Shape*, 83–5. The value of the term "morphology" for Buss (*The Changing Shape*, 81–82 and 84–85) is that it allows for greater flexibility, overlap, and continuity with other fields while "form"—as it has been used and understood classic form criticism—refers to a rigid "conjunction between linguistic form, content, and recurring circumstances in oral expression."

[64] Indeed, this is what is behind Buss's use (*The Changing Shape*, 146) of relational theory. Namely, the idea that objects are "particular" but, also, not "independent of each other." Thus, objects—or forms or genres—can and do impact each other's patterns. For instance, though complaint (a literary feature of the lament form) is present and recognizable in Job 3, the focus of the complaint (Job's "day") is atypical and unique within lament and, rather, reflects the ecological context of the passage.

[65] Buss, *The Changing Shape*, 86.

[66] Here I am influenced by the contention of Buss (*Toward Understanding*, 150), who says that we simply "do not know" with certainty the age of "biblical patterns within Israel." The simple point, it seems to be, is that we cannot place biblical forms to exact historical moments as some (Morrow, *Protest against God*) would contend. Indeed, there is something of a question as to whether or not the book of Job *itself* makes any claim to a particular historical period, as some of the narrative books seem to do. See Doak, *Consider Leviathan*, 236. Basic elements, such as the names of the main character and the land he is purported to live in, are enigmatic (see the discussions in Clines, *Job 1–20*, 9–11; Habel, *Book of Job*, 86; and Seow, *Job 1–21*, 252–53) and lend credence to the idea that the book means to present itself as something that is more akin to a fable or parable, something that is, as Doak (*Consider Leviathan*, 237)

larger system of the book of Job—namely, the eco-anthropology of the book. That being said, it will be helpful at this point to note the way in which I will establish the eco-anthropologies of the book of Job.

When speaking about creation language in the wisdom texts, one is necessarily drawn into discussions about figurative language, which can include categories such as metaphor, simile, allegory, and analogy;[67] but also includes imagery[68] and representative language.[69] At its most basic, figurative language is understood as that language, which is generally is employed to "compare…dissimilar objects or ideas."[70] This sort of figurative

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notes, imbued with a "'timeless' feel" that makes the book "adaptable to many communities." This is not to say that the book did not arise in a particular period of time. There is, in fact, something of a consensus that the book emanates—in whole or in part—during the sixth and fifth centuries BCE, though Doak (*Consider Leviathan*, 237) admits this notion is not without its detractors. Still, there are a number of factors that point to a sixth—fifth century dating. For instance, Doak (*Consider Leviathan*, 237–40) lists five factors—parallels with other known sixth century literature, the Behistun inscription, the reference to Sabean raiders, the use of the השטן, and the language of Job—while Seow (*Job 1–21*, 17–26) focuses upon the latter factor, the language of the text of Job, as a particular marker for its dating. As such, this dissertation will operate from the assumption that the book of Job, in its final form and earliest reception, originates in the Persian period of the late sixth/early fifth centuries BCE. However, this dissertation also agrees, in general terms, with Maimonides (*Guide*, 486–7) who named the book a *mashal*—something that is parabolic—and, thus, I contend that there is a sense in which the book is purposely 'timeless.' This relates to Buss's notion (*Toward Understanding*, 150–1) that forms are related to human "processes" and, thus, can be related to various points in history. The point is that even though the book of Job can be traced to a particular historical period, it was purposely written with a 'timeless' feel, evident in the opening verse. Thus, rather than seeking a particular historical situation as the explanation for the shift between the lament and penitential forms as —even though it might connect to a historical situation—I contend the answer for the shift between the forms is to be found within the book itself, and thus I will focus on the *literary* context of the book.

[67] Metaphor, simile, and allegory are three categories of figurative language suggested by Cohen (*Three Approaches*, 16–29) in his introductory chapter on "Metaphor and Biblical Interpretation." On the other hand, in his treatment of Job, Doak (*Consider Leviathan*, 40) considers the choice to "call comparisons 'similes'" when certain words are used—such as "'like' or 'as'"—irrelevant and, thus, prefers to use the categories of metaphor and analogy for figurative language of comparison.

[68] Strawn, *What is Stronger*, 15.

[69] Doak, *Consider Leviathan*, 38.

[70] Cohen, *Three Approaches*, 17. Though I use Cohen's basic definition, it should be said that his idea is drawn from others, particularly Fogelin, *Figuratively Speaking*, 1–4 and Arthos, "Figures of Speech," 273–74. One example of this use metaphorical language for the comparison of "dissimilar objects and ideas" is the use of floral imagery in the OT to describe individuals and/or human communities. Thus, for instance, Pss 1 and 17 use floral language as "metaphors [for] theodicy and righteous community," while Ecclesiastes uses "vineyards and…gardens as markers of the ideal wise king." See Doak, *Consider Leviathan*, 38.

language is prominent within sapiential literature,[71] and that makes it particularly important for this study. While the use and understanding of figurative language is debated,[72] I use the figurative categories of metaphor and imagery. To be clear while the term 'imagery' refers to that type of language that presents the reader with a picture or image that has literal and sensory connotations,[73] I will not look at every instance of imagery (and particularly creation imagery) in the book of Job, but will instead focus on that imagery that is clearly is figurative and is used to create a metaphor. Likewise, while 'metaphor' is used to refer to language, which has a more "specific or direct style of comparison,"[74] I will also use it to describe comparative language created by imagery. Thus, when I use the term 'metaphor' it will include instances of direct comparisons *and* indirect comparisons, specifically indirect comparisons created by images. The point is, these types of figurative language exist on a spectrum of sorts and are connected. That is to say in figurative language, literary pictures can sometimes create metaphors, and metaphors can use images; and I will operate under this presupposition.

Moreover, given the importance of creation language within the OT sapiential texts generally[75] and its importance within the book of Job specifically,[76] it is apparent that creation language is the primary language of comparison within the book of Job. This is not to say that every instance of creation language in the book of Job is figurative, and, thus, not every instance of creation language will be noted; but when creation

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[71] As Perdue (*Wisdom & Creation*, 339) notes, "[m]etaphor played a central role in the rhetorical composition of sapiential language."

[72] Doak, *Consider Leviathan*, 46.

[73] Ryken et al. "Introduction," 30–31.

[74] Doak, *Consider Leviathan*, 40.

[75] Perdue, *Wisdom & Creation*, 340.

[76] This fact has been noted by a number of scholars. For specific examples, see Doak, *Consider Leviathan*; Fretheim, *God and World*, 219–47; Perdue, *Wisdom & Creation*; and Schifferdecker, *Out of the Whirlwind*.

language is used figuratively, particularly when it relates to human identity and the natural world (eco-anthropology), then it will be noted. It is not just that creation language is the primary language of metaphor and imagery in Job, but I contend that in the book of Job it becomes one of the primary modes of communicating ideas of the human self. Figurative language is more than the use of one thing to describe or point to another.[77] These are more than "words-as-decorations" but, rather, create new realities and meanings beyond the things that are compared.[78] As Doak asserts, "To compare a suffering human to a fading flower, then, is not simply to use ornamental language that inherently privileges the human and offers the image of a flower as a side-model, but rather to draw plant and human *into interpretive conversation*" (emphasis mine).[79]

To summarize my analysis of creation language in the book of Job, it is important to note that creation metaphor and imagery is one of the primary means in which the characters of the book of Job talk about human identity and the self. For this figurative language to function there must be a strong sense of both *similarity* and *dissimilarity*.[80] It is at this intersection that "new realities" are created, and it this understanding of

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[77] Doak, *Consider Leviathan*, 39.

[78] Doak, *Consider Leviathan*, 39. Here it must be noted that Doak draws upon the work of Ricœur (*Rule of Metaphor*, esp. 204–54).

[79] Doak, *Consider Leviathan*, 39. That being said, however, because there has been, to my knowledge, no comprehensive treatment of the comparison between human and non-human in the ANE and OT, my analysis will have to draw upon a broad range of resources. In terms of human anthropology some of the works I will consult will include Barrett, *Cognitive Science*; Frevel, *Biblische Anthropologie*; Janowski et al., *Der Mensch*; Wagner, *Anthropologische Aufbrüche*; and Wolff et al., *Was ist der Mensch*. For ANE and OT views of non-human creation, both specific and general, I will draw upon the works of Doak, *Consider Leviathan*; Foreman, *Animal Metaphors*; Riede, *Spiegel Der Tiere*; Strawn, *What Is Stronger*; and Way, *Donkeys*. Finally, when applicable I will also draw upon those who work in iconography and iconographic exegesis, as I believe this also presents a rich exploration of the thought world of the ANE and ancient Israel. Though Doak includes some iconography throughout his work, there are other notable works. For examples, Hulster et al., *Iconographic Exegesis*; Hulster and LeMon, *Image, Text, Exegesis*; and Keel et al., *Creation*.

[80] As Doak (*Consider Leviathan*, 39) observes, "[m]etaphors are *arguments* in which identity and difference are what is at stake in the debate."

metaphor and imagery that will undergird my analysis of the use of creation language for the human self in the book of Job.[81]

After having established the eco-anthropologies of a particular passage, which I contend is part of the larger system in which the lament and penitential forms exist, I will then move to the fourth step of analysis: the recognition that the "larger system" of wisdom eco-anthropology can and will impinge upon the lament and penitential forms. There are two ways, in particular that this "impingement" will be analysed. First, based upon Buss's third and fourth principles,[82] I will note specific instances where eco-anthropology directly overlaps with these forms and highlight the patterns that emerge. In short, I will demonstrate that the lament and penitential forms manifest their forms in a way that is unique to OT wisdom literature—and particularly to the book of Job—and its manifest eco-anthropology.

After having established the unique patterning of the lament and penitential forms in the context of the larger systems in which they exist I will analyse how the wisdom eco-anthropology of Job impacts the use of the of the lament and penitential forms in the

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[81] As it is, two elements will be important for my study of figurative language in the book of Job as it relates to eco-anthropology. First, I will identify comparative language within the book of Job that employs non-human creation language in reference to humanity, whether corporately or individually, by noting areas of similarity and dissimilarity. I will do this by relying upon the work of Bourguet (*Des Métaphores*), who identifies figures of speech by formal, syntactic, and semantic "indicators" (Doyle, *Apocalypse of Isaiah*, 77–78). Though Bourguet and later Doyle note the various indicators for metaphor, not all the indicators factor equally in their analysis, particularly Doyle's analysis. Thus, as with the work of Doyle (*Apocalypse of Isaiah*, 82–83), formal and syntactic indicators will not factor as strongly in my analysis as semantic indicators will. A second element will be to analyze the figure of speech on the basis of language and imagery to determine what message the figure of speech is communicating. Here, following Foreman's methodology (*Animal Metaphors*, 32–33), I will seek to establish both the "*imagery*" and "*meaning*" of the various figures of speech, particularly as they relate to anthropology, by drawing upon the Barrett's work on categorization and ontology as it relates to "persons," "animates" (animals and the like), and "living things" (plants and other biological entities, which lack "animacy"). Barrett, *Cognitive Science*, 58–69.

[82] Particularly, I will use the principle that: 1) "[g]eneric divisions cut across one another, so that they form a *multidimensional pattern*" (italics mine) and the related point 2) that "[g]enres exhibit various degrees of flexibility" in their patterning. See Buss, *The Changing Shape*, 87–88.

book. Specifically, I look at the "intentionality" of the text.[83] In part, this will be accomplished by noting the placement of these forms within the literary structure(s) of the book of Job as well as by noting the interaction of the lament and penitential forms, with each other as well as with larger eco-anthropological wisdom systems of the book of Job. In essence, this analysis will move from smaller to larger units and, thus, I will determine how the lament forms, penitential forms, and eco-anthropologies interact and function within: 1) the specific passages in which they occur, 2) the larger generic divisions of Job, and finally 3) the book as a whole.

To summarize, my steps of analysis will move from: 1) demarcation and recognition of the elements of the lament and penitential forms, to 2) establishing the literary context of these forms provided by the relevant eco-anthropologies, to 3) noting how the wisdom eco-anthropology of Job impacts and interacts with the expressions of these particular forms and their use within the book. It is after these steps of analysis that I will conclude by 4) offering some summary observations about the use and intention of lament and penitential forms—particularly as they are found in the "voice" of the character Job—based upon their context within the various eco-anthropologies of the book of Job.[84] Doing so will demonstrate that in the book of Job, the shift from lament to

[83] Unfortunately, though Buss does not explicitly deal with intentionality in forms it is an aspect that I need to explore in order to answer the question of my thesis. Arguably, one could say that Buss (*The Changing Shape*, 91) does touch on intentionality in his seventh principle, when he says that "[g]eneric structures…exhibit a [certain] rationale," but the situation is somewhat ambiguous. Thus, here I turn back to the classic form-critical methodology articulated by Sweeney ("Form Criticism," 82), and adopt his last step.

[84] Indeed, some difference is expected as a number of scholars have already noted how the creation language differs between—at least—the wisdom dialogue and the divine speeches. Notably, Clines, "The Worth of Animals"; Doak, *Consider Leviathan*; Fretheim, *God and World*, 219–47; and Schifferdecker, *Out of the Whirlwind*.

penitence by the character Job is precipitated by a shift in the eco-anthropological *Ausblick aufs Leben.*

CHAPTER 3:
MARKERS, PROLOGUE, AND JOB'S OPENING LAMENT

Introduction

> A lament is something fundamentally different from a treatment of the problem of suffering. A lament does not arise out of mournful reflection on suffering—what some interpreters call elegaic [sic] thought. On the contrary, a lament is an existential process which has its own structure.[1]

What proceeds in this chapter and the next four will be an analysis of the lament and penitential forms in the book of Job within the context of wisdom eco-anthropology. Necessarily, a significant portion of these chapters will consist of recognizing and highlighting the various elements of these two forms in the various passages where they occur. To reiterate, this will be the first step of my analysis—namely, demarcation and identification.[2] That being said, demarcation is relatively straightforward and, thus, not

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[1] Westermann, *Structure of Job*, 3.

[2] The first phase—that of demarcation—is relatively straightforward. To reiterate, for the macrostructure of the book of Job, I will adopt the work of Newsom (*The Book of Job*, 17), which I note in ch. 2. Indeed, while some might dispute the genres that Newsom proposes for these macro-divisions the general macro-divisions of the text are not controversial and accepted by most scholars. See Clines, *Job 1–20*; Dell, *The Book of Job*; Duhm, *Das Buch Hiob*; Gray, *Book of Job*; Habel, *Book of Job*; Morrow, *Protest Against God*; and Seow, *Job 1–21*. Regarding the ordering of the text, the one scholar who suggests an alternate ordering of the book of Job is Clines (*Job 21–37*), who in his commentary on the book of Job shifts the Elihu speeches (in the MT chs. 32–37) to before the wisdom poem in ch. 28. He makes this move primarily on the basis of a hypothetical scribal error whereby sheets were accidentally misplaced when they were sown together, and as a way to account for the linguistic difficulties of the original ordering. See Clines, "Putting Elihu," 243–48 and 251–53. However, as Seow (*Job 1–21*, 27) notes there is little extant evidence for such a scribal misplacement, and all the manuscripts we currently have (including 11QtgJob) support the ordering of the MT. Thus, it is difficult to think that, in his proposal, Clines ("Putting Elihu," 253) is not engaging in the exact sort of "scholarly fantasy," which he denies. Moreover, I agree with the assertion of Newsom (*The Book of Job*, 16) that regardless of the formation of the book, which we do not

much explanation will be provided regarding the book's structure(s) except where it is necessary.[3] On the other hand, the identification of elements of the lament and penitential forms in these divisions will be more involved and, thus, take up a fair portion of the analysis. What is required in this phase is precision and, so, I will briefly devote some time to clarifying what the specific markers of the lament and penitential forms are.

Markers of the Lament and Penitential Forms

To speak of markers, of any sort, as evidence of a particular form is fraught with difficulty as the presence of certain elements are not a guarantee of the existence of that form in the text.[4] The question thus arises, what is the most viable way to determine the presence of a particular form, in this case the lament and penitential, within any given passage? Though admittedly, this is a difficult and subjective task I very simply suggest that if a greater number of markers or elements of a particular form are found within a given passage there is a greater possibility that such a form actually exists within a given passage.[5]

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know, it is best to view the book as a unified work of interconnected but distinct (even disparate) genres and voices and, thus, this paper will proceed on an assumption of the book's overall unity. Regarding the smaller divisions of the book, I will provide my own divisions of the text when and where they are needed, and here I will lean upon and interact with the work of other scholars who have analyzed the structure of Job. Notably, Clines, *Job*; Gray, *Book of Job*; Habel, *Book of Job*; and Seow, *Job 1–21*.

[3] This is not to suggest that determining structure is unimportant. Indeed, structure will be important for my analysis, especially in the later stages of my analysis, when I place elements of the lament and penitential forms in specific literary and eco-anthropological contexts. However, not much space will be devoted to these discussions unless a division is particularly debated.

[4] Thus, Morrow (*Protest Against God*, 10) notes that not all statements about God's 'negative' actions against a human character—such as Ps 51:10 and Ps 69:27—can be considered complaint against God, what he terms "God-complaint."

[5] For instance, Morrow (*Protest Against God*, 10) states that God-complaints are "accusatory statements and questions about divine actions" that are not "subordinated to another element…in a relative clause." However, Morrow (*Protest Against God*, 10) goes on to argue that a complaint may only be considered a God-complaint "only if God is the subject of the verb." Thus, the existence of complaint about God is not enough. According to Morrow, the complaint must either: 1) not be subordinated in a relative clause or 2) have God as the subject of its verb. The point is that multiple elements must work together to make the form distinguishable.

That being said, two other things should be mentioned. First, I will argue that the clearest expression—the greatest concentration and combination of elements—of the lament and penitential forms occur near the beginning and end of the book; with the lament occurring at the beginning of the wisdom dialogue in Job 3, and the penitential occurring after the end of the divine speeches, in Job 42:1–6. That being said however, I will also suggest that elements of the lament and penitential forms occur throughout the book, and so I will note where these occur highlighting any discernable patterns. Second, relating to the identification of "elements" of the lament and penitential forms and following the work of Buss, I suggest that genres (forms) exist in larger patterns that can and do overlap, which makes these forms flexible in their patterning.[6] What this means in effect is that the lament and penitential forms in the book of Job will display elements unique and recognizable to their particular form, but they will also display elements from their broader generic contexts, including the book of Job's eco-anthropology—its creation imagery and metaphor.[7] In short, the lament and penitential forms, though recognizable, will be unique to the book of Job.

Markers of the Lament Form

Lament, as a form in biblical literature, occurs in a wide variety of genres and, thus, can display "tremendous variety."[8] Undoubtedly, this complicates the recognition of the form in any particular passage, though since Gunkel there have been elements recognized as

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[6] Buss, *The Changing Shape*, 81–94.

[7] Without saying too much at this point, I suggest that such is exactly the case with the use of the collocation עפר ואפר (dust and ash) in Job 42:6, a phrase, which I will contend has greater significance than has been previously recognized because of its eco-anthropological context.

[8] Mandolfo, "Language of Lament," 114. Similarly, Morrow (*Protest Against God*, 8 esp. n. 29), in his work on lament and their "eclipse" by the penitential forms, notes various elements that can feature in the lament form.

indicative of the lament form. Still there is a need to limit the corpus that I will use for markers of the lament form.[9] To do this I will focus on two types of lament prayers. Namely, I will look at communal laments: including Pss 44, 74, 83, and 94;[10] and I will look at individual laments: including Pss 6, 27, 28, 35, 38, 55, 69, 71, 102, 109,[11] and 143.[12] Given the ambiguous nature of Job's exact reference, whether as an individual or communal,[13] I will include laments that are both individual or communal, though it is important to note that there can be some variation between the two.[14] In addition, it is important to note that there can be laments where an individual speaks on behalf of the nation,[15] thus blurring the lines between communal and individual. That being said, from

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[9] For instance, Mandolfo ("Language of Lament," 127 n. 2) notes that there are 42 psalms of lament in the Psalter alone (Pss 3, 4, 5, 6, 7, 11, 13, 17, 22, 23, 27, 28, 30, 31, 32, 35, 38, 39, 41, 44, 51, 57, 60, 63, 69, 71, 74, 77, 79, 80, 83, 85, 88, 90, 91, 94, 102, 103, 123, 126, 130, 137).

[10] Indeed, there are a number of psalms that can be considered communal laments. For instance, Mowinckel (*The Psalms*, 194) notes Pss 12, 14, 44, 58, 60, 74, 79, 80, 83, 89, and 144. In addition, Westermann (*Praise and Lament*, 174) includes examples from outside of the Psalter, such as Lam 5, Isa 54, and Isa 63:7–64:12. Regarding the latter list, Westermann (*Praise and Lament*, 175) argues Isa 54 is the "clearest example" of the three subjects of lament: God, the people, and the enemy. However, the psalms noted above—Pss 44, 74, 83, and 94—are noted because they "most clearly reflect the form-critical pattern [of the communal lament] identified by Gunkel and Mowinckel" and, thus, are sufficient for the purposes of this paper. See Bautch, *Developments in Genre*, 24. Moreover, this list contains those psalms generally agreed upon by scholars, like Gerstenberger (*Psalms: Part 2*, 14–15) and Morrow (*Protest Against God*, 79), as being communal laments. As one example of the disagreement of the classification of communal laments, it is interesting to note that Bautch (*Developments in Genre*, 24–25) includes Ps 78 in his list of communal lament psalms, presumably on the basis that he considers Ps 78 as part of the literary unit—namely, the psalms of Asaph. However, other scholars, including Mandolfo ("Language of Lament," 127, note 2), Mowinckle (*The Psalms*, 194) and Westermann (*Praise and Lament*, 174), do not consider Ps 78 a lament. In fact, Westermann (*Praise and Lament*, 230) considers Ps 78 a historical psalm, a notion that also shared by Mandolfo (*God in the Dock*, 188). Given the debated nature of this particular psalm it is not included in my list.

[11] Significantly Westermann (*Praise and Lament*, 181) lists Ps 109 as his prime example of the "lament of the individual."

[12] Westermann, *Praise and Lament*, 181.

[13] See Doak, *Consider Leviathan*, 31.

[14] As to the first point, Morrow (*Protest Against God*, 9) would seem to agree, and notes that complaints can either be first-person (I) or third person (we) accounts. Explaining the differences between the two types of lament, Mandolfo ("Language of Lament," 116) notes that communal laments will often have an "extended historical section," which corresponds to the "expression of confidence" found in individual laments. More significantly, Suderman ("Prayers Heard and Overheard," 198–9) notes that individual laments often lack the "direct address to or dialogue with God" that is typically seen as a significant marker of prayer.

[15] Of these Mowinckel (*The Psalms*, 226–7) notes that Pss 94, and 102 are most clearly national laments spoken by an individual. Individual laments on behalf of groups are particularly significant if one

the preceding corpus, there are five elements that stand out as being markers of the lament form.

The first of these elements is the element of direct address and, what has been called, "invocation."[16] Thus, Morrow argues a lament often "consists of vocatives" that are directed toward the deity that can be "reinforced" by "petitions" and "calls for help and salvation."[17] It is maintained that the primary marker is the direct address of the petitioner, either a *Klagende* or *Klagenden*, with God as the object of that address.[18] However, it would be simplistic to say that this element is *required* in lament. As Mandolfo notes "there is no such thing as a 'pure' form," and there is a "great generic range" in lament psalms.[19] For instance, Suderman has noted that the element of direct address is often missing in individual complaint psalms.[20] Thus, while direct address is important, it cannot be considered a *required* element of prayers, including lament.

The second element present in lament is complaint, which is defined as the "descriptions of sources of suffering,"[21] and consists of various elements. For instance, the complaints can be directed against the "actions and words" of a third party, an "enemy" distinct from the petitioner and God,[22] or the complaints can be directed against

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considers Doak's discussion (*Consider Leviathan*, 31) of the book of Job as *Staatsroman*, a national allegory told through the representation of the individual Job.

[16] Mandolfo, "Language of Lament,"115.

[17] Morrow, *Protest Against God*, 29.

[18] Morrow, *Protest Against God*, 29.

[19] Mandolfo, "Language of Lament," 116. Though she makes this point about individual laments in particular, I contend that her argument applies equally well to the lament form generally. In this sense, I maintain that Buss (*The Changing Shape*, 88) is correct in his assertion that genres are flexible in their patterns and should be described "in terms of probabilities rather than *rigid standards*" (emphasis mine).

[20] Suderman, *Prayers Heard*, 198–9.

[21] Morrow, *Protest Against God*, 9. Again, I echo Morrow's caution (*Protest Against God*, 10) that not every description of the source of suffering is lament. Important to this is the distinction that Gerstenberger (*Der Bittende Mensch*, 49) draws, namely that a complaint seeks to change its misfortune.

[22] It is important to note that there is some fluidity within the subjects, where the "enemy" can be singular or plural. Thus, Westermann (*Structure of Job*, 57–58) argues that the three friends play the role of the "enemy."

God and the actions of God.[23] Also, these complaints can include a constellation of associated words and questions such as "why" (למה) and "how long" (עד־מתי).[24]

A third element found in lament is the element of request or plea, which Mandolfo characterizes as "petitions [to] God to act on the psalmist's behalf."[25] Subsidiary aspects of this element can include: 1) appeals to the character of the petitioner (their innocence or righteousness) or 2) appeals to the character of God.

The fourth element that can be included in laments is an expression of confidence. Notably, in communal laments, it can also have an "extended" recounting of the nation's history.[26] A final, fifth element, admittedly minor, is what Morrow calls a "shift in tone," where a number of laments end with assurance and/or praise.[27] Again, it is important to note that this element is not always present, and is particularly absent in what Morrow terms "argumentative prayer."[28] To summarize, five elements with various subsidiary aspects are often noted as markers of the lament form, namely: 1) direct address and/or invocation, 2) complaint, 3) request and/or plea, 4) an expression of confidence, and 5) a shift in tone, which can include assurance of praise or praise itself.[29]

While these are the primary elements often noted in the lament form there are two other points worth highlighting, namely the *subjects* that are understood as being present in the lament form and the *themes* commonly found in lament. As to the first point, while

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[23] Morrow, *Protest Against God*, 9.

[24] Westermann, *Praise and Lament*, 176–78 and 183–84. Additionally, Morrow (*Protest Against God*, 9 nn. 36 and 37) argues that the questions "How long?", "Why?", and "Where?" can "imply" a lament addressed to God.

[25] Mandolfo, "Language of Lament," 116.

[26] Mandolfo, "Language of Lament," 116.

[27] Morrow, *Protest Against God*, 11. Similarly, Mandolfo ("Language of Lament," 116) notes that lament can contain a "*Vow of Praise*," that is the "assurance of praise that will follow deliverance.

[28] See Morrow, *Protest Against God*, 11.

[29] As Mandolfo ("Language of Lament," 116) notes, verbal tenses sometimes render this situation "ambiguous."

these are implicit in the element of complaint, Westermann explicitly noted that there were three "subjects" present in lament: God (*Gott*), the petitioner(s) (*der Klagende*[*n*]), and the enemy(ies) (*die Fiende*).[30] Though, Westermann himself acknowledged that not all subjects are present within every lament.[31] As to the second point, Mandolfo argues that three themes are pervasive in lament, namely: 1) "justice," which is often included in appeals to God, 2) the "enemies," and 3) "death," often employed in reference to the petitioner and using imagery associated with the body.[32] In the end, the existence of any of the aforementioned elements is not *conclusive* evidence of the existence of the lament form,[33] nor are all the elements required to be present for a lament to exist. However, it stands to reason that a greater number of elements present in any given passage or text would indicate that the lament form also exists in that passage. It is with this assumption that my analysis will proceed.

Markers of the Penitential Form

Connected as it is to the lament form,[34] there is a significant degree of overlap between penitential form and the lament form. That being said, the penitential form has markers

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[30] Westermann, "Struktur und Geschichte." Though, Westermann ("Struktur und Geschichte," 57–58 and 68) noted not all subjects occur in laments, arguing that the enemy is generally missing in some of the earlier laments, he did identify all three subjects in the book of Job with Job's three friends playing the role of the "enemy."

[31] Westermann, *Praise and Lament*, 68. It is important to note that there is some fluidity within the subjects, where the petitioner and enemy can be singular or plural (*Praise and Lament*, 57–58).

[32] Mandolfo, "Language of Lament," 122–5.

[33] This topic will be further addressed in the proceeding section on "Markers of the Penitential Form." However, as Boda ("Form Criticism in Transition," 187–8) correctly notes there are a significant number of elements shared between, what he terms, the two stages of disorientation, which correspond to lament ("disorientation stage one") and repentance ("disorientation stage two"). That being said, the stages are distinguished by the absence of questioning that was prevalent in lament and a penitential emphasis on "human culpability or divine confidence." Boda, "Form Criticism in Transition," 188.

[34] As Boda ("Form Criticism in Transition," 187) notes, "[a]ll are in agreement that the phenomenon of penitential prayer is somehow related to the phenomenon of what we often call 'lament'." However, despite the connections, shared "formal elements" and "common settings in life," Boda ("Form

unique to the form, though fewer, as well as a smaller identifying corpus.[35] That corpus, generally agreed upon by scholars, for the penitential form is Ezra 9, Neh 1 and 9, Dan 9, and Ps 106;[36] though if one expands this corpus to include confession (or admission of guilt) then one could include Pss 25, 32, 51, 78, 103, 106, 107, and 130.[37]

Building upon this corpus as a point of departure, Werline provides a useful definition of penitential prayer when he says that "[p]enitential prayer is a direct address to God in which an individual, group, or an individual on behalf of a group *confesses* sins and *petitions* for forgiveness as an act of repentance" (emphasis mine).[38] To put it succinctly, the two main elements present in the penitential form *that are distinct from the lament form*[39] are confession and petition. However, there can be nuances within these elements. For instance, within priestly literature, there can exist the "tripartite

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Criticism in Transition," 188) maintains that there is still a difference "between a prayer of request that is dominated by complaint (lament) and a prayer of request that has an absence of complaint and dominance of penitence." Generally, I agree with this assertion and, thus, this dissertation maintains that the penitential form is a form that is distinct from the lament form. Also, see Balentine, "I Was Ready," 8 and Werline, *Penitential Prayer*. Moreover, it is important to note that even among those who do not hold the penitential form as a distinct and separate form there is acknowledgement of penitential as a sub-category of the lament form. See Bautch, *Developments in Genre*; Morrow, *Protest Against God*; and Smith-Christopher, *A Biblical Theology*. Even Mandolfo ("Language of Lament," 116), who does not address the penitential form in her article on lament psalms, notes that "some laments include a penitential element."

[35] While the Christian church historically had identified seven penitential psalms (6, 32, 38, 51, 102, 130, and 143), this idea had been challenged. As Mandolfo ("Language of Lament," 127 n. 4) has noted, "there is little penitence in most of these psalms."

[36] See Boda, "From Complaint," 186 n. 2 and Werline, *Penitential Prayer*. Pröbstl (*Nehemia 9*, 47) agrees with Boda and Werline, but also includes Isa 63:7–64:11. However, Boda ("From Complaint," 197 n. 48) disagrees with Pröbstl, and places Isa 63:7–64:11 as a "proto-Penitential prayer," which pre-dates the exilic/post-exilic "silencing of complaint." While interesting, this particular disagreement is secondary to the concern of this paper. Thus, given the contested nature of the form of Isa 63:7–64:11 it is not included in the corpus of texts related to the penitential form.

[37] Boda, *A Severe Mercy*, 415–47.

[38] Werline, *Penitential Prayer*, xv.

[39] Thus, while Boda ("From Complaint," 186 n. 2) observes other elements that can be part of the penitential form, such as praise, supplication, the recounting of history, and themes such as covenant, land, law, and common purpose, he argues these can also be present in other forms, particularly lament; and, thus, are not *distinct* markers of the penitential form. However, it must be admitted, the presence of these elements can be significant and lend credence to the argument that the penitential form exists in a particular passage.

confession of 'iniquities [עון], transgressions [פשע] and sins [חטא].'[40] On the other hand, Venter notes that confession could have both negative elements, such as the admission of wrongdoing, but also positive elements, such as "a confession of faith in the Lord."[41] Finally, confession, like lament, can have an individual or a communal dimension. Regarding petition, Werline notes that the "petitionary section" can sometimes, though not always, be marked with the phrase "and now..." (ועתה), as is the case in Dan 9:17 and Bar 2:11.[42] While these elements are not the only ones that can be associated with the penitential form,[43] these two elements—confession and petition with their inherent admission of human culpability—are the ones most commonly associated with the form.

As with the lament form, there a few subsidiary elements that can be connected to the penitential form, though these can be varied. For instance, within petition there can be a depiction of need or mention of the sources of suffering or have an "implicit request;"[44] while confession can contain an "admission of culpability," a "declaration of solidarity with former generations," or use the *hitpa'el* of ידה (to confess).[45] In addition, there can be an emphasis on certain themes, such as: 1) divine transcendence; 2) justification of

[40] Bautch, "The Formulary of Atonement," 34. As Bautch ("The Formulary of Atonement," 34 and 36) argues, the paradigmatic expression of this sort of penitential prayer is to be found in Lev 16:21.

[41] Venter, "Canon, Intertextuality, and History," 6. Venter ("Canon, Intertextuality, and History," 6) marks this "confession" as a shift that occurs after the confession of sin, whereby "[c]onfession of sin becomes confession of faith in the Lord" and, thus, is contingent on the former and also distinguishable from the "expression of confidence" found in lament.

[42] Werline, "Defining Penitential Prayer," xvii.

[43] Thus, Bautch (*Developments in Genre*, 2–5 and 18–24) identifies five additional and distinct elements of penitential prayer in the Second Temple Period, namely: 1) its "functional efficacy," whereby the act of repentance (turning, שוב) effects God's forgiveness and removal of sin; 2) a "communal dimension," where individual repentance is connected to "a national history marked by moral failure"; 3) "structuring conventions," especially the conscious use of conventions associated with the lament form such as lament, petition, and confession of sin among others; 4) a "ceremonial context," related to the cult (though Balentine ["I was Ready," 11] notes that this "related" and not "reducible" to the cult); and 5) a "intertextual character," whereby older traditions are reused and rearticulated. While Bautch's elements are noteworthy and helpful, it must be said that they are not always present or necessary in penitential prayers and, thus, can be unnecessarily limiting when looking for penitential forms.

[44] Boda, *Praying the Tradition*, 28.

[45] Boda, *Praying the Tradition*, 28.

divine action, where God's "sovereignty and righteousness are beyond question;"[46] 3) covenant;[47] 4) holiness, which is to say an emphasis on morality and obedience;[48] and related to this 5) "commandment"[49] and "law."[50] It should be stated that while these themes *can* be associated with the penitential form, their presence is not necessary for the penitential form to exist. This is also true, with the purpose of penitential prayers, which is to bring an end to the suffering of the petitioner.[51] That being said, the existence of these elements *combined* with the primary markers of the penitential form increase the likelihood that the penitential form exists in a given passage.

To summarize, there are two primary markers of the penitential form, confession and petition. While direct address also functions as a marker of the penitential form, it is an element that is shared with the lament form and, thus, not a *distinct* element of the penitential form. There are subsidiary elements possible in penitential prayer: an emphasis on the transcendent nature of God, an emphasis on holiness, and an emphasis on commandment.[52] However, these are not required for the existence of the form. As with lament—and to repeat the point made in the previous section—these primary and subsidiary elements *by themselves* are not definitive markers of the penitential form, nor are they *all* required for the penitential form to be present. However, I maintain that the

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[46] Morrow, *Protest Against God*, 113. This point is related to what Boda ("Form Criticism in Transition," 188) calls a penitential accentuation of "divine confidence."

[47] Boda, *Praying the Tradition*, 28.

[48] Morrow, *Protest Against God*, 114–15.

[49] Morrow, *Protest Against God*, 115. As Morrow (*Protest Against God*, 115) notes, "[t]he principles of holiness and commandment are both assumed in postexilic penitential prayer."

[50] Boda, *Praying the Tradition*, 28.

[51] Boda (*Praying the Tradition*, 28) suggests that this specifically relates to the "fall of the state." However, in this dissertation I broaden the purpose of this element to encompass the end of suffering generically and not just that related to the fall of a specific nation.

[52] See Morrow, *Protest Against God*, 115. See also, the five elements mentioned by Bautch, *Developments in Genre*, 2–5.

more penitential elements that are present in a particular text the greater the likelihood that the penitential form is also present in that text.

Job 1–2

Turning to the opening frame, I agree with Newsom's observation that the genre/form of the opening chapters could be understood as a "type of didactic tale" which incorporates aspects of "folktale" genre.[53] That being said, a few aspects related to these forms are worth noting. The first is the description of Job, in 1:1b, as one who "feared God" (ירא אלהים) and "turned from evil" (סר מרע). Both collocations, but especially the latter and its use of סור,[54] are related to the penitential form. Thus, it can be argued that the character Job is described as penitential in nature, a point which is highlighted in the following verses.

A second significant aspect, is the mention of the "burnt offerings" (עלות) in Job 1:4. While this in and of itself is not *necessarily* indicative of penitential action, there is an argument to be made that it can be related to the penitential.[55] Moreover, the immediate context of the verse, especially the mention of "sin" (חטא) and "cursing" (euphemistic ברך)[56] as actions of the children, suggest that some sort of penitential action is suggested by the offering.[57] What is significant is the offering is offered for *potential* 'sins' and 'cursing'—that is, acts which were not known by the character Job to have

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[53] Newsom, *The Book of Job*, 41. Though, I am inclined to place greater emphasis on the 'folktale' style than Newsom does.

[54] Boda, *'Return to Me'*, 26.

[55] This is especially true within certain Levitical offerings. See Boda, *Return to Me*, 38–42.

[56] While I follow Clines (*Job 1–20*, 51) and maintain that ברך is used euphemistically in 2:9, not all scholars agree with this interpretation and maintain that ברך should be translated as "bless." See Seow, *Job 1–21*, 305 and Strauß, "Theologische, form- und traditionsgeschichtliche," 558–9 and 563.

[57] At least intercession by the father Job on behalf of his children, which is indicative of his priestly role throughout the book. See Ivanski, *The Dynamics*.

happened, and introduced by the particle "perhaps" (אולי). The point is that if the action of "offering burnt offerings" (העלה עלות) is penitential, it is a penitence for things that were not known to have happened.

Equally interesting is the absolute absence of lament precisely at the point where one would expect it to occur. Despite losing wealth (1:14–17), progeny (1:18–19), and personal health (2:1–8) Job does not respond with anything resembling lament. After losing his wealth and children Job responds with mourning, exemplified by the acts of "tearing his robe" (יקרע את־מעלו) and "shaving his head" (יגז את־ראשו),[58] which is followed by an affirmation that the "name of YHWH be blessed" (שם יהוה מברך).[59] Moreover, after losing his health Job offers no lament, and instead rebukes his wife's injunction to lament, in 2:9, when she says to "curse God and die" (ברך אלהים ומת). Both aspects, 1) the absence of lament where one would expect it and 2) penitential action for things that were not known to have occurred, suggest a play on the lament and penitential forms, and contribute to the hyperbolic characterisation of the main character as a תם וישר in the opening prose frame.

Turning to the question of eco-anthropology, the only metaphor and imagery apparent in the prologue comes in the description of the domestic animals as a measure of Job's wealth. Particularly, it is in Job 1:3, where Job is said to have as his "possession" (מקנה): 7,000 "sheep" (צאן); 3,000 "camels" (גמל); 500 "yoked oxen" (צמד־בקר); and 500

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[58] Clines, *Job 1—20*, 34–35.

[59] Interestingly, both the mourning rites and affirmation of the divine have a penitential dimension to them though they not necessarily indicative to the penitential form. Significant, however, is the absolute lack of lament. As Ebach (*Streiten mit Gott. Teil 1*, 37) observes, "Kein Wort über die Schmerzen, kein Wort über die Verzweiflung, keine Klage, keine Frage, überhaupt kein Wort, wie wenn mit 1,21 alles Nötige gesagt wäre." (No word about the pain, no word about the despair, no complaint, no question, no word at all, as if with 1:21 everything necessary would be said.)

"female donkeys" (אתון).[60] It is clear from the surrounding frame of the description of Job, as a man who was "blameless and upright, fearing God and turning from evil" (תם וישר וירא אלהים וסר מרע) in Job 1:1, and as man who was "greatest of all the sons of the east" (גדול מכל־בני־קדם) in Job 1:3b that the description of the animals as possession serves as a description of Job's high moral status and his greatness. As Doak notes, "the first Joban animals are tangible markers of Job's morality . . ."[61] As such, the creation imagery of the prologue employs the metaphor of *creation as wealth*, a marker of the righteousness of the character Job. Significantly, it is a metaphor that comes into crisis as the following verses recount the story of how Job loses all that was a marker of his wealth and morality.

Job 3

Chapter three of the book of Job is significant in that it shifts from the prose prologue to the poetry that makes up the majority of the book. Moreover, it functions as the introduction and start of what Newsom calls the "wisdom dialogue" between Job and his three friends in chapters 3–27.[62] Generally, it is accepted that the poem in ch. 3 is self-contained and divided between a curse and lament.[63] That being said, though some structure ch. 3 primarily according to the forms of curse and lament,[64] others note that the poem is divided into three strophes (vv. 3–10, 11–19. and 20–26) based upon certain

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[60] This is in addition to Job's children—seven sons and three daughters—mentioned in Job 1:2 as well as the "numerous slaves" (עבדה רבה) that were part of the household.

[61] Doak, *Consider Leviathan*, 112.

[62] Newsom, *The Book of Job*, 72–89.

[63] See Clines, *Job 1–20*, 76; Seow, *Job 1–21*, 313–5; Habel, *Book of Job*, 103.

[64] So Habel (*Book of Job*) and Seow (*Job 1–21*). However, this agreement also has some variation as Seow (*Job 1–21*, 336) separates vv. 25–26 as a conclusion to the entire poem, Habel (*Book of Job*, 103 and 110–12) keeps vv. 25–26 verses within the overall structure of the lament, and Clines (*Job 1–21*, 75–76) divides the poem into three strophes.

linguistic features.[65] However, the division of ch. 3 into three strophes is not significant, as it relates to forms, because scholars, like Clines, consider the latter two strophes as lament, though divided between "self-lament" in vv. 11–19, which is picked up again in vv. 24–26, and a "God-lament" in vv. 20–23, which begins the third strophe with the interrogative למה ("why").[66] Thus, the main division of Job 3, based on formal considerations, is that of curse in vv. 3–10 (with an introduction in vv. 1–2) and lament in vv. 11–24 (with a conclusion in vv. 25–26).[67]

Job 3: Markers of the Lament/Penitential Form

Given the apparent absence of the penitential form in Job 3 the focus of this section will be the lament form. To reiterate, lament, in its basic form, contains a direct address by a petitioner (or petitioners) to God regarding an enemy (or source of trouble for the petitioner).[68] However, it is not immediately clear that all these elements are present—or at least noted—in Job 3, even though it is generally accepted that the latter half of Job is a lament. Given this, Clines states that the lament in Job 3 is a "free variation on the conventional lament...form,"[69] which has as it missing element a direct address to God.[70]

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[65] Clines, *Job 1–20*, 75–76 and Gray, *The Book of Job*, 138–39.

[66] Clines, *Job 1–20*, 76.

[67] Here one must consider the argument of Seow. While Clines (*Job 1–20*, 98–99) divides his second and third strophes according to the interrogative למה, his division primarily recognizes a shift of topic from the desire to not have been born to the desire to die having been born. However, it is unclear if the distinction Clines draws is strong enough to the divide vv. 11–26 as both are lament. More convincing is the argument by Seow (*Job 1–21*, 315) who argues that Job 3 consists of "two movements," which are closed by a causal כי in vv. 10 and 24, a linguistic feature that is also recognized by Habel (*Book of Job*, 102–3).

[68] See Morrow, *Protest Against God*, 29; Suderman, "Prayers Heard and Overheard," 194–9; and Westermann, "Struktur und Geschichte," 44–80.

[69] Clines, *Job 1—20*, 76. Particularly, it is the direct address to God that is "avoided" and, so, in Clines understanding "God is spoken of only indirectly."

[70] This has been argued by other scholars as well. See Clines, *Job 1–20*, 76; Habel, *Book of Job*, 104; and Seow, *Job 1–21*, 314.

That being said however, it is not clear that an address to God is absent in ch. 3. Yet, before making this argument I will first note another element of the lament form that is present in the chapter.

In the first instance, there is a clear *Klagende* in Job 3, who is introduced in the opening verses אחרי־כן פתח *איב* את־פיהו ויקלל את־יומו [2] ויען איוב ויאמר ("Afterwards, *Job* opened his mouth and cursed his day. 2 *Job* answered and said…" [emphasis mine]).[71] Following this opening are the words of the main speaker of chapter 3, namely the character Job, who offers up a complaint in vv. 11–26, though the element of direct address appears to be absent. Given this, Habel terms this lament a self-lament (an "*Ichklage*"[72]), which he does in agreement with Westermann[73] and Clines.[74] Similarly, Seow though he does not term Job's cry in vv. 11–26 a "self-lament" does note parallels to ANE laments that contain "maledictions to bygone days," maledictions that do not address "a deity *directly*" (emphasis mine).[75] However and despite this, it is important to note that all agree that Job is the one who complains.[76] He is considered to be the *Klagende*, which is itself a telling element of lament. Moreover, I contend, contrary to others' assertions, that there is good reason to think that Job 3 is, in fact, a *type* of address to the deity; and it is to this argument that I now turn.

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[71] Unless otherwise noted, all translations are my own.

[72] Habel, *Book of Job*, 104.

[73] Westermann, *Structure of Job*, 37.

[74] Though, in the case of Clines there are nuances to this position. Thus, Clines (*Job 1—20*, 76) argues that vv. 11–19 and 24–26 are a "self-lament" while vv. 20–23 are a "God-lament." The latter term is a recognition that in wishing for death in vv. 20–23, in distinction to wishing that he had never been born or died at birth, Job references God, "though not explicitly." See Clines, *Job 1–20*, 99.

[75] Seow, *Job 1–21*, 314.

[76] Clines, *Job 1–20*, 89–104; Habel, *Book of Job*, 110–2; Seow, *Job 1–21*, 328–36; and Westermann, *Structure of Job*, 37–38.

Two things in particular indicate that address is inherent in Job's lament. First, is the simple observation of the use of the interrogative "why?"—particularly in vv. 11 and 20 (למה), but also v. 12 (מדוע).[77] As Morrow notes the use of the interrogative "why?" can imply that a lament is addressed to God[78] and, as such, the explicit use of the interrogatives in vv. 11, 12, and 20[79] support the idea that God is the object of Job's lament. Indeed, even among those who would argue that Job's lament is not addressed to God, there is some acknowledgement that v. 11 is directed to God somehow. Thus, Clines, commenting on the use of למה in v. 11, notes that "such a question must have an addressee, even if it only thin air, and Job's question or rather complaint is uttered in the *direction of God…*" (emphasis mine).[80] Indeed, there is a challenge brought up to those who maintain that God is only *indirectly* referenced.[81] To put it another way, can a complaint be understood to be uttered in the "direction of God" and, yet, be addressed to something/someone that is not the deity? While it seems that Clines's observation is accurate, there is a question about how one should understand the dynamic of the

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[77] In addition, Clines (*Job 1–20*, 73 and 75) argues for an implied "why" in the אי in v. 16 and in v. 23, where he argues that the word לגבר ("to a man") refers to the question in v. 20—למה יתן לעלם אור ("Why is light given to the miserable")— based on the connection of לעלם and לגבר. While the connections are, arguably, understood there is little evidence (textual or otherwise) that warrants inserting "why" in v. 16 and the phrase "Why is light given…" in v. 23. See Clines, *Job 1–20*, 68.

[78] See Morrow, *Protest Against God*, 9.

[79] It is notable that these occur at key junctions in the passage, specifically at the beginning of the lament in v. 11 and at the second phase of the lament in v. 20—what Clines (*Job 1–20*, 76) calls the God-lament.

[80] Clines, *Job 1–20*, 89. Notably, he makes a similar point about the interrogative phrase in v. 20, when he says that the question is "referring to God." See Clines, *Job 1–20*, 99. Interestingly, Seow (*Job 1–21*, 365), referencing the phrase למה יתן אור (why is light given) in v. 20, argues that God is the "implicit subject" of the verb יתן. While not conclusive in itself, the argument that God is the *subject* of the interrogative phrase—that is the principle actor—lends credence to the suggestion that the interrogative is also directed *towards* God, an idea that finds continuity with the notion posited by Westermann (*Structure of Job*, 37) that the lament in vv. 20–23 is "directed to God."

[81] See Clines, *Job 1–20*, 89; Habel, *Book of Job*, 110; Seow, *Job 1–21*, 314; and Westermann, *Structure of Job*, 37.

complaint in Job 3—specifically, the use of "why?"[82] and the lack of any apparent direct address.

I suggest the answer to the question lies in the understanding of *direct* address as a marker of prayer, including lament. Traditionally, it has been held that direct address was one of the necessary criterion of prayer.[83] However, a challenge has been raised by Suderman, who notes that it is "impossible to maintain a definition of prayer as *direct* address to or dialogue with God while simultaneously holding that individual complaint psalms are prayers in their entirety" (emphasis mine).[84] The answer for Suderman lies in oral and social nature of the psalms, that is to say there exists an audience for these prayers, both human and divine that may or may not be directly addressed, but who overhear the prayer and, thus, are *indirectly* addressed.[85] It is this understanding of prayer, as something not always *directly* addressed to characters who are still meant to overhear them, that best explains the cry of Job 3 and the subsequent reactions by the friends and God. Moreover, this also accounts for the use of the "why?" interrogative in vv. 11, 12, and 20 and the indirect third-person reference to God in v. 20. Thus, though

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[82] Complicating the question is the fact of the nine uses of למה, not counting the two occurrences in Job 3, six of the occurrences clearly occur in the context of direct address (always by the character Job to: Eliphaz [7:20], Bildad [9:29; 10:18; 19:22; and 27:12], and Zophar [13:24]). The only exception to this is Job 30:2, where the audience is not clear. Yet, even here Habel (*Book of Job*, 404–5) argues from Job 30:20–23 that Job's speech in 29–31 is addressed to God, at least in part. Moreover, the word used for why in Job 3:12 (Heb. מדוע) occurs 6x, and in 5 of those of occurrences—leaving aside 3:12—it is always in the context of a direct address (1x in the mouth of Bildad [18:3], 3x in the mouth of Job [21:4, 7 and 24:1], and 1x in the mouth of Elihu [33:13]). Certainly, address is not the only significance of interrogatives in Job (for instance, see Magary, "Answering Questions"), but it is significant that in the context of the book of Job, the majority of the occurrences of למה and מדוע are used in direct address.

[83] See Balentine, *Prayer in the Hebrew*, 33 and Brueggemann, *The Psalms*, 34.

[84] Suderman, "Prayers Heard and Overheard," 199. There are numerous reasons that Suderman ("Prayers Heard and Overheard," 198–200) makes this argument near the end of his dissertation, but it primarily centres on the notion that certain psalms, generally recognized as individual complaint psalms, lack the "requisite" element of direct address and, thus, some have third-person about God or social address while others, such as Ps 11, do not address God at all.

[85] Suderman, "Prayers Heard and Overheard," 206–15.

there is not the element of *direct* address in the lament of Job 3, there is an *indirect* address, a complaint that is overheard and meant to be overheard by God.

Added to this, are the tantalizing parallels of Job 3 with Job 2:9, the wife's injunction that has God as the object of cursing. Of particular interest here is the connection of the structure of Job 3 to the interjection of Job's wife in 2:9, particularly the phrase ברך אלוהים ומת (the infamous injunction to "curse God and die"). Significantly, this theme of cursing is picked up again in the "curse" (from the root קלל) of Job at the beginning of chapter 3.[86] However, what is most interesting about the use of the word קלל is its connection to the word ברך. Both HALOT and the DCH suggest that the antithetical use of Piel ברך as "curse" is related to the Hebrew word קלל [87] and, significantly, HALOT notes that there are various instances where קלל is explicitly contrasted with the word ברך.[88] What this suggests is that the use of קלל in the curse of 3:2 is deliberately meant to parallel ברך in the wife's statement in 2:9, particularly the imperative to "curse (ברך) God..."

Moreover, it is not just the pairing of קלל and ברך that connects what is said in ch. 3 to the wife's statement in 2:9 but, also, the wife's second imperative "and *die*" (the root מות) that finds a ready parallel in 3:11, when Job laments, "Why did I not *die* [מות] in the

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[86] See Clines, ed., "קלל," 257 and Köhler and Baumgartner, eds., "קלל," 1104. The nuance "declaring cursed" is also noted by Schottroff (*Altisraelitische Fluchspruch*, 29–30), who suggests קלל implies to "declare cursed" while ארר carries a more "concise meaning" of "curse." While others, such as Blank ("The Curse," 84), suggest that the use of קלל is not as strong of a term as ארר, it is clear that the Piel of קלל, along with ארר, belong to the range of words related to cursing, and are thus semantically related. Indeed, Dell (*Job: Where Shall*, 109) implicitly acknowledges this when she says that the "curse" (קלל) of Job 3:1b is a "clear parallel" to the "curse" (ארר) of Jer 20:14.

[87] Clines, ed. "ברך," 271. and Köhler and Baumgartner, eds., "ברך," 1, 160.

[88] Notably Pss 62:5; 109:28; and Pr 30:11. See Köhler and Baumgartner, eds., "ברך," 1, 160. This connection between קלל and ברך is also noted by Toloni, "Due ritratti della," 203.

womb?"[89] Not only is this the first use of מות by the character Job, but v. 11 is also significant because it is situated exactly at the break between Job's curse, found in verses 1–10, and his lament, found in vv. 11–20. Therefore, I maintain that the structure of Job's curse and lament in chapter 3 is, quite clearly, based upon the two imperatives in the wife's statement in 2:9, and given this I argue that ch. 3 also functions as a type of address. Because, Job's wife did not only say "*curse* and *die*," but rather had someone in view for that curse—namely, Job's God, when she said "curse *God* and die" (ברך אלהים ומת). While it is apparent that God is not explicitly addressed in Job 3, given the parallels of both "cursing" and "death" between the passages it is reasonable to suspect that ch. 3 also picks up the intended object in the wife's injunction, namely God.[90] Though Job does not address God directly it is clear that Job's complaints, ultimately, have God as their focus and, thus, are intended to be (over)heard by the deity.

Finally, another aspect of lament present in Job 3 is complaint.[91] Undoubtedly, the focus of Job 3:3–10 is the character's malediction upon "his day," and this is done largely through creation imagery and metaphor, which falls necessarily into an analysis of eco-anthropology. However, before exploring that topic it is important to note Job 3:10, and its significance for the lament form. As has been noted by others, the causal כי that begins

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[89] To be sure, the use of "die" in Job 2:9 might be a deliberate attempt by the author to create ambiguity, especially when paired with ברך. Seow, *Job 1–21*, 305. However, noting this does not mitigate the connections of ברך to the satan's words in 1:11 and 2:5 nor the parallels of 2:9 with Job 3.

[90] This is not to deny that the object of Job's curse in 3:1 is stated as יומו ("his day"). However, given the eco-anthropological context of Job, which I will demonstrate, there are good reasons to think that the use of יומו in Job is meant to involve the deity and, thus, become an address to Job's God. To put it another way, when one considers how creation language is used in the "curse" of Job's day it becomes increasingly obvious that cursing "his day" is a way for Job to address and challenge the Creator more broadly.

[91] This relates to what Morrow (*Protest Against God*, 9–10) calls the "descriptions of sources of suffering," though I echo Morrow's caution that not every description of the source of suffering is lament.

v. 10 gives the reason for the curse that precedes it.[92] In other words, there is a reason given as to why Job "curses his day" and, I would argue, why he laments.

Two clauses follow the causal כי and give the reason for the curse. The first reason given is לא סגר דלתי בטני (it [Job's day] did not shut the doors of my womb[93]), and the second reason is ויסתר עמל מעיני (nor[94] did it hide trouble from my eyes). The first clause quite clearly references Job's desire not to have been born,[95] while the second clause references עמל, which I have translated as "trouble." The word does not suggest an internal state, such as "misery" or "sorrow" but, rather, is indicative of an "objective state of affairs."[96] It is an important point to reiterate. Namely, the word is not a reference to the character's emotional state but, rather, is a reference to an *objective experience*. The question remains, however, as to what this "state of affairs" is that is so troublesome. Habel argues the term is a bit fluid and brings up notions of "agony" and "evil."[97] Thus, Habel notes עמל could reference the Israelites' experience in Egypt, the "work of evil minds" references in certain psalms and proverbs, or an "evil deed Yahweh cannot tolerate" (such as in Hab 1:13).[98] As intriguing as Habel's parallels are they still do not

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[92] See Clines, *Job 1–20*, 88; Habel, *Book of Job*, 109; Seow, *Job 1–21*, 354; and Werline, *Penitential Prayer*, 2.

[93] Here I agree with Clines (*Job 1–20*, 71 n. 10.a.) that the reference is to the "womb that carried me and gave me birth…"

[94] The context of the verse, including the לא that starts the first clause, makes it clear that the waw-consecutive carries the negative into the second clause.

[95] Clines (*Job 1–20*, 88) and Habel (*Book of Job*, 88) suggest that the collocation דלתי בטין refers to the moment of conception. However, Seow (*Job 1–21*, 327) notes that the collocation is not attested anywhere in the MT, a claim supported by the DCH. Clines, ed., "בטן," 142. Interestingly, the closest parallel to the collocation occurs in the divine speeches, in Job 38:8, which uses דלת and בטן in parallel to describe the "unruly waters of the cosmos," and so there is a strong imagistic connection between the passages, which is significant. See Seow, *Job 1–21*, 327.

[96] Clines, *Job 1–20*, 88–9.

[97] Habel, *Book of Job*, 109.

[98] Habel, *Book of Job*, 109. In addition, Habel (*Book of Job*, 109) notes the striking parallelism of Job 3:10 and Jer 20:18, both of which use the term עמל, which was also noted by Clines (*Job 1–20*, 80) and Seow (*Job 1–21*, 327).

give much clarity as to what the situation is that Job faces, which is "trouble" to him. Interestingly however, Habel does end his study of עמל by noting that Job's trouble "reaches such a level of intensity that Job considers it grounds for incantations calling on sinister forces to revoke his origins."[99] It is, in fact, these "incantations calling on sinister forces" that I think give us the clue as to what Job considers his עמל.

The incantations occur quite clearly in vv. 4–9, and invoke creational and cosmological imagery.[100] This use of anti-creational and cosmological imagery—darkness instead of light—suggest that the issue for Job is creational, something that is part of the created order. It was Fishbane, noting the connections of Jer 4:23–26 and Job 3:3–13 with Gen 1, who argued that Job 3:1–13 was an incantation designed to reverse the ordering of creation in the seven days of Gen 1 and 2.[101] While some elements of Fishbane's analyses is debatable, particularly his parallelism,[102] he has correctly noted the challenge that Job's malediction in Job 3 brings to the created order. Thus, I argue that Job 3's *allusions* to Genesis 1 and 2, especially in Job 3:3–10, *are* a clear and obvious reference to the created order.[103] One striking example is the phrase in v. 4a היום ההוא יהי *חשך* (That day, *let it be dark*), which carries clear overtones to the phrase in Gen 1:3b יהי

[99] Habel, *Book of Job*, 110.

[100] Invoked are a myriad of elements: חשך ("darkness) in vv. 4, 5, and 9; צלמות ("death's shadow") in v. 5; עננה ("clouds") in v. 5; כמרירי יום ("the blackened day") in v. 5; אפל ("thick darkness") in v. 6; גלמוד ("barrenness") in v. 7; and אררי־יום העתידים ערר לויתן ("cursers of the day, those ready to rouse Leviathan") in v. 8.

[101] Fishbane, "Jeremiah VI 23–6 and Job III 3–13," 153. Significantly, this idea was later picked up and developed by Perdue (*Wisdom in Revolt*, 269) through his exploration of metaphor in Job.

[102] For instance, I find some of the parallels Perdue (*Wisdom in Revolt*) notes to be quite tenuous and remain unconvinced that every verse Perdue mentions in Job 3 neatly corresponds to one of the days of creation in Genesis. Moreover, I question Perdue's breaking the strophic pattern of Job 3 by including vv. 11 and 13 in his parallelism.

[103] Though Job 3 has the most apparent allusions to Gen 1 and 2, Shepherd ("Strike his bone," 81–97) suggests that the satan's language in Job 2 also evokes Genesis 1–3.

אור (let there be light).[104] Given the strong creational imagery in the malediction in Job 3 it is apparent that Job's "troubles" (his עמל) are, in fact, the broader creation or at least related to aspects of the created order. Indeed, when one considers the broader context of the book of Job thus far it is clear that Job's ordered world had been overturned; especially when one considers the prologue where Job's wealth, framed in number of animals, his children, and his physical health is destroyed.[105] In other words, Job's experience of the created order had been disrupted. His order, his "hedged"[106] world, had in a very real way come to an end, and so he responds in kind by invoking the end of that same creation.[107]

As previously mentioned, the use of למה in Job 3 could indicate address to God. However, the use of למה also relates to another element of the lament form, namely request, and combines it with a significant theme related to lament, namely death. This is not to say that Job 3:11 follows the patterns of petition and request. Typically, the petitions in lament prayers are understood as asking God for help against that which is the cause of trouble for the petitioner.[108] Moreover, these requests are often presented as

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[104] Significantly, this is the only one of Fishbane's parallels that Clines (*Job 1–20*, 81) finds convincing.

[105] These can be found in Job 1:13–17; 1:18–19; and 2:7–8.

[106] The reference to God's hedge (שׂוך) of protection around Job is first made by the satan in Job 1:10, and clearly is an agricultural image also used in metaphors for human moral conditions, such as Hos 2:8. For a fuller discussion, see Doak, *Consider Leviathan*, 111–2.

[107] In this sense, I disagree with Clines (*Job 1–20*, 79–81), who argues that Job only references "his day" in the malediction in Job 3:3–10. The use of Leviathan, and its association with primeval creation (see Habel, *Book of Job*, 103–6), is simply too significant to relegate to a malediction against a single birth-day. Indeed, Clines himself, tacitly admits that Job's malediction incorporates broader creation language when he says he is concerned with the "elements of [the created order] that have brought about his own personal existence." Even if one were to grant Clines's argument that Job's concern in chapter 3 was his day, one must admit that Job curses his day in such a way that it invokes language of the broader created order. Indeed, this latter point, is the view of Groß (*Ijob*, 19–22) who argues that the fate of the whole creation is bound with every human being, as they, according to Gen 1, are considered the high point (the 'crown') of creation.

[108] Thus, Smoak ("Prayers of Petition," 75) contends that "[o]ne of the more common features in the so-called prayer of petition psalms is the presence of a petition to YHWH for protection against evil, wickedness, maleficent words, or enemies."

commands in direct address.[109] However, the theme of death in lament is often invoked as a way to express "the extremity of the supplicant's situation."[110] Whether the references to death, especially in the Psalms,[111] are to be understood as literal or figurative, the point remains that they are expressions about the *current* state of the petitioner, or lamenter. With both elements, the petition and the theme of death, the connection to Job 3 is not immediately apparent and yet there are some aspects that warrant attention.

At the crux of this is the cry of the character Job in 3:11, which reads למה לא מרחם אמות מבטן יצאתי ואגוע (Why did I not die in the womb, come out from the belly and die?). In the first instance, there is the twisting of the theme of death. Thus, whereas the theme of death in other passages relates to the condition of the supplicant, a condition that they would seek relief or deliverance from, in Job 3:11 death is the desired state. To put it another, death (מות) is the answer to Job's עמל (trouble). Second, though the elements of command and obvious direct address are missing there is a strong sense in which the cry in Job 3:11 does function as a request. Key to this is an understanding of the *rhetorical* function of petition.[112] Thus, according to Howard the "rhetorical" function of a petition is to "persuade God to act."[113] Previously, I argued that it is clear from the passage that God, was at least part of the intended audience of Job's lament, if not the primary one, as it was a lament that Job intended God to overhear. The reason that I argue that this is

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[109] Additionally, as Smoak ("Prayers of Petition," 76) notes these petitions in the Psalms can have terms commonly associated with them, such as the word pair שׁמר (guard) and נצר (protect).

[110] Mandolfo, "Language of Lament," 124.

[111] Mandolfo ("Language of Lament," 124) notes that the theme of "death" and the related terms "pit" and "sheol" occurs within 24 psalms.

[112] Here, I use the understanding of "rhetoric" offered by Howard ("Psalm 88," 132), namely it is a reference to the "ways in which lament means to persuade." Thus, the term is distinguished from rhetorical criticism, which often have "literary and stylistic concerns."

[113] Howard, "Psalm 88," 136. Here, it is important to note that Howard repeats the observation of Gunkel (*Introduction to Psalms*, 157–8) who argued that petition is the "heart" of lament, and further noted that this "is understandable since the efforts of the praying are designed to obtain something from God."

twofold: 1) the understanding that Job's curse was the challenge to the creation order in Job's curse and, thus, also a challenge to the understood creator of that order[114] and 2) moments in the lament, like v. 20 and the phrase למה יתן אור (why is light given) where God is clearly the reference.[115] Following upon the latter point, I argue that the reference to death in 3:11 functions in an analogous way. God is intended to be the reference in Job 3:11 and, as such, the desire for death functions as a type of request for Job's deity to end Job's life. That being said, there is a caveat to this argument. Initially, it is not clear that God is understood by the character to fulfill this capacity because in the curse in 3:3–10 a number of *distinctly* creational elements are invoked—notably חשך (darkness) in vv. 4, 5, and 9; צלמות (death's shadow) in v. 5; עננה (clouds) in v. 5; כמרירי אפל (thick darkness) in v. 6; and especially לויתן (Leviathan) in v. 8. However, as the book progresses, and particularly as these creation themes are picked up again in the divine speeches, it becomes quite clear that the desire for death, Job's request as it were, is meant to involve his deity. Still, for the moment, the situation in chapter three remains ambiguous.

To summarize, there are four elements in Job 3 that relate to the lament form. In the first instance, two participants are present: there is a clear *Klagende*, a petitioner named Job, who is introduced in the opening verses (vv. 1–2a), and God is understood as being involved, even if only indirectly. Second, there is an address to the deity. While it is not direct address (a second person address) to God, it is an *indirect* address, a complaint that is meant to be overheard by God. Following on from this is the third element, a complaint and a clear depiction of the source of suffering—namely, Job's עמל

[114] A challenge that was famously noted by Perdue (*Wisdom in Revolt*).

[115] This is apparent as it was Job's God who was understood as the one who was able to "give light." See Clines, *Job 1–20*, 99 and Seow, *Job 1–21*, 365.

mentioned in v. 10, which is preceded by a curse against the created order of "his day" in vv. 3–10. Finally, there is a request, a plea, which is the desire for "death" in 3:11 that twists the typical pattern of petition though it remains recognizable as a request.[116] While no single element is definitive existence of the lament form there are enough elements related to the lament form present to argue for the presence of the form in Job 3.

That being said, it is notable that the elements of an expression of confidence and a shift in tone as well as the themes of justice and the enemies are absent at this juncture. Also significant is the invocation of creation themes and creation language in a number of these elements—particularly, the complaint and request, but also in the "address." Therefore, what proceeds from this point is an analysis of the use of creation language and imagery within the lament of Job 3 followed by a discussion how the creation language expressed in the chapter forms human identity, especially according in the character Job, and how this relates to the lament form also found in the chapter.

Job 3: Creation Metaphor and Eco-Anthropology

It is understandable if the creation metaphor and subsequent eco-anthropology of Job 3 was missed. A reason for this is demonstrated well by the recent commentary by Habel. Commenting upon chapter three, Habel states that the "anguished" cries of Job reflect "*a world of utter desolation and despair*—a man totally alone and without any purpose in life…a man without 'place'…or 'way'" (emphasis mine).[117] What is important to

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[116] In addition to this, there is an interrogative "why?" (למה) in Job 3:20, which Clines (*Job 1—20*, 68 and 75) also inserts in 3:23. While not included in the preceding analysis, Boda ("Form Criticism in Transition," 188) suggests such questions could be indicative of the lament form, and this strengthens the argument that Job ch. 3 is a lament.

[117] Habel, *Finding Wisdom*, 35.

understand is that Job's world is seen to be "removed" and, thus. the creation language that exists in chapter three is one of devastation and absence. However, there must be caution when trying to understand this devastation of Job's world, noted in the prose epilogue and its associated creation metaphor. The point must be made at this point that though Job's world—his ordered creation—has been upended he responds *in the language of creation*; language, it should be added, that reflects upon anthropology, and that is what can be missed in discussions of Job 3. Therefore, I will begin my analysis by establishing the creation imagery, and resultant metaphor, expressed in Job 3, particularly as it relates to eco-anthropology, and follow this by an examination of how this metaphor connects to the lament found in the same chapter.

The primary creation metaphor found in Job 3 relates to what Perdue calls "the cursing of existence," and it is expressed in particular ways.[118] To begin, while there are in the OT various imageries associated with the act of creation, two are particularly relevant as we look at ch. 3, namely: 1) the image of the "divine word" and the related theme of blessing to abundant procreation and 2) imagery associated with birth and birthing, such as the womb.[119] In the first instance, the divine word plays a powerful part in the ordering of creation in Gen 1:1–2:4, where the phrase אמר אלוהים ("...God said") or a similar combination is repeated 11x, with eight of those instances immediately preceding creative/ordering acts.[120] It is a significant image and one that is picked up

[118] Perdue, "Metaphorical Theology," 144.
[119] Perdue, "Metaphorical Theology," 144.
[120] The eight instances where the collocation אמר אלוהים is connected to creative/ordering acts are quite clearly Gen 1:3, 6, 9, 11, 14, 20, 24, and 26 (the first six days of creation and the particular injunction for the creation of humanity in v. 26). In addition, there are two instances where the collocation in used in the blessings (ברך) for the sea creatures and birds in v. 22 and the human creatures in v. 28. The one exception to the connection of the divine word to either blessing or explicitly creative acts is v. 29, where "God says" to the human creatures (and to all the beasts of the earth and birds of the air in v. 30) that the

again in creation themes in the psalms, like Ps 33, where it is stated that YHWH created the heavens by his "word" (דבר) in v. 6 and the earth "came to be" (היה) at his "speaking" (אמר). Important to note and related to the divine word and its connection to creation activity is the blessing for creation to abundant procreation ("be fruitful and multiply" [פרו ורבו][121]) in Gen 1:22 and 28.

Moving then to Job 3, one can see how the "divine word" as image associated with creative acts is countered by the spoken curse(s) of Job. The curse, particularly ארר, though I would also include קלל, functions as a counter to the blessing (ברך) formulae found in the OT. The first imagery used in Job's curse, in the first strophe, is that of "darkness;" and it is invoked 7x by a number of creational, or "un-creational," elements, particularly: חשך ("darkness") in vv. 4, 5, and 9; צלמות ("death's shadow") in v. 5; עננה ("clouds") in v. 5; כמרירי יום ("the blackened day") in v. 5; and אפל ("thick darkness") in v. 6.

Another set of imagery related to the cursing of existence are associated imageries of birth and womb. By themselves, these themes of birth (the womb, etc…) function as imagery related to creation. However, the use of this imagery, especially that of the womb, is also significant in lament. Often the metaphor and imagery associated with womb in the OT envisions God as intimately involved in birth and the process of birth.[122] It is a tradition that can be found in psalms (like Ps 139), where it says in v. 13 that God knit (סכך) the psalmist together in his mother's womb (בבטן אמי); parts of second Isaiah

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vegetation of the earth has been given to them as food. Still, the dominant imagery connected with the divine word in Gen 1:1–2:4 is the *act* of creation.

[121] This is the translation commonly offered by the major English translations. For examples, see the ASV, ESV, KJV, NIV, and NRSV.

[122] As Perdue ("Metaphorical Theology," 146) argues, in the "creation of humanity tradition" God is pictured in various ways as "the father or mother, the Lord of the womb who forms and nourishes the fetus, the midwife who assists in the delivery of the infant, and the parent who cares for his/her child."

such as 44:2 and 24, where YHWH speaks of forming (יצר) Israel from the womb (בטן); and, also, Jer 1:5, where YHWH speaks to prophet Jeremiah saying that he formed (יצר) him in the womb (בטן).[123] Moreover, this imagery and metaphor of the intimate involvement of God in the creation of humans is picked up in lament. Therefore, in Ps 22:9 God (אל) is said to extract (גחה) the psalmist from the womb (בטן). Similarly, in Ps 71:6 YHWH is said to have "cut" (גזה) the psalmist from their mother's belly (מעי אמי). Significantly, in both of these latter instances the intimacy of God in birth is recounted as an expression of confidence.

However, in Job 3 one can again see how Job's "cursing of existence" picks up and subverts this creation imagery. Thus, the imagery picked up in the curse *and* lament of Job 3 is that of death at birth, a counter to the theme of birth and the womb.[124] In the first instance, the theme is picked up in the first strophe, the curse, by the images of the day (יום) of his birth in vv. 1, 2, 4, and 5; the night (לילה) of his conception in vv. 3, 6, 7, 8, 9, and 10; birth (ילד) in v. 3; conception (הרה) in v. 3; and, importantly, the womb (בטן) in v. 10. However, instead of positive descriptions of birth, these images are invoked as the object(s) of Job's curse. Similarly, in the second strophe, in the lament, images related to birth and nurture are also invoked, namely: the belly (רחם) in v. 11; the womb (בטן) in v. 11; knees to receive (קדם ברכים) in v. 12; and breasts (שדים) to suck in v. 12.[125] Again,

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[123] The usage in Jeremiah is also significant because later in the book, in ch. 20, the prophet in a lament beginning in v. 7, curses (ארר) the day of his birth (היום . . . ילדתי) in v. 14 and asks why YHWH did not kill (מות) him in the womb (רחם). Though one can overstate the connections—and, thus, the cautions of Clines (*Job 1–20*, 80–81) are warranted—it is obvious that there are broad parallels between the passages. See Fishbane, "Jeremiah VI 23–6 and Job III 3–13," 151–67; Fohrer, *Das Buch Hiob*, 115; Gray, *Book of Job*, 141; and Perdue, *Wisdom in Revolt*, 101 n. 4.

[124] A theme that Perdue ("Metaphorical Theology," 146) terms "Womb and Tomb."

[125] Admittedly, there are two more images related to birth in the second strophe, namely the stillborn (נפל) and infants (עול) who would not see light (לא־ראו אור) in v. 16. However, these images are arguably more connected to death—admittedly, in the birthing process—rather than birth by itself, and so I have chosen to leave them off the list.

like the first strophe, rather than positive descriptions, these images are invoked negatively, as a request to have life ended, rather than part of an expression of confidence as it is in Pss 22 and 71.

A second image invoked in Job 3 is that of "ruler."[126] Perdue draws out this connection through a, debatable, royal birth oracle in v. 3,[127] and the fact that Job in the second strophe is depicted as hoping for his death-rest among the kings (מלכים), counselors of the earth (יעצי ארץ), and princes (שרים)—thus, placing him among the rulers of the earth.[128] The point for Perdue is *not* the depiction of Job as royal but, rather, the depiction of Job "as tortured creature longing…for death" who "destabilizes" this royal imagery.[129] In general, I am in agreement with Perdue that the royal imagery is overturned in Job 3. However, there is one aspect of the image of "ruler" that remains in Job 3—namely, the rule over creation. By connecting Job 3 to the metaphor of "ruler" and its democratization Perdue makes note of Ps 8, where part of what it means to be ruler is to have "dominion" (משל), in v. 6, over all the rest of creation. While I agree with Perdue that Job 3 does "destabilise" the image of ruler, I disagree that the passage does this in total. Rather, I argue that the metaphor of humanity as "ruler" remains in Job 3 in humanity's, and particularly Job's, dominion over creation—evinced by the curse(s) in Job 3:1–10. Here Job invokes, what I will call, the "dark" forces of creation—that is creational elements that are perceived to be hostile to created order—with the high point being the invocation of the chaos creature Leviathan in Job 3:8.

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[126] Perdue, *Wisdom in Revolt*, 106–8.

[127] Though this depends somewhat upon the questionable move to repoint male (גֶּבֶר), mentioned in v. 3, to hero/warrior (גִּבֹּר). See Perdue, *Wisdom in Revolt*, 107. That being said, Perdue (*Wisdom in Revolt*, 107) does not *fully* rest his argument upon this repointing and, thus, also argues that Job represents a "democratization of the metaphor" of ruler, also found in other places (such as Pss 22, 112, and 139).

[128] Perdue, *Wisdom in Revolt*, 107–8.

[129] See Perdue, *Wisdom in Revolt*, 108 and 106.

To summarize, two metaphors related to creation imagery and anthropology are invoked in Job 3. First, there is the metaphor of the *cursing of existence*. Here (un-) creation imagery is invoked to revoke the blessing of human birth and life, particularly Job's life, and, thus, darkness is called for instead of light and death instead of birth. Second, there is the subsidiary metaphor of the *human as ruler*, and it is this second metaphor that presents the primary eco-anthropology of the character Job. Though the exalted status, the "royalty," of the main character is overturned, both in the curse and in the lament Job (and by extension humanity) is envisioned as "ruling" creation able to invoke dark creation forces and forces destructive to the created order.

It is creation and, significantly, its perceived undoing, Job's עמל of v. 10, which becomes the measure of human status and is contrasted with the creation imagery presented in the prose prologue with its metaphor of Job's exalted status; and, thus, creation becomes the object of Job's curse(s). Moreover, in his response—in his invocation of dark creation against the created order and the blessings of birth—Job invokes the metaphor of humanity as ruler for it is according to Job humanity that can control creation in this manner. It is important to establish this context, this eco-anthropology, as Job 3 sets the foundation for the wisdom dialogue that follows. However, before analysing the wisdom dialogue, it will be important to briefly note how Job 3's eco-anthropology interacts with the lament in Job 3.

In the first instance, it is important to note that the cursing of existence interacts with the lament elements of complaint and petition. In regard to complaint, Job's destroyed creation order becomes the "trouble" (עמל) to which Job responds by invoking dark creation forces to overturn the created order of his day. In regard to petition, Job also

invokes the cursing of existence by desiring for death at birth, and thus imagery associated with the womb and birth are overturned. Finally, though Job is the *Klagende* and though God is understood as overhearing Job's cry it is apparent from the passages that Job is the one who will "rule" creation. It is Job who will invoke (un)creation in his curse(s), fulfilling his desire for his death; and, thus, the metaphor of humanity as the ruler of creation is invoked. In sum, though Job 3 is a lament, carrying a number of associated elements, it is very much a lament that has the human creature, embodied in the character Job, at the centre. Both as a measure of human condition and as an instrument to be used in human curses, the use of creation in the lament in Job 3 points to the primacy of the human creature. A theme, as we will see, that continues throughout the dialogues.

An Initial Observation

A word must be said about the penitential characterisation of the character Job in ch. 1 and the shift to lament in ch. 3. The description of Job as penitential in ch. 1 is noteworthy, especially given the absence of lament when one would expect it. However, what is *also* striking is the absence of the penitential form, and its related elements, in the voice of Job in ch. 3 and the majority of chapters that follow. As I will demonstrate in the following analysis, the lament form (or elements related to the form) is the predominant form in the voice of the character Job until his response to the second divine speech in Job 42:1–6. Thus, though Job is partially described as penitential in ch. 1 it is unclear from the context of ch. 3 and the chapters that follow how this individual, characterized as penitential, is moved to the penitence that I contend is present in Job 42:1–6. This is

the question that is at the heart of this dissertation, and the absence of penitence or related elements in the voice of the character Job up until Job 42 only serves to heighten this tension.

CHAPTER 4:
THE WISDOM DIALOGUE (THE FRIENDS)

Job 4–27

Job's Friends are infamous for their attempts to comfort Job, and the broad strokes of their arguments are well known: righteous behaviour produces a life of harmony and prosperity while wickedness causes sure ruin.[1]

Leur langage était un type particulier de langage théologique théorique, sourd à la
Réalité. Ainsi leur langage n'était pas correct.[2]

Chapters 4–27 in the book of Job, including the initial cry of Job 3, which for obvious reasons has been treated separately, constitute what is called the wisdom dialogue. This "dialogue" consists of speeches from the three friends, mentioned in Job 2:11— "Eliphaz the Temanite, Bildad the Shuhite, and Zophar the Naamathite" (ESV)[3]—and is divided into three cycles. The individual cycles are taken in turn, with each character speaking in the order they are mentioned in 2:11, which are then given an immediate "response"[4] by

[1] Doak, *Consider Leviathan*, 103.

[2] Their language was a particular type of theoretical theological language, deaf to Reality. Also, their language was not correct. Vogels, *Job: L'homme*, 249.

[3] It should be mentioned that these friends initially respond to Job's situation with silence in Job 2. Regarding their silence, Hesse (*Hiob*, 44) suggests silence "...als Akt der Solidarität oft besser ist als das Suchen nach Worten, die trösten wollen" (...as an act of solidarity is often better than searching after words, which are meant to comfort). As we know, however, the situation changes after Job 3.

[4] I use the term "response" somewhat liberally in the book of Job, because the textual evidence suggests that the substance of the character's speeches (especially that of the friends) does not always appear to directly correlate to what was said prior. See the discussion by Burrell, *Deconstructing Theodicy*.

the character Job. Generally, the speech cycles are well distinguished with clear textual markers, particularly the use of the collocation עָנָה . . . וַיֹּאמַר (answered . . . and said), that highlight the beginning of each characters' speeches.

The exception to this is the third speech cycle, found in Job 21:1—27:23. Here, the pattern deviates significantly from the previous two cycles (Job 3:1—11:20 and Job 12:1—20:29, respectively), both: 1) in the length of the individual speeches[5] and 2) in the absence of the mention of the character Zophar. This disruption in structure has led to some debate about the voicing in the third speech cycle. For instance, Clines reconstructs the third cycle by reassigning parts of the third cycle to various characters.[6] Most notably, Clines reassigns Job 26:2–14 from Job to Bildad and Job 24:18–24 and 27:7–23 from Job to Zophar.[7] However, though Clines follows a practice known among commentators, scholars are not agreed on which parts to reassign. Thus, Habel differs from Clines and reassigns Job 26:5–14 to Bildad and Job 24 and 27:13–23 to Zophar.[8] The differences give one pause, and cause one to re-examine the reason(s) for reassigning these various passages. Clines's primary reasons for reassigning the speeches in the third cycle are: 1) the "disorientation" of the third speech cycle in not following the pattern of the previous two cycles and 2) the notion that some of the words in the third cycle "sound strange in [the] mouth" of Job.[9] Thus, given this "disorientation," a number of scholars see fit to reassign various parts of the speeches of the third cycle, often reintroducing the

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[5] For instance, Clines (*Job 21–37*, 547) has noted the unequal distribution regarding the length of the speeches, with two "long" responses offered by Job and a "very short" speech given by Bildad.

[6] See Clines, *Job 21–37*, 548.

[7] Clines, *Job 21–37*, 548.

[8] Habel, *Book of Job*, 358, 364, and 383.

[9] Clines, *Job 21–37*, 547. Similarly, Habel (*Book of Job*, 37) suggests that the third speech cycle "apparently suffered some dislocation," and that the reallocation of speeches to certain characters must be made on the basis "of consistency in thought, language, and [shared] terminology."

character Zophar, though no extant texts ascribe any part of the third cycle to him.[10] There is, however, a question as to whether such a move is warranted. Long argues that the apparent "disjointed" and "truncated" nature of the third speech cycle can be understood in light of the broader context of the book. Particularly, it points to a context and literary trajectory in which dialogue has no resolution and instead becomes exhausted.[11] Likewise, the apparent misattribution of certain sentences to the character Job can be understood in a nuanced literary portrayal of a character who can and does change his mind.[12]

Distinguishing the voices within the third speech cycle is important in as much as it will help to distinguish what is said by which voice, enabling me to establish development of the various characters, as well as aid in demarcation and determining the structure of these passages. Moreover, given the lack of consensus on the voicing of the third speech cycle, *and* given that there are good arguments for considering the disjointed and truncated nature of the third speech cycle to be a *deliberate* literary technique, this dissertation will proceed with the voices as they are marked in the MT.

In closing, given the breadth of material and in an attempt to bring clarity to the analysis I will explore each character in turn—first Eliphaz, then Bildad, Zophar—before addressing the speeches of Job in the next chapter. In this manner, I will conduct my form analysis of the lament and penitential forms in the speeches of the individual characters,

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[10] See the discussion in Gray, *Book of Job*, 333.

[11] As Phil Long ("On the Coherence," 115–16) notes, the dialogues are meant to give the appearance of "going nowhere" with characters increasingly "talking past" one another.

[12] Particularly key for Long ("On the Coherence," 116–22, esp. 120) in this is the variations on the stereotyped speech collocation used throughout the wisdom dialogues—namely, the collocation ענה . . . ואמר ("answered . . . and said"). Specifically, Long argues that the unique variation on this collocation in Job 27:1 (and later in 29:1), where Job picks up his משל, is a literary feature that designate shifts in the outlook of the character Job.

and then place these forms within the particular eco-anthropologies espoused by the particular characters. By doing so, I offer a picture of how the lament and penitential forms function within the eco-anthropology(s) of the wisdom dialogue, first with the individual characters and then within the larger generic section that is the wisdom dialogue.

Job 4–27: Markers of the Lament/Penitential Form (Eliphaz)

The major sections containing the voice of Eliphaz are Job 4:1—5:27, 15:1–35, and 22:1–30, and are found respectively in each of the three speech cycles of the wisdom dialogue. I will explore the elements of the lament and penitential forms as they are found in each of the three speeches of Eliphaz before exploring their interactions with the relevant eco-anthropologies.

The first speech, Job 4:1—5:27, does not contain evidence of a *fully-formed* lament or penitential prayer. That being said, while in the broadest sense the passage is considered "conversational speech,"[13] the type of "speech" is debated and this suggests the presence of various formal elements.[14] Therefore, I agree with the observation that the wisdom dialogues (including Eliphaz's speech) cannot be understood as a single "form," and instead contain a multiplicity of forms—or elements of forms—under the broader generic umbrella of wisdom dialogue.[15] This observation regarding the multiplicity of

[13] Clines, *Job 1–20*, 119.

[14] For instance, while Habel (*Book of Job*, 118–23) maintains that the speech of Eliphaz is "sapiential counseling," Clines (*Job 1–20*, 119) asserts that the speeches (including Eliphaz's) contains a "great variety of *form-critical elements*," and disputes the notion that the speeches are legal disputation.

[15] Clines, *Job 1–20*, 119. As one example, it is apparent that within Eliphaz's first speech there are formal elements that are connected to prophetic visions, such as the Eliphaz's mention of his vision in Job 4:12–21, *and* there are elements that are sapiential proverbs, such as Eliphaz's mention of the fate of the fool in Job 5:1–7.

forms within Eliphaz's speeches and the wisdom dialogues affirms Buss's principle regarding forms, where he notes that forms can and do overlap and create "*multidimensional patterns*."[16] Further the argument of Clines and Buss, I maintain throughout this section that there is a multiplicity of formal elements contained within Eliphaz's speeches, as well as in the speeches of the other two friends. Therefore, while there is no fully formed lament or penitential form within the speeches of Eliphaz, there are *elements* of the penitential form present within Eliphaz's speech.

The element in Eliphaz's opening speech that most apparently connects to the penitential form is found in 5:8 with Eliphaz's encouragement to "seek" (דרש) God and "set" (שים) one's "word" (דברה) to him.[17] The desired effect of this injunction is divine favour and restoration. This is most evident in 5:17, when Eliphaz calls those "blessed" (אשר) who are "reproved" (יכח) by God, and follows this with another injunction to "not despise" (אל + מאס) the "discipline" (יסר) of *Shaddai* (שדי). Verse 17, is then followed by an extended discussion of divine restoration in vv. 18–20, and the favoured state of those who receive this restoration in vv. 21–26. To reiterate, while this is not a *fully-formed* penitential prayer, Eliphaz's initial speech contains an element connected to the penitential form. There is an encouragement to a reorientation with Job's deity, a penitential shift, which included behaviour but, also, affection[18] that would elicit divine

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[16] Buss, *The Changing Shape*, 87.

[17] Gray (*Book of Job*, 161) asserts that דברה is connected to legal language in this instance and, thus, translates it as "case." However, as Seow (*Job 1–21*, 438) notes, nowhere does דברה refer to legal language, but instead carries the sense of "declaration." Moreover, given the context of the speech, which does not *anywhere* reference a legal case, Seow's interpretation is to be preferred. Also, while both verbs are in the first person, Eliphaz's words are meant as an encouragement for Job, actions that the character Job should take. Thus, Fohrer (*Das Buch Hiob*, 132 n. 8.a.) argues that the antecedent to the verse must be "(Wenn ich an deiner Stelle wäre,) würde ich meinerseits mich an Gott wenden" ([If I were in your place,] I would myself turn to God).

[18] Boda (*'Return to Me'*, 31) suggests that there are multiple dimensions of penitence framed within the relational and covenental, including: behaviour, affection, and "verbal/ritual."

favour and restoration and is related to the penitential marker of petition.[19] One could say it is a *pre-penitential* element.

Significantly, this element is revisited in the final Eliphaz speech, found in Job 22, vv. 21–30. Here, in Eliphaz's final words to Job, the character again encourages Job to seek God. Here a number of terms and phrases are employed as Job is encouraged: to "yield" (סכן) and "be at peace" (שלם) with God in v. 21, to "receive instruction" (לקח . . . תורה) and "set" (שים) God's words in his "heart" (לבב) in v. 22, significantly to "return" (שוב) to God and "remove unrighteousness" (רחק . . . עול) from his tent in v. 23.[20] The movement is quite clear, the specific acts that Eliphaz calls for are penitential acts, which are meant to restore divine favour and the righteous status of Job.[21] Thus, as Gray notes "Eliphaz's final word to Job (vv. 21–26) ends, as his first address…with encouragement to reconciliation with God."[22] Indeed, it would seem that this is the rhetorical thrust of Eliphaz's speeches. Though the speech of Eliphaz in Job 4–5 is what Habel has termed "sapiential counseling,"[23] the point of this "counsel" is to move Job to penitential action. This rhetorical thrust continues in the second speech in Job 15,[24] and finds its clearest expression in Eliphaz's opening and final speeches, in Job chs. 5 and 22 respectively,

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[19] This is discussed more fully in the section "Markers of the Penitential Form" in chapter 3.

[20] The removal of unrighteousness from Job's tent is explicated in v. 24, when Job is exhorted to "place his gold in the dust" (שית־על־עפר בצר) and "the Ophir in the stones of the wadi" (בצור נחלים אופיר). Boda (*A Severe Mercy*, 385) postulates that the implication in v. 24 is the "discharging [of] unjust gain."

[21] Thus, Job is promised to "delight" (ענג) in and "lift" (נשא) up his face to God in v. 26, to "entreat" (עתר) God and "pay vows" (שלם . . . נדר) to God in v. 27, and to "speak decisively" (תגזר־אומר) when low in v. 29. Conversely, God is promised to be Job's wealth ("gold and silver" [בצר . . . כסף]) in v. 26, to "hear" (שמע) Job in v. 27, and to "establish" (קום) Job's decrees in 28. Significantly, the actions of God are of one who "saves" (ישע) the "obviously humble" (שח עינים) in v. 29 and "delivers" (מלט) those who aren't "innocent" (אי־נקי) in 30.

[22] Gray, *Book of Job*, 303.

[23] Habel, *Book of Job*, 118.

[24] As Habel (*Book of Job*, 248) notes, the second speech is meant to "continue Eliphaz's previous counsel" in chapters 4–5.

where Eliphaz suggests detailed penitential actions that the character Job should take that would restore the Lord's favour to him.

This injunction to penitential action frames Eliphaz's speeches, and is bound with thematic elements that are also related to penitence. The first theme is a continued emphasis upon what Morrow identifies as "holiness thinking," which focuses on cult and morality.[25] In Eliphaz's first speech, holiness thinking can be seen in comparisons of the moral comparison of the righteous/wise with the wicked/simple, evidenced by: 1) the mention of Job's piety in Job 4:6,[26] 2) mention of the "righteous" in Job 4:7,[27] as well as 3) discussions on the fate of the "wicked"[28] in Job 4:8–11 and 5:1–7.[29]

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[25] Morrow, *The Affirmation of Divine*, 115. Though the cultic is element is not emphasized within the book of Job it is clear that there are elements connected to cultic language, especially the language associated with sacrifice. See Balentine, "Afterword," 203–4 and Ivanski, *The Dynamics*. That being said, Balentine ("I Was Ready," 20) rightly cautions that "[g]iven the uncertainties in dating the book, it is unwise to suggest any straight-line connection between Job and the Priestly literature." Though the connections to the cult are not as clear, the holiness emphasis on morality is clearly present and presented in sapiential modes such as the comparison of the wicked/righteous and wicked/simple, which Eliphaz represents. See Clines, *Job 1–20*, 123 and Habel, *Book of Job*, 118.

[26] This is evidenced by mention of Job's fear (יראה) "of God" and the integrity of Job's ways (תם דרכיך) in Job 4:6. Regarding Job's fear of the Lord, it should be noted that the MT of Job does not include the full collocation "the fear of the Lord" (expressed either as יראת אלוהם [fear of God] or ירא יהוה (fear of YHWH). However, the context of the verse makes it clear that the fear of the Lord (or YHWH) is the understood meaning. Thus, even though Clines (*Job 1–20*, 109 n. 6.a. and 123) translates יראתך (your fear) as "piety" he acknowledges that the intended understanding of the word is the fear of the Lord.

[27] Here the righteous are highlighted by the rhetorical mention of the innocent (נקיא) and the upright (ישר).

[28] While the terms "wicked" and "righteous" are not the only ones used within the book of Job, I will use them throughout this dissertation as a way to refer to two broad classes of people in the book of Job, namely those who follow the ways of YHWH and those who do not.

[29] The section of Job 4:8–11 begins with the mention of the "plowers of iniquity" (חרשי און) and the "sowers of trouble" (זרעי עמל) in v. 8 before going on to discuss the fate of these groups in vv. 9–11. Alternatively, the focus on Job 5:1–7 is the "fool" (אויל) mentioned in vv. 2 and 3 and the "simple" (פתה) mentioned in v. 2. There is some question as to whether Job 4:17–21 is a reference to the wicked as the fate is described in terms similar to Job 4:8–11 and 5:1–7. Thus, the fate of the subject(s) in Job 4:17–21 is described as being "crushed" (כתת) and "perishing forever" (נצח אבד) in v. 19 and having their "tent-cord pulled from within them" (נסע יתרם בם) a "dying" (מות) with "no wisdom" (לא חכמה). It would seem that the main subject of the passage is the human creature (אנוש) mentioned in v. 17, who cannot be "righteous" (צדק) before God, which would argue against the "wicked" being the subject. However, there is another group mentioned in v. 19—those "dwelling in clay houses" (שכני בתי־חמר) whose "foundations are in dust" (יסודם בעפר)—introduced by the particle אף. The rhetorical use of the particle אף ("how much more") is suggestive of comparison and, therefore, a new grouping. Thus, there is the question as to whether or not the group in v. 19 is a reference to the wicked. It would seem not. In the context of the book both אנוש and the group(s) mentioned in v. 19 are references to the fragility of humanity—אנוש being a contrast with the

The second theme related to the penitential form is Eliphaz's emphasis on divine transcendence,[30] particularly in Eliphaz's focus on the power and sovereignty of God. This emphasis on the transcendence of God is most apparent in the "doxology"[31] in Job 5:8–16, where Eliphaz describes God's actions as "great" (גדל) and "unsearchable" (אין חקר) in v. 9 before going on to describe specific actions and characteristics of God in relation to the earth,[32] human beings,[33] and the character Job.[34]

It is important to note, at this point, that the existence of these elements—holiness thinking and divine transcendence—*by themselves* give no evidence of the penitential form as they are not bound to that form. However, it is important to remember that they can be used in the penitential form,[35] and their connection with the call for penitential action is suggestive. Thus, the doxology in 5:8–16 begins with the encouragement to "seek" God in 5:8 and is followed by Eliphaz calling those who God "reproves," "blessed" and an extended discussion of divine restoration in vv. 18–20, and the favoured state of those who receive this restoration in vv. 21–26. In this instance, it is clear that

term גבר (Clines, *Job 1–20*, 112 n. 17.a.) while the phrases "dwelling in houses of clay" and "foundations of dust" are references to the "fragility and mortality of human beings" (Clines, *Job 1–20*, 134–35)—and so are references to the *state* of human beings rather a specific reference to their *moral* state. It would seem the rhetorical function of the passage is to suggest that because of their fragility as creatures, humans are susceptible to failure and, thus, can share in the fate of the wicked. Still, though the fates might be similar it is clear that the reference is not *explicitly* to the "wicked" and, so, it is not included in Eliphaz's comparison of the righteous with the wicked.

[30] Noted by Morrow, *The Affirmation of Divine*, 113–5.

[31] The idea that Job 5:8–16 functions as a type of doxology is acknowledged by a number of scholars. See Clines, *Job 1–20*, 120; Habel, *Book of Job*, 120; and Seow, *Job 1–21*, 419–21.

[32] Here—and significantly as it connects to the divine speeches and its discussions of precipitation (especially in Job 38:25–28)—God is said to "give rain upon the face of the earth" (נתן מטר על־פני־ארץ) and "send water upon the face of the fields" (שלח מים על־פני חוצות) in v. 10.

[33] Here God's actions to those in a low estate—described as the "lowly" (שפל), those who "mourn" (קדר), the "helpless" (אביון), and the "poor" (דל)—and the crafty—described as the "shrewd" (ערום), the "wise" (חכם), and the "cunning" (פתל)—are described, clearly favouring the former over the latter.

[34] Notably, Job 5:17–27 functions as an "encouragement" addressed to Job, introduced by the macarism "blessed is the human" (אשרי אנוש) in v. 17 and concluded with the positive affirmation "indeed this" (הנה־זאת) in v. 27.

[35] Morrow, *The Affirmation of Divine*, 113–5

divine transcendence is bound with the call to penitential action and its perceived restorative effects.

Significantly, these themes of transcendence and holiness continue in Eliphaz's second speech, found in Job 15:1–35.[36] Quite clearly, the address to Job in 15:1–16 is meant to function as a rebuke to the character. However, and significantly, in doing this Eliphaz picks up again the theme of God's transcendence.[37] A second theme that Eliphaz brings up is holiness, particular manifest in his reflection on the fate of the wicked. While the theme is mentioned in the first half of chapter 15 (vv. 1–16),[38] it is the primary focus of the second half of the chapter (Job 15:17–35),[39] with an extended discussion on the fate of the "wicked" (רשע), mentioned explicitly in v. 20.[40] The list is quite extensive and,

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[36] The speech is divided into two main sections, vv. 1–16 and vv. 17–35, with the first section being an address to the character Job and the second section being an extended meditation on the "wicked." See Gray, *Book of Job*, 235 and Seow, *Job 1–21*, 697.

[37] This is particularly obvious in Eliphaz's accusation that Job had "broken" (פרר) the "fear of the Lord" (יראה in the MT) and "hindered" (גרע) "meditation before God" (שיחה לִפני־אל) in v. 4. Regarding the former clause, though "Lord" is not mentioned in the MT, similar to the discussion of Job 4:6 it is clear from the context that "fear of the Lord" (or "God") is the understood meaning. Also, see Seow, *Job 1–21*, 710. Moreover, the theme of God's transcendence and inscrutability is repeated in v. 8 when Job is mockingly asked if he had "heard the counsel of God" (הבסוד אלוה תשמע). Regarding the translation of the clause in v. 8, it is noteworthy that Clines (*Job 1–20*, 340) translates סוד as "secret counsel." However, it is unclear that סוד implies secrecy, in the sense of something being hidden. Rather, I agree with Habel (*Book of Job*, 253–4) that the image that is in view in v. 8 is a type of heavenly council (also, see Seow, *Job 1–21*, 712), something removed from and even inaccessible to human beings without divine intervention, but not *necessarily* secret. In any case the accusation is clear, God and his ways are above those of humanity *and* humans can only understand his ways by going to God, which Job had not done. In short, according to Eliphaz, God is transcendent.

[38] The theme is particularly noted when Eliphaz mentions the "one abominable and corrupt" (נתעב ונאלח) and "the man who drinks iniquity like water" (איש־שתה כמים עולה) in v. 16. Habel (*Book of Job*, 256) contends that the mention of a "man" (איש) is "ambiguous" and could refer to "corrupt humans or Job." However, the preceding colon, where the one who "abominable and corrupt" is mentioned, suggests that the focus of v. 16b is upon corrupt humans as opposed to the main character. Thus, in this instance, the mention of the "wicked" functions as a rhetorical point of comparison moving the passage's argument to "its logical conclusion." Seow, *Job 1–21*, 702. Thus, if corrupt humans (mentioned in v. 14) and the heavenly beings (mentioned in v. 15) will fail, how much more is this be true for the "wicked," those "drink water like iniquity." To reiterate, the wicked (in v. 16) are mentioned for comparison and not for a reflection on their fate, as is the case in vv. 17–35.

[39] See Clines, *Job 1–20*, 354; Habel, *Book of Job*, 250–2; and Seow, *Job 1–21*, 703–8.

[40] Thus, the wicked are said to: "writhe" (חיל) in pain in v. 20, have their "years numbered" (מספר שנים) in v. 20, have "sounds of dread" (קול־פחדים) in their ear in v. 21, have the "destroyer" (שדד) come upon them in peace in v. 21, not "believe that he will return from darkness" (לא־יאמין שוב מני־חשך) in v. 22, be "destined for the sword" (צפה . . . אלי־חרב) in v. 22, "wander about [looking] for food (נדד . . . ללחם) in v.

in a certain sense, it functions as a response to the character Job, who argued in Job 12:6 that the wicked would be "at rest" (שלה) and "secure" (בטח).[41] That being said, it cannot be missed that in his response Eliphaz invokes imagery associated with the theme of holiness.

Finally, it is important to note that the theme of holiness and divine transcendence, mentioned in the first two speeches, are again repeated in the third and final speech of Eliphaz.[42] Significantly, after his direct accusation against Job, Eliphaz begins his meditation on the fate of the wicked by noting the transcendence of God. Starting in v. 12 Eliphaz emphasises the transcendence of God, by noting that God is so high—in the "height of the heavens" (גבה שמים)—that he is able to see all.[43] The mention of the transcendence of God in vv. 12–14 (especially v. 12) is followed in vv. 15–20 with a meditation on the fate of the wicked. In these latter verses the "men of iniquity" (מתי־

23, be "terrified" (בעת) and "overpowered" (תקף) by "distress and anguish" (צר ומצוקה) in v. 23, "dwell" (שכן) in "ruined cities" (ערים נכחדות) and "uninhabited houses, which are to be ruined" (בתים לא־ישבו למו אשר התעתדו לגלים) in v. 28, "not be rich" (לא־יעשר) nor have their "wealth endure" (לא־יקום חילו) in v. 29, not have their "grain bend down to the ground" (לא־יטה לארץ מנלם) in v. 29, not "escape darkness" (סור מני־חשך) in v. 30, have "their shoots withered by the flame" (ינקתו תיבש שלהבת) in v. 30, "go away by the breath of [his] mouth" (יסור ברוח פיו) in v. 30, have "emptiness" (שוא) as their "reward" (מור) in v. 31, have their "branch not be green" (כפתו לא רעננה) v. 32, be like an "unripe grape" (בסר) and a "flower cast off from the olive tree" (ישלך כזית נצתו) in v. 33, and have their "tents of bribery consumed by fire" (אש אכלה אהלי־שחד) in v. 34.

[41] See Seow, *Job 1–21*, 703.

[42] In terms of structure, the chapter is divided into two main sections, with vv. 1–20 being an accusation against the character Job and vv. 21–30 being an encouragement. The first section is further divided between a direct accusation against Job in vv. 1–11 and a broader meditation on the fate of the wicked in vv. 12–20.

[43] That the height of God is a reference to the deity being able to see is clear given the immediate context of v. 12. In the first instance, v. 12 provides an immediate contrast with v. 11 where Eliphaz accuses Job of not being able to see because "darkness" (חשך) has "dismayed" (בהל) Job—the verb being used in v. 10 and clearly connected with the particle או to darkness in v. 11—and because a "flood of waters cover" (שפעת־מים +כסה) him. Second, it is apparent—whether or not it is a fair accusation against Job—that the accusation against God, in vv. 13–14, does not "know" (ידע), presumably, what happens on the earth because he is covered with "thick darkness" (ערפל) and "clouds" (עב). Thus, though Clines (*Job 21–37*, 558) is unsure about the "relevance" of v. 12 to Eliphaz's argument in Job 22, it is apparent from the verses that precede and proceed from it that the verse is meant to function as a contrast—emphasizing the transcendence of God against claims that his knowledge is somehow limited.

אוון), mentioned in v. 15, are said to be "seized when it was not time" (קמטו ולא־עת) and whose "foundations" (יסד) the river "washes" (יצק) away in v. 16. Moreover, in v. 19, the "righteous" (צדק) are said to "rejoice" (שמח) at the wicked's fate while the "innocent" (נקיא) is said to "mock" (לעג) them. Again, it is clear that the themes of holiness and transcendence—as they were in the previous two speeches—are present within the third speech of Eliphaz.[44]

In all of this, it is important to remember that the themes of holiness and divine transcendence are framed, and thus bound, with Eliphaz's call to penitential action. Therefore, though the themes of holiness and transcendence can be related to various forms it is clear from the context of Eliphaz's speeches, which are connected to one another,[45] that they are employed in a sapiential argument designed to elicit repentance. Given that these are possible, thematic elements of the penitential form,[46] their presence in these speeches give further evidence of elements of the penitential form.

Job 4–27: Creation Metaphor and Eco-Anthropology (Eliphaz)

In his argument to Job, Eliphaz employs a number of creation images and metaphors, a few of which are clearly employed as eco-anthropologies.[47] In the first speech, in Job 4—

[44] Though, it is important to note that the way that these themes are used are not uniform. For instance, the meditation on the fate of the wicked in the third speech is not nearly as lengthy as the meditation on the fate of the wicked in the second speech—9 verses in the third speech compared to 18 verses in the second. In another way, different aspects of the transcendence of God are highlighted in different speeches. Thus, the inscrutability of God is highlighted in Eliphaz's second speech while in the third speech the ability of God to see/know is highlighted. Notwithstanding the different nuances between the speeches, it is important to remember that the themes—holiness and God's transcendence—are consistent and a major part of the Eliphaz speeches.

[45] See Habel, *Book of Job*, 248.

[46] Again, see Morrow, *The Affirmation of Divine*, 113–5.

[47] Here and throughout the paper, I will deviate from and critique some of Doak's analysis as some of the examples that he offers are unconvincing as eco-anthropologies—that is to say metaphors that clearly combine the realms of ecology (non-human creation) and anthropology. One example of this is Doak's argument (*Consider Leviathan*, 115) that the word "upright" (ישרים) in Job 4:7 relates to floral imagery and,

5, the first eco-anthropological metaphor occurs in Job 4:8–12. Here, in Job 4:8, Eliphaz employs agricultural imagery of "plowing" (חרש), "sowing" (זרע), and "reaping" (קצר) to describe the actions of the wicked, who consequently "perish" (אבד) by the breath of God and are "finished" (כלה) by the wind of God's anger in v. 9. This agricultural metaphor is picked up again in Job 5:3, where the "fool" (אויל) is described as taking "root" (שרש), a clear floral reference.[48] However, like the reference in ch. 4, the foolish "taking root" comes to nothing as they are said to experience affliction and trouble, noted in Job 5:4–5.[49] Quite clearly, the agricultural and floral imagery and metaphor—similar to the birth and creation imagery employed in Job 3—is overturned in Eliphaz's speech and, thus, becomes a metaphor of *failed agriculture*. The expected flourishing and harvest associated with "plowing," "sowing," "reaping," and "rooting" does not occur. Instead, those described with these images experience death, affliction, and trouble.

A similar move is made with the leonine imagery found in 4:10–11. In the first instance, the passage is significant simply for the variety of terms used for "lions."[50] Thus, vv. 10–11 use the terms "lion" (אריה), "fierce lion" (שחל), "young lion" (כפיר), "strong lion" (ליש), and "lioness" (לביא).[51] Though it is unclear why so many leonine

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thus, stands as "as a fitting introduction to the definition of the human subject within the natural world." For this, Doak (*Consider Leviathan*, 115) bases his argument upon the idea that ישר relates to what is "*level*, *straight*, or *pruned* within boundaries." However, this seems to be a selective translation as the word ישר can refer to other aspects, other than what Doak suggests, such as an *undivided* heart in 2 Kgs 10:15 or *stretched* wings in Ezek 1:23. The point is that the use of ישר does not *necessarily* have to connote floral imagery inherent with the idea of "pruning." Given this ambiguity I will limit this study to those metaphors which clearly employ the spheres of non-human and human creation—that is to say ecology and anthropology.

[48] See Clines, *Job 1–20*, 139.

[49] For instance, the children of the fool are described as being "far from safety" and the fool is said to be "crushed" in the gate without a deliverer in Job 5:4, while in v. 5 the fool's harvest is devoured and replaced by thorns.

[50] See Strawn, *What is Stronger*, 51 and Riede, *Im Spiegel der Tiere*, 135–7, esp. 136.

[51] There is some difficulty determining the exact nuances of these terms. Strawn (*What is Stronger*, 311–2) argues that the terms אריה and לביא function as generic terms for lions. That being said, the latter term (the singular in Ezek 19:2 and the plural in Nah 2:13) seems to carry a feminine

terms are used in such close proximity, there is some clarity in regard to the rhetorical function of those terms. In the first instance, it is clear that these leonine terms and associated images are a metaphor for the wicked.[52] What is also clear is that the expected imagery is overturned and subverted. Thus, the expected strength and power of the lion, expressed in the language of "teeth" (שן),[53] is nullified— "broken" (נתע)—in v. 10. The negative imagery continues in v. 11, where the "strong lion" (ליש) is said to perish (אבד) and the "offspring of the lioness" (בני לביא) are "scattered" (פרד).[54] Similar to the previous metaphor of *failed agriculture*, mentioned in Job 4:8 and 5:3, the expected result—the power associated with the "roaring lion" (אריה + שאגה) and "voice of the fierce lion" (שחל + קול)—does not come and is instead overturned with negative imagery of suffering.

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understanding while the term כפיר designates a lion of a specific age. Finally, Strawn (*What is Stronger*, 293) notes that the terms ליש and שחל are "exclusively" poetic terms whose "nuance is no longer recoverable." While there are a number of leonine terms used, it is not exactly clear what the purpose is behind so many terms being used such close proximity. Seow (*Job 1–21*, 387) suggests that the list of 'lions' in Job 4:10–11 resembles "the onomastica…that are characteristic of ancient Near Eastern wisdom traditions." However, not all agree with this observation. Thus, Doak (*Consider Leviathan*, 118–9), basing his argument upon the pairing of male lion, lioness, and young lion as well as other passages (Nah 2:12–13 and Ezek 19:1–9) where groupings of lions clearly reference "family" units, argues that the grouping of leonine terms is not a "formal contrivance…" but, rather, is "familial imagery" meant to connect to the message of the passage. While there is much to commend to Doak's argument, and while his argument regarding the intent of the leonine imagery could very well be true, it is unclear how the 'poetic' terms ליש and שחל fit into this reading. Finally, it could simply be that this is poetic technique (or ability), and Gradl (*Das Buch Ijob*, 83) is correct when he asserts that the use of leonine terms is simply "ein Zeichen des Sprachvermögens des Dichters" (a sign of the [Joban] poet's language ability). Indeed, the preceding arguments are not mutually exclusive, and the reality might be that a number of factors could be at play in the Joban poet's use of the terms.

[52] Duhm (*Das Buch Hiob*, 26), argues that the verses did not fit the original passage and, thus, were a later insertion. Clines (*Job 1–20*, 127), however, notes that lions are often used in comparisons with the wicked in the psalms, as well as some ANE parallels. Thus, there is no need to establish a grammatical link as the verses follow generic conventions.

[53] As Reide (*Im Spiegel der Tiere*, 136) notes, the lion's teeth "sind ihre gefährlichste Waffe" (are their most dangerous weapon).

[54] To return to a previous point, the imagery of v. 11—particularly the "strong lion perishing for lack of prey" and the "offspring of the lioness being scattered"—does, at a certain level, connect to Doak's argument (*Consider Leviathan*, 118–19) that vv. 10–11 present familial leonine imagery. Particularly striking are the negative images in v. 11 that counter the expected "familial" behaviour, namely nurture (associated with the prey/food imagery in the first colon) and the care of the animal's young (which are instead scattered in the second colon). This failure of nurture and care—what Doak (*Consider Leviathan*, 119) calls the "loss of family cohesion"—is especially significant if one considers the broader context of the book, particularly the divine speeches where nurture and care (in a positive sense) is prominent theme, a theme which I will address later in the dissertation.

Thus, in the use of his leonine imagery in Job 4:10–11 Eliphaz employs the metaphor of the *failed apex predator*.

Eliphaz's second speech, in Job 15, continues the use of one of the eco-anthropological metaphors while introducing another one. In the first instance, Eliphaz continues the metaphor of *failed agriculture* as a reference to the "wicked." In ch. 15, the metaphor presents itself in vv. 32–33, when the wicked are described in various ways by what Clines calls the "image of the short-lived plant."[55] Thus, in v. 30 the "shoots" (יונקת) of the wicked are said to be "withered" (יבש) by the flame of God, in v. 32 the wicked's "branch" (כפה) are stated to "not be green" (לא + רען),[56] and finally in v. 33 the wicked's "unripe grape" (בסר) is said be unnaturally removed ("taken off" [חמס]) the vine and their "blossom" (נצה) is said to be "cast off" (שלך) from the olive tree. The imagery in these verses is clear. The flourishing expected with the floral and agricultural images does not occur, this time by divine intervention, and by employing the metaphor of *failed agriculture* Eliphaz is making the point that wicked will come to a premature end.[57]

While the metaphor of *failed agriculture* is significant there is also a second eco-anthropological metaphor, though admittedly minor, that Eliphaz employs directly against Job in 15:2. Here Eliphaz, in a rhetorical question, compares Job's response to the "knowledge of wind" (דעת־רוח) and the emotion of his response as the "east wind" (קדים).[58] Though, the first term דעת־רוח ("knowledge of wind") could refer to something

[55] Clines, *Job 1–20*, 362.

[56] A clear reference to the withering or dying back of a plant. See Clines, *Job 1–20*, 363 and Seow, *Job 1–21*, 707.

[57] As Clines (*Job 1–20*, 363–5) argues, the connection of these images becomes obvious as one considers the following verses, vv. 34–35. Also, see Seow, *Job 1–21*, 707–8.

[58] Regarding the latter reference to the "east wind," it is clear that Eliphaz suggests Job has filled his "belly" (בטן) with the "east wind" (קדים). Clines (*Job 1–20*, 347) notes the collocation is idiomatic suggesting that Job is speaking too much "from his *feelings* and not discriminatingly from his heart, the seat of reason" (emphasis mine). Clines, *Job 1–20*, 347.

"empty and unreliable,"[59] it is clear in its pairing with קדים (the "east wind") that something else is in view. Scholars are in agreement that the "east wind" is likely a reference to the sirocco, a hot and violent wind known to blow in the desert.[60] Thus, the implication is not that Job's words are empty or devoid of content,[61] but rather in using this imagery Eliphaz suggests that Job's words are destructive and violent. Interestingly, in contrast to the previous metaphors, the expected outcome of the imagery is not overturned. Rather, here Eliphaz uses the imagery of the *violent wind* as a metaphor to explain Job's response thus far.

Eliphaz becomes more pointed in the third speech, giving specific instructions to Job, and dispenses with eco-anthropological metaphor in making his argument to Job. Undoubtedly, and as I will note later, the Eliphaz speeches build upon what is said by other characters, particularly the character Job. However, it is also true that the speeches build upon themselves and come to a climax with the specific (penitential) instructions in the third speech, instructions meant to elicit the favour of God. Thus, in the overall context of his argument to Job, Eliphaz employs eco-anthropological metaphor. This is most prominent in the first speech where Eliphaz employs the metaphors of *failed agriculture* and *failed apex predator* to describe the 'wicked' and their fate. The metaphor of *failed agriculture* is then repeated in the second speech, again in reference to the wicked. However, it is also in the second speech that the argument becomes more pointed when meteorological imagery is used, in the metaphor of *violent wind*, as a description of Job's 'foolish' response up to that point.

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[59] Seow, *Job 1–21*, 699.

[60] Clines, *Job 1–20*, 347 and Seow, *Job 1–21*, 698–9.

[61] I suggest this contradicts Seow's quip (*Job 1–21*, 699) about Job's words being "hot air."

In closing this section, it is important to note that Eliphaz always employs his eco-anthropological metaphors in reference to the 'wicked,'[62] which is connected to theme of holiness and bound, in the Eliphaz speeches, with the call to penitential reorientation. Moreover, in ways analogous to Job's initial cry in ch. 3, the metaphors are always inherently negative, whether *failed* with plants that prematurely die and lions that starve or inherently *destructive* as in the case of the east wind. In any case, the only solution (the change of the metaphor as it were) according to the character Eliphaz is the repentance of Job, which Eliphaz advocates for in his first and last speech. To be clear, for Eliphaz the natural world—upended or destructive (negative in either case)—becomes the object lesson intended to move Job to penitential action ("seeking" God). Though this will be discussed at length later, it is important to note at this point, that Eliphaz's argument does not elicit the desired response. At no point, in any of his responses to Eliphaz, does the character Job repent and do what Eliphaz prescribes.

Job 4–27: Markers of the Lament/Penitential Form (Bildad)

The speeches of Bildad, as marked by the MT, are found in Job 8:1–22, 18:1–21, and 25:1–6. As with the previous analysis of the Eliphaz speeches, I will examine the speeches for elements of the lament and/or penitential form, before noting any eco-anthropologies which occur.

At the outset, it must be said that there is no evidence of a fully-formed lament, or its subsidiary elements, within the speeches of Bildad. Similarly, there is not any evidence of a fully developed penitential form. However, like the Eliphaz speeches, there

[62] This reference can be to the wicked generally or specific aspects, such as the attack against Job's words in 15:2.

is some suggestion of the existence of *elements* connected to the penitential form, and these are already found in the first speech. As with the Eliphaz speeches, there is an encouragement by Bildad to move the character Job to penitential acts, evident in 8:4–6. Particularly, in v. 5 Bildad encourages Job to "seek" (שחר) "God" (אל) and "plead" (חנן) with "*Shaddai*" (שדי). Moreover, in v. 6 Bildad suggests that if Job were to be found "pure" (זך) and "upright" (ישר) then God would "rouse" (עור) himself for Job and "restore" (שלם) to him to his "righteous dwelling" (נוה + צדק). Thus, as with his compatriot's speeches, there is an encouragement to a penitential reorientation, which would in turn elicit divine favour and restoration. Again, it is a pre-penitential element.

Generally, scholars connect what is said in 8:5–6 directly to what is stated in in v. 4, namely the suggestion that Job's children died as a result of their sin, and the arguments are sound.[63] However, those who hold this view should not miss the fact that what follows in vv. 8–22 also serves as an illustration for the call to penitential action in vv. 5–6;[64] and in these verses the theme of holiness and the fate of the wicked is particularly prominent. Verse 8 begins with Bildad's appeal to Job to look to past

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[63] As Boda (*A Severe Mercy*, 385) remarks, "Bildad uses the death of Job's children as motivation for Job to remedy his own sin." Also, see Clines, *Job 1–20*, 202–5.

[64] Clines (*Job 1–20*, 204), though he notes that the notion of "seeking" God "often involves repentance," disagrees with the notion that the action mentioned in Job 8:5–6 is connected to penitence. Rather, quoting Andersen, Clines argues that the favour of God, noted in v. 5, "is 'a reward for righteousness, not a pardon for penitence'." Moreover, Clines argues that the "pleading" (חנן) with God, also mentioned in v. 5, is a "verbal request for mercy and not "so much" a request "for God's free undeserved grace." While I respect Clines's argument, it is unclear the distinction that he draws, in this instance, between "mercy," a "reward for righteousness," "God's free undeserved grace," and "penitence." Indeed, it is the case that penitential acts in the OT can be *righteous* acts that move the deity to respond and, thus, the distinctions that Clines and Andersen draw seem to be somewhat irrelevant. To put it another way, while the OT acknowledges the sovereignty of God—and his prerogative to act as he wills (with "free undeserved grace" as it were)—the OT also contains a strong element of retribution theology, notably espoused by Job's three friends, a theology which entails the notion that human actions (positive or negative), can affect the response of God. Indeed, it seems that this is the theology underlying Bildad's argument in v. 4 when he suggests that Job's children's death was due to their sin. Therefore, I contend that the distinction that Clines draws is artificial and unsubstantiated, penitential action and righteous action are not mutually exclusive and, therefore, Bildad's call for Job to "seek" God is *both* a call for a righteous act and a call for a *penitential* act.

tradition, to "ask now" (שאל + נא) of the "former generations" (דור + רישון).[65] Following this, in v. 13, the wicked are described as "those who forget God" (שכחי אל) and the "godless" (חנף). Metaphorically, the wicked are described in vv. 11–13 as having an early demise, a plant which "withers" (יבש) before its time.[66] A second set of images relates to the instability and precarious position of the wicked, in vv. 14–15,[67] and the demise of the wicked though they appear to be stable, in vv. 16–19.[68] The theme of the wicked is continued in vv. 20–22, where "evildoers" (רעע) are said to be "not supported" (לא + חזק)

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[65] It is noteworthy, that this appeal to tradition is distinct from the Eliphaz, who in the first speech claims to have received knowledge from a vision experience in Job 4:12–16. See Habel, *Book of Job*, 126–28.

[66] This metaphor will be explored in greater detail in the proceeding section on Bildad's use of eco-anthropological metaphor.

[67] Here the wicked are said to have their "confidence" (כסל) "cut off" (יקוט). Clines (*Job 1—20*, 199 n. 14.b.) notes that the form of the latter word יָקוֹט is a *hapax legomena*, which could be an imperfect form of קוט ("loathe") or קטט ("cut off"). Moreover, some commentators, such as Gray (*Book of Job*, 184 and 188), suggest that the word be translated as "cobweb." Also, see Habel, *Book of Job*, 168. However, translating the word יָקוֹט as "cobweb" requires an emendation of the word to קיץ, for which there is no justification. See Clines, *Job 1–20*, 199, n 14.b. and Gray, *Book of Job*, 188. Still, one is left with the choice of קוט or קטט. Interestingly, BHS suggests that the root of the word יקוט in this instance is קטט, a reading supported by the DCH. See Clines, ed., "קטט," 240. While there is no mandate to take the suggestion of either the BHS or the DCH, in this instance the suggestion is favourable as it does thematically connect to the idea of an early demise prevalent throughout the passage. Moreover, since the emendation to קיץ is untenable, this translation of יקוט as "cut off" is to be preferred to קוט as the idea of "loathing" does not connect to what is said in the speech.

[68] There is some debate as to whether or not the imagery of vv. 16–19 is a description of the wicked or the righteous. For instance, Habel (*Book of Job*, 177–8) argues that the imagery is a positive one, that of a "fresh plant thriving in spite of the hot sun and sending forth its shoots beyond the borders of its allotted garden." If this is the proper understanding however, there is a question as to how one should understand the apparent negative imagery in v. 18, where the plant is described as being "devoured" (בלע) in and "denied" (כחש) by its place. Habel's solution to this "apparent" reference to the plant's "destruction" is to suggest that v. 19 indicates that "new life" will spring from the death of the plant, and that the "plant rejoices" in this. However, there is simply no reason that this should be the understanding. As Clines (*Job 1–20*, 209) notes, the reference in v. 19 could simply be "ironic," and there is little to suggest that the use of דרך, with its connotation of divine "destiny," is *necessarily* positive as divine destiny could be positive or negative. Indeed, there is some question in how to understand the seemingly positive imagery of v. 19 in light of the preceding verses—though there is little to support Gray's argument (*Book of Job*, 183) that the verse is "displaced" and his placement of it after v. 15. Given the ambiguity of the verse and its possible negative connotations, and given its immediate context—especially the preceding verses—it is apparent to me that the verse, particularly the reference to "joy" (root שוש) could be understood ironically. While it is true that an ironic use of משוש is not attested to in the MT, it is true that the word can be associated with negative imagery—such as Isa 32:14, where the forsaken palace and deserted city is described as being the "joy" (משוש) of wild asses. Given this and the context of the passage—and its inherent negative imagery—I maintain that an ironic and ultimately negative understanding of v. 16–19 is correct.

by God in v. 20 and where those who “hate” (שנא) Job will be “clothed with shame” (בוש + לבש) and the “wicked” (רשע) will be “no more” (אין) in v. 22. In these verses, vv. 20–22, there is also some mention of the “righteous,”[69] who are contrasted with the wicked. However, it is clear that the main focus in the first speech is upon the wicked.[70] Again, the mere existence of the theme of holiness—shown primarily by the mention of the wicked and their fate—does not *necessarily* mean that the theme is connected to the penitential form. However, in Bildad’s first speech the theme serves as further Bildad’s call to penitential action and, thus, in this instance, is related to the penitential form.

After a direct address to Job in 18:1–4, the theme of holiness continues in Bildad’s second speech with an extended reflection on the fate of the wicked in Job 18:5–21. Here the reflection is divided into various elements: vv. 5–6 talks about the termination of the wicked,[71] vv. 7–10 talks about the entrapment of the wicked,[72] vv. 11–14 talk about the terrors visited upon the wicked in the afterlife,[73] vv. 15–16 talks about

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[69] Particularly, it is noted in v. 20 that God will “not reject” (לא + מאס) the “virtuous” (תם).

[70] The theme of the holiness, particularly the negative connotations related to the wicked, is also mentioned in v. 4, where the “sin” (חטא) of Job’s children is mentioned. However, the interrogative particle אם makes the mention of the theme suggestive, not overt, and thus I have not included in the main body of analysis.

[71] Thus, in v. 5 Bildad comments that the “light of the wicked” (אור + רשע) is “put out” (דעך) and that the “flame of their fire” (שבב + אש) does “not shine” (לא + נגה). In v. 6, the light imagery continues, when Bildad says that the “light” (אור) of wicked’s tent is “darkened” (חשך) and the “lamp above [them]” (נרו עליו) is “put out” (דעך).

[72] Thus, in verse 7a Bildad notes that the “strong steps” (צעד + און) of the wicked are “bound” (צרר), while in 7b Bildad talks about how the wicked’s “schemes” (עצה) “cast” (שלך) them down. The theme of 7b is continued in v. 8 when the wicked are said to be “cast” (שלך) into a “net” (רשת) by their own doing (by “their feet” [רגליו]). Verse 9 talks about a “trap” (פח) and “snare” (צמים) “holding” (אחז) and “laying hold” (חזק) of the wicked, while v. 9 talks about a “rope on the ground” (חבל + ארץ) and a “trap on the path” (מלכדת + נתיב) set for the wicked.

[73] Here the imagery is difficult to explain exactly though scholars are generally agreed—with some minor variation—that the verses are a reference to terror associated with the afterlife and deities associated with death, particularly “the firstborn of death” (בכור מות) in v. 13 and “the king of terrors” (מלך בלהות) in v. 14. See Clines, *Job 1–20*, 416–20; Fohrer, *Das Buch Hiob*, 302–4; and Habel, *Book of Job*, 287–88. Thus, in v. 11 “terrors” (בלהה) are said to “frighten” (בעת) and “chase” (פוץ) the wicked. In v. 12, “calamity” (איד) is said to “be made firm” (כון) for the wicked’s “stumbling” (צלע), while v. 13a calamity “consumes” (אכל) the “skin” (עור) of the wicked. In v. 13b, the “firstborn of death” (בכור מות) will

the utter destruction of the wicked,[74] and vv. 17–20 closes with a summary observation that the lineage of the wicked will not continue.[75] Finally, Bildad's second speech closes by noting, with an emphatic אך, that the preceding reflection is true for the "dwellings of the unrighteous" (משכנות עול) and the "place of the one-not-knowing-God" (מקום לא־ידע־אל). It is true in Bildad's second speech that there is no explicit call to penitential acts and, thus, it could not be conclusively argued that the theme of holiness, prominent in the speech, connects to penitence; even though, as has been noted, "nothing has happened to change Bildad's initial diagnosis,"[76] and call for penitential action.[77]

Moving on to the third speech, I maintain that the third speech of Eliphaz in Job 25 is significantly truncated by the author.[78] In this instance, the theme of holiness and the fate of the wicked is not raised in the way it was raised in the previous two speeches. However, in the third speech Bildad does raise the theme of divine transcendence by emphasizing the power and rule of God in vv. 2–3. Here, in v. 2, God is described as having "rule" (משל) and "dread" (פחד) belonging to him in the first colon as well as being described as "making peace in his height" (עשה שלום במרומיו) in the second colon.[79] The

"consume" (אכל) the "limbs" (בד) of the wicked. Finally, v. 15 notes that the wicked are "torn" (נתק) from their "tent of confidence" (אהל + מבטח) and "marched" (צעד) to the "king of terrors" (מלך בלהות).

[74] Thus, in v. 15 the "tent" (אהל) of the wicked is said to "dwell without" (שכן + בלי) them, while "brimstone" (גפרית) is scattered over the wicked's "pasture" (נו). In v. 16 their "roots" (שרש) "dry up" (יבש) and their "branches" (קציר) "wither" (נמל).

[75] Thus, in v. 17 the "memory" (זכר) of the wicked "perishes" (אבד) from the earth, and they "have no name" (לא־שם) outside. In v. 18 the wicked are "thrust" (הדף) "from light to darkness" (מאור אל־חשך) and "flee" (נדד) from the "world" (תבל). Moreover, in v. 19 the wicked are said to have no "posterity" (נכד), "progeny" (נין), "survivor[s]" (שריד). Finally, v. 20 closes with the reaction of others to the fate of the wicked—namely, they are "appalled" (שמם) and "seized by horror" (שער).

[76] Clines, *Job 1–20*, 412.

[77] As Clines (*Job 1–20*, 408) notes, "the *function* of the speech as whole" is "to *encourage* Job to amend his life." The point Clines notes is that Bildad does not offer his speech as a way to condemn Job as one of the wicked, but rather he offers his reflection on the wicked as a way to move Job to penitence, to seek God as Bildad had suggested in 8:4–6.

[78] Thus, following the speech formula found in the MT (the collocation "answered…and said" [ענה + אמר]) I contend that the third and final speech of Eliphaz is only found in Job 25:1–6.

[79] Clearly from the context of the passage and its emphasis, the reference in the first colon is to the dominion of God and the fear that it inspires in others. See Clines, *Job 1–20*, 631–2 and Habel, *Book of*

theme of God's power continues in v. 3 with a reference to God as the Divine Warrior/Commander, suggested by the reference to "troops" (גדוד), and a reference to the notion that nothing can be hidden from God, suggested by the phrase of "light" (אור) "rising" (קום) upon everything. The argument regarding the transcendence of God continues in vv. 4–6, where Bildad makes the point that since God is all-powerful (noted in the preceding verses) and since celestial beings, the "moon" (ירח) and the "stars" (כוכב), cannot be counted perfect[80] before God, humans most certainly cannot be seen as perfect before God.[81]

Though the theme of divine transcendence is present in the third speech and Morrow suggests it is a possible element of penitence,[82] it is dubious whether its mention here is related to the penitential theme. Habel, for instance, argues that Bildad's third speech is meant as a "counter" to Job's words in ch. 23, where Job sought to "circumvent the laws of the cosmos, enter God's presence, and plead his innocence."[83] While I find generally Habel's interpretation problematic because he rearranges the Hebrew text, notably adding 26:5–14 to 25:1–6,[84] a move not supported by any textual evidence, there is some merit to his argument that there is an apparent connection with Job 26:5–14 to what was said in Job 23. However, it is also important to note what Bildad is countering

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Job, 368. Given the preposition עם (with), Clines (*Job 1–20*, 619 and 631) suggests that God cannot be understood as the "object of dread, but rather should be understood a hendiadys. Therefore, Clines translates the colon as a "dreadful dominion." Also, regarding the second colon and the phrase "making peace in his height" (עשה שלום במרומיו), Habel (*Book of Job*, 368–9) noted that the reference is likely a reference to conflicts of ANE mythology and the ordering of the world. In any case, regardless of the *exact* reference, it is clear that the emphasis of the verse is the undisputed power of the deity.

[80] This is noted in v. 5 with the language about the moon "not shining" (לא + אהל) and the stars "not being pure" (לא + זכך).

[81] This is noted: in v. 4 with rhetorical questions asking if a human being can be "righteous" (צדק) or "pure" (זכה) with God, and in v. 6 with references to the human creature as a "maggot" (רמה) and "worm" (תולעה).

[82] See Morrow, *The Divine Affirmation*, 113–5.

[83] Habel, *Book of Job*, 368.

[84] Habel, *Book of Job*, 364.

in Job's speech. Namely, it is apparent that Bildad offers his argument on the transcendence of God as a way to counter Job's desire to *challenge* God and, thus, it is not a change from Bildad's initial position in the first speech that Job should seek God. Still, it is not clear that Bildad employs divine transcendence as a way to move Job to any sort of penitential action. Given this, though the use of theme is significant, it cannot be conclusively considered as connected to the penitential form. In the final analysis of the Bildad speeches, while both themes of holiness and transcendence are present, it is only the theme of holiness in the first speech (ch. 8), with its focus on the fate of the wicked and its connection to call to penitential action in 8:5–6, which can clearly be connected to the penitential form.

Job 4–27: Creation Metaphor and Eco-Anthropology (Bildad)

Moving from form to eco-anthropology, it is clear that in his speeches Bildad employs a variety of eco-anthropological metaphors, and a significant number of these in conjunction with the theme of holiness and the fate of the wicked. Looking at the first speech, there are three metaphors that stand out for their use of ecological imagery. The first metaphor is found in Job 8:2b; and though it is minor in terms of length, it is significant in that it connects to an image raised by Eliphaz in his second speech. Thus, as Eliphaz does later, Bildad employs the image of *violent wind* as a metaphor to explain Job's words, when he compares the "words of [Job's] mouth" (אמר + פה) to a "mighty wind" (כביר + רוח).[85] The point of the metaphor is clear, Job's words are not meaningless

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[85] Clines (*Job 1–20*, 202) notes that the use of "mighty" (כביר) wind suggests that Bildad is referencing the destructive nature of Job's words and, thus, is not a reference to the "emptiness," which Clines says, "most suggest." As one example—not specifically noted by Clines—Habel (*Book of Job*, 174) argues that the use of "wind" (רוח) is employed to dismiss an opponent's argument and is a "deliberate

("mere 'wind'," as it were),[86] but rather something that are "dangerous" and cannot be ignored.[87]

While the *violent wind* metaphor that Bildad uses is significant, the larger eco-anthropological metaphor he employs is to be found in vv. 11–19. In these verses, Bildad uses three primary sets of images, two floral and one animal, to reflect upon the life and fate of the wicked. The first set of images centres on a series of rhetorical questions focused on aquatic plants, the "papyrus" (גמא) and "reed" (אחו),[88] in vv. 11–13, and the emphasis of the imagery is *inherently* negative. Thus, in the first phase of his argument to Job, in v. 11, Bildad makes the point that these are plants that do not flourish, "grow up" (גאה) and "increase" (שגה), if there is nothing to nourish or sustain them, the "marsh" (בצה)[89] and "water" (מים) respectively. The imagery continues in v. 12, when Bildad makes the point that these plants while still young ("freshly green" [אב]) and not interfered with (i.e. "plucked" [קטף]) come to a premature end, that is to say "wither" (יבש) before "all [other] grass" (כל־חציר). The connection to the wicked is then made

twisting" of Job's words in 6:25–26. However, in his analysis Habel does not deal with the description the wind as "mighty" and, thus, misses a significant aspect of what is being said. Therefore, I maintain that Clines's argument is generally correct, and the imagery suggests something destructive—something related to Eliphaz's mention of the "east wind" (קדים) in Job 15:2—instead of suggesting 'emptiness.'

[86] I note that this is contra the opinion of Habel (*Book of Job*, 174).

[87] See Seow, *Job 1–21*, 515.

[88] Both words are Egyptian in origin and plants known in the Nile region (particularly lower Egypt), though there is some suggestion that some form of aquatic/reed plant (particularly the אחו) was known in northern Israel. See Clines, *Job 1–20*, 207–8 and Musselman, *Dictionary of Bible Plants*, "Papyrus," 111 and "Reed," 121–2.

[89] Doak (*Consider Leviathan*, 140) notes that the use of marsh suggests that "papyrus will *not* sprout up outside of its proper habitat" and, thus, is not *explicitly* connected to ideas of "nourishment" and "sustenance" as I suggest. However, it is equally clear that OT theology generally maintained strong notion of type and sphere—for instance, the division of wild and domestic in Job 6:5 where the wild-ass (פרא) and domestic ox (שור) are contrasted with the food that is appropriate for their type. See Clines, *Job 1–20*, 171–2 and Seow, *Job 1–21*, 457. Significantly, this idea suggests that according to the ancient Hebrew mindset created things could not survive, or rather thrive, outside of the realm where they were meant to exist, and primarily existed. Thus, given that a "papyrus" (גמא) could not grow well outside of its habitat, the "marsh" (בצה), it follows that *inherent* in that imagery is the idea the marsh was sustenance and nourishment for the papyrus plant.

explicit in v. 13, when Bildad makes the point that this is the way of those who "forget God" (שכח + אל). Though the floral imagery in these verses is not agricultural in the sense that the papyrus and reed were cultivated plants (though they were used extensively by humans in the ANE)[90] the imagery is still that of plants that do not thrive. Thus, in this first image, Bildad employs the metaphor of *failed flora.*

While the floral imagery continues in vv. 16–19, it is broken by animal imagery that is introduced in vv. 14–15. Here the primary image is found in v. 14, when Bildad references the spider's web (the "house of the spider" [בית עכביש]). The imagery is unique in the OT and the closest parallel can be found in Isa 59:4–6.[91] Similar to the Isaiah imagery, which focused on the futility of the ways of the wicked, the mention of spider's web in Job 8:14 is meant to highlight the fragile, even futile, nature of the wicked's trust.[92] This becomes explicit in v. 15, when Bildad notes: 1) that the "house" (בית) of the wicked "does not stand" (לא + עמד) when they "lean" (שען) on it and 2) that their house[93] "does not endure" (לא + קום) though they "lay hold" (חזק) of it. Though the imagery does not carry with it the sense of failure, as other Joban metaphors such as *failed agriculture, failed apex predator, and failed flora* do, it is still a negative image emphasising

[90] Musselman, *Dictionary of Bible Plants*, "Papyrus," 111.

[91] Riede, *Im Spiegel der Tiere*, 139. In the Isaiah passage the imagery of the "spider's web" (קורי עכביש) is made in conjunction with the "viper's" (אפעה) "nest" (though not explicitly mentioned, "nest" is suggested by the associated imagery of "hatching" [בקע] "eggs" [בצה] in v. 5) and, importantly, both serve as a negative reflection on the way of the wicked. As Riede (*Im Spiegel der Tiere*, 139) notes, both images "stellen die Verderblichkeit des frevlerischen Treibens und dessen Nichtigkeits heraus . . . " ("highlight the perishable nature of the wicked's ways and their futility . . . ").

[92] See Seow, *Job 1–21*, 521.

[93] Clines (*Job 1–20*, 209) notes that the reference in v. 15b could be a reference to the wicked's "house" or to the "godless man himself." However, given the context of passage of vv. 14–15—the imagery of the "house" (בית) of the spider, in v. 14b, and mention of the wicked's "house" (בית) in v. 15a—it seems likely that the focus of v. 15b is also a house, whether of the wicked or the spider as Seow (*Job 1–21*, 534) suggests both might be implied.

weakness and insecurity. For this reason, I suggest that in vv. 14–15 Bildad employs the metaphor of *feeble creation* for the wicked.

The floral theme continues with a second set of images in vv. 16–19, though in this instance there is a question as to what the exact referent is, whether the wicked or the righteous. Though some scholars maintain the imagery is a reference to the righteous,[94] such readings are not without problems. For instance, to maintain that the imagery in vv. 16–19 is *inherently* positive, a straightforward reference to a "flourishing" plant, fails to account for v. 18, which notes that the same plant could be "devoured" (בלע) and "denied" (כחש). For the sake of argument, I accept that the imagery of vv. 16–17 is positive. Indeed, the image of v. 16 is that of a "fresh plant" (רטב) whose "shoots" (יונקת) "spread out" (יצא); while the imagery v. 17 speaks of a plant whose "roots" (שרש) "entangle" (סבך) a "heap" (גל) and which "sees" (חזה) a "house of stones" (בית אבנים), which could suggest thriving in an inhospitable environment.[95] However, while the imagery in these two verses could be considered positive, it must also be acknowledged that this is not a secure position as there is the possibility[96] that the plant/person could be "devoured" and "denied." Therefore, in this second set of floral images, even though the plant may flourish, its position is far from secure.[97] Moreover, this possibility of destruction, noted in v. 18, impacts the translation of the following v. 19. It is unclear whether the references to the "joy of his way" (משוש דרכו) and the "other who will spring up from the dust" (מעפר אחר יצמחו) is meant in an explicitly positive way or better

[94] See Doak, *Consider Leviathan*, 143–45; Habel, *Book of Job*, 177–8; and Seow, *Job 1–21*, 522–4.

[95] See Clines, *Job 1–20*, 209 and Seow, *Job 1–21*, 524.

[96] This is introduced with the particle אם.

[97] This view is also noted by Seow (*Job 1–21*, 524).

understood as irony. Given the precariousness of the situation noted in v. 18, I follow Clines and maintain that an ironic reading makes better sense of verse 19.[98] Overall, as with the preceding two metaphors of *failed flora* and *feeble creation*, it is apparent that the imagery has a negative connotation and employs the metaphor of *precarious creation* for the human creature broadly speaking and, specifically, the wicked.

Introducing Bildad's second speech, Habel notes that "he [Bildad] abandons the relationship between humans and nature and focuses on the world of the wicked."[99] However, I disagree with Habel's assertion. Although, Habel is correct that the focus of the speech is the "world of the wicked," it is also clear from the passage that the character Bildad has not "abandoned" the relationship between human and non-human creation. Rather, he continues to employ a number of ecological metaphors in his argument, though admittedly these are not as pronounced as in the first speech. The first use of metaphor in the second speech is unique as it functions as retort to a previous statement made by the character Job. The imagery centres around the use of the term בהמות/בהמה ("beast/beasts"[100]), and is used by Bildad in Job 18:3 as a response to Job's challenge in 12:7, when Job challenges the friends to have the "beasts" (בהמות) "teach" (hif. ירה) the friends.[101] Bildad responds to this comment, in 18:3, by asking Job "why" (מדוע) he

[98] That being said I disagree with Clines's unsubstantiated emendation (*Job 1–20*, 209) of משוש to מסוס ("dissolution").

[99] Habel, *Book of Job*, 58.

[100] Though some English translations translate בהמה in Job 18:3 as cattle—see the ESV and NRSV for examples—there is little to suggest that this is the nuance implied by the text. Indeed, there is a question as to which nuance—"beast" or "cattle"—is meant in the three occurrences of the word בהמה (2x in the plural in Job 12:7 and 35:11; 1x in the singular in Job 18:3) in the book of Job, apart from its use in the divine speech, or if there is any distinction of meaning between the singular and plural forms. Given that there is little to suggest any distinction, I have opted to translate the word in the same way ("beasts") in the English as this maintains the continuity in the use of the term, which I suggest exists in the text.

[101] Habel, *Book of Job*, 285.

"considers" (חשב) the three friends as "beasts" (בהמה).[102] The second colon makes the use of בהמה clear, when Bildad continues his inquiry and asks Job "why" Job considers the friends "stupid" (טמה). The suggestion is quite clear, according to Bildad by comparing the friends with beasts Job has suggested that they are ignorant.[103] Thus, though it is a brief metaphor, in 18:3 Bildad employs the metaphor of *ignorant creation* in reference to the human creature—particularly, him and his two compatriots.

A second eco-anthropological metaphor is arguably employed in Job 18:7–10, in Bildad's description of the wicked being entrapped. Especially in vv. 8–10, Bildad employs a wide a variety of terms—"casting into a net" (שלח ברשת), "walking upon its mesh" (על־שבכה יתהלך), a "trap grasping the heel" (יאחז בעקב פח), a "snare seizing him" (יחזק עליו צמים), "his rope hidden on the ground" (טמון בארץ חבלו), and "his trap upon the path" (מלכדתו עלי נתיב)—associated with what Habel calls the "trapper's art."[104] Though there is not a specific animal mentioned, the imagery in these verses is explicitly ecological *and* anthropological—highlighting a specific relationship between humanity and non-human creation, namely hunting/trapping. Moreover, by comparing the wicked to the ensnared Bildad is *explicitly* connecting humanity, specifically the wicked, to ensnared, non-human creation. Thus, in these verses Bildad employs the metaphor of *trapped creation* by focusing on an aspect of human dominion over non-human

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[102] Though the form of בהמה in Job 18:3a is singular it is clear from the preceding verb (חשב), which is in the first common plural, that the use of בהמה is meant to be understood as a collective.

[103] This idea of "beasts" being ignorant and lacking understanding, especially when used in descriptions of human beings, is well attested in the MT, see Pss 32:9; 49:13; 73:22; and Dan 4:25–31 (Eng. 4:28–34). This also challenges Keel and Schroer's notion (*Creation*, 50) that Job 12:7–10 is a positive reference to the animals having the "knowledge of God." It is clear from Bildad's response in 18:3—and, it must be said, the general human view of creation in the book of Job (see Schifferdecker, *Out of the Whirlwind*)—that the statement in Job 12:7–10 is not a positive one. Even if there is a sense in the passage (Job 12:7–10) that non-creation could wisdom, it must be a type of 'base' wisdom—something of a lower order and worthy of a slur.

[104] Habel, *Book of Job*, 286.

creation.[105] Given that Bildad compares the "wicked" to the ensnared creature in the imagery it is clear that the metaphor is *inherently* negative in its rhetorical thrust, and not focused on the power of the hunter/trapper.

A final metaphor is briefly mentioned in Job 18:16 where, in his reflection on the wicked, Bildad notes that their "roots" (שרש)[106] "dry up" (יבש) below and that their "branches" (קציר) "wither" (מלל) above. Clearly the use of branches "from above" (מתחת) and roots "from below" (ממעל) is a merism meant to highlight the totality of the destruction. However, the use of "root" and "branch" reference floral imagery while the use of "dry up" and "wither" suggests that that floral imagery is negative. Therefore, as he did in his first speech, Bildad briefly employs the metaphor of *failed flora* to refer to the wicked and their fate.

Though Bildad's third and final speech is brief and the focus is the transcendence of God, he does employ a final eco-anthropological metaphor. Namely, in the final verse of his speech, in Job 25:6, Bildad compares the "human being" (אנוש) to a "maggot" (רמה) and the "descendent of a human" ("the son of a man" [בן־אדם]) to a "worm" (תולעה). Quite clearly, the rhetorical thrust of the imagery is negative,[107] containing even the

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[105] Undoubtedly, this connects to the metaphor of *human as ruler*, which the character Job employs in chapter 3. However, in distinction to the use in Job 3, which though it could be considered negative for non-human creation (in terms of being dominated), places humanity in a position of power and authority. In this instance, "wicked" humanity is compared to the position of ensnared animals and, thus, as the recipient of human dominion (in this case the trapper).

[106] While not conclusive, there is a tantalizing thought that the use of שרש in Job 18:16 as "drying up" lends credence to the idea that Job 8:16–19, and its use of שרש in Job 8:17, is ironic and *inherently* negative.

[107] See the discussion in Lasine, "Birds eye," esp. 35–38.

suggestion of uncleanliness.[108] Thus, in making his argument for the transcendence of God, Bildad employs again the metaphor of *feeble/unclean creation*.[109]

Taken together the three speeches of Bildad present a negative picture of creation. In making his argument on holiness, and particularly the fate of the wicked, Bildad employs the metaphors of: 1) *failed flora*, *feeble creation*, and *precarious creation* in the first speech; 2) *ignorant creation*, *trapped creation* and *failed flora* in the second speech; and 3) *feeble/unclean creation,* which is used in the third speech for human beings in comparison to the divine. What is immediately clear is the overwhelmingly negative sense carried by the metaphors, roughly divided between two aspects. First, there are the metaphors, primarily *failed flora*,[110] that—like those metaphors used by Eliphaz—highlight a failure to grow and thrive. Second, Bildad employs metaphors related to perceived weakness, whether *ignorant creation*—the proverbial "dumb beasts" employed in the second speech—or *feeble/unclean creation*, which references various insect imagery.

Importantly, Bildad binds both aspects of this negative creation imagery to the argument of his first speech regarding holiness, which he uses to encourage the character Job to penitential reorientation. While not every use of creation imagery and metaphor is related to penitence in the speeches of Bildad, in the context of his speeches these negative aspects of non-human creation often function as object lessons; whether as part of a warning to move the character Job to repentance, a reflection on the 'wicked,' or as a

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[108] This is especially true given the mention of the רמה and their association with death and the grave, such as in Exod 16:24; Job 17:4; 21:26; 24:20; and Isa 14:11. See Clines, *Job 21–37*, 633–4.

[109] Though there is the suggestion of uncleanliness in the imagery, this is not the sum of the imagery and, thus, the notion of "feeble"—a notion also connected to the "spider's web" imagery in Bildad's first speech—is also included in the metaphor.

[110] In addition to metaphor of *failed flora* I would include the metaphor of *precarious creation* as this latter metaphor at the very least carries with it the threat of destruction and the failure to thrive.

reflection on the state of humanity before a transcendent God. In any case, like Eliphaz before him, Bildad fails to move his friend, and Job does not repent.

Job 4–27: Markers of the Lament/Penitential Form (Zophar)

Since there is little evidence to support Clines's "conjecturally restored"[111] third speech of Zophar this dissertation maintains that the speeches of Zophar are two in number and are to be found in Job 11:1–20 and Job 20:1–29, each of which will be analysed in turn. The first speech of Zophar in ch. 11 has a two-fold structure. The first half, found in vv. 1–12, is a challenge to the character Job and "his interpretations of God's ways and motives."[112] The second part of Zophar's first speech, found in vv. 13–20, is a conditional statement, offering assurances if Job takes certain actions. Though, there is no evidence of any elements of the lament form or a fully-developed penitential form (as with the other friends' speeches), there are elements connected to the penitential form.

The most apparent element connected to the penitential form is found in the second part of ch. 11, vv. 13–20, with Zophar's call for penitential action, set in a series of conditional statements.[113] Zophar contends with Job that "if" (אם)[114] he, Job, takes certain actions then certain results would follow. In v. 13, Zophar encourages Job to seek Gob by "establishing" (כון) his "heart" (לב), and "spreading out" (פרש) his "hands" (כף) to God. In v. 14, Zophar encourages Job to remove uncleanness from himself by "putting

[111] To be accurate, Clines (*Job 21–37*, 651 n. 7.a.) only uses this phrase for a non-existent introductory line "*[And Zophar the Naamathite answered and said]*" that he adds to the beginning of his hypothetical third speech of Zophar. That being said, it must also be acknowledged that Clines (*Job 21–37*, 661) does in fact *reconstruct* a Zophar speech, reassigning verses that are ascribed to Job in the MT.

[112] Habel, *Book of Job*, 204.

[113] As Clines (*Job 1–20*, 266) notes, the section is "conditional advice" meant to persuade Job of "the blessings of repentance."

[114] The conditional particle is repeated in vv. 13 and 14.

away" (hif. רחק) "iniquity" (און) and by having "injustice" (עולה) "not dwell" (אל + שכן) in his dwelling ("tent" [אהל]). For Zophar, the argument follows that if the character Job were to take these actions, then a restoration of Job's righteousness would occur. So, in v. 15, Zophar promises that if Job were to do the actions prescribed in vv. 13–14, then Job could "lift [his] face" (נשא + פנה) "without blemish" (ממום),[115] be "firmly cast" (מצק),[116] and "without fear" (לא + ירא). The promises continue in v. 16 when Zophar says that Job would "forget" (שכח) his "misery" (עמל) and, in v. 17, that Job's "life" (חלד) would "be brighter than the noonday" (מצהרים יקום) and his "darkness" (עוף) like the "morning" (בקר). In v. 18, Zophar promises that Job would "trust" (בטח) because "there is hope" (יש + תקוה) and "rest securely" (בטח + שכב), and in v. 19 he, Zophar, concludes his thought by promising that Job would "lie down" (רבץ) "without fear" (אין + חרד) and that many would "entreat" (חלה) Job ("your face" [פָנֶיךָ]). In summarizing this section, one can say that Zophar calls the character Job to penitential acts, which would result in the restoration of Job's righteousness.

The first half of Zophar's speech in Job 11:1–12, in responding to and challenging Job, offers a number of arguments that emphasize the knowledge of God over and against the knowledge of humanity, and specifically Job's understanding. The prominent theme of the first half of Zophar's speech is divine transcendence of God, highlighted in the unknowable wisdom of God. This first comes to the fore in v. 6, when Zophar notes that God carries the "secrets of wisdom" (תעלמות חכמה) and is "full ("double") of wisdom" (כפלים לתושיה). This theme is then carried on in v. 7 when Zophar challenges Job by asking if he could discover "the depths of God" (החקר אלוה) and the "limits of *Shaddai*"

[115] Here the מן is partitive and carries a negative connotation. See Seow, *Job 1–21*, 615.
[116] The *DCH* takes מצק as a Hofal form of יצק. See Clines, ed., "יצק," 453.

(תכלית שדי). This theme is furthered in v. 8 when Zophar asserts that God's wisdom, his "depths" and "limits," are the "heights of the heavens" (גבהי שמים) and "deeper than *Sheol*" (עמקה משאול) and, in v. 9, that its measure is "longer than the earth" (ארכה מארץ) and "more spacious than the sea" (רחבה מני־ים). There is a brief moment in v. 10 where Zophar focusses on the all-powerful nature of God[117] before picking up the theme of God's knowledge/wisdom in v. 11, when he asserts that God "knows false men" (ידע מתי־שוא) and "sees iniquity" (ירא־און). The section then concludes with a parable that states that "a stupid[118] man will get understanding when a man is born the colt of a wild-ass" (איש נבוב ילבב ועיר פרא אדם יולד). It is too much to assert that this emphasis on divine transcendence is *directly* connected to the penitential form. However, most scholars suggest that v. 11 functions to close the first half of the speech and offer an implied encouragement that Job is not yet a איש נבוב.[119] The point is that there is still hope for Job, and so Zophar calls him to penitential action in the second half of the speech. Therefore,

[117] Here, Zophar argues that no one can "restrain" (that is "turn back' [שוב]) the actions or plans of God.

[118] The word נבוב carries with it the nuance of "hollow." See Koehler and Baumgartner, eds., "נבב," 659. Thus, a number of scholars have noted that the suggestion is that of a person who is empty-head. See Clines, *Job 1–20*, 266; Habel, *Book of Job*, 209; and Seow, *Job 1–21*, 603 and 613. Though Seow (*Job 1–21*, 603) also allows that the word might refer to a person's inner fortitude, or "moral fiber" and, thus, I translate the word as "stupid," a word suggesting someone who is "foolish" because of ignorance.

[119] This follows the reading that Clines (*Job 1–20*, 266) suggests for the verse. That being said, the verse is enigmatic, and scholars offer a variety of interpretations. Thus, while Fohrer (*Das Buch Hiob*, 228–9) offers a similar positive interpretation to Clines, others, such as Habel, suggest a more negative interpretation; and, thus, Habel (*Book of Job*, 209) suggests that in v. 12 Zophar is suggesting that Job is a "wild ass" who will "never have the intelligence of a human being." However, while the wild-ass is mentioned by the character Job in Job 6:5, I disagree with Habel that the reference is to Job himself and, thus, I do not think the mention in Job 11:12 is a reference to what Job previously said—nor do I think it is a reference to the character Job. Another translation comes from Seow (*Job 1—21*, 613–14), who translates the latter half of verse 12, "< > A wild ass of a man may be formed," omitting עיר to protect the parallelism. While I agree with Seow that emendating אדם to אדמה, as Dahood ("Zacharia 9:1," 123–4) does, is problematic, I think it is *equally* problematic to remove עיר from the MT, as Seow (*Job 1–21*, 613–4) does. Furthermore, I believe that Seow too easily conflates the distinction of פרא and עיר in the MT and, thus, I find Way's interpretation (*Donkeys*, 167) of the verse, based upon his survey of donkeys in the HB and ANE, as preferable. Finally, and therefore, while not denying the enigmatic nature of the verse, I maintain the form of the verse as it is found in the MT, and hold to a reading of the verse that does not interpret it a slur against the character Job.

while the divine-transcendence, prominent in the first half of the speech, is not specifically a penitential element, v. 12 frames the theme of divine transcendence as an encouragement meant to move the character Job to penitential action.

In his second speech, found in Job 20:1–29, Zophar offers an extended reflection on the fate of the wicked, a holiness theme that in parts of the Eliphaz and Bildad speeches was connected to the penitential form. Thus, an analysis is warranted. Though there is some distinction, scholars roughly divide the meditation on the wicked into three parts: a meditation on the weakness or instability of the wicked in vv. 4–11, a meditation on the wicked using imagery connected to consumption and eating in vv. 12–23 and, finally, a meditation on the annihilation of the wicked in vv. 24–28.[120] In the first section, after an explanation for his response in vv. 1–3, Zophar points out, in a pair of contrasting statements, that though the wicked seem to succeed they ultimately fail. Thus, in v. 5, Zophar notes that their success, highlighted by the words "exult" (רננה) and "joy" (שמחה), is "short-lived" (קרוב) and "for a moment" (עדי־רגע). In vv. 6–7, Zophar notes that though the wicked's "height reach to the heavens" (יעלה לשמים שיא) and their "head reach to the clouds" (ראש לעב יגיע), ultimately they will "perish forever" (נצח יאבד) and not be known. In v. 8 the wicked are compared to fleeting things: a "dream" (חלום) and "night vision" (חזיון לילה) in v. 8 and something that cannot be seen any more in v. 9. Though v. 10 is somewhat enigmatic,[121] the general thrust of the verse is that the progeny of the wicked will suffer, and have to pay back ("return" [שוב]) the ill-gotten gain (his "wealth" [און]).[122]

[120] Clines, *Job 1–20*, 482; Habel, *Book of Job*, 313–5; and Seow, *Job 1–21*, 837–47.
[121] See the discussion in Clines, *Job 1–20*, 487.
[122] See Clines, *Job 1–20*, 489 and Seow, *Job 1–21*, 839.

The point is underscored again in v. 11, when Zophar asserts that the "bones" (עצם) of the wicked will "lie down…in the dust" (שכב…על־עפר).

Though the imagery changes in vv. 12–23 and uses language associated with food and the eating, the focus is still upon the wicked and their fate. Significantly, as in other places in the book of Job the imagery of eating is subverted. Though what is "evil" (רעה) seems "sweet" (מתק) in v. 12, and though in v. 13 the wicked are "loathe" (חמל) to "forsake" (עזב) it, the evil, which they consume, leads to their demise. Thus, what is consumed, "food" (לחם) in v. 14, "turns" (הפך) in his "stomach" (מעה) and is described as the "venom of asps" (מרורת פתנים).[123] So disagreeable is this 'food' that the wicked cannot keep it in, and so in v. 15 they "vomit" (קיא) the "riches" (היל), which God "casts out" (ירש) their "belly" (בטן). The result is that the wicked face "total frustration,"[124] they cannot "delight" (עלס) in the things they consume, the "wealth of [their] trade" (חיל תמורתו) as it says in v. 18. The section continues by giving the reason for the wicked's fate in vv. 19–21,[125] and concludes in v. 23 by noting God's actions against the wicked.[126]

Zophar's second and final speech ends in vv. 24–29 by focusing on the wicked's final fate, particularly their annihilation, which is expressed in several ways. In v. 24, Zophar notes that though the wicked flee they are "pierced" (חלף) by a "bronze arrow"

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[123] The imagery of the poison of snakes is repeated in v. 16, which has caused some commentators to move the verse to follow v. 14. See Clines, *Job 1–20*, 474–5 n. 15.a and Fohrer, *Das Buch Hiob*, 325 n. 16. However, given the lack of any textual support from extant variants in this dissertation I will follow the verse ordering of the MT.

[124] Habel, *Book of Job*, 317–8.

[125] Thus, v. 19 notes that the wicked have "crushed and forsaken the poor" (רצץ עזב דלים), while vv. 20–21 note the greed of the wicked—highlighted by the phrases, the wicked had "not known ease in [their] belly" (לא־ידע שלו בבטנו) in v. 20 and had "left nothing after [their] eating" (אין־שריד לאכלו).

[126] Significantly, the verse continues the eating imagery with the idea that God will "fill" (מלא) the "belly" (בטן) of the wicked with "his fiery anger" (חרון אפו).

(קשת נחושה).[127] The 'piercing' imagery continues in v. 25a–b while v. 25c notes that "terrors" (אמים) "come upon" (חלך + על) the wicked. Verse 26 notes that the wicked will be "harmed" (רעע) by a "fire not fanned" (אש לא־נפח), while their accumulated possessions will also be destroyed, when "total darkness" (כל־חשך) will be "laid up" (טמן) for their treasures. Verse 27 is cosmic in scale noting that the "heavens" (שמים) will "reveal" (גלה) the "iniquity" (עון) of the wicked while the "earth" (ארץ) will "rise up" (קום) against them. Verse 28 then picks up the idea that the wicked's possessions will be destroyed,[128] while v. 29 offers a summative statement noting that the preceding descriptions are the "wicked man's portion from God" (חלק־אדם רשע מאלהים).

Taken together, both of Zophar's speeches are "*disputation*,"[129] speeches designed to contend against the viewpoint put forth by the character Job.[130] Drawing upon divine transcendence in the first half of his first speech and the holiness tradition, particularly as it relates to the fate of the wicked, in the second speech Zophar makes the argument against Job's view. By themselves, neither of these elements, divine transcendence and holiness, *in this instance* connects to the penitential form. However, as

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[127] Though the word קשת is typically translated "bow" there are some instances where the word carries the sense of "arrow"—notably in 2 Sam 22:35 and Ps 18:35. Furthermore, the pairing of קשת with חלף (meaning "to pierce") suggests a type of weapon that can impale and, thus, it is translated as "arrow."

[128] Thus, the "produce of [their] house" (יבול ביתו) will "be removed" (גלה) and "flow away" (from the root נגד).

[129] Clines, *Job 1–20*, 257 and 480.

[130] For instance, in the first speech—in Job 11:1–20—Habel (*Book of Job*, 205 and 314–5) notes that Zophar's words in Job 11:4 are a direct counter to Job's words in Job 9:11–12 and 10:13–14. Moreover, in the second speech—in Job 20:1–29—there are numerous instances where Zophar alludes to and mocks things said by the character Job, for instance: 1) in Job 20:9 the "eye" (עין) that does not see the wicked alludes to the "eye" (עין) of God that watched over Job, 2) in v. 11 Zophar notes that the wicked will "lie down" (שכב) in the "dust" (עפר), an allusion to Job's wish to "lie down" (שכב) in the "dust" (עפר) and escape God in Job 7:21, 3) in v. 22 Zophar brings up the "misery" (עמל) of the wicked, which is an allusion to the "misery" (עמל) that Job mentions in 3:10, and 4) in v. 25 Zophar mentions the "heavens" (שמים) exposing the sin of the wicked while the "earth" (ארץ) rises up against them as a counter to Job's cry in 16:18–19 for the "earth" (ארץ) to be his witness and the "heavens" (שמים) to be a source of a witness for him.

Job 11:13–20 makes clear, there is still a call to penitential action, a pre-penitential element found in the speeches of the other two friends. In his speeches, Zophar does not merely counter the words of Job, but also seeks to *reorient* Job in a way that would restore the favour of God upon Job as well as Job's righteousness. Again, as has been the case thus far, there is no response of penitence from Job to the words of this friend.

Job 4–27: Creation Metaphor and Eco-Anthropology (Zophar)

Though creation language is used in his speeches,[131] the two speeches of Zophar are notable, in comparison to the other two friends, because there is little evidence that, in his speeches, Zophar uses creation metaphor and/or imagery to make comments about human identity.[132] There is one arguable exception in the second speech, in Job 20:14–16, where Zophar employs the imagery of the poisonous snake in association with the wicked. Here the evil that the wicked plan, which seems "sweet" to them, is in fact the poison of snakes to them.[133] The metaphor is quite clearly that of *poisonous snake* or, one could argue, *dangerous creation*. However, though the imagery is connected to the wicked, the reference is about the "evil" (רעה) that the wicked *do*, which has devastating consequences for them. Clearly, it is a negative image, emphasising the 'dangerousness' of creation, and follows a generally negative view of non-human creation seen throughout the Zophar speeches;[134] but it is difficult to argue that the metaphor is

[131] Various aspects of creation are noted in the speeches of Zophar: creation elements related to the cosmos and cosmic order (the "heavens" [שמים], "earth" [ארץ], "dust" [עפר], "waters" [מים] and "sea" [ים]), meteorological elements (the "cloud" [עב]), creation elements related to time ("night" [לילה], "noonday" [צהר], and "morning [בקר]), and animal life (the "wild-ass" [פרא], "asp" [פתן], and "viper" [אפעה]).

[132] As has been also noted, in comparison to the other two friends, the Zophar speeches appear less uniform. See Fuchs, *Mythos und Hiobdichtung*, 114.

[133] See the discussion in Riede, *Im Spiegel der Tiere*, 142–4.

[134] Though this view can be seen throughout, it is particular noteworthy in the first speech, when Zophar—significantly in the context of the book of Job—places the wisdom outside of the realm of nature

specifically a comment on the human self, whether the wicked themselves or someone else. Thus, though creation language plays a significant part in the speeches of Zophar, there is no eco-anthropological metaphor apparent in these speeches. Again, it must be noted that this absence is unique among the three friends and wisdom dialogue found in Job 3—28.

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and creation in Job 11:8–9. In fact, it is this 'dim' view of non-human creation in the Zophar speeches that move Habel (*Finding Wisdom*, 70), when he retrieves the "Voice of the Earth," to lament that Zophar "simply does not understand the nature of wisdom *and wisdom in nature*" (emphasis mine).

CHAPTER 5:
THE WISDOM DIALOGUE (JOB)

Und wenn die Freunde . . . erwidern, dass kein Mensch gerecht sei vor Gott . . . , dass „Gott lob täusche über seine Schuld“ (11, 6), dass auch lob sein Leiden als Strafe ruhig hinnehmen und, sich bessernd, einer besseren Zukunft getrösten müsse, so bleiben diese Reden trotz aller Variationen eindrucks- und wirkungslos, *weil lob ebendas, dass er nicht gerecht sei, auf das Entschiedenste bestreitet.*
(emphasis mine)[1]

Job 4—27: Markers of the Lament/Penitential Form (Job)

As I have mentioned throughout the sections dealing with Job three friends, their arguments fail to persuade Job to repent and, as such, there is no fully formed penitential prayer within Job's speeches within the wisdom dialogue. Moreover, it should be noted that evidence for a fully formed lament is equally sparse. However, there are a significant number of *elements* of these forms that are present in Job's speeches and are worthy of mention. Given the breadth of material I will conduct my analysis in a linear process, analysing each speech cycle in turn: noting elements of the lament and penitential forms before noting eco-anthropological metaphors in the same order.

[1] "And when the friends...reply, that no man is righteous before God..., that 'God misleads Job about his guilt' (11, 6), also that Job quietly accept his suffering as a punishment and, bettering himself, must be consoled by a better future, these speeches remain despite all variations unimpressive and ineffective, *because Job denies the same thing, that he is not righteous*." Delitzsch, *Das Buch Hiob*, 92.

Markers of the Lament/Penitential Form: First Speech Cycle

When it comes to the first speech cycle, Job's first speech, found in chs. 6–7 after Eliphaz's speech in ch. 5, can be roughly divided into two major sections split between the two chapters.[2] In both sections, there can be seen elements of the lament form. In the first instance, a number of elements can be seen in Job's response to the friends in ch. 6. The first significant element to be noted is Job's complaint of suffering in v. 4, which consists of three specific parts: 1) a complaint that the "arrows of *Shaddai*" (חצי שדי) are "in" (עמד)[3] Job, 2) that his "spirit" (רוח) "drinks" (שתה) the arrow's "wrath" (חמה),[4] and 3) a complaint that the "terrors of God" (עותי אלוה) are "arrayed" (ערך) against Job. Interestingly, the complaint is not directed toward God, at least there is nothing to suggest that it is directed to God. Still, it lists the causes of Job's suffering and clearly functions as a complaint. The second element, connected to the lament form, notable in ch. 6 is

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[2] Indeed, this division follows the general consensus of scholars who broadly divide Job's speech in Job 6:1—7:21 between a response to Eliphaz in ch. 6 and an address to God in ch. 7. See Clines, *Job 1–20*, 167; Fohrer, *Das Buch Hiob*, 165; Habel, *Book of Job*, 141; and Seow, *Job 1–21*, 452 and 489–91. To be clear, there are nuances between the commentators. For example, Clines (*Job 1–20*, 167) maintains that Job 6:2–13 is a "monologue" in which Job speaks "neither to the friends or to God" before addressing the friends in 6:14–20. However, it is not clear why Clines makes this claim. Rather, it seems clear that Fohrer (*Das Buch Hiob*, 165) is correct when he asserts that, in Job 6:2–13, Job "wendet sich gegen die Belehrung des Eliphas, daß der schwache und vergängliche Mensch vor Gott nicht rein sei, und gegen die Ermahnung, das Leid geduldig zu ertragen" (contests the instruction of Eliphaz, that a weak and corruptible man is not pure before God, and the admonition, to patiently carry suffering). Though this dissertation maintains that ch. 6 is mostly a response to the friends and, particularly, Eliphaz, even if one were to accept Clines assertion it is clear that in his "monologue" picks up themes first brought up by Eliphaz. Thus, though it is not perhaps a *direct* response it still functions as an *indirect* response to what was previously said.

[3] Typically, the preposition עמד is understood to carry the nuance of "with" (related to the preposition עם). See Clines, ed., "עמד," 475. Thus, Fohrer (*Das Buch Hiob*, 157) as an example is correct, when he translates עמד as "bei" (with). However, it is clear from the context—particularly the imagery of the "arrow" in the first colon and Job's "spirit drinking their wrath" in the second colon—that the implication is that of piercing, something that goes "in," and closer in meaning to the preposition ב. Furthermore, given the parallel of ב and עמד in Job 28:14, it is likely that in this instance עמד carries a sense closer to the preposition "in."

[4] The ESV glosses the term חמה as "poison," which is not invalid as the term can carry that nuance and does when paired with poisonous snakes, such as in Deut 32:33 and Ps 140:4. See Clines, ed., "חמה," 250. However, this gloss always occurs with venomous snakes, not with arrows, and thus my translation takes the primary translation of the term as "wrath" or "anger."

Job's wish for death in v. 9. Two aspects connect this to the lament form. First, as v. 8a makes clear, the cry in v. 9 functions as a "request" (a שאל), which, as has been noted at the beginning of ch. 3, is a feature of the lament form.[5] Second, the request is also significant in that it is a request for death—noted by the call for God would "crush" (דכא) and "cut [Job] off" (בצע). However, as with the wish for death in Job 3:11, the request in 6:9 does not follow the expected pattern where death is used as a reference to the condition of the *Klagende* but rather subverts it and calls for death as the *desired* outcome, instead of some other sort of deliverance. A final element, related to the lament form, is the identification of enemies in 6:15, three friends (referred to as "brothers" [אח]), who are compared to "treacherous wadis" (בגד + נחל).[6]

Elements of the lament form are picked up again in ch. 7, especially the element of complaint, which is particularly prevalent in vv. 3–6. Here, Job notes: 1) that he has been "allotted" (נחל) "months of emptiness" (ירחי־שוא) and "appointed" (מנה) "nights of trouble" (לילות עמל) in v. 3, 2) that his nights are restless ("full of tossing" [שבע + נדד]) in v. 4, 3) that his "flesh" (בשר) is covered with "worms" (רמה) and "dust" (עפר) in v. 5 and, finally, 4) his life ("day" [יום]) is fleeting ("swifter than a [weaver's] shuttle" [קלו מני־ארג]) in v. 6. The imperative to "remember" (זכר) suggests that this is meant to be understood as a direct address to God, though this does not become clear until later in the passage.[7] The verse is significant in that what once was an indirect address, though

[5] Again, see Mandolfo, "Language of Lament," 116.

[6] Clines (*Job 1–20*, 179), suggests that the imagery highlights the "unreliability" of the friends and their advice. However, by doing so Clines seems to ignore the dangers associated with wadis, which Seow (*Job 1–21*, 462–3) highlights. Thus, it seems the imagery suggests the treacherous—not just unreliable—nature of wadis and, thus, suggests the friends are "enemies." See also Murphy, *Wisdom Literature*, 25–26.

[7] As Clines (*Job 1–20*, 186) notes the use word זכר as a cry is "conventional in the language of prayer." Also, see Fohrer, *Das Buch Hiob*, 177–8; Habel, *Book of Job*, 159–60; Murphy, *Wisdom Literature*, 26; and Seow, *Job 1–21*, 495.

pointed at and *involving* his deity, in Job 3 has become *direct address*, carried on in the second person in vv. 12, 14, 17, 19, 20, and 21. From v. 6 Job's complaints continue[8] and centre on the idea that God has focussed his attention, understood negatively, upon the character Job.[9] Though these two chapters, chs. 6–7, cannot properly be considered a lament, it is undeniable that significant aspects of lament are found throughout these speeches. The primary element, connected to the lament form, that is found in both chapters is that of complaint, which becomes increasingly pointed against God. However, other elements, related to lament, also feature, including: 1) the identification of the enemies (the friends), 2) the mention of the theme of death, and 3) the direct address to God.

The speeches of Job continue in chs. 9–10 after the first speech of Bildad and, again, though there is no evidence of a fully-formed lament, there are elements of the lament form present *and* arguably some elements related to the penitential form. Regarding structure, the speeches can broadly be divided into two parts. The first part, Job 9:1–24, is speech related to legal argumentation[10] with a hymn[11] incorporated into it, which references God in the third person. The second part, Job 9:25—10:22 is largely a complaint and a continuation of the legal argument directly addressed to God.

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[8] Thus, in v. 11 Job speaks of the "anguish of [his] spirit" (רוח + צרר) and in v. 14 Job accuses God of "frightening" (חתת) and "terrifying" (בעת) him.

[9] This is especially apparent in the infamous parody of Ps 8:4–5 (MT 8:5–6), where Job complains of God's attention on humanity, but is also apparent in v. 12, where Job accuses God of "guarding" (שמר) him, in v. 19, where Job asks God if God would not turn his "gaze" (שעה).

[10] Clines (*Job 1–20*, 224) calls the genre of this first section "*legal controversy*" while Seow (*Job 1–21*, 541) notes various terms in ch. 9 related to the "court of law." Significantly, both commentators also note that though legal material is present in ch. 9, in these verses the character Job merely raises the *possibility* of entering into a legal dispute with God, concluding that such a thing would not be possible. See Clines, *Job 1–20*, 225–6 and Seow, *Job 1–21*, 541–2.

[11] Murphy, *Wisdom Literature*, 28.

Turning to an analysis of elements that *could* be related to the penitential form, it is important to note that two aspects stand out, and both within the first half of Job's speech. In the first instance, in ch. 9, there is continual mention of the theme of divine transcendence. This theme is primarily employed in evidence to Job's rhetorical question in Job 9:2b, "how can a human be righteous before God" (מה־יצדק אנוש עם־אל). The answer, of course, is that human beings cannot in fact be considered righteous before God, and to make his case Job employs a number of aspects of God's transcendence. Thus, in v. 4 Job notes that God is "wise in heart" (חכם לבב), "mighty in strength" (אמיץ כח), and someone that cannot be challenged so those who "harden" (קשה) themselves against him do not "succeed" (שלם). Verses 5–9 focus on God's control and power over creation,[12] which concludes in v. 10 with the affirmation that God does "great" (גדל), "unsearchable" (אין חקר), and "wondrous" (פלא) things. The point for the character Job is clear, God is transcendent and beyond the "perception" (בין) of Job, in v. 11, and, thus, Job cannot hope to make his case before God as vv. 12–20 make clear.

It is apparent that Job's use of divine transcendence is a subversion of the friend's use of divine transcendence, which, in the case of Eliphaz, was connected with the call to penitential action. The point is that while Job at some level agrees with his friends,[13] he does not think that he can approach God and get a 'fair hearing.' Moreover, in making his case Job, in vv. 22–24, also subverts the theme of holiness, as it relates to the righteous

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[12] Here a number of aspects of creation are described as being under the control of God: the "mountains" (הרים) in v. 5, the "earth" (ארץ) in v. 6, the "sun" (חרס) and "stars" (כוכבים) in v. 7, the "heavens" (שמים) and "sea" (ים) in v. 8, and the various constellations in v. 9— "Bear" (עש), "Orion" (כסיל), "Pleiades" (כימה), and the "Chambers of the South" (חדרי תמן).

[13] This is evidenced in the somewhat ambiguous phrase in v. 2a "truthfully, I know that this is so" (אמנם ידעתי כי־כן). While some commentators, like Clines (*Job 1–20*, 226–7), note that this phrase must be understood ironically it is clear that there are connections between what Job says and what Bildad has just said, such as Seow (*Job 1–21*, 543) asserts.

and the wicked, by noting there is no justice.[14] Therefore, though the themes of God's transcendence and holiness can be connected to penitence, and are used by the friends (particularly Eliphaz) in calls for penitential action, the appearance of these themes in the voice of Job are not related to the penitential form. Rather, in the mouth of Job these themes are subverted, and penitence is not even considered.

In the second part of Job's speech, in Job 9:25—10:22, where the character Job addresses God directly,[15] it is the element of complaint, connected to the lament form, which is predominant.[16] In the end of ch. 9, Job directly accuses God in v. 31 of "plunging" (טבל) Job "into a pit" (ב + שחת), and in v. 34 indirectly accuses God of having his "rod" (שבט) "upon" (על) Job and "terrifying" (בעת) Job with his "dread" (אמה). The theme of complaint continues in ch. 10. In a direct accusation in Job 10:2–17 Job brings

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[14] Thus, Job asserts both the "guiltless" (תם) and the "wicked" (רשע) will be "destroyed" (כלה) by God in v. 22, while asserting that God "mocks" (לעג) the "calamity of the innocent" (מסת נקים) in v. 23 and also that the "wicked" (רשע) will not face judgement in v. 24, as God has "covered" (כסה) the "face of the judges" (פני־שפטיה).

[15] Initially, there is a question as to whom Job addresses in the initial verses, although it is clear that there is shift from a predominance of third person forms in vv. 1–24 to a predominance of second person forms in v. 25 onwards. For instance, just in Job 9:25–35 second person forms occur in vv. 28b and 31a, where they had not occurred in any of the preceding verses. Even within these verses, 9:25–35, it would seem odd if the friends were the ones addressed as the verses speak of one who has the ability to "declare innocent" (נקה) in v. 28b and "plunge" (טבל) Job "into the pit" (ב + שחת) in v. 31a, as these are abilities not typically ascribed to human beings. Moreover, that God is the object of the address becomes clear with the imperative use of "remember" (זכר) in Job 10:9, a similar usage to Job 7:7.

[16] Though the complaint element is predominant in the second part of the speech, it does appear in vv. 17–18, when Job notes that God has "bruised" (שוף) him with a "tempest" (שערה), "multiplied [Job's] wounds" (רבה + פצע), "not let" (לא־יתן) Job to "catch [his] breath" (שוב + רוח), and "filled" (שבע) Job with "bitterness" (מרר). There is also some discussion as to the form of speech that occurs in Job 10 especially. Fohrer (*Das Buch Hiob*, 213) suggests that the speech is an indictment ("Anklage gegen…") against God, while Weiser (*Das Buch Hiob*, 76) calls the chapter a prayer of lament ("Klagegebet"), and Murphy (*Wisdom Literature*, 28) argues the genre is primarily "COMPLAINT." The truth lies probably somewhere in the middle as Clines (*Job 1–20*, 244) correctly observes that the Job's speech in ch. 10 contains a number of different formal elements, though I disagree with him that because of this one cannot classify the speech in Job 10 as anything more specific except "address." Indeed, Murphy comes closest to a correct identification of the chapter with his 'complaint' as this genre as this can be made large enough to contain both elements of lament and accusation. In fact, lament as a genre could contain accusation, and Morrow (*Protest Against God*, 36) has noted instances where "direct protest of divine affliction" occur in individual lament psalms, notably Pss 6, 88, and 102. Still, this dissertation will maintain that complaint, as a subgenre of the lament form, is the predominant formal element in Job 9:25—10:22 and, thus, the second part of the speech is *best* considered complaint.

up a number of complaints against God related to his unfair judgement of Job, namely: that God has "condemned" (hif רשע) and "contended" (ריב) with Job in v. 2, that God has "oppressed" (עשק) and "rejected" (מאס) Job[17] in v. 3, that God "seeks" (בקש) Job's "iniquity" (עון) and "searches" (דרש) for his "sin" (חטאה) in v. 6, that God has "destroyed" (בלע) Job in v. 8, and that god would "return" (שוב) Job to the "dust" (עפר) in v. 9. Though the accusations appear to be broken up in vv. 10–12 with intimate images associated with the creation of human beings, vv. 13–14 make it clear that the images in vv. 10–12 were a farce and what supposedly was care for the human creature was in fact the deity's self-interest.[18] The accusation continues in v. 16 where Job notes that if he were to be "exalted" (גאה) God would "hunt [him] as a lion" (כשחל תצודני) and "return 'wonders' against" (תשב תתפלא־ב...) him, and conclude in v. 17 when Job says that God has: "renewed" (חדש) his "witness" (עד) "in front of" (נגד) Job and "increased" (רבה) his "anger" (כעש) "with" (עמד) Job. Verse 18, shifts from the accusations/complaints of the preceding verses to a lament with the interjection למה. What follows then is an expression of desire for death in vv. 18–20 and a desire that God would "cease" (חדל) and "leave from" (שית + מן) Job.

To briefly summarize, though there are possible elements of the penitential form present in the first half of Job's second speech, in Job 9:1–24, particularly with themes of divine transcendence and holiness, these are debatable because in the voice of Job these themes are subverted and become the reasons for Job not to seek God. Thus, they cannot be considered connected to penitence except as a counter to penitential action. The

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[17] The phrase in v. 3 is that God has "rejected" (מאס) the "work of [his] hands" (יגיע כפיך). However, the context makes it clear that "it is of *himself* that Job is really speaking" (emphasis mine). See Clines, *Job 1–20*, 245.

[18] See Clines, *Job 1–20*, 248–9; Horst, *Hiob*, 157; and Seow, *Job 1–21*, 581–2.

second half of the speech, Job 9:25—10:22, is predominantly complaint with elements of lament and direct accusation. Significantly, there is also a desire for death, a subversion similar to Job 3 of the theme of death in the lament form. Though the presence of elements of the penitential form are debatable in Job's second speech, it becomes apparent that there are significant elements, notably complaint and direct address, that are connected to the lament form.

Moving to Job's third speech, it is important to note that it is the character's longest in the wisdom dialogue, going from Job 12:1—14:22; and is only eclipsed in length by his final defense in Job 29—31. The structure, generally agreed upon by scholars, is three-fold and roughly follows the chapter divisions.[19] While there are various forms present in the speech it could generally be said that: the first section is a wisdom disputation and instruction, the second section is filled with legal language and, thus, Clines is quite fair in terming it "*legal controversy*"[20] and, finally, the third section takes the form of an "*elegy*"[21] with a number of wisdom elements. This being noted however, there are elements present, which are connected to the lament form.

In the first section, Job 12:1—13:5, there is an element of complaint that is presented in the earlier verses. For instance, in what clearly is a retort to the friends' words in 12:1–6,[22] Job, in 12:4 offers the complaint that despite his "righteousness" (צדיק) and "blamelessness" (תמים) he has become the "laughingstock" (שחק) of his friends. What follows then is a brief reflection on the 'fate' of the wicked in vv. 5–6,

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[19] For a discussion of the speech's structure, including a survey of various scholar's views, see Clines, *Job 1–20*, 285–6.

[20] Clines, *Job 1–20*, 286.

[21] Clines, *Job 1–20*, 288.

[22] Habel (*Book of Job*, 218) notes there is a particular connection between these opening verses, in vv. 1–6, and what was said by Bildad in ch. 8 and Zophar in ch. 11.

though, here the imagery is subverted from the friends. While in the friends' speeches the 'wicked' are said to meet their demise, in Job's third speech the "robbers" (שדדים) are said to "prosper" (שלו) and those who "provoke" (רגז) God (אל) are said to be "secure" (בטחות). After this, comes an extended reflection on wisdom, and particularly the wisdom of God in Job 12:13–25. Significantly, in these verses the emphasis is upon the transcendence of God, particular his power and might, demonstrated both as his power over human[23] and non-human creation.[24] The classes of humanity mentioned in this section arguably are connected to the 'righteous'—such as the "trustworthy" (נאמנים), "elders" (זקנם), the "generous" (נדיבים), and the "valiant" (אפיקים)—or are considered neutral—"kings" (מלכים), "nations" (גוים), and "leaders of the peoples of the earth" (ראשי עם־הארץ). In any case, these groups are those not usually connected with the 'wicked.' What makes this noteworthy however, is that in *every* case in the passage these groups are treated negatively by God as a demonstration of his wisdom and power. Though these two themes, holiness (the contrast wicked and the righteous) and divine transcendence (particularly his wisdom and power) could be connected to penitence, in this speech they are subverted. Analogous to their use in Job's second speech, in the third speech they are used satirically.[25] Moreover, in the third speech these themes are indirectly employed in Job's complaint, when Job points out the incongruity of God's actions in the world.[26]

[23] Here a wide variety of humanity is noted: "counselors" (יועצם) and "judges" (שפטים) in v. 17, "kings" (מלכים) in v. 18, "priests" (כהנים) and the "strong" (אתנים) in v. 19, the "trustworthy" (נאמנים) and "elders" (זקנם) in v. 20, the "generous" (נדיבים) and "valiant" (אפיקים) in v. 21, "nations" (גוים) in v. 23, and "leaders of the peoples of the earth" (ראשי עם־הארץ) in v. 24.

[24] Thus, God is said to be able to control the "waters" (מים) in v. 15 with destructive effect as they can "overturn the earth" (יהפכו ארץ) when released by God.

[25] See Habel, *Book of Job*, 216–7.

[26] See Clines, *Job 1–20*, 296–7.

The theme of litigation is picked up in significant ways in the second part of the third speech in Job 13:6–28, and though the language is primarily legal there are elements of the lament form present, particularly complaint. This element of complaint is manifest in two places. In the first instance, the cause of Job's suffering is noted in vv. 21–22, when the character Job speaks of the request that he would ask of God (the thing he would ask him "not to do" [אל + עשה]). Thus, in v. 21 the character Job accuses God of having his "hand" (כף)[27] upon him and wishes that it be removed and, also, accuses God's "dread" (אמה) of "terrifying" (בעת) Job. These verses are significant in that two elements, related to the lament form, are present: first there is an element of request and, second, an element of complaint—a noting of the source of suffering. Significantly, in both aspects, God is at the center, both as the addressee of the request as well as the source of the suffering.

The complaint is continued in vv. 24–27 and begins with the interjection "why" (למה), which is itself significant as it suggests an element of direct address to God, an important element of the lament form. The complaint continues in v. 24 with the recounting of the source of Job's suffering, namely that God has "hidden [his] face" (פנים + סתר) and that he had "counted [Job] an enemy" (חשב + אויב). The complaint continues, and in v. 26[28] the character Job raises further direct complaints against God. Here, in v.

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[27] Quite clearly, "hand" (כף) in this instance is a reference to the "agent of Job's unjust affliction." Habel, *Book of Job*, 231. This connection is particularly made clear in the number of references to the "hand" of God—in this the semantically related יד—being the means of affliction for the character Job throughout the book, notably in Job 1:11; 2:5; 6:9; 10:7; and 19:21.

[28] Certainly, the language in v. 25 is part of the complaint directed against God. However, in this instance it is not clear that Job is speaking about himself, instead referring to the one(s) experiencing God's wrath as a "driven leaf" (עלה נדף) and "dry chaff" (קש יבש). While there is merit to Clines's suggestion (*Job 1–20*, 320) that the verse is about "how being God's enemy feels from Job's point of view," Job does not reference himself directly and, thus, I have included the verse in the analysis of complaint—though, this topic will be revisited in the section on eco-anthropology.

26, in legal imagery Job accuses God of "writing bitter things" (כתב + מררות) "against" (על) Job and, also, accuses God of making Job "inherit" (ירש) the consequences[29] of his "youthful iniquities" (עונות + נער). Verse 27, continues the complaint by describing the actions of God, and the sources of Job's suffering, against the character Job. The language is related to that of punishment, which is experienced by a guilty party, though Clines is right to caution that the imagery does not describe a "legally determined punishment" so much as it describes a "kind of oppressive behavior engaged in by a powerful person against his adversary at law."[30] Thus, Job accuses God of setting his feet in "stocks" (סד),[31] "watching" (שמר) over his "paths" (ארח), and "engraving" (חקה)[32] the "soles of [Job's] feet" (שרשי רגל).

Moving to the final section of Job's third speech in Job 14:1–22, it is important to note that there is a shift in focus from the character Job himself to a broader reflection upon humanity. The form of the speech is also of some question. For instance, Clines suggests the chapter functions as a type of "*disputation speech*," containing both wisdom and legal aspects, although he notes that some have designated the speech an "*elegy*."[33] On the other hand, Habel suggests that the third speech "reflects the tone" of the למה offered in Job 13:24 as well as "recapitulates" the subject of the "miserable mortal" that

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[29] This implication of "consequences" is suggested by the Hiphil use of ירש. See Clines, *Job 1–20*, 321.

[30] Clines, *Job 1–20*, 321.

[31] There is some question as to what the word specifically refers to, especially given that the use of stocks is not attested to in ancient Israel. However, there is some evidence of the use of stocks in the same geographic region in later periods of time, and so there is validity to the suggestion that stocks were used. See Clines, *Job 1–20*, 321–2.

[32] Habel (*Book of Job*, 232) argues that the use of חקה here is a reference of slave-owners making a mark upon a slave. Though, it must be said that Clines (*Job 1–20*, 322) disagrees with this argument given the lack of extant evidence.

[33] Regarding the latter term, Clines (*Job 1–20*, 288) specifically cites Horst's designation of the speech as 'elegy.'

he first broached in ch. 7.[34] While it is not necessary in this dissertation to establish the exact form of Job's speech in ch. 14, one can say that there is a strong element of reflection in the speech in ch. 14, which contains a number of different formal elements. Importantly, some of these elements relate to the lament form.

The first element to note is the aspect of direct address to God. Though ch. 14 largely functions as a reflection, there are places where the character shifts to second person address in Job 14:3; 14:13–17; and 14:19–20. Furthermore, when one examines these verses directly, one can see that there are more elements connected to the lament form. For instance, when one looks at what is said in v. 3 it is clear, especially from the preceding verses, that it is offered as a complaint against God. Thus, after offering a reflection on the wretched existence of humans (אדם) generally in vv. 1–2,[35] the character Job accuses God of "bringing" (hif בוא) "judgement" (משפט) even though he, God, is aware of this miserable existence of humanity.[36] Second, when one looks at vv. 13–17, Job makes a plea to God, primarily a wish for death in v. 13 evidenced in the plea that God would "hide" (צפן) him in "*Sheol*" (שאול). Much like the desire for death in ch. 3, the use of death in these verses is a subversion of how the theme of death is typically used in the lament form. Rather than death being used as description of the lamenter's state *from which* they seek refuge, it becomes apparent in vv. 14–17 that in Job's speech death is the *desired* state in which he hopes to escape the actions and unfair judgement of God. Finally, in vv. 19–20, Job picks up his complaint in direct address to God and accuses

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[34] Habel, *Book of Job*, 215.

[35] Here, the lives of "humans" (אדם) are said to be "full of agitation" (שבע־רגז) in v. 1 and, in v. 2, are likened to "flowers" (צ־ץ) that "wither" (מלל) and "shadows" (צל) that "flees" (ברח) and "does not stand" (לא יעמוד).

[36] The latter point is made clear in v. 3a, when Job says God "surely" (אף) "opens [his] eyes" (עין + פקח) upon ones like this.

him of "destroying" (אבד) the "hope of man" (תקות אנוש) in v. 19, and further accusing God of "overpowering" (תקף) them "forever" (נצח) until they "go" (הלך), "changing [their] countenance" (שנה + פנים), and "sending [them] away" (שלח). Thus, though the speech in ch. 14 is an extended reflection upon the human condition, it is clear that it is a reflection on the life of the main speaker—the character Job—and, importantly, contains a number of elements connected to the lament form, namely: direct address, complaint, and petition that invokes (and subverts) the theme of death.

Summarizing Job's third speech, found in Job 12:1—14:22, we can note it is one of the character's longest, and functions as a sort of transition by appearing to offer a summation of what has been said before. While there are elements that could be connected with the penitential form, such as some discussion on the fate of the wicked and the righteous (connected to the theme of holiness) as well as the transcendence of God (particularly, his wisdom and power), these themes are subverted, offered as satire, and thus not connected to penitence. That being said however, the speech employs a number of elements connected to the lament form (notably, direct address, complaint, and request), which, as the context suggests, are invoked as part of Job's legal 'case' against his deity. However, that being said, it must be said they are only elements of lament and not part of a fully-developed lament.

Markers of the Lament/Penitential Form: Second Speech Cycle

These elements of lament notably continue into Job's speeches in the second cycle, found in Job 16—17, 19, and 21. Turning to Job's speech, in chs. 16—17, it is important to note that it varies significantly in its address. Thus, at various points Job addresses the three

friends, God, the earth,[37] and, at times, no one in particular (notably in Job 17:11–16).[38] Though there are a number of forms present in this speech,[39] it is clear that the predominant form in these chapters is lament, and particularly the element of complaint. Thus, in ch. 16, after Job addresses the friends in vv. 1–6, he turns his address to God in vv. 7–17, where he recounts God's aggressive actions against him. In vv. 7–9, Job invokes various actions: in v. 7 Job accuses God of "exhausting" (לאה) him and "desolating" (שמם) his "company" (עדה),[40] in v. 8 Job accuses God of "shriveling" (קמט) him up,[41] finally in v. 9 Job notes that God has "torn" (טרף) Job, "hated" (שטם) him, and "gnashed his teeth" (חרק + שן) against Job.[42] The tone shifts somewhat in vv. 10–11, where Job notes the actions of the "ungodly" (עויל)[43] who in v. 10 "open [their] mouths" (פער + פה) against Job, "strike" (נכה) Job on the "cheek" (לחי), and "mass themselves" (Hith מלא) against Job. The focus shifts again in vv. 12–14, when Job invokes the imagery of "warrior" (גבר) to describe God's attacks against him. Therefore, in v. 12 Job describes God as "splitting" (פרר) him, "grasping" (אחז) him by the "neck" (ערף), "shaking" (פצץ) Job, and "setting" (קום) him as a "target" (מטרה). The imagery continues in v. 13 when Job accuses God's "archers" (רבב) of "surrounding" (סבב) him, "cleaves

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[37] Seow (*Job 1–21*, 731) argues that this is the addressee in Job 16:18–22.

[38] See Clines, *Job 1–20*, 375.

[39] For instance, Clines (*Job 1–20*, 375–7) argues that both "*wisdom controversy*" and legal language appear in this speech.

[40] It is clear that this is a reference to all those who had a "relationship" ("*Beziehung*") with Job—particularly his family (the children who died) and the friends who had by and large abandoned him. See Fohrer, *Das Buch Hiob*, 286

[41] There is some question regarding the shift from second person in v. 7 to the third person in v. 8. However, it is likely that the reference in v. 8 is to Job's physical condition, his "emaciated condition," which becomes a witness of sorts against (the preposition ב) Job. Clines, *Job 1–20*, 382.

[42] Though there is some question as to the identity of the "adversary" (צר) in v. 9c, who "sharpens [their] eyes" (לטש + עין) against Job, given the singular form and the preceding context it is difficult to think that it is referring to anyone else but God, as Clines (*Job 1–20*, 382) and Seow (*Job 1–21*, 735) argue.

[43] Though the subject is not explicitly mentioned in v. 10, it is clear from the 3mp verbal forms that the reference is to the "ungodly" (עויל) and "wicked" (רשעים) mentioned in v. 11.

open" (פלח) Job's "kidneys" (כליה), and "pours out" (שפך) Job's "gall" (מררה); and in v. 14a when Job says God "breaks" (פרץ) him "breach upon breach" (פרץ על־פני־פרץ). The effect of all of this is that though Job contends he is innocent in v. 17[44] his face is "red from weeping" (חמרמרה מני־בכי) and a "deep darkness" (צלמות) lies upon his "eyelids" (עוף). The chapter then concludes in vv. 18–22, in an address to the earth, introduced with a vocative ארץ, where Job calls the earth as a witness in his case against God.

The complaint continues in the second part of the speech in ch. 17. Here Job begins in vv. 1–2 with a description of his sorry existence. So, in these verses, Job describes: his "spirit" (רוח) as "destroyed" (חבל), his "days" (ים) as "extinguished" (זעך), the "grave" (קבר) that is "for" (ל) him, and "mockers" (חתל) being with him. What follows in vv. 3–4, is a legal address against God, where Job challenges God to offer himself as a "pledge" (ערב) on Job's behalf. Verses 5–9 revert to Job's reflection upon himself. Here, in these verses, complaint features as a prominent element and, so, Job refers to himself as "proverb of the peoples" (משל עמים)[45] and someone "before" (לפנים) whom people "spit" (תוף). After what is likely a direct challenge to the friends in v. 10,[46] Job picks up his reflection of his sorry condition in v. 11 and reiterates his condition by saying that his "days are passed" (ימי עברו), and that his "plans" (זמה) and the "desires of [his] heart" (מורש + לבב) are "torn off" (nif נתק). Verse 11 also introduces the closing section of Job's speech, vv. 11–16, and though the theme of death is prominent—highlighted by use of "*Sheol*" (שאול) and the "bed in the darkness" (יצע + חשך) in v. 13—

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[44] This is suggested by his contention that there is "no violence" (לא־חמס) in his "hands" (כף), and that his "prayer" (תפלה) is "pure" (זך).

[45] Quite clearly from the context, משל is understood in the negative sense—a "byword" as the ESV translates it—and had corollaries in the pslams, such as Ps 69:11–12 (MT 12–13) and 44:14 (MT 15).

[46] Though an, self-admitted, outlier Clines (*Job 1–20*, 397) understands the verse as a challenge to the "righteous in general."

unlike the other uses of the theme of death by the character Job up to this point, here the use of the theme of death is an expression of Job's hopelessness. In this first speech of the second cycle, two elements related to the lament form are manifest, and one is particularly prominent. In the first instance, there are moments of direct address to God, particularly in Job 16:8 and 17:4, though there are also direct address to the friends (16:1--5) and the earth (16:18–22). However, it is the element of complaint that is prominent throughout the speech.

In Job's second speech of the second cycle, his response to Bildad in ch. 19, he (unusually) does not address God directly.[47] There are three addresses directed to the three friends, two which form bookends to the chapter, found in vv. 1–6 and vv. 28–29, as well as direct address, found in vv. 21–22. Prominent in the rest of the chapter, particularly vv. 8–20, is the theme of complaint. This section can be further divided between two aspects: 1) a description of the actions of God against Job and 2) a description of Job's condition and, particularly, the actions of others. In the first instance, in vv. 8–13a, numerous complaints against God are raised. In verse 8, Job argues that God has blocked his paths by "walling up" (גדר) his "way" (ארח) and "setting darkness" (שים + חשך) upon his "paths" (נתיבה). In verse 9, Job describes being brought low by God, when he says that God has "stripped" (פשט) Job's "glory" (כבוד) and "taken" (hif. סור) his "crown" (עטרה). The complaint continues in v. 10, when he notes that God has "broken [him] down" (נתץ) and "pulled up" (hif. נסע) his "hope" (תקוה) like a tree. Verses 11 and 12 employ military imagery and, thus, in v. 11 God's "wrath is kindled" (אף + חרה) and

[47] Clines (*Job 1–20*, 435) makes note of this when he observes that this has not happened since ch. 3. Though I disagree with Clines in his evaluation of ch. 3 as an address, in a general sense I find his observation correct regarding the uniqueness of the address in ch. 19.

"counts" (חשב) Job as an "adversary" (צר) while in v. 12. God's "troops" (גדוד) are said to "build up" (סלל) a "siege ramp" (דרך) against Job and "camp" (חנה) "around" (סביב) Job's "tent" (אהל). The effect of this is that Job has become isolated and, so, he complains that God has "put far" (hif רחק) his "brothers" (אח) from him.

The complaint continues in vv. 13b–20, though now the focus shifts from the actions of God to Job himself and his estrangement from others, and begins with the observation that those who "knew" (ידע) Job are now "strangers" (זור). The theme of estrangement continues in v. 14, when it is said that Job's "relatives" (קרב) "fail" (חדל) him while "those who knew [him]" (part. ידע) have now "forgotten" (שכח) him, and moves into the home-sphere in v. 15 when Job says he has become a "foreigner" (נכרי) and a "stranger" (זר) to the "guests in [his] house" (גרי בית) and his "maidservants" (אמה). The focus on estrangement in the domestic-sphere continues in v. 16, when Job's "servant" (עבד) does "not answer" (לא + ענה) Job's call, and in v. 17 when Job's "breath" (רוח) is considered "loathsome" (זור) to his "wife", a "stink" (חנות) to the "children" (בן) of his "belly" (בטן).[48] The complaint continues in v. 18, when he notes that "ungodly" (עויל) "despise" (מאס) and "talk against" (דבר + ב) Job. In verse 19, Job's "close friends" (מתי סוד) "abhor" (תעב) him and "those whom [Job] loved" (זה־אהב) "turn against" (ב + הפך) him. Finally, in v. 20, Job complains about his physical condition and notes that his "bones" (עצם) "stick" (דבק) to his "skin" (עור) and "flesh" (בשר). Though complaint is a strong element of the lament form, given the lack of second person address in this instance, it is unclear that in ch. 19 it is connected to lament.

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[48] Clines (*Job 1–20*, 448–9) finds the verse problematic and seeks to interpret it in various ways. However, the MT clearly reads "my belly" (בטן + 1cs suffix), and the discrepancy in meaning can be understood as poetic technique. See Seow, *Job 1–21*, 818–9. In any case, the point is clearly an estrangement in what should be some sort of intimate familial relations.

Chapter 21 contains Job's final speech of the second cycle, and there is very little that can be considered connected to the lament form. The overarching form in this speech is some form of disputation speech.[49] Though there are some elements related to the lament form, these are few in number and relatively minor. Thus, in his address to his friends in the opening verses—vv. 1–6—Job closes with a complaint in v. 6.[50] Namely, when he "remembers" (זכר) his condition he is "dismayed" (בהל) and "seized" (אחז) by "shuddering" (פלצות). Second, there is the mention of the theme of death in v. 13, evinced in the use "descending" (חתת) into "*Sheol*" (שאול). However, as it has been used throughout Job's speeches, the theme of death is not a description of suffering but, rather, is something that is sought-for, even seen in a positive light as it is in v. 13, where it is a description of the "good fortune" of the wicked.[51]

However, though these elements of complaint and death, connected to the lament form in other places, are present in ch. 21, the majority of the speech is an extended reflection upon the fate of the wicked; and while this theme can be connected to the penitential form, in the mouth of Job the theme is subverted. Thus, in vv. 7–33 various aspects are noted: in vv. 7–13 Job notes the prosperity of the wicked,[52] in vv. 14–21 Job

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[49] See Clines, *Job 21–37*, 520; Duhm, *Das Buch Hiob*; and Habel, *Book of Job*, 323.

[50] Habel (*Book of Job*, 326) sees v. 6 as connected to the preceding verses. However, Clines (*Job 21–37*, 524–5) and Duhm (*Das Buch Hiob*, 109–10) argue that the verse is connected to the verses that follow. For instance, Clines (*Job 21–37*, 524–5) argues that it would be unlikely that Job "remembers" (זכר) his own condition as it is something that "he is conscious of…all the time." However, Clines's suggestion also challenges the use of "dismay" (בהל), which throughout the book, where it used in reference to misfortune (see Job 4:5 and 22:10). Clines's argument regarding this latter point is that in Job 21:6 the use of בהל is subverted and instead refers to the "comfortable" lives of the wicked. While I find Clines argument untenable, given the lack of evidence elsewhere in the book of Job that בהל refers to prosperity of the wicked (or otherwise) I can accept that the reference of v. 6 is debatable. However, even if it was to be conceded that v. 6 refers to the verses that follow, rather than the verses that precede it, this would change little in terms of form except to include the reflection that follows v. 6, particularly vv. 7–33, as part of an extended complaint. That is to say, an extended reflection upon that which causes Job such dismay.

[51] Clines, *Job 21–37*, 526–7.

[52] In these verses the prosperity of the wicked is described in various ways. In vv. 7–8 the ongoing lineage of the wicked is described. Thus, in v. 7 they are said to "live" (חיה) and "grow old" (עתק) and

notes that the wicked are not punished as they should be,[53] in vv. 22–26 Job notes that the wicked and the righteous share the same fate,[54] and vv. 27–34 Job offers a more direct challenge to the three friends to see that the wicked do not come to ruin.[55] Thus, the theme of holiness in ch. 21 is subverted and does not lead to any acts of repentance.

Markers of the Lament/Penitential Form: Third Speech Cycle

Following the ordering of the MT,[56] we can observe that the character Job gives two speeches in the third speech cycle, which can be found in chs. 23—24 and 26—27. Turning to the first speech of this cycle, it can be said that the broader genre of the speech is complaint with a number of subsidiary elements.[57] Significantly, it is not apparent that there is an addressee, whether God or the three friends, for Job's cry in chs. 23—24. Rather, it seems that Job expresses a wish to bring his complaint to God, a wish he begins

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"powerful" (גבר) while in v. 8 their "descendant" (זרע) and "offspring" (צאצא) are described as being "established" (כון). In vv. 9–12 the prosperity of the wicked's house is described. In vv. 10 their animals ("ox" [שור] and "cow" [פרה]) are described as being fertile—able to "mate" (עבר), "calve" (פלט) and "not abort" (לא + שכל), while v. 11 describes the multiplicity of their house (where their "ungodly" [עויל] are like "flocks" [צאן]). Finally, v. 12 describes the rejoicing in the wicked's house—noting their "singing as" (כ + נשא) and "rejoicing" (שמח) "at" (ל) the "sound" (קול) of various musical instruments, the "timbrel" (תף), "harp" (כנור), and "flute" (עוגב).

[53] What follows in these verses is a description, in vv. 14–16, of the words of the wicked, who are described as not caring about the will of God—as v. 15 says "what is *Shaddai* that we should serve him?" (מה־שדי כי־נעבדנו). What follows in vv. 17–21 is a series of rhetorical questions, clearly intended to be answered in the negative, as to whether the wicked are punished according to their wickedness.

[54] This section begins in v. 22 with an acknowledgement of the transcendence of God, someone who cannot be "taught" (piel למד) "knowledge" (דעת). What follows is the thought that the righteous—the one "full of strength" (עצם תם) in v. 23a—and the wicked—the one with the "bitter soul" (נפש מרה) in v. 25a—share the same fate, noted in v. 26, where both are said to "lie down in the dust together" (יחד על־עפר ישכבו) while "worms cover them" (רמה תכסה עליהם).

[55] Here Job challenges his friends on their observation, in v. 28, about the "houses of the nobles" (בית + נדיב) and the "dwellings of the wicked" (משכן + רשע). He continues in v. 29 with a challenge to ask "travelers" (עוברי דרך) what they have seen. The main point, in v. 31, being that the wicked are not "confronted" (נגד) or "repaid" (שלם) for their actions, while, in vv. 32–33, they are described as entering death in peace.

[56] For an extended discussion on the ordering of the final speech cycle see the introduction to the section "Job 4—27."

[57] For instance, Clines (*Job 21–37*, 591–2) notes a number of subsidiary forms present in the speech, notably: "*disputation*," "*certainty of success*," "*avowal of innocence*," "*self-determination*," "*accusation*," and "*pathetic* description."

by recounting his complaint in Job 23:2. In this verse Job notes that his "complaint" (שיח) is "bitter" (מרי) in v. 2a, while in v. 2b he notes that his "hand" (יד) is "heavy" (כבד) on the "account" (על)[58] of his "groaning" (אנח).[59] What follows, in vv. 3–7, is an expression of hope that he, the character Job, might be able to bring his complaint before God, an expression introduced in v. 3 when Job cries "Oh, that I knew and could find him, I would come unto his seat!" (מי־יתן ידעתי ואמצאהו אבוא עד־תכונתו).[60] At this point it can be observed that 1) there is the element of complaint and 2) while there is not a *direct* request or plea there is an *expression of desire* to bring his request, his case, before God. Especially in the case of the complaint, there is an element of lament.

However, instead of being able to bring his case before God, Job dismisses the possibility of doing this in vv. 8–14. Significantly, in this passage, it is the transcendence of God that is emphasized. Thus, it is God's unknowability that is noted in vv. 8–9 and, rather than mere absence, it is Job's inability to "perceive" (בין), "behold" (חזה), and "see" (ראה) God that is emphasized. However, while God is beyond the knowledge of the character Job, in v. 10 God himself is able to see and "knows" (ידע) Job's "way" (דרך). Furthermore, though Job contends his innocence in vv. 11–12, he acknowledges in v. 13b that God "does" (עשה) what he "desires (אוה). It is an emphasis upon the power of God, and it leads Job to frustration. Therefore, Job picks up his complaint again in vv. 15–17,

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[58] Clines, ed., "על," 394.

[59] Scholars disagree on the exact translation of this verse. For instance, Habel (*Book of Job*, 348) argues that the "hand" (יד) is a reference to the afflictions that God has visited upon Job while Clines (*Job 21–37*, 575 n. 2.d.) suggests the phrase suggests Job's "attempts to repress his groaning". Mercifully, an exact decision does not have to be achieved in this dissertation, as the effect is still the same—namely, that the second colon is also description of Job's suffering.

[60] Job furthers the thought in various ways: in v. 4 he asserts he would "press his case" (משפט + ערך) and "fill" (מלא) his mouth with "arguments" (תוכחה), in vv. 5–6 he speculates as to the answer of God and asserts, in v. 6a, that God must "pay attention" (ישם) to Job, and finally in v. 7 Job notes that doing this—bringing his complaint to God and hearing God's response—would "acquit" (פלט) Job "forever" (נצח) from his "judgement" (משפט).

when Job notes that he is “terrified” (בהל) and in “dread” (פחד) of God in v. 15 and notes in v. 16 that because God has “terrified” (בהל) Job his “heart” (לב) is “faint” (רכך). While v. 17 is a *crux interpretum*, with some suggesting that the “darkness” (חשך) and “thick darkness” (אפל) overwhelms Job,[61] I suggest that the verse is in fact an affirmation that Job *has not been destroyed* by the darkness, that is to say the darkness has not totally overwhelmed him.[62]

The second part of the speech offered in ch. 24 is, in some ways, difficult to understand given the context of what has come before from the voice of the character Job. Particularly difficult are vv. 18–24, and the apparent capitulation by the character regarding the fate of the wicked. This discrepancy has led some to reassign the speech to the character Zophar.[63] However, there is also the question of whether there is a need to reassign the speech if one proceeds with the assumption that the ‘speaker,’ in this case the character Job, is not “taking a hard line throughout” the speech.[64] Indeed, given what follows and the absence of any discussion from Job that the wicked escape their fate, it is *possible* that we are meant to understand this speech as a concession to the friend’s point that the wicked do not escape punishment; and it is with this view that this dissertation continues.[65]

In terms of form, it is important to note that the interrogative מדוע offered at the beginning of the chapter is not an introduction to lament but, rather, an introduction to the

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[61] See Clines, *Job 21–37*, 580–81 and 600–1 and Habel, *Book of Job*, 351.

[62] This is a based upon a reading of Job 23:17 *as it occurs*, and rejects the deletion of לא in 17a as some scholars do, such as Clines, (*Job 21–37*, 580–1) and Duhm (*Das Buch Hiob*, 120).

[63] See Clines, *Job 21–37*, 667–73 and Habel, *Book of Job*, 358.

[64] Habel, *Book of Job*, 355.

[65] It is important to say at this point that this is not an admission of guilt on the part of the character Job as, indeed, he seems to maintain *his* innocence throughout.

"problem posed for debate."[66] What follows in the chapter is largely a discussion on the way and fate of the wicked, which can be roughly divided into three parts. The first two sections describe the actions of the wicked: first, their unjust actions in society in vv. 2–12b[67] and second, their "flagrant"[68] actions of evil in vv. 13–17.[69] In between these two sections is a colon in v. 12c, which functions as a transition between the two sections. A wooden translation of the colon reads "and God does not set wrong" (ואלוה לא־ישים תפלה), which could either refer to the wicked, in that God does not credit their wrongdoing to them, or the poor, in that God does not set 'his heart' (implied) to the wrong that they do.[70] In either case, the colon does seem to function as a complaint, where God is said to be inactive in the face of injustice. It must be said that v. 12c could challenge the notion that Job is speaking in vv. 18–24, given that in these verses the wicked are described as experiencing an undesirable fate. However, two ideas offer a counter to this. First, there

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[66] Habel, *Book of Job*, 356. It is noteworthy that this contradicts the view of Clines (*Job 21–37*, 601–2) who argues that it is, in fact, a cry of lament. It is not entirely clear why Clines takes this view, though it is clear that the reference to "times" (עתים) and "his days" (ימיו) in v. 1 is a reference to God's justice. However, it must be said that this reference to 'justice,' is not *necessarily* negative—that is to say, punishment as opposed to reward. Indeed, the reference to "those who know him" (ידעו) in v. 1b is unique—occurring only in Job 18:21 and in the psalms (Pss 36:11 [MT 10] and 79:6)—and used as a reference to the righteous (or unrighteous with a negation). Given this, it seems likely that the reference is to the righteous, who do not receive their reward like the wicked, who receive their punishment.

[67] Various actions are described in this instance: in v. 2 the wicked are said "move" (נשג) "boundaries" (גבולה) and "seize" (גזל) "flocks" (עדר), in v. 3 the wicked "drive away" (נהג) the "donkey" (חמור) from the "orphan" (יתום) and "take as a pledge" (חבל) the "ox" (שור) from the "widow" (אלמנה), and in v. 4 the wicked are described "pushing aside" (hif נטה) the "needy" (אביון). What follows in vv. 5-8 is an extended metaphor, where the "poor" (עני) are described as living like the "wild ass" (פרא) with clearly negative imagery. In verse 9 various unjust, societal actions of the wicked are described again: they are said to "snatch" (גזל) the "orphan" (יתום) from the breast and "take a pledge" (חבל) against the "poor" (עני). Then finally, in vv. 10–12, the conditions of the poor are described again: in v. 10 they are described as being "naked" (ערום) and "hungry" (רעב), in v. 11 they are said to "thirst" (צמא), and in v. 12a–b they are said to "groan" (נאק) and "cry out" (שוע).

[68] Habel, *Book of Job*, 360.

[69] In these verses, in distinction to vv. 2–12c, the characterisation and actions of the wicked are expressed in more obvious terms. Thus, in v. 13 those "rebel [against] the light" (מרדי־אור) are mentioned, in v. 14 the "murderer" (רוצח) is said to "kill" (קטל) the "poor" (עני) and act like a "thief" (גנב), and in v. 15 the "adulterer" (part נאף) is said to "wait" (שמר) for "twilight" (נשף) and "disguise his face" (סתר פנים). In verses 16–17, darkness is the prominent theme, as the wicked are said to be "familiar" (נכר)—that is comfortable—with the "terrors" (בלהה) of "death's shadow" (צלמות).

[70] See Clines, *Job 21–37*, 586 n. 12.4.

is no mention of divine action in vv. 18–24, and so the wicked's 'punishment' could simply be understood as 'natural' consequence of their action. Second, the apparent shift in vv. 18–24 could simply be indicative of a character, Job, who is characterised in a dynamic manner and, thus, vv. 18–24 shows a progression of thought. Given the context of the book, where the character Job *is* characterized in a dynamic manner, and capable of shifts in thought and language, this dissertation maintains the latter understanding.[71]

The third section in vv. 18–24 moves on and, as noted above, describes the fate of the wicked and the righteous. Thus, in v. 18 Job notes that the "portion" (חלקה) of the wicked is "cursed in the land" (קלל + בארץ). In verse 19 *Sheol* is said to "rob" (גזל) them, like "heat" (חם) robs "snow-melt" (מימי־שלג). Verses 20–21 centre on birthing and child-rearing imagery and so, in v. 20, the "womb" (רחם) "forgets" (שכח) them and they are "not remembered" (לא־יזכר), while v. 21 recounts the wrongs of the wicked against the "barren" (עקר) and the "widow" (אלמנה). Verses 22–23 seem odd in that the wicked are described as being "prolonged" (משך), in v. 22, and "given security" (נתן + בטח) in v. 23. However, v. 24 makes it clear that while the wicked thrive for a little bit, seemingly at the hand of God, they will be "nothing" (אין), "brought low" (hof. מכך), and "withered" (מלל) like the "heads of grain" (ראש שבלת). However, though the theme of holiness is present in the extended reflections on the wicked in this part of Job's speech, it is clear that this is *not* connected to the penitential form as there are no connections to penitential action, as it is with parts of the friends' speeches, or with any other element of the penitential form. Moreover, as we will see, though Job acknowledges the fate of the wicked, he does not relent in his complaint.

[71] Again, this does not suggest an end to Job's complaint, but is indicative of a shift in the focus of the complaint.

The character Job closes his final speech and the wisdom dialogues in chs. 26–27,[72] and begins in ch. 26 with an extended reflection on the transcendence of God. The chapter begins however, with an address to the friends in vv. 1–4. In these verses the tone is quite clearly sarcastic, and the opening phrases—"how you have helped" (מה־עזרת) in v.2a, "how[73] you have counseled" (הושעת) in v. 2b, and "how you have counseled" (מה־יעצת) in v. 3a—take on a particularly bitter tone given what Job had said previously.[74]

The tone changes then in vv. 5–14, where Job focusses his attention on the power of God. In the first instance, the underworld is described as being overpowered by God in vv. 5–6. Thus, in v. 5 the "dead" (רפא), the "under-waters" (תחת + מים), and those waters' "inhabitants" (שכן) are said to "tremble" (חול). In verse 6 *Sheol* is said to be "naked" (ערום) and "*Abaddon*" (אבדון) has "no covering" (אין כסות) before God. Alternatively, verses 7–9 describe God's actions in the heavens: in v. 7 God is said to "stretch out" (נטה) the "north" (צפון) and "hang" (תלה) the "earth" (ארץ) "over nothing" (על־בלי־מה),[75] in v. 8 God "wraps up" (צרר) the "waters" (מים) in his "clouds" (עב), and in v. 9 God is said to "obscure" (אחז) the "face of the moon" (פני־כסה). Finally, verses 10–13 focus upon God's act of creation, the primeval establishment of cosmic order. Thus, v. 10 speaks of God "inscribing a circle" (חק־חג) "on the face of the waters" (על־פני־מים), v. 12 speaks of God "quieting" (רגע) the "sea" (ים) and "shattering" (מחץ) "*Rahab*" (רהב), and v. 13 speaks of God "clearing" (שפרה) the "heavens" (שמים) by his breath and "piercing" (חלל) the

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[72] Again, as I have noted at the beginning of the analysis of the speech cycles, I will follow the speakers and ordering of the speeches as they are marked in the MT.

[73] Given the parallelism the "how" is implied being carried over from the previous colon.

[74] This is in distinction to the previous speech, particularly the apparent shift in Job 24:18–24, where Job provides no direct address. The point is that if Job 24:18–24 is sarcastic, unlike Job 26:1–4, it is offered to no one in particular.

[75] The last colon, 7b, is particularly significant as it represents a deviation from accepted ANE and OT cosmology, which imagined the earth to be set upon pillars. See Habel, *Book of Job*, 371.

"fleeing serpent" (נחש בריח). The effect of all of this discussion of God's power, rather than leading Job to any sort of repentance, turns the character to note the distance between God and humanity, as the Job himself notes "...who can understand?" (מי יתבנן).

Chapter 27 can be roughly divided into three parts: a declaration of innocence in vv. 1–6, a focus on Job's enemy in vv. 7–12, and a reflection on the fate of the wicked in 13–23. Turning to the first section it is interesting to note that v. 1 begins with Job picking up משל, an idiom unique in the Hebrew Bible (HB).[76] The use of the word here, and the uniqueness of the idiom, suggests that what is "more" than a continuation of "a discourse or a theme."[77] What follows in v. 2 is an oath that invokes God (both as אל and שדי), but in doing so notes God as the source of Job's suffering. Thus, in the first colon it is God who has "turned aside" (סור) Job's "judgement" (משפט), and in the second colon God has "embittered" (מרר) Job's "being" (נפש). Job continues with his protest of innocence and argues in v. 6 that he "holds fast" (הזק) to his "righteousness" (צדקה) while his "heart" (לבב) does "not reproach" (לא־יררף) him.

Job's righteousness is then contrasted with his "enemy" (איב)[78] and "the one rising against" (hitpolel קום), whom he wishes would be as the "wicked" (רשע) and the

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[76] Habel (*Book of Job*, 379) notes that it occurs with the oracles of Balaam (Num 23:7, 18 and 24:3, 15) and in prophetic oracles of woe (Isa 14:4 and Micah 2:4).

[77] Thus, Habel (*Book of Job*, 379) suggests it is used here to introduce a "weighty, formal public 'pronouncement'." However, as Habel (*Book of Job*, 379) notes it is primarily used in prophetic settings and so I question whether Habel's assertion that it's use in Job 27:1 is for a pronouncement "*before the court*" (emphasis mine).

[78] It is noteworthy that the identity of the "enemy" in this instance is ambiguous with numerous positions taken by scholars, thus: Clines (*Job 21–37*, 663) reassigns the verse to Zophar and suggests that he is not "thinking of any particular enemy", Fohrer (*Das Buch Hiob*, 387) does not suggest an identity for the enemy, Habel (*Book of Job*, 381) suggests that the reference is to God since "the audience knows...that God is Job's adversary at law," while Gray (*Book of Job*, 336) suggests that the reference is to those "who, in inferring his guilt from his suffering, alienate themselves from him." Though the context suggests that Gray's interpretation is closest to the mark, it is plausible that the three friends could also be included in the accusation. I acknowledge that the reference is ambiguous. That being said, for form-critical study—particularly the lament form—it is sufficient to note that there is the *mention* of the enemy.

"unrighteous" (עול), as evidenced by the use of the jussive of היה in v. 7a. The reason for this wish, that Job's enemy would be as the wicked, becomes apparent in v. 8 as Job suggests that the wicked (here the "godless" [חנף]) have no "hope" (תקוה) when they are "cut off" (בצע) by God or when God "takes [their] life" (שלה + נפש). What follows in vv. 9–10 is a series of rhetorical questions, to be answered in the negative, that suggest that God will not "hear" (שמע) the "cry" (צעקה) of the wicked when they are in "distress" (צרה) and that the wicked will not "delight" (ענג) in God. Verses 11–12 make it clear that this is Job's address to the three friends, where he intends to "teach" (ירה) them about God, and appeals to what they have "seen" (חזה). Significant is the use of the "hand of God" (יד־אל) as it connects what has been said in the preceding verses, vv. 7–10, with Job's own situation, particularly as God's "hand" is used throughout the book of Job (10:7; 12:9; 13:21; and 19:21) as a reference to God's oppressive action against the character Job. The implication clearly is that despite his 'righteousness' Job experiences the same fate as the wicked.

What follows then is an extended reflection upon the fate of the wicked in vv. 13–23, and though Clines reassigns these verses to other characters[79] it must be said that the theme follows logically and connects to what has been said before in vv. 6–12.[80] Verse 13 begins with the statements that what follows is the "portion of the wicked man" (חלק־אדם רשע) and the "heritage of oppressors" (נחלת עריצים). Verses 14–15 focus on the progeny of the wicked and, so, in v. 14 the wicked's "sons" (בנים) are for the "sword" (חרב) and v. 15 notes that the wicked's "survivors" (שריד) will be "buried" (קבר). Verses 16–18 focus on the wealth of the wicked. Thus, though the wicked "heap up" (צבר)

[79] Clines, *Job 21–37*, 651–63.

[80] Significantly, Habel (*Book of Job*, 294–98) assigns vv. 7–12 to the character Job.

"silver" (כסף) and "set-up" (כון) "garments" (מלבוש), it is the "righteous" (צדיק) who will "wear" (לבש) the garments and the "innocent" (נקי) who will "divide" (חלק) the silver. The effect, noted in v. 18, is that the "house" (בית) of the wicked is "like" (כ) the house of a "moth" (עש). The closing verses, vv. 19–23, note the ultimate fate of the wicked, who are "overtaken" (נשג) by "terrors" (בלהה) and "stolen away" (גנב) by a "tempest" (סופה) in v. 20 and "carried away" (נשא) by the "east wind" (קדים) in v. 21, which "hisses" (שרק) at them.[81]

In concluding this analysis of Job's final speech, in chs. 26–27, a few observations are warranted. In the first instance, it must be said that there are elements present that *could* be connected to the penitential form. In ch. 26 divine transcendence is emphasized while in ch. 27 the theme of holiness is prominent, particularly in the contrast *and* comparison of the righteousness of Job and the wicked and their fate. However, instead of connecting to penitence, these themes are mentioned in Job's final speech of the wisdom dialogue as a way to: 1) emphasize the 'unknowableness' of God and his ways and 2) to note that despite his righteousness Job shares the same fate of the wicked. Thus, it is apparent that in the final speech, as has often been the case in Job's wisdom dialogue speeches, these elements are not connected to penitence.[82] Turning to lament however, it can be said that there are some elements present in chs. 26–27, which could be connected to the lament form—notably, the mention of the "enemy" in Job 27:7 and

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[81] The latter imagery of v. 23 suggests the personified actions of the 'east wind' that scorns the wicked "from" a secure "place" (מן + מקום), which the wicked—by contrast—are suggested not to have. See Clines, *Job 21–37*, 675.

[82] Indeed, though Morrow (*Protest Against God*, 113) notes divine transcendence as an element of the penitential form in the book of Job, my analysis to this point would suggest that this is not accurate.

the veiled complaint in Job 27:2. However, it must be said that in this final speech, these are minor elements.

Job 4–27: Creation Metaphor and Eco-Anthropology (Job)

When it comes to creation imagery and metaphor, and the subsequent eco-anthropology, present in Job's speeches in chs. 4–27, it is important to note that figurative creation language related to anthropology play an important part in Job's speeches.

Creation Metaphor and Eco-Anthropology: First Speech Cycle

Turning to the first speech cycle, the first clear instance of creation metaphor used for human identity is to be found in Job 6:15–18, when Job compares his "brothers" (אח), a clear reference to the three friends, to "*wadis*" (נחל), or riverbeds common in the Levant. It seems that two elements are at play in the metaphor. In the first instance, there is the focus on the element of danger. Wadis were notoriously dangerous places especially in wintertime when snowmelt could swell the waters,[83] and so Job invokes the imagery of the waters "turning dark" (קדר) because of "ice" (קרח) and "snow" (שלג). So, at one level, the imagery invokes the metaphor of *dangerous creation*, which is confirmed when Job calls his friends are "acting treacherously as *wadis*" (בגדו כמו־נחל).

However, the imagery of the *wadi* also invokes the invokes the metaphor of *fleeting creation*. Certainly, this metaphor is related to the metaphor of *feeble creation*, used in other places in the wisdom dialogues. However, here it is not weakness that is emphasized but, rather, it is 'temporariness' that is emphasized. Thus, the *wadi* can, in v.

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[83] Seow, *Job 1–21*, 462–3.

17, "disappear" (צמת) when it is without water and "vanish" (דעך) when it becomes hot; and, in v. 18, the *wadi* is said to "go up to nothing" (יעלו בתהו) and "perish" (אבד). Arguably, one could combine these metaphors into one, perhaps *unstable creation*. However, it is important to highlight the two metaphors as they are distinct in the imagery of vv. 15–18. Moreover, one of the metaphors makes a brief appearance in ch. 7, when Job uses creation imagery about himself. Thus, the metaphor of *fleeting creation*, appears in Job 7:9a, when Job compares a "vanishing cloud" (כלה + ענן) to those who "go down" (ירד) to *Sheol* and not come back up.

Turning to Job's second speech of the first cycle, found in chs. 9–10, we can note that it also contains a few creation metaphors. The first clear creation metaphor, which is used to speak of humanity, is found in Job 9:26b when Job compares his "days" (ימי) to an "eagle swooping on its food" (נשר יטוש עלי־אכ). While there is an element of strength in the imagery as it relates to hunting and a predator-prey relationship, the emphasis of the passage, beginning in v. 25 and continuing into v. 26, is on what is swift and fleeting. The emphasis is not on the power of the "eagle" but, rather, like the "reed skiff" (אנה + אבה), the predatory act is something that "passes" (חלף) quickly and is gone. Thus, the metaphor employed in Job 9:26b, for Job himself (at least his days), is that of *fleeting creation*. In Job 10, a second metaphor that Job employs with regards to himself is that of the lion-hunt. However, rather than employing the metaphor of *human as ruler*, which is typical of lion-hunt imagery,[84] in v. 16, Job connects himself to the image of the hunted

[84] The motif and practice of the lion-hunt is well-known and attested to throughout the ANE, particularly Egypt and Assyria, both in iconography—famously from the palaces of Ashurnasirpal II and Ashurbanipal in Nimrud and Nineveh respectively (which can be found in Strawn, *What is Stronger*, 165 and 449–51)—and written texts. The practice was primarily connected to the monarchy and held religious significance as a symbol of the monarch's power over the forces of chaos. For discussion of the topic, see Strawn, *What is Stronger*, 161–74.

lion, and as something that God had shown his "powers" (פלא) against. Thus, rather than the *human as ruler*, Job in v. 16 employs the metaphor of *ruled creation*.

Job's third speech, found in chs. 12–15, again offers a few, significant eco-anthropological metaphors. However, before exploring these it is important to note Job's use of creation language at the beginning of the speech. Near the beginning of ch. 12, in vv. 7–8, Job offers a challenge to the three friends to have creation teach them.[85] The thought is developed in vv. 9–10, and especially v. 10, where creation is said to know that the "life of all living things" (נפש כל־חי) and the "breath of all human flesh" (רוח כל־בשר־איש) is in the "hand" (יד) of God. However, rather than attesting to the actions of a good and just God, in vv. 13–25 the natural world presents "a dystopian vision of a broken world",[86] especially for the human creature, who is said in v. 24 to travel an "emptiness devoid of a path" (תהו לא־דרך). While not a metaphor, that is to say language of comparison, it is a subversion of what had been previously said by the friends (especially Eliphaz in ch. 4 and Bildad in ch. 8), who used observation of the natural world to make their points about the wicked.

A brief metaphor is to be found in Job 13:25, when Job compares himself to a "driven leaf" (עלה נדף) that God would "quake" (ערץ) and "dry chaff" (קש יבש) that God "pursues" (רדף). Indeed, there is an ironic element to this as it is a powerful God, the divine warrior,[87] who is described as acting against already weak objects, a dry leaf and dry chaff. That being said, there are two metaphors at play. The first metaphor is that of

[85] Here, for instance, Job exhorts the friends to let the "beasts" (בהמות) "teach" (ירה) them, the "birds of the heavens" (עוף השמים) "tell" (נגד) them, the "earth" (ארץ) "teach" (ירה) them, and the "fish of the sea" (דגי הים) "recount" (סגר) to them.

[86] Doak, *Consider Leviathan*, 151.

[87] This motif is suggested by the use of ערץ, which in other passages (notably Isa 2:19, 21 and 8:1) is used with God as the subject. See Seow, *Job 1–21*, 650.

feeble or *fleeting creation*, used to describe the weakness of Job. The second metaphor, used somewhat ironically, is that of *ruled creation* as God in the imagery acts upon this weak creation.

Job's most extensive metaphor in the speech is found in ch. 14 in two places: vv. 1–2 and 7–12. The first imagery centres on that of the "flower" (ציץ), when Job compares troubled human existence to creation that "comes out" (יצא) and "withers" (מלל). Brevity is the operative idea, and though something seems to flourish, it quickly goes away.[88] Thus, the first metaphor, used for the human creature, is *fleeting creation*. A second metaphor is found in vv. 7–12, where the human creature (גבר) is contrasted with that of a "tree" (עץ). Uniquely in the dialogues, creation is pictured as flourishing and even resilient.[89] There is "hope" (תקוה) for the tree, but this is contrasted with a human, introduced in v. 10 with a contrastive ו, who in v. 12 "lies down" (שכב) and "does not rise" (לא־יקום). Quite clearly, the imagery counters the floral imagery offered by Eliphaz in 5:3 and Bildad in 8:17, which employed the metaphors of *failed flora/agriculture* and *precarious creation*. Though the tree 'flourishes,' or at least survives given the contrast of the verses the metaphor employed is that of *human as feeble creation*. Ultimately, it relates back to the imagery of the flower, in vv. 1–2, though vv. 7–12 reinforces the point through positive floral imagery that is contrasted with human existence.

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[88] This 'brevity' is underscored in v. 1b, when Job says the life of a human is "short-lived" (קצר ימים).

[89] Thus, in v. 7, even though the tree is "cut down" (כרת) it will "sprout again" (עוד יחליף).

Creation Metaphor and Eco-Anthropology: Second Speech Cycle

Turning to Job's fourth speech, the first of the second cycle found in chs. 16–17, it is significant that the image of the *violent wind* is briefly revisited as a metaphor in Job 16:3a. Here, directly addressing the three friends, Job calls their speeches so far "windy words" (דברי־רוח). Though Clines suggests that the collocation suggests the 'empty' talk of the friends,[90] the verse clearly hearkens back to Bildad's accusation in Job 8:2, when he called Job's words a "mighty wind," and Eliphaz's accusation in 15:2 about Job's "windy knowledge."[91]

A second, metaphor employed in ch. 16 is that of *hunted* or *ruled creation*. Clearly the imagery in vv. 12–13 relates to that of a hunt, and while there is not an explicit mention of the lion hunt, iconography from the palace of Ashurbanipal (see figs. 1 and 2), which depicts pierced lions spewing forth bile, connect to the imagery of v. 13 where "arrows" (pl. רב) surround the character and their "bile" (מררה) is "poured out" (שפ) on the ground.

[90] Clines, *Job 1–20*, 378.
[91] Seow makes a similar observation. See Seow, *Job 1–21*, 741.

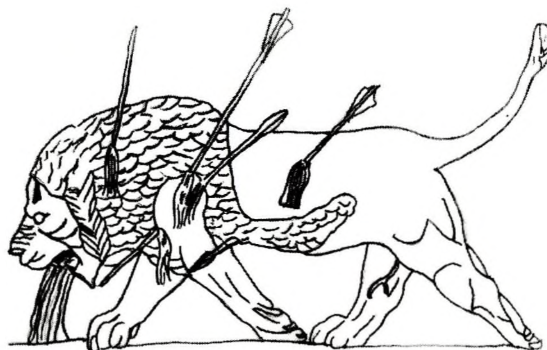

Fig. 1. Detail of wounded lion. Relief, Nineveh, North Palace of Ashurbanipal (ca. 7th cent) Cf. Moortgat, *The Art of Ancient*, fig. 286.

Fig. 2. Detail of wounded lion. Relief, Nineveh, North Palace of Ashurbanipal (ca. 7th cent) Cf. Curtis and Reade, eds., *Art and Empire*, fig. 30.

Similar to the *trapped creation metaphor* that Bildad later uses in Job 18 in reference to the wicked, here in ch. 16 the character Job employs the metaphor of *hunted creation* to describe God's actions against him.

The fifth and sixth speeches, found in chs. 19 and 21 respectively, offer few, significant eco-anthropological metaphors, though a few are worthy of mention. The first metaphor of note, is found in Job's fifth speech, in 19:10, where Job compares his "hope"

(תקוה) to that of an "uprooted tree" (נסע + עץ). The metaphor, is that of *ravaged creation*, and is a clear reference to the action of God against the character Job.

Turning to ch. 21, there are two metaphors that are employed in discussion of human identity. In Job 21:10, there is the invocation of the metaphor of *creation as wealth*. The imagery in v. 10 is that of fertile livestock, an "ox" (שור) that "mates" (עבר) and a "cow" (פרה) that "calves" (בלט). However, unlike the use of the metaphor in the opening prologue in ch. 1, where livestock was a symbol of Job's wealth and a measure of his righteous, in this verse the metaphor is subverted and the flourishing livestock belong to the "wicked" (רשע), noted in v. 7. A second metaphor arises in v. 18, when Job asks if the wicked are as "straw before the wind" (תבן לפני־רוח) and "chaff that is carried away…" (מץ גנב +). Though the metaphor is that of *fleeting/feeble creation*, similar to the metaphor used by Job in 13:25 in reference to himself, in this instance the imagery is contrasted[92] with the situation of the wicked who are not treated in like manner.

Creation Metaphor and Eco-Anthropology: Third Speech Cycle

Turning to Job's two speeches in the third cycle, chs. 23—24 and 26—27, two metaphors particularly stand out. The first metaphor comes in Job 24:5–8, where the poor and their suffering at the hands of the wicked are described. In these verses, beginning in v. 5, the existence of those who are treated unjustly is compared to the existence of "wild-asses in the wilderness" (פראים במדבר). Clearly, the metaphor is negative as the imagery depicts them as struggling to find food in vv. 5b–6 and exposed to the elements in vv. 7–8. Thus, given this imagery I argue that in these verses Job is employing the metaphor of *suffering*

[92] The contrast is suggested by the use of the interrogative כמה at the beginning of the section in 21:17.

creation. A second metaphor is seen in Job's final speech of the cycle, in Job 27:18, when Job compares the house of the wicked to the "house" (בית) of a "moth" (עש). The imagery echoes what is said by Bildad in 8:14 and is meant to highlight "the fragility and…limited temporal use of the specified habitation."[93] Thus, like the metaphor used by Bildad in 8:14, Job employs the metaphor of *feeble creation* for the state of the wicked. Significantly, this signals a shift for the character Job, an agreement with the friends regarding the state of the wicked. However, as has been argued in the section on form, this apparent shift *is congruent* with the shift of viewpoint regarding the fate of the wicked that is seen within the character Job in Job 24:18–24.

Summarizing the ecological metaphor in the Joban speeches in chs. 4–27, a number of observations can be made. Turning to the first speech cycle, it can be seen that the metaphor of *fleeting* and *treacherous creation* is used in ch. 6 as the three friends are described as wadis as they are identified as one of Job's enemies. In chapters 7 and 9 Job revisits the metaphor of *fleeting creation* to describe the nature of his life. In chapter 10, Job, in his complaint to God, notes that if he were to bring his complaint to God he would be as a hunted-lion and, thus, employs *hunted creation* as a metaphor. This metaphor of domination is revisited in ch. 13, when Job refers to himself as a driven leaf and chaff that God attacks. Two ideas are present and, thus, both *feeble* and *dominated creation* metaphor are used in Job's description for himself. Finally, in ch. 14 the metaphor of *feeble creation* is revisited as Job compares himself to a flower in vv. 1–2 and *contrasts* himself to a tree that thrives though attacked in vv. 7–12. It is important to note that in a number of these instances Job employs these creation metaphors and eco-anthropological

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[93] "der Fragilität und…begrenzten zeitlich Verwendung der angegebenen Wohnstätte" Riede, *Im Spiegel der Tiere*, 118.

descriptions of the self, in his complaint to God, a complaint that, often, *is* an element of lament. Especially, it is the metaphor of *hunted creation* in ch. 10 and *feeble* and *dominated creation* in chs. 13–14 that connect to the lament form, when Job uses them in his lament-complaint.

In the second speech cycle, the *violent wind* image is employed as a metaphorical reference to the words of the three friends. Significant also in ch. 16, in Job's complaint in vv. 7–17 is the use of the *hunted creation* metaphor, where Job likens himself to a creature (perhaps a lion) that God mercilessly hunts. This use of creation metaphor and complaint continues in ch. 19 when Job employs *ravaged creation*, when he refers to himself as a tree that God has uprooted. Two unique metaphors are used in Job 21 when Job uses *creation as wealth* in reference to the wicked and *feeble creation*, as straw and chaff, are contrasted with the secure position of the wicked. However, as only chs. 16—17 contain the clearest instances of complaint as an element of lament, it is the metaphor of *hunted creation*, employed in the complaint of ch. 16 that has the strongest connection to the lament form.

Finally, in the third speech cycle, two significant eco-anthropological metaphors are used. First, in chapter 24, Job employs the metaphor of *suffering (wild) creation* to describe the plight of the poor in what is, given v. 12c, a complaint against the inaction of God in delivering justice. The second metaphor is to be found in ch. 27, when Job in an apparent change uses the metaphor of *feeble creation* to describe the house of the wicked. However, it is noteworthy that it is eco-anthropological metaphor of *suffering (wild) creation*, which is the prominent ecological metaphor used in Job's complaint against

God. In sum, throughout his speeches, Job employs eco-anthropological metaphor in his complaint and, ultimately, his lament to God.

Initial Observations

While a concluding summary regarding the interaction of the lament and penitential forms in their eco-anthropological context will be given in the concluding chapter, a few observations can be made at this point. In the first instance, it can be observed that the overwhelming majority of the metaphors used in the wisdom dialogue, including ch. 3, are focused upon what could be considered *negative* aspects of creation. In numerous places, it is the *failure* of creation to thrive, whether as plants or predators (namely, lions), that is highlighted. Also, it is *feeble*, *precarious*, *fleeting*, and *suffering* aspects of creation that are noted—images related to insects, flora, the wild-ass, and seasonal geography (as in the case of the *wadi*). *Dangerous* aspects of creation are also employed, particularly the *wadi* and the violent wind. Finally, there are metaphors employed that relate to *hunting/trapping* and *ruled* creation. Even when seemingly positive creation imagery is noted, such as with the tree that survives despite being cut down in ch. 14, or the *creation as wealth* imagery used in ch. 21, it is used primarily in *contrast* with the human creature, especially the 'righteous' Job. Thus, though a cut-down tree survives the human creature does not, or the domestic creation that flourishes is said to belong to (i.e. is the 'wealth' of) the wicked.[94] Ultimately, this negative view of creation broadly connects to the metaphors introduced in ch. 3, namely the *cursing of existence*.

[94] Obviously, the metaphor of *creation as wealth* does present itself in the opening prologue as an indication of Job's righteousness. However, it is noteworthy that despite the 'righteousness' of the character Job, this wealth is temporary and quickly taken away in the story.

Second, it is noteworthy how these metaphors set the context for the dialogue and are employed by the various characters. At times basic negative creation imagery is employed by the friends as an argument for penitence. Especially with the characters Eliphaz and Bildad, negative aspects/images of creation are used in arguments, which are designed to move the character Job to specific penitential acts. Significantly, Job counters this view in places by connecting positive views of creation to the wicked, especially as wealth (before apparently changing in ch. 27 and connecting the wicked to a moth's house). What remains consistent, however, is Job's use of negative creation imagery for himself and his situation, *primarily* in his complaint to God. To put it succinctly, negative creation imagery is used by the friends in the call to penitence and by the character Job in his complaint, which is linked to his lament. Thus, though aspects of the metaphors do overlap between the characters they are largely used for different purposes.

Also, it is important to note that the metaphors suggest a particular understanding of non-human creation as well as a particular relationship between human and non-human creation. In terms of understanding, the human characters see creation as something of a lower-order, evidenced in the metaphors of *suffering creation* and *ignorant creation*. In terms of relationship, the metaphors suggest a worldview that sees humanity as *ruling* or *dominating* non-human creation, particularly seen in the metaphors of *human as ruler*, *hunted* and *trapped creation*, and even *creation as wealth*. These are basic echoes of the metaphor of *human as* ruler, which was already introduced in ch. 3.

It is perhaps too much to say that the wisdom dialogue has an inherently negative view of non-human creation, but it belies a worldview. Simply put (and as has been noted

by others)[95] humanity is at the centre of creation in the book of Job while the non-human world is of a lower order, a measure of wealth, something to be dominated, and something that is *not* a significant source of wisdom. Regarding the latter point, it is important to note how this contrasts with other examples of OT wisdom literature—for example the sayings of Agur in Prov 30—which use observation of creation as a positive source of wisdom. It is apparent that the view in the book of Job *up until* this point in the book (up until ch. 27) is that one must move past the created world in order to find divine wisdom.

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[95] See Schifferdecker, *Out of the Whirlwind*.

CHAPTER 6:
THE WISDOM POEM, FINAL DEFENSE, AND ELIHU

Introduction

> The wisdom poem and the speeches of Job and God I take to be integral parts of the original design of the book; Elihu's speech I take to be a later addition. Nevertheless, all contribute to the fundamentally dialogic nature of the composition, as each genre and voice opens up additional aspects of a complex cultural conversation about the moral nature of reality.[1]

Having completed the wisdom dialogue, we can move to the final sections of the book of Job: the wisdom poem in ch. 28, Job's final defense in chs. 29—31, and the Elihu speeches in chs. 32—37. Again, the method will proceed as it has done throughout the previous analysis: first, noting the elements of the lament and penitential forms as they occur and second, noting the eco-anthropological metaphors as they occur in the relevant sections. Each section will be reviewed in turn, before I offer some initial summary observations.

Job 28

Habel wistfully notes that "Job 28 is a brilliant but embarrassing poem for many commentators."[2] The challenge for most, is to understand how the poem fits within the

[1] Newsom, *The Book of Job*, 17.
[2] Habel, *Book of Job*, 391.

larger flow of the book. Traditionally, the chapter was identified as the second half of Job's speech in ch. 27.[3] However, there are issues with this understanding since the chapter stands out in the book of Job as unique, especially in form and genre. As Westermann noted the chapter "stands out from its surroundings," as its form "belongs to none of the forms of speech that underlie the book of Job."[4]

Given its disjunction with the human speeches that proceed it and given that Job's following speech in ch. 29 begins with a phrase introducing new speech, it would be unlikely that the poem in ch. 28 could be assigned to a particular human character.[5] Truly, rather than offering any sort of dialogue, ch. 28 offers what most agree is a type of wisdom poem,[6] unique in the book. As such, it is a self-contained poem with an easily discernable structure: three strophes (vv. 1–12, 13–20, and 21–28) marked by the question "where is the place of understanding" (אי זה מקום בינה) in vv. 12 and 20 followed by the answer "to turn from evil [is] understanding" (סור מרע בינה) in v. 28. However, it is also true that the chapter clearly connects to the book of Job, not least in the language it uses.[7] It is for this reason that I suggest that the voice of chapter 28 is that of the Joban poet, who interjects an outside voice that offers a reflection on the speeches thus far from the perspective of traditional wisdom.[8]

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[3] See Clines, *Job 21–37*, 908.

[4] Westermann, *Structure of Job*, 135.

[5] As De Wilde (*Das Buch Hiob*, 9) notes the poem comes from the hand of the Joban author or a later redactor.

[6] See Fohrer, *Das Buch Hiob*, 392–3; Gray, *Book of Job*, 340; Habel, *Book of Job*, 391–5; Murphy, *Wisdom Literature*, 37; and Westermann, *Structure of Job*, 135–8. A notable exception to this view is Clines (*Job 21–37*, 908–9), who reassigns ch. 28 to the speeches of Elihu. While this move could rectify some of the problems surrounding the uniqueness of the chapter, it must be said that Clines does this *without any* evidence, either from within the book of Job or extant literature, a point that Clines himself admits.

[7] As Habel (*Book of Job*, 392) notes, "the poem reflects the language of the poet of Job," not least in "unusual" expressions that are also found in the divine speeches.

[8] Here, I agree with Habel's assessment (*Book of Job*, 392) of ch. 28 as well as De Wilde (*Das Buch Hiob*, 9).

Job 28: Form and Eco-Anthropology

Though there are a few points to make about ch. 28, in terms of form and eco-anthropology, because of its brevity I will explore both topics in one section. However, it is important to note at the outset the importance of this chapter in the book of Job. As Habel, in his *Earth Bible* commentary on Job notes, "Chapter 28…is pivotal for our appreciation of the relationship between nature and faith in this classic work from the world of Wisdom Literature."[9]

Turning to form, the theme of God's transcendence is prominent and framed within the search for wisdom. Thus, in v. 23 the poem shifts by noting that it is "God" (אלהים) who "understands" (בין) the "way" (דרך) to wisdom while v. 28 notes that it is the "fear of the Lord" (יראת אדני) that is "wisdom" (חכמה) which, according to v. 12, cannot be "found" (מצא) in *nor*, according to v. 20, "come out" (בוא) of any part of the created order mentioned in vv. 1–22. Though this theme of transcendence, as the preceding analysis has shown, does not always connect to the penitential form, there is a sense that in this passage it connects to the form. This connection is made apparent in the final verse of the chapter, Job 28:28, which advocates the "fear of the Lord" (יראת אדני) as "wisdom" (חכמה), and "turning from evil" (סור מרע) as "understanding" (בינה). Especially the second colon of Job 28:28 suggests a behavior or attitude that could be characterized as a "(re)turn to God and away from that which is contrary to God,"[10] something that is, in essence, a penitential action. This argument is bolstered by the qal use of סור, in 28:28b, a key word and the "second most common root" related to repentance.[11] Interestingly, the

[9] Habel, *Finding Wisdom*, 19. It is also noteworthy that the chapter is so important for Habel that he begins his second commentary on Job with an analysis of ch. 28. See Habel, *Finding Wisdom*.

[10] Boda, *'Return to Me'*, 31.

[11] Boda, *'Return to Me'*, 26.

language is nearly identical to the description of Job in the first verse of the opening chapter, and it is difficult to think that the two verses are not meant to connect with one another.

Moving from the analysis of form to creation metaphor and eco-anthropology, it must be noted that there is also not an obvious instance of creation metaphor in ch. 28. However, the theme of ch. 28 as it relates to non-human creation does, at one level, seem to connect to what had been said previously about creation in wisdom. Particularly, it would seem that ch. 28 affirms the notion that creation does not contain wisdom, which connects to the metaphor of *ignorant creation* and its focus on the negative aspects of creation in the human speeches. Thus, at one level the poem of ch. 28 would seem to affirm traditional Hebrew wisdom, particularly in its affirmation of the "fear of the Lord" (יראת אדני),[12] while denying another aspect of wisdom, namely the observation of nature as a means of gaining insight.[13]

There is a question of how Job 28:28 relates to the preceding verses, especially vv. 1–22, and the key to this can be found in vv. 23–27. While it would seem that the emphasis in ch. 28 is that wisdom cannot be found in the creation order and the idea that non-human creation is of a lower order and the human creature must transcend it, move outside of it, to find the true wisdom, I contend that this is not the correct view. First, for all the suggestions that wisdom cannot be found in nature,[14] it is important to note that it is the earth, and no other realm, that is the "domain for all searching."[15] Second, even

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[12] This quite clearly echoes other wisdom texts, such as Prov 1:7, which talks of the "fear of the LORD" (יראת יהוה).

[13] For example, one can compare ch. 28 with the "words of Agur" in Prov 30, which considers the ant (among others) as wise (חכמים) and examples of wisdom in Prov 30:24–25.

[14] An example of this would be Job 28:14, where the "deep" (תהום) and "sea" (ים) saying wisdom is "not" (לא) "in" (ב) or "with" (עמד) them.

[15] Habel, *'Finding Wisdom'*, 21.

though the created world, *by itself*, is not the source of wisdom, when v. 23 says that God "understands" (בין) the way to it this is followed by v. 24 that suggests that God searched across the earth and under the heavens for it. Importantly, this is still within the realm of the earth. Furthermore, vv. 25–27, in its description of God ordering of the earth (especially through meteorological language), suggests that wisdom (which God "understands the way to it" [ESV]) is connected to God's ordering of the world. Thus, it is *not* the case that wisdom cannot be found on the earth, in the broader creation, but that it cannot be found there apart from God. In this way (among others) the wisdom poem seems to anticipate the divine speeches.

Job 29—31

However, before coming to the divine speeches, a few more turns must be taken, and the next is found in what is commonly referred to as Job's final defense, found in Job 29:1—31:40. A few initial observations can be made. Despite some discussion regarding the placement of the speech,[16] most agree that the chapters display a coherent unity, and have a clear structure. Following the chapter divisions, the final defense can be divided into three major sections: a remembrance of former prosperity in ch. 29, a lament in ch. 30, and what has been called an "oath of purification" in ch. 31.[17] Moreover, while some scholars contend that the broad genre of the speech is a soliloquy, that is to say a speech

[16] Primarily, this is a question raised by Clines (*Job 21–37*, 709) who, among other things, shifts chs 29—31 to after the Elihu speeches and right before the divine speeches arguing that this preserves an "immediate reply" by God to the character Job. However, there is little to commend to this argument. In the first instance, there is no extant evidence of scribal displacement in transmission *of this size*. Second, Clines does not provide any convincing argument as to why it is necessary that God give an immediate response to Job. Given these two points, this dissertation follows the ordering of the text as it is found in the MT.

[17] Clines, *Job 21–37*, 978.

that is not directed to anyone in particular,[18] there is some question whether there is an audience for the speech.[19] Given the direct address to God in Job 30:20–23, which will be discussed, it is likely that at least part of the speech is directed to God. Finally, it is noteworthy that though lament, in ch. 30,[20] is the most discernable form (of either lament and penitence) in the speech, this chapter is framed by chs. 29 and 31, which themselves carry elements related to the lament and penitential forms.

Job 29—31: Markers of the Lament and Penitential Form

Beginning in ch. 29, it is apparent that it is a historical recounting, both of God's blessings to Job in vv. 2–6 as well as Job's righteous action to others in vv. 12–17.[21] Most certainly, this is connected to the fourth element of lament that I noted in ch. 3, the 'expression of confidence,' which often contains a historical element. As Murphy contends, Job's remembrance of his past in ch. 29 connects to the "motif of 'looking back at God's earlier saving activity'," which is found in certain communal laments.[22] That being said, while there is a shared historical reflection in these texts, in communal laments (such as Ps 80) historical reflection is often paired with a call for return and restoration (שוב in Ps 80:3, 7, and 14). In ch. 29 however, there is no sense that this

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[18] See Clines, *Job 21–37*, 978 and Murphy, *Wisdom Literature*, 39.

[19] For instance, Habel (*Book of Job*, 404) maintains that the speech is not a soliloquy but rather a "formal testimony addressed to a public assembly." On the other hand, Fohrer (*Das Buch Hiob*, 399–400) maintains that the speech is a "challenge" ("*Herausforderungsreden*") directed to God.

[20] Here, I disagree with Westermann (*Structure of Job*, 97) who argues that the "asseveration of innocence" is a "fixed form" in lament. Undoubtedly, Westermann is correct when he maintains that "confession" is an aspect of certain lament psalms. However, his argument that Job's asseveration of innocence is a counter to this and, thus, connected to the form is tenuous. I do not disagree that the protestation of innocence is a *subversion* of the theme of confession, which is a part of certain lament psalms, but this does not mean that this *necessarily* makes the assertion of innocence a theme of lament.

[21] Opel (*Hiob's Anspruch*, 52–8, esp. 55) suggests that Job's righteous state, especially his actions in vv. 12–17 (though she considers v. 17 a later redaction [*Hiob's Anspruch*, 35–6]) are indicative of a royal anthropology.

[22] Murphy, *Wisdom Literature*, 39.

historical reflection is meant to build confidence and an impetus to "return" (שוב). Rather, in the context of the speech ch. 29 sets up ch. 30 and the lament that follows.

Turning then to ch. 30, it can be seen that a number of elements of the lament form are present. After recounting his former condition, Job begins ch. 30 with a complaint that "men younger than" (צעירים מן) Job to fathers that Job "rejected" (מאס) now "laugh" (שחק) at him. What follows in vv. 2–8 is a description of these particular people as the "outcasts" of society.[23] After this description Job recounts, in vv. 9–14, the actions of this group against Job, what Clines calls an "'enemy' lament."[24] In verse 10, Job notes that these people "abhor" (תעב) and "remain distant" (רחק) from him in addition to "spitting" (רק) at his sight. In verse 11, Job notes that because God has "loosed his cord" (יתרו פתח) and "afflicted" (ענה) Job the outcasts have "cast off restraint" (שלח + רסן) before Job. Verse 12 then talks about the "brood" (פרחח) that "rises" (קום) and "pushes away" (שלח) Job's feet while "building up" (סלל) against Job "ways of destruction" (ארחות אידם). The theme continues in v. 13, when Job speaks of those who have no "help" (עזר) "break" (נתס) Job's "path" (נתיב) and "promote" (יעל) Job's "destruction" (הוה).

The complaint continues in vv. 15–19. However, rather than a focus upon the actions of outcasts, as enemies, the focus now shifts upon the actions of God. The passage begins with Job's description of his state: where "terrors" (בלהה) are "turned upon" (הפך + על) him in v. 15, where his "soul" (נפש) is "poured out" (שפך) and "days of affliction" (ימי־עני) take hold of him in v. 16, where Job's "bones" (עצם) are "pierced"

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[23] Habel, *Book of Job*, 418–9. Interestingly, though the character of these people is meant to be understood in a negative sense—as the "children of fools" (בני־נבל)—the description parallels that of the poor and oppressed in Job 24:5–8. Thus, I maintain that two levels of understanding are employed in the description in vv. 2–8 (both moral *and* economic/societal) and, thus, I prefer Habel's description of this group as "outcasts."

[24] Clines, *Job 21–37*, 978.

(נקר) in v. 17, and where Job's "garment" (לבוש) is "disfigured" (חפש) by a "great force" (רב־כח) in v. 18. Finally, verse 19 states that "he has cast" (3ms ירה) Job into the "mire" (חמר) so that Job has become like" (Hitpael משל) "dust and ash" (עפר ואפר).[25] While God is never directly mentioned in these verses, in the direct address that follows in vv. 20–23, it becomes clear that he has been the focus of the verses, especially v. 19. In the direct address Job accuses God of various things: in v. 20 he accuses God of "not answering" (לא + ענה), in v. 21 he accuses God of being "cruel" (אכזר) to him and "persecuting" (שטם) him with the "strength of [his] hand" (עצם יד), in v. 22 Job speaks of God "dissolving" (מוג) Job with a "storm" (שוה), and finally in v. 23 Job speaks of God "returning" (שוב) Job to "death" (מות).

After a brief interlude in vv. 24–25, where Job protests his innocence, the complaint is picked up again. However, in the verses that follow, vv. 26–31, Job shifts from describing the actions of others against him, to describing his state, something that is typical of the self-lament.[26] Thus, verse 27 speaks about Job's "inner parts" (מעה) being in "turmoil" (רתח) and "not still" (לא־דמו) because "days of affliction" (ימי־עני) have "come before" (קדם) him. Verses 28–29 invoke broader creation imagery and, so, in v. 28 Job speaks about being "dark" (קדר) "without the sun" (לא חמה) while in v. 29 Job calls himself a "brother" (אח) to "jackals" (תנים) and a "companion" (רע) to "the children of ostriches" (בנות יענה). In verse 30 Job describes his physical condition, where his "skin" (עור) is "black" (שחר) while his "bones" (עצם) "burn from heat" (חרה מני־חרב). The

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[25] While עפר ואפר is conventionally translated as "dust and ash" and related to self-degradation, given the proceeding colon and the use of חמר ("mire" or "clay") Clines (*Job 21–37*, 1007) is right to point out the connection of the collocation עפר ואפר to the "ground," as in Job's humiliation in being "cast to the ground," instead of a description of his physical state.

[26] See Clines, *Job 21–37*, 978–9.

ultimate effect of all of this, mentioned in v. 31, is that Job's music/celebration (the "harp" [כנור]) is turned to "mourning" (אבל) and his "pipe" (עגב) to the "sound of weeping" (קול בכים).

A shift occurs in ch. 31, where Job moves from complaint to a protestation of innocence, what Habel terms "Job's oath of purity."[27] The bulk of the chapter consists of a litany of sins,[28] and though this could connect to the penitential form as an element of confession in the voice of Job it becomes a protestation of innocence. Introduced primarily with a conditional אִם (vv. 5, 7, 9, 13, 16, 19, 20, 21, 24, 25, 26, 29, 31, 33, 38, and 39), these sins, rather than being a confession of sin, become part of Job's protestation of innocence and, thus, in a sense a subversion of the penitential element of confession.

To summarize the analysis, ch. 29 begins Job's final speech with a historical recounting of Job's former state of divine blessing and righteous action. While this relates to an element found in lament, unlike its typical use in communal laments it is not used as an expression of confidence and, rather, serves to introduce ch. 30, which is Job's primary complaint. Turning to ch. 30, there are clear themes of complaint, both a complaint about the actions of others, in vv. 9–14 and 15–23, as well as a complaint about the state of Job himself, in vv. 26–31. In addition to the element of complaint there is a clear identification of the 'enemy,' one of the three primary characters present in lament. Thus, Job names the outcasts in vv. 9–14 and God in vv. 15–23. Finally, there is also a clear element of direct address in vv. 20–23, and while these verses might suggest that God has been addressed throughout, these verses themselves are a direct address to

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[27] Habel, *Book of Job*, 423.

[28] For a full list of the sins mentioned, see Habel, *Book of Job*, 429.

God and another significant element of the lament form. While it would be too much to suggest that Job's final speech is a lament *in total*, it can be asserted that lament plays a significant role in the speech. Finally, these chapters, 29 and 30, are concluded by ch. 31, which is essentially a reaffirmation of Job's innocence. Though there are a list of sins, which could be connected to the penitential element of confession, in this instance they function as a type of "anti-penitence," where Job protests his innocence despite his current condition, which he notes in ch. 30.

Job 29—31: Creation Metaphor and Eco-Anthropology

Turning to an analysis of creation language in Job's final defense, though they are not extensive[29] there are a few metaphors that are relevant to the discussion. In chapter 29, two metaphors present themselves. First, there is the metaphor of *flourishing flora*, which the character Job employs in reference to himself, when he reflects upon his *former*, historical position. Primarily, this occurs in Job 29:19 when Job employs floral imagery saying that his "roots" (שרש) "spread out" (פתח) in the first colon and that the "dew" (טל) "lay overnight" (לון) upon his "branches" (קציר). Quite clearly the imagery is that of a plant that is growing with spreading roots and nourished. This image is contrasted with the description of the wicked who are compared with predators who are negatively affected by the actions of Job. Thus, in verse 17 Job asserts that in the former days he "broke" (שבר) the "jaws" (מתלעה) of the unrighteous and "cast" (שלך) "prey" (טרף) from

[29] As Schmidt ("Augen war ich") notes, a fair bit of Job's language in chs. 29–30, especially 29, focuses on Job's own body. It must be also said, that this itself implies a sort of hierarchy, as Schmidt ("Augen war ich," 95–6) says, "Hiobs herausragende Stellung wird in Hi 29 an Kopf und Füßen entfaltet, fokussiert durch Hiob als Sprecher, der die soziale Hierarchie seines Umfelds entwirft, *dessen Kopf er ist*." (emphasis mine) (Job's outstanding position unfolds in Job 29 on the head and feet, focused through Job as speaker, who designs the social hierarchy of his environment, *whose head he is*.)

their "teeth" (שן). While lions are not *explicitly* mentioned, there are parallels to Eliphaz's use of leonine imagery for the wicked in Job 4:10–11, where the "teeth" (שן) of the young lions are "broken" (נתע) and the lions are said to starve for the lack of "prey" (טרף). Given the use of "prey" (טרף), it is clear that the metaphor of *failed predator* is used for the "unrighteousness" (עול) in v. 17. Interestingly, this is followed by reference in v. 18 about Job dying, peacefully, in his "nest" (קנן). It is too much to say that this is an *explicit* creation metaphor. However, the connection of קנן to avian imagery (such as in Deut 22:6 and 32:11) does present an intriguing notion that Job, after having destroyed the other 'predators' understands himself as an avian predator, such as an eagle, which after hunting (or battle) returns to its nest. Admittedly, the reference is too tenuous to be conclusive, but it is worthy of mention. That being said, it must be remembered that all of these creation metaphors occur within Job's remembrance of his former days. Thus, though the metaphor of *failed predator* for the unrighteous is not unique, the use of *flourishing flora* for the character Job is unique as a reflection of a past condition.

Turning to the lament in ch. 30, it is important to note that the primary metaphor occurs in v. 7 in Job's description of the outcasts who persecute him. Here the outcasts are said to "bray" (נהק) among the "bushes" (שיח) and "gather together" (ספח) among the "nettles" (חרול). Quite clearly, the use of "braying" (נהק) suggests the imagery of the wild-ass, which in Job 6:5 is said to "bray" (נהק) over its food. Moreover, the use of "bush" (שיח) and "nettles" (חרול), terms for non-domestic plant varieties, are also suggestive of a wild location. Given the images that are employed, the outcast and the wild-ass, it is difficult not to conclude that the imagery in the verse is meant to parallel Job 24:5–8, where Job describes the condition of the poor in equine imagery. Also, as

with the case in Job 24, the metaphor that is employed in ch. 30 is that of *suffering creation*. It is noteworthy that the character Job connects himself to this position in v. 29 when he calls himself a "brother" (אח) of "jackals" (תנים) and a "friend" (רע) to the "children of ostriches" (בנות יענה); and here it is important to note that it is not only wilderness that is suggested in this verse but also destruction or abandonment as these are animals believed to inhabit abandoned human settlement.[30]

Finally, though there is not a specific creation metaphor employed in ch. 31, there is a particular use of creation language employed that is significant in the book.[31] Notably, in his oath, Job uses creation imagery, particularly agriculture,[32] as witness to his righteousness. This finds its culmination in Job's final cry in Job 31:38–40:

> 38) "If my land (אדמה) has cried out against me
> and its furrows have wept together,
> 39) if I have eaten its yield without payment
> and made its owners breathe their last,
> 40) let thorns grow instead of wheat,
> and foul weeds instead of barley."
> The words of Job are ended.[33]

The point, according to Doak, is that in ch. 31 Job "comes around to the side of covenant, to tradition, and to his friends."[34] There is a sense in which the character Job accepts the standard of the "Deuteronomic covenant," and its system of cause and affect, which is suggested by the arguments of the three friends.[35] However, the greater significance for this dissertation is the idea that creation as a witness, the evidence and the measure, of humanity. To put it another way, if creation is failed, fleeting, or feeble it "signals moral

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[30] See Isa 13:21, 34:13, 43:20; and Jer 50:39.

[31] See Doak, *Consider Leviathan*, 175–6.

[32] Thus, in v. 8 Job uses the imagery of "sowing" (זרע) and "growing" (צאצא) and in v. 12 he uses the imagery of the "harvest" (תבואה).

[33] ESV

[34] Doak, *Consider Leviathan*, 176.

[35] Doak, *Consider Leviathan*, 176.

failure."[36] Thus, the metaphors of *failed* and *suffering creation*, the converse metaphor of *flourishing creation* used in chs. 29 and 30. Indeed, the creation metaphors that are used throughout the book of Job are more than mere descriptions. Instead, they are understood in the book of Job as a comment on human condition and identity.

In concluding this section, it must be said that the use of creation as witness in ch. 31 is somewhat pointed. Though the character Job accepts the covenant rubric of the three friends as well as the connection of ecology and human identity, his contention throughout his speeches has been his protestation of innocence. Thus, what has happened to him, the disaster that is couched and understood in ecological terms, is a source of complaint and lament, and not something that can be used for repentance, which is in distinction to friend's use, in places, of disaster as a motivation for penitential action. Instead, Job calls for creation (notably domestic creation) as a witness of his righteousness. An answer is forthcoming. Though first, another interlocuter makes his appearance.

Job 32—37

"What to do with Elihu?"[37] Newsom's opening question, provides a good introduction as the character has bedeviled interpreters for some time. The general consensus is that the speeches are a later addition to the book "appended to the heart of the dialogue by some disturbed reader in the history of the tradition who wanted to craft an adequate response

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[36] Doak, *Consider Leviathan*, 176.
[37] Newsom, *The Book of Job*, 200.

to Job's devastating rants."[38] Indeed, it seems likely that the Elihu speeches are a later addition to the book of Job, though I question Newsom's assertion that seeing the Elihu speeches as a later addition opens "up the text to interpretive issues much richer and more nuanced than those available on the assumption that the Elihu speeches are part of the original design."[39] Going back to Buss's contention that it is difficult to *definitively* establish a *Sitz im Leben*—as such attempts ultimately remain speculative—it is unclear to me what value or insight a diachronic understanding adds to the interpretation of the Elihu speeches.[40] Indeed, one of the problems of certain diachronic interpretations is that the Elihu speeches are relatively understudied and somewhat dismissed as a later insertion.[41] Ultimately, it is not necessary, for the purposes of this dissertation, to establish whether or not the Elihu speeches are a later addition to the book of Job; and the analysis will proceed with the assumption that the Elihu speeches, in their location as attested by the MT,[42] are part of the final form of the book of Job. In terms of structure, the speeches can be divided into four parts: 32:1—33:33, 34:1–37, 35:2–16, and 36:1—37:24, with the second and third divisions marked by the phrase "and Elihu answered and said" (ויען אליהו ויאמר) while the fourth division marked by the related "and Elihu continued and said" (ויסף אליהוא ויאמר). Otherwise, the analysis will proceed as it has done throughout, first an analysis of elements of the lament and penitential forms as they occur and, then, an analysis of eco-anthropological metaphor where it occurs.

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[38] See Doak, *Consider Leviathan*, 176. Though I think that Doak overstates the position, the general sentiment is well-taken and reflective of the consensus of critical-scholarship. See also Newsom, *The Book of Job*, 201–2.

[39] Newsom, *The Book of Job*, 201.

[40] As Newsom (*The Book of Job*, 201) acknowledges, her chosen method, a "polyphonic" reading of the text, could accommodate either a synchronic or diachronic reading.

[41] One example of this is Gibson (*Job*, 268–81) who relegates the Elihu speeches to his appendix.

[42] Here I disagree with Clines (*Job 21–37*, 708–11), who places the Elihu speeches before Job's final defense.

Job 32—37: Markers of the Lament and Penitential Form

Turning to the first division, found in Job 32:1—33:33, it is important to note that ch. 32 essentially functions as an introduction to the Elihu character. Thus, after a prose introduction in vv. 1–5, Elihu begins his speech in v. 6 and offers a defense as to why he speaks. Notably, throughout this "*apology*"[43] there is no evidence of elements connected to either the lament or penitential forms.

There is a question, however, whether this changes in ch. 33, which functions both as a response to what Job had said previously[44] as well as a type of "wisdom" instruction.[45] Particularly, it is here in chapter 33 that Morrow argues there are elements that are connected to the penitential form. In the first instance, there is the mention of a "mediating angel" (מלאך מליץ), noted in v. 23, who intercedes on behalf of the suffering human.[46] Though angelic messengers feature in other parts of the OT (notably Num 22:31; Judg 2:1, 13:6; and 2 Sam 24:16), the *intercessory* role of the angel in Job 33 is unique, and Morrow argues this speaks to an element related to the penitential form, namely divine transcendence and the need for a figure that is able to mediate between God and humanity.[47]

While Morrow's point is debatable, this angelic intercession does appear to connect to penitential action, in vv. 26–28, where the response of the human is to turn to God and repent. Thus, after returning to health in v. 25, the human who had suffered in v.

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[43] Clines, *Job 21–37*, 706.

[44] For specific connections between Elihu's speech in ch. 33 and what Job previously said, see Habel, *Book of Job*, 460–1.

[45] Clines (*Job 21–37*, 707), in particular, notes the strong wisdom element in ch. 33 in addition to the function of the speech as instruction.

[46] As v. 24 notes, "he says 'deliver him from descending to the pit'" (ויאמר פדעהו מרדת שחת).

[47] See Morrow, *Protest Against God*, 141. However, it must be said that this element is hardly *conclusive* evidence of the penitential form as the presence of mediating angels does not always indicate the penitential form.

26 "prays[48] to God" (יעתר אל־אלוה), who then "accepts" (רצה) the supplicant, "sees his face with joy" (ירא פניו בתרועה), and then "restores [his] righteousness" (שוב + צדקה). Following this, in vv. 27, is a confession that the former sufferer offers to others (lit. "sings to men" [ישר | על־אנשים]), where they admit that they had "sinned" (חטא) and "perverted right" (ישר + עוה) in v. 27a before going on in 27b—28 to note that God had "redeemed [their] soul" (פדה + נפש). It would be too far to agree with Morrow and say that the presence of an angelic mediator explicitly connects to the penitential form. However, it is significant that the presence of this mediator is followed by penitential action (seeking God) and the element of confession (though in this instance to other humans).

The theme of divine transcendence is picked up again in ch. 34. The first half of the chapter is an address to the three friends, who are called "wise" (חכמים) and "discerning" (ידעים) in v. 2, which ends in vv. 10–15 with the assertion that God cannot act unjustly. In verse 16 the address shifts to the character Job, seen in the shift to the singular form of the imperatives "hear" (שמע) and "give ear" (אזן). This address continues in vv. 16–20 with the theme visited in vv. 10–15, the just rule of God. What follows in vv. 21–30 is, in essence, a restatement of the theme of God's just judgement mentioned in the previous verses. However, it is noteworthy that in doing so there are places where Elihu invokes the theme of divine transcendence.[49] Thus, in verse 21, Elihu argues that God "sees" (ראה) "all the steps" (צעד) of humans, before going on to note in v. 22 that there are no places (whether "darkness" [חשך] or "death's shadow" [צלמות]) where "those

[48] Here, the sense is that of "supplication," "entreaty," or "pleading." See Clines, ed., "עתר I," 642–3.

[49] Indeed, it is arguable that this has been a theme throughout ch. 34. However, there are places in vv. 21–30 that the theme is made explicit.

doing iniquity" (פעלי און) might hide. What follows in vv. 23–30 is Elihu's recounting of God's actions against evildoers, and particularly the description of God's power[50] as well as his inscrutability.[51] While the theme of the transcendence of God is not always connected to penitence in this instance, in vv. 31–37, Elihu encourages Job to speak to God and admit his wrong in challenging God.[52] Thus, it does seem that in this instance the mention of divine transcendence is meant to encourage the character Job to penitential action.

Turning to chapter 35, it is argued that the chapter falls into two parts, which highlight two arguments.[53] The first basic argument that Elihu presents in vv. 1–8 is that the realms of God and humanity are distinct and, thus, the "sins" (חטא) of humanity do not have any effect on God. The second argument, found in vv. 9–16, is that God does not "hear" (שמע) or "regard" (שור) cries that are "empty" (שוא). This is then connected to the words of Job in v. 16, where the character Job is accused of "multiplying" (כבד) "words without knowledge" (בלי־דעת מלין). While both points, the 'distance' of the deity in the first half and the deity's autonomous action in the second, connect to divine transcendence there is little in the chapter that suggests this theme is connected to the penitential form. If anything, Elihu's emphasis in this chapter is that "God's

[50] Thus, in v. 24 Elihu asserts that God "shatters" (רעע) the "mighty" (כבירים).

[51] Thus, in v. 29 there is no one, whether a "nation" (גוי) or a "human" (אדם), that can "condemn" (hif רשע) the "silence" (שקט) of God or "behold" (שור) God when "he covers [his] face" (יסתר פנים).

[52] Though vv. 31–32 are a bit enigmatic, it is a general consensus that Job's repentance, at some level, is what is in view in these verses. See Clines, *Job 21–37*, 782–5; Fohrer, *Das Buch Hiob*, 469; and Habel, *Book of Job*, 485–6.

[53] See Clines, *Job 21–37*, 794–5 and Habel, *Book of Job*, 488–90. Admittedly, this division is based upon a reading of the text that takes the MT *as it is*. Others have slightly different strophic divisions and, thus, both Fohrer (*Das Buch Hiob*, 474) and Gray (*Book of Job*, 423–4) transpose Job 33:31–33 to after Job 35:1. However, this move is hypothetical, with no manuscript evidence, and thus this dissertation, as it has throughout, takes the MT ordering of the book. Moreover, though Fohrer and Gray's move slightly changes the strophic structure of the chapter, there is little to suggest that such a move changes the broader two-fold structure of the chapter.

transcendence *precludes* God answering Job directly and Job seeing God" (emphasis mine).[54]

The situation is a bit different in the fourth and final part of Elihu's speech, found in Job 36:1—37:24. Broadly speaking, this section can be divided into two parts: 1) a focus on God's just actions in 36:1–25 and 2) a focus on the manifestation of God in nature in 36:26—37:24.[55] The focus of Job 36:1–25 is upon the actions of God with the "righteous" (צדיק) and the 'wicked,' who in this instance are described as the "kings upon the throne" (מלכים לכסא).[56] Particularly, it is in vv. 6–16 that various divine actions in relation to humanity are described. For instance, positive divine actions are described for the "righteous" (צדיק), in v. 7, and the "afflicted" (עני), in v. 15,[57] but significantly there is also a warning for the "kings" in the passage. Thus, though God, in v. 7, is said to "establish" (hif. ישב) the kings, v. 8 makes it clear that they are not immune from

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[54] Habel, *Book of Job*, 490.

[55] This follows Clines's broad outline (*Job 21–37*, 853–4) of the chapters. That being said it is important to note that not all scholars follow this broad outline. For instance, both Gray (*Book of Job*, 423–4) and Fohrer (*Das Buch Hiob*, 474) attach Job 36:1–26 to ch. 35 and the third part of Job's speech. However, the suggestion by Gray and Fohrer is problematic in that it does not seem to properly take into account the obvious division in Job 36:1—namely, the collocation "and Elihu continued and said" (ויסף אליהוא ויאמר). On the other hand, Habel (*Book of Job*, 502) suggests a three-fold division of the two chapters, which each consists of three parts: a "Forensic Address to Job," a "Testimony to El's Character," and an "Extended Argument and Interpretation" regarding the preceding testimony. This division however, seems a bit forced and problematic in a number of places. In the first instance, Habel is not clear in the distinction that he draws between the testimony to God's character and the extended argument and interpretation or, indeed, even why this distinction is necessary and helpful. For instance, there are places in Habel's extended argument in 36:8–15 that upon examination are indistinguishable from the testimony to God's character in 36:5–7—such as with vv. 7 *and* 9–12, which both focus on the actions of God with "kings" (מלכים). Second, even though there seems to be an address of sorts congruent with Habel's analysis, *thematically* the various sections are connected—such as 37:1–13 and 37:14–22. Thus, it is unclear what the divisions offer to any interpretation or understanding to text. Given all of this, I maintain that the broad two-fold division noted by Clines is accurate and sufficient for a form-critical analysis.

[56] Though the 'kings' are not *explicitly* labeled as 'wicked' the verses that follow and the parallel contrast with the "righteous" (צדיק) in v. 7 is suggestive of such an understanding.

[57] Thus, in v. 7 God is said "to not withdraw his eyes from the righteous" (לא־יגרע מצדיק עיניו) and in v. 15 he is said to "deliver the afflicted in their afflictions" (יחלץ עני בעניו).

"discipline."[58] Building upon this, vv. 9 and 10 make it clear that in this discipline, God makes the cause of the discipline clear to the transgressors;[59] and, importantly, if the kings heed God's instructions prosperity will follow[60] while punishment will follow if they do not.[61] This latter point is connected to the "godless" (חנף) in v. 13, who "do not cry out" (לא + שוע) when God "binds" (אסר) them and, thus, in v. 14 are said to "die" (מות) "in their youth" (בנער). Again, it is the theme of holiness that is prominent in this passage, expressed in the description of God's action with the righteous and afflicted in vv. 7 and 15 *and* in the discussion of the fate of the godless in vv. 13–14. However, in this passage there is also a discussion of God's discipline of kings. Significantly, there is a prescribed action for those who find themselves under God's discipline—namely, a call to "turn" (שוב) from "iniquity" (און) in v. 10—which will lead to prosperity if followed *or* death if ignored. While not a confession or petition, v. 10 *is* a call for a specific action meant to elicit the favour of God[62] and, thus, related to the penitential form. Moreover, the placement of the theme of holiness in the same passage connects this theme to the penitential form as well.

Finally, in Job 36:26—37:24, and its description of the work of God in nature, there is the presence of the theme of the transcendence of God. Thus, before describing the acts of God in nature in 36:27—37:13 Elihu begins in 36:26 with the statement that

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[58] Boda, *A Severe Mercy*, 386. In this regard Boda is correct in his assessment of v. 8 as the following verses make it apparent that the description in v. 8, "bound in chains" (אסורים בזקים) and "caught in cords of affliction" (ילכדון בחבלי־עני), is a form of divine discipline. See also the evaluation of Clines (*Job 21—37*, 858), who agrees with Boda's assessment.

[59] Verse 10 notes that God "opens their ear to instruction" (יגל אזנם למוסר) and "commands that they return from iniquity" (יאמר כי־ישבון מאון).

[60] Thus, in v. 11, if the kings "listen" (שמע) to and "serve" (עבד) God then they will "finish" (כלה) "their days in prosperity" (ימיהם בטוב) and "their years in pleasure" (שניהם בנעימים).

[61] Thus, in v. 12, if the kings "do not listen" (לא + שמע) they will "perish by the sword" (בשלח יעברו) and "die without knowledge" (יגועו כבלי־דעת).

[62] Boda, *A Severe Mercy*, 386–7.

"God is great" (אל שגיא), humans "do not know" (לא + ידע) him, and that the "number" (מספר) of God's "years" (שנה) are "not searchable" (לא־חקר). Quite clearly, the verse highlights the distance of God and humanity, which is then underscored by the description of God's works in creation in 32:26—37:13. That this is an argument made to the character Job is made apparent in 37:14, when Elihu commands Job in a series of three imperatives to "give ear" (אזן), "stand" (עמד), and "consider" (בין) the "wonders of God" (נפלאות אל), a challenge that Elihu continues in vv. 15–19. While this a clear challenge to the character, and one that employs the theme of divine transcendence, it is not apparent in the passage that this is connected to penitence.

In summarizing the Elihu speeches it can be observed that certain elements in the speeches do connect to the penitential form. In the first division of his speech, chs. 32—33, it is debatable whether the theme of divine transcendence and an angelic mediator is connected to the penitential form, as Morrow claims. However, though it is debatable, it must be acknowledged that these themes are followed by an encouragement to penitential action, particularly confession. In the second division, ch. 34, the theme of divine transcendence is raised again and connected to a call to penitential action by the character Job. While the third division, ch. 35, does not contain any elements connected to the penitential form, the fourth and final division, chs. 36—37 (especially ch. 36) contain elements, namely the theme of holiness and the description of specific action that would engender the favour of God (as well as a warning to the opposite).

Job 32—37: Creation Metaphor and Eco-Anthropology

Though the Elihu speeches offer no real creation metaphors as a description of the human-self,[63] it must be said they do employ creation language in substantive ways. Two instances are particularly noteworthy and will be examined in turn. In the first instance, there is the use of creation in Job 35:11, in Elihu's defense of the distance of God, when he says God "teaches us [humanity] *more* than the beasts of the earth and makes us wise *more* than the birds of the heavens" (מלפנו מבהמות ארץ ומעוף השמים יחכמנו). The question is the relationship between humanity and the rest of creation, and centres on the interpretation of the two instances of מן in the verse. In his translation, Habel suggests the two מן are used as an expression of means.[64] To translate the verse this way however, is problematic, as it is unclear how birds and beasts being 'teachers' of humanity fits the context of the passage, where the oppressed "cry out" (צעק) to God who does "not answer" (לא + ענה).[65] The point simply is that if God is said to be distant in the passage, even inaccessible, it would be strange if he were to 'teach' and make humanity 'wise' by the means of common creation—the beasts of the earth and the birds of the air. Rather, it seems that the מן of comparison is preferable,[66] and mirrors the general human attitude towards non-human creation found throughout the book.[67] Furthermore, translating the particle מן as a מן of comparison highlights the notion that though humans are above the

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[63] As Doak (*Consider Leviathan*, 177) asserts, "Elihu has little real substance to contribute" to studies related to eco-anthropology.

[64] Habel, *Book of Job*, 487. See also the translation offered by Dhorme, *A Commentary on*, 534.

[65] See Job 35:12.

[66] Indeed, many commentators choose to translate the particle this way. See Clines, *Job 21–37*, 787; Fohrer, *Das Buch Hiob*, 470; and Gray, *Book of Job*, 424.

[67] This attitude is especially poignant in Job's slur against the three friends in Job 12:7–9, to have the beasts, birds, and fish teach them. A slur, it should be said, that Bildad responds to in Job 18:3. Moreover, this attitude of creation *not* having any significant access to God's wisdom can also be seen in Job 28, where it is implied that the birds, in v. 7, and the beasts, in v. 8, are said *not* to know the place of wisdom.

non-human creation, the argument of v. 11, God is still under no obligation to answer them. However, what is important in terms of the relationship between humanity and non-human creation is the argument that creation is not a significant source of wisdom; and while not an exact metaphor it is an attitude analogous to the metaphor of *ignorant creation* employed by Bildad in Job 18:3.

The second noteworthy use of creation language occurs in Job 36—37. Here, Job 36:26 begins with Elihu's claim that God is "great" (שגיא), "unknowable" (לא + ידע), and "unsearchable" (לא + חקר). What follows, particularly in Job 36:27—37:12, is a discussion of God's work in creation, especially meteorological aspects. Thus, the theme of rain is mentioned in 36:27–28; 37:6; and 37:11a, while imagery associated with storms is mentioned in 36:32–33; 37:3–5; 37:9a; and 37:11b. In addition, various other aspects of creation are mentioned: the "sea" (ים) in 36:30, "snow" (שלג) in 37:6a, the "animals" (חיה) in 37:8, and "ice" (קרח) in 37:10a. Though creation imagery is prominent in Job 36:26—37:12, it is employed by Elihu as a description of divine transcendence, God's greatness and inscrutability. Thus, there is little that Elihu's speech says about humanity's identity, particularly through eco-anthropology, except to say that creation bears witness to divine transcendence, which serves to further the distance between God and humanity. To conclude, though significant points about humanity and non-human creation are made in the Elihu speeches, there is no evidence that there is any eco-anthropological metaphor. That is to say, there are no *explicit* points made about human identity, whether through creation imagery or metaphor.

CHAPTER 7:
THE DIVINE SPEECHES AND THE PROSE EPILOGUE

Job 38:1—42:6

> Whether we talk about this shift as a new form or a major transition within an older form, one must admit that there is a difference between a prayer of request that is dominated by complaint (lament) and a prayer of request that has an absence of complaint and dominance of penitence . . . The shift is not one of context . . . The shift is rather one of perspective . . . [1]

The nature of the divine-speeches and the questions of this dissertation necessitate a slightly different approach to the analysis than has been done in the previous sections. As can be seen from the section heading, included in this section are *both* divine speeches (found in 38:1—40:2 and 40:6—41:34 (MT 40:6—40:26), in which I will include the immediate responses of the character Job (found in 40:3–5 and 42:1–6), and the prose epilogue. In this regard, the analysis will proceed in a straightforward linear order, examining each speech in the order that it occurs. However, given the content of the speeches this section of analysis will forego the ordering of form then eco-anthropological metaphor of the preceding sections.

Regarding the analysis of the divine-speeches, it must be admitted that it is not immediately apparent that the divine-speeches employ any sort of metaphor. In fact, the

[1] Boda, "Form Criticism in Transition," 188.

divine-speeches are an enigma to scholars, an enigma encapsulated by Alter when he says:

> The ending has troubled many readers over the centuries. Even if we put aside the closing of the folktale frame, so alien to later sensibilities in its schematic doubling of lost property and its simple replacement of lost lives, the Voice from the Whirlwind (or more properly, Storm) has seemed to some a rather exasperating answer to Job's anguished questions. The common objection to what is dearly intended as a grand climax of the poetic argument runs along the following lines: The Voice's answer is no answer at all but an attempt to overwhelm poor Job by an act of cosmic bullying. Job, in his sense of outrage over undeserved suffering, has been pleading for simple justice. God ignores the issue of justice, not deigning to explain why innocent children should perish, decent men and women writhe in affliction, and instead sarcastically asks Job how good he is at hurling lightning bolts, making the sun rise and set, causing rain to fall, fixing limits to the breakers of the sea. The clear implication is that if you can't begin to play in My league, you should not have the nerve to ask questions about the rules of the game.[2]

Indeed, there is a larger question about how the content of the divine-speeches relates to what has been said before by the human characters in the preceding sections. Before answering that question, however, it is important to note that there are significant connections of "meaning and imagery"[3] between the human and divine speeches in the book of Job.[4] Primarily, these points of contact centre on creation imagery, and a significant number of these images connect *explicitly* to the creation metaphors used in the human speeches. Because of this, I contend that in many places in the divine speeches the divine voice picks up the eco-anthropological metaphors that were initially brought forth in the human speeches. Given the breadth of material, the proceeding analysis will only note the creation language in the divine speeches that *explicitly* connect to the

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[2] Alter, *Art of Biblical Poetry*, 86.

[3] Alter, *Art of Biblical Poetry*, 98.

[4] See Alter, *Art of Biblical Poetry*, 85–110; Habel, *Book of Job*, 570; and Vette, "Hiob's Fluch," 4–14.

metaphors of the human characters in the preceding chapters, noting any similarities or differences.

Job 38:1—42:6: First Divine Speech (38:1—40:2)

The first creation imagery comes in the introductory verse of the first divine speech, which reads: "Then YHWH answered Job from the whirlwind and said:" (ויען־יהוה את־איוב מן הסערה ויאמר). The significant point of the verse is that the divine appearance is from *the* (def. art. ה)[5] "whirlwind" (סערה). As Doak notes the nature of the wind here suggests something that is dangerous and something that can "engulf cities . . . and kill humans."[6] In short, it is a use of the *violent wind* image, which appears as a metaphor in the speeches of Eliphaz, Bildad, and Job. However, in this instance, rather than connecting to dangerous human speech, it is used as an aspect of divine manifestation. The point is that there is a strong connection here of the divine *and* the forces of creation "as an expression of God,"[7] and given this, rather than being a description of 'dangerous' human talk *violent wind* becomes a positive expression of divine power.[8]

Following this introductory verse, the first divine speech can roughly be divided into two main parts: a meteorological description in 38:2–38 and a description of animal life in 38:39—39:30, which are then followed by a direct challenge in Job 40:1–2. Regarding the first half of the speech, though it does little with the creation metaphors or

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[5] For a discussion on the significance of the use of the definite article, see Doak, *Consider Leviathan*, 184.

[6] Doak, *Consider Leviathan*, 184.

[7] Doak, *Consider Leviathan*, 184.

[8] Though I remain unconvinced because of the lack of other specific evidence in the book of Job, there is merit to Doak's argument (*Consider Leviathan*, 185–8) that the 'whirlwind' imagery connects to the divine warrior motif found in other OT writings (particularly Nah 1:3–5). In either case, the imagery emphasizes the power of the divine. Thus, Konkel (*Job*, 219) can say, "The force and power of the wind are symbolic of the majestic and holy presence."

imagery mentioned in the human speeches there are a few aspects worth noting in the speech. In the first instance, it is important to note that in the divine speeches, generally speaking, the focus moves from the character Job and his plight to God, in Job 38:2–38, and the deity's challenge to Job. This shift is made explicit in a series of interrogatives throughout the passage, and especially in the refrain "where" (איפה) first introduced in Job 38:4.[9] Arguably, there is a sense in which the speeches mean to overwhelm Job.[10] However, to interpret the speeches *strictly* in this way, without an appreciation for what has gone before, would be to miss a significant metaphor that the passage picks up. Here, two sets of imagery in the passage are particularly noteworthy.

In the first instance, there is the mention of images of darkness. Most importantly, "darkness" (חשך) is noted in 38:2 when God says, "who is this who darkens design[11] with speech without knowledge" (מי זה מחשיך עצה במלין בלי־דעת). This is followed by various mentions of 'darkness' in 38:2–38. Thus, following a series of interrogative statements based on a series of the particle "who" (מי) in vv. 5 and 6a, God asks Job in 38:9 if he made "clouds" (ענן) a garment for the sea or "thick darkness" (ערפל) its swaddling band. The theme of darkness continues when, in 38:17, God asks (interrogative ה) Job if he had seen "gates of death's shadow" (שערי צלמות) and again, in 38:19, when God asks Job if he knows "where" (אי־זה) the "place" (מקום) of "darkness" (חשך) is. Already, the imagery is noteworthy as it connects to what the character Job said in ch. 3, where he called for

[9] Brown, *The Seven Pillars*, 125.

[10] This is the argument of Habel (*Book of Job*, 527).

[11] Though עצה is typically translated as "counsel," in the context of the creation imagery of the divine speeches it seems likely that it is a reference to God's ordering of the cosmos and, thus, I agree with Clines's interpretation (*Job 38–42*, 1048; 1052 n. 2.c.; and 1095–6) and translate the word as "design" in this instance.

"darkness" (חשך) in 3:4, 5, and 9; "death's shadow" (צלמות) in 3:5; and "clouds" (ענן) in 3:5 to overtake his day.[12]

Second, there are images connected with birth, and here two sets of passages stand out. In the first set, Job 38:8–11, the divine voice speaks about the sea bursting out from the "womb" (רחם) in v. 8 and covered in a "swaddling band" (חתלה) in v. 9. A second set of birthing images is found in Job 38:28–30 in reference to various forms of precipitation. Here various images associated with birth are invoked: in v. 28a Job is asked if the rain has a "father" (אב), in v. 28b Job is asked who has "birthed" (ילד) the dew, in v. 29a the "womb" (בטן) is connected with ice, and in v. 29b "birth" (ילד) is again invoked in connection with frost. Indeed, while I agree with Doak that the imagery primarily suggests "God's involvement" with the "created order,"[13] like the images of darkness and light, there are also connections to what was said by the character Job in ch. 3 where he: desires the end to the day of his "birth" (ילד) in v. 3, laments that his mother's "womb" (בטן) was not shut in v. 10, and wishes he died in the "womb" (רחם) in v. 11. Particularly notable is the mention of the "day" (יום) of Job's "birth" (ילד) in v. 3, which is followed by a wish for "darkness" (חשך) for the same "day" (יום) in v. 4.

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[12] Certainly, there are other mentions of 'darkness' in the intervening texts (notably the use of "thick darkness" (ערפל) by Eliphaz in 22:13) as well as other places where Job challenges the 'design' of God (see the discussion in Habel (*Book of Job*, 536). However, as I had noticed previously, imagery associated with 'darkness' features prominently in Job's curse in ch. 3. Moreover, given that Job's 'day' in ch. 3 refers to creation order beyond the day of Job's birth I argue that there is a greater connection between Job's "day" (יום) in Job 3:1 and God's "design" (עצה) in 38:2 than has been previously recognized by some scholars. Indeed, there are others that have recognized the connection and, thus, Alter (*Art of Biblical Poetry*, 97) asserts "[t]he opening verset of God's speech summons Job as someone 'darkening counsel,' and the emphatic and repeated play with images of light and darkness in the subsequent lines makes it clear that this initial characterization of Job is a direct critique of his first speech and all that follows from it." Indeed, the connection of theme of 'darkness' is strengthened when one considers that Job invokes darkness on the day a "man" (גבר) was conceived in 3:3, which is picked up again when God—after asking "who darkens design" in 38:2—challenges Job to gird himself as a "man" (גבר).

[13] Doak, *Consider Leviathan*, 196. That being said, while I agree with Doak's assertion that the language in the chapter is "straightforward," I do also think that there is merit in noting that the language of Job 38:28–30 invokes an "older theogony." Clines, *Job 38–42*, 1111.

To be sure, there are two different subjects in view in Job's speech in ch. 3 and God's speech in ch. 38. However, it is equally clear that in broad imagistic terms and through specific *leitwörter* the passages *do* connect. Moreover, the explicit connection of images associated with "darkness" strengthen the connection. Indeed, the connection at both points—darkness/light and birth/death—between the chapters is significant because both elements feature prominently in the metaphor *cursing of existence* in ch. 3, where Job calls for darkness instead of light and death instead of birth. By picking up these images and subverting them in ch. 38 the divine voice subverts the metaphor used in ch. 3 and replaces it with an affirmation of existence.

The second half of the first divine speech, found in 38:39—39:30, certainly carries on the theme of birth, but significantly introduces sets of other images, this time from the animal world, which connect to images and metaphors brought up in the human speeches. The first notable instance is the leonine imagery is found in 38:39–40 where God challenges Job, through the interrogative ה, whether he can "hunt prey" (צור + טרף) for the "lioness" (לביא) and "satisfy" (מלא) the "young lions" (כפיר). The connections to Eliphaz's leonine images, in 4:10–11, become immediately apparent. Though, it is equally apparent that the images are the reverse of one another. Thus, whereas in the divine speeches the "lioness" (לביא) "hunts prey" (צור + טרף) and the "young lions" (כפיר) are satisfied, in Eliphaz's speech the "young lions" (כפיר) have their teeth broken, the "lion" (ליש) starves for lack of "prey" (טרף), and the "offspring of the lioness" (בני לביא) are scattered. While Doak's argues that 38:39–40 is *not* an apparent reply to 4:10–11,[14] I contend that the leonine imagery in 38:39–40 does appear to connect quite directly to

[14] Doak, *Consider Leviathan*, 204.

what was said by Eliphaz in 4:10–11 and, moreover, presents a counter image. Indeed, this is also true of the lion-as-hunter imagery in 4:10, which counters the lion-hunt imagery that Job invokes for himself in 10:16[15] and, I argue, in 16:12–13. To put it in other terms, while the human speeches use leonine imagery in metaphors of *failed apex predator* and *hunted creation* the divine voice, in 38:39–40, subverts and replaces these with images of a successful apex predator and creation as hunter. Moreover, given the *explicit* terminological connections of the leonine imagery, particularly with the Eliphaz speech—it becomes apparent that the imagery in 38:39–40 *is offered as a reply* to what was said by the human creatures. As such, God *implicitly* counters the metaphors of *failed apex predator* and *hunted creation* invoked by the human characters.[16]

Images and themes of birth, offspring, and provision continue in Job 38:41—39:4, particularly in relation to the "raven" (ערב), "mountain goats" (יעלי־סלע), and "deer" (אילות).[17] However, the next significant imagery is found in the description of the "wild-ass" (פרא) found in Job 39:5–8. Here the existence of the wild-ass is described in terms related to "freedom" (חפשי) from human control (noted in vv. 5 and 7), home, and provision (noted in vv. 6 and 8). Regarding the latter point, it is particularly noteworthy that the wild-ass is described as having the "desert" (ערבה), "barren salts" (מלחה) for its "dwelling" (משכן) and the "mountains" (הרים) for its "pasture" (מרע), which it "explores"

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[15] Doak (*Consider Leviathan*, 204–7) also notes this connection.

[16] Contra Doak's claim (*Consider Leviathan*, 204 and 206), the suggestion that Job 38:39–40 is a response to Job 4:10–11 is not, as he suggests, an "interpretive leap," but an observation of the connections that exist between the sets of imageries, connections that Doak (*Consider Leviathan*, 204 and 206) and others have noticed. See also Alter, *Art of Biblical Poetry*, 88; Clines, *Job 38–42*, 1118; and Habel, *Book of Job*, 544.

[17] Regarding the latter animal, "deer" (אילה), though it is clear that the reference is to a separate class of animal than "mountain goats" (יעלי־סלע)—and, thus, not a female goat—it is unclear the exact referent as both Fallow and Roe deer were known to exist in the levant. See Clines, *Job 38–42*, 1069–70 n. 39.1.e.

(תור) and "searches" (דרש) for food. It also must be noted that in the context of the passage, and the passage's emphasis upon the animal's freedom, the description of the wild-ass's wandering and search for food is not understood in a negative sense but, rather, is a further description of the freedom of the animal to go where it wills.[18] This last point is important to make because it contrasts with the image of the wild-ass found in the wisdom dialogue, especially the image employed by the character Job in ch. 24.[19]

In chapter 24 Job describes the poor as "wild-asses" (פראים) who toil in the "wilderness" (מדבר) and have the "desert" (ערבה) as food for their children. Clearly, the imagery in ch. 24 is negative as the poor are described as wild animals who live "ohne ausreichende Nahrung und Schutz vor Gefahren."[20] Though there are specific terms that connect the passages, such as the "wild-ass" (פרא), "desert" (ערבה) and, even, the "mountains" (הרים), there are also broader thematic/imagistic connections of wilderness, the search, and food/provision. Again, however, it must be noted that though the first divine speech uses these similar terms and themes, as with the previous leonine images, the speech picks up and subverts the imagery of Job 24. I have already noted the differences in the 'search for food,' but this can also be seen in the use of "mountains" (הרים). Whereas in Job 24:8 mountains are the place where the poor/wild-asses are

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[18] As Clines (*Job 38–42*, 1123) notes, "there is no pathetic element in the depiction" in v. 8.

[19] While there are three mentions of the wild-ass in the wisdom dialogue, Job 6:5; 11:12; and 24:5, the only mention of the wild-ass outside of the divine-speeches, in Job 6:5 and 11:12, are not used in eco-anthropological metaphor and, thus, not as relevant for my analysis. Moreover, beyond the use of פרא, there are no great connections between what is said in the divine-speech to Job 6:5 and 11:12. As I will demonstrate above, the lexical and imagistic connections are greatest between the use of wild-ass in the divine speeches and Job 24:5–12 (esp. v. 5).

[20] "without adequate provision and protection from dangers." Jericke, "Wüste," 189. Even Job 24:5b strikes an ironic tone when it notes that "[the]desert is to them [the poor] food for their children" (ערבה לו לחם לנערים). Clearly, the wilderness is not a place of nourishment in this instance, and as Jericke ("Wüste," 190) comments "Ihren Kindern droht der sichere Tod, da nur die Wüste, also der Todes Bezirk, als Speise zur Verfügung steht" ("Their children are threatened with certain death, as only the desert, ie. the Death District, is available as food").

exposed, "wet from rain" (רטב + זרם), in Job 39:8 mountains are "pastures" (מרעה) where wild-asses search for food as an expression of their freedom. Thus, in the description of the wild-ass the divine voice subverts Job's metaphor of *suffering creation* used in ch. 24.

The theme of freedom is emphasised again with the description of the "wild-ox" (רים) in Job 39:9–12. In verse 9 the character Job is challenged that this wild beast is not willing to "serve" (עבד) him, and the point is emphasized in a series of rhetorical questions (all introduced with the interrogative ה). Though the exact terms are different it is clear that the wild-ox is offered as a counter to its domestic cousin noted in the divine speeches, particularly the "yoked cattle" (צמד־בקר) in 1:3, 14; the "bullock/ox" (שור) in 6:5, 21:10; and 24:3; and the "cow" (פרה) in 21:10.[21] The contrast between the human and divine speeches is clearly between that which is domestic and controlled by humans *and* that which is wild and free from human control, notably with animals of the same taxonomic genus;[22] and this is most pointed in the use of cattle in ch. 1. In this chapter, "cattle" (בקר), among other domestic animals, are used as a measure of wealth and, ultimately, as a symbol of Job's righteousness. Clearly, the description of the wild-ox, particularly its freedom from human control, hearkens to "Job's domestic animal world in chapter 1"[23] and, as such, subverts the metaphor of *creation as wealth* prevalent in the first chapter.

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[21] Though there are arguments that בהמה is translated as "cattle" in the book of Job—notably in 18:3—given the ambiguities of translating the word this way I have not included it in the list.

[22] The argument could be made for the use of the wild-ass in the divine speeches as a contrast to the domestic ass in the human speeches. The connection is especially striking given the traditional pairing of the domestic ass and ox in the OT (see Exod 20:17; 21:33; Isa 1:3; 6:5; and 24:3). Quite clearly, the pairing of the wild ass and ox in ch. 39 is meant to invoke, and subvert, the traditional pairing. See Keel, *Jahwes Entgegnung*, 83.

[23] Doak, *Consider Leviathan*, 209.

The next set of imagery in 39:13–18, focuses upon the ostrich.[24] While the description is significant in a number of ways,[25] it is the paradoxical presentation of the animal that is particularly significant for this study. In these verses the ostrich is presented as a creature without "wisdom" (חכמה) and "understanding" (בינה) in v. 17 note and, yet, v. 18 notes it "mocks" (שחק) the "horse" (סוס) and his "rider" (רכב). Simply put, v. 18 stands in contrast to the verses that proceed it,[26] and though the emphasis is positive, namely the speed of the ostrich,[27] the mention of the creature's mocking of the horse and rider subverts the imagery of humanity as lord of the animals, particularly if one considers the ostrich hunt in the ANE.[28] Though there is not a direct lexical connection to the human speeches, given the broader ANE context there is, arguably, a counter in the ostrich imagery of the first divine-speech to various metaphors relating to human control of creation, including *human as ruler* in ch. 3 and *ruled creation* in chs. 10 and 16. These metaphors, it is important to note, are employed by the character Job.

As Clines rightly notes, it is dubious that the horse and rider in Job 39:18 is meant to function as a transition to the "horse" (סוס) of Job 39:19–25.[29] However, what follows

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[24] Importantly, the word typically translated as "ostrich" (רננים) in 39:13 is a *hapax legomena*, while in other places in the OT 'ostrich' is designated by the word יענה (including Job 30:29). However, as the description continues in the verses that follow it becomes clear that the animal is an ostrich. See Clines, *Job 38–42*, 1124–7; Doak, *Consider Leviathan*, 210; and Habel, *Book of Job*, 546–7.

[25] For instance, Keel (*Jahwes Entgegnung*, 102–8) has convincingly demonstrated that it plays against the "Herr der Tiere" ("Lord of the Animals") theme, giving numerous examples in ANE iconography showing human domination over ostriches. Interesting also, is the fact that this Lord of the Animals theme is connected to a generally negative view of wild animals—including the ostrich—as these were creatures thought to inhabit "zerstörte Städte und Landstriche" ("destroyed cities and landscapes") with demons and were creatures with which humanity had to contend with "in einem Kampf um die Erde" ("in a fight for the earth"). Keel, *Jahwes Entgegnung*, 65.

[26] Noted by Oorschot, *Gott als Grenze*, 178.

[27] See Clines, *Job 38–42*, 1127.

[28] See Salonen, *Vögel und Vogelfang*, 165–66. Significantly, there is also iconography of ostrich hunts that involve horse/human combinations, including riders on chariots (Keel, *Jahwes Entgegnung*, 72, fig. 1) and mounted riders (Keel and Schroer, *Creation*, 163, fig. 151).

[29] Clines, *Job 38–42*, 1127. This is contra the view of Fohrer (*Das Buch Hiob*, 515) who sees the connection of the word סוס as binding the respective passages at the end of one and the beginning of the

in these verses is the longest[30] and most detailed[31] description of the creatures noted in the first divine speech. As Doak notes, the description is a "fairly straightforward example of animal power and violence."[32] That being said, though the description is significant there are no explicit connections to what was said by the human characters in the preceding chapters. While it does broadly connect to previous themes of the first divine speech, namely the theme that creation is not controlled by human beings,[33] there is little to suggest that it obviously responds to what was said by the human characters, whether in imagery or metaphor. A similar point can be made in regards to the mention of the "hawk" (נץ) and the "eagle" (נשר) in Job 39:26–30. Again, the description is of wild creatures who thrive "high" (רים) up, in the "rock" (סלע), and are "distant" (רחוק). That is to say, they thrive and nourish their progeny apart from human influence.[34] The "hawk" (נץ) is never mentioned by the human characters, and though the "eagle" (נשר) is noted in Job 9:26, and is even used in a metaphor of *fleeting creation*, the divine description offers no discernable response to what is said in ch. 9. Thus, this last trio of animals in the first divine speech (the horse, hawk, and eagle) offers no significant response to what has been said by the human characters, whether in imagery or metaphor; and, rather, serves to underscore the broader points of the freedom and wildness of other the creatures made earlier in the first speech.

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other. However, in defense of Clines though there are the connections of the word סוס there are apparently two separate functions of the horse in view in the respective passages, namely hunting and warfare.

[30] Clines, *Job 38–42*, 1127.

[31] Cantrell, *The Horsemen*, 13–14.

[32] Doak, *Consider Leviathan*, 216.

[33] Notably, though the horse in this description cannot be understood as a wild animal, it is described without its human "masters" and, importantly, as something that, though it is "trained," it is "not domestic." See Clines, *Job 38–42*, 1128.

[34] The latter, it must be said, is done in quite a "stark manner." Doak, *Consider Leviathan*, 217.

In summing up the first divine speech, it is important to note that at numerous points the divine speech *subverts* the metaphors employed by the human characters. The opening verse in 38:1, where God speaks from the whirlwind, subverts the metaphor of *violent wind* for dangerous human speech and, instead, becomes a manifestation of divine power. Likewise, the *cursing of existence* metaphor, prevalent in the images of death in darkness in ch. 3, is countered by images of birth and light in a divine affirmation of existence, especially in ch. 38. The images of the lion hunting and providing for its young counters the metaphors of *failed apex predator* and *hunted creation*, especially the leonine images in the first Eliphaz speech in Job 4. The pairing of the wild-ass and wild-ox counters the images of domesticity and the metaphor of *creation as wealth* of the prologue and, in addition, the description of the wild-ass as thriving in the wild subverts the metaphor of *suffering creation*, which Job employs in his description of the innocent who suffer. Finally, the imagery associated with the ostrich is significant as the description of it mocking the horse and rider subverts the metaphors of *human as ruler* and *ruled creation* broadly employed by the human characters.

Job 38:1—42:6: Job's First Response (40:3–5)

Fohrer suggests that in his first response the character Job offers a confession that "he is too small."[35] Though there is a clear address, seen in the second person object suffix in 40:4a, there is little to suggest that the response offered in v. 4, particularly the phrase the ESV translates "Behold, I am of small account," is a confession of repentance. In the first instance, the use of קלל for the main verb is ambiguous, and though it can legitimately

[35] Fohrer, *Das Buch Hiob*, 533.

mean ‘small’ or ‘humble’ it is also the same word used when Job ‘curses’ his day in in Job 3:1. Also, there is little to suggest that he retracts his previous position. Thus, given the connection with ch. 3, it is possible that what the character Job offers at this point is a further lament. As Habel suggests, Job 40:4 carries a “mood of complaint.”[36]

Moving forward to the second colon (v. 4b), the interrogative מה (“what”) suggests that there is nothing that he can “answer” (“return” [שוב]) to God, which suggests a direct contradiction to penitence. In fact, the following verses, 40:4b—5, highlight that the only action Job can take is to stop his response. In short, there is nothing the character Job can say at this point and, so, he puts his hand over his mouth and declines to speak further, that is, “not answer” (לא + ענה) and “not add” (לא + יסף).

Whether this an expression of humility,[37] attentiveness,[38] or a withdrawal of his complaint[39] it is apparent that the emphasis of Job’s first speech is to not offer any further response. As such, Job’s first response to the divine speeches is neither a confession of wrong nor a confession of penitence and, thus, not connected to the penitential form. Finally, though there is some connection to Job’s prior lament in v. 4a, the connection is to tenuous to suggest the existence of the lament form.

Job 38:1—42:6: Second Divine Speech (40:6—41:34 [MT 41:26])

As Doak notes, the hymn to Behemoth (בהמות) and Leviathan (לויתן) “arguably [are] the crowning poetic achievement of the book of Job.”[40] Certainly, they are significant,

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[36] Habel, *Book of Job*, 549.

[37] Gray, *Book of Job*, 485.

[38] Konkel, *Job*, 228.

[39] Though Clines (*Job 38–42*, 1138) is quick to argue that it is not a “capitulation.”

[40] Doak, *Consider Leviathan*, 218. This is an understanding shared by Fox, “Behemoth and Leviathan,” 248.

though there are those who argue that the second speech "says nothing new" and, instead, "God simply repeats the message, *louder and more slowly*" (emphasis mine).[41] While I agree with Newsom's point about the second speech's continuity with the first, I disagree that there is "nothing new" added in the second speech. In fact, I would argue that the second speech builds into a crescendo, which leads to a penitential response from the character Job. However, before examining Jobs final response, this section will look at questions relating to two things: 1) the identity of the two beasts in question and 2) if and how their description relates to what has been said before.

In terms of the identity of the two creatures, the answer to the question is not as straightforward as some would hope. Clines argues that there is a general scholarly consensus that, at some level, the two creatures represent real animals, with Behemoth typically understood as a hippopotamus and Leviathan as a crocodile.[42] However, looking at the extant scholarly literature there is little to suggest that such a 'consensus' exists. Moreover, a difficulty with Clines's position is how to understand aspects of the descriptions of the creatures (particularly with Leviathan) that seem, for the lack of a better description, 'mythical' and not related to 'real' animals.[43] This latter point has led some scholars to identify the creatures as mythic chaos creatures,[44] or as real creatures

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[41] Newsom, *The Book of Job*, 248.

[42] See Clines, *Job 38–42*, 1183–6 and 1190–2. To be sure, there are some variations on the theme and, thus, some scholars while taking the identity of Behemoth as a hippopotamus take the identity of Leviathan as some type of marine mammal, whether a dolphin or whale. See Fox, "Behemoth and Leviathan," 264 and Eerdmans, *Studies in Job*, 27–34. Another interesting variation comes from Clines ("The Worth of Animals," 109) himself who suggests that the name Behemoth "may well be no more than a plural of majesty of the common noun בהמה 'animal', and thus signifies 'the supreme beast', 'the enormous beast', or perhaps, as an abstract, 'animality' itself."

[43] I am hesitant to use the term "mythological" for the simple idea that such dichotomies between "real" and "mythic" animals would not have, in all likelihood, existed for ancient peoples. See the discussion in Doak, *Consider Leviathan*, 219–23.

[44] Most famously it was Gunkel (*Creation and Chaos*) who took this position. However, the position has been held in recent times. See Habel, *Book of Job*, 557–61 and Perdue, *Wisdom in Revolt*, 221–38.

imbued with mythic qualities.[45] Regarding the former, it must be said that to take the creatures as fully mythic, as creatures of chaos, is problematic in light of certain descriptions that seem to suggest their identity as recognizably 'creature': notably, the description of Behemoth as something "made with" (עשה + עם) humanity in Job 40:15 and the description of Leviathan as a "creature" (or "one made" [pass. part. עשה]). Indeed, though I hold to the latter understanding of Behemoth and Leviathan, that is, as recognizable 'real' creatures imbued with mythic characteristics, the *exact* identity of the creatures is probably not as important as: 1) the recognition that they are understood as being part of the created order and 2) the literary message their description means to convey.[46] Indeed, there is merit to Van Leeuwen's critique of the discussion when he says, "[t]he text is not the reality or events that it re-presents and interprets. Rather, the text gives us those events only in a mediated, artistic way that *says something* or *shows something* about them. This 'saying or showing something' is not the reality but a purposeful *comment* on reality."[47] The question as to what message is being conveyed by the creatures is the most intriguing to me, and I suggest that this message can be ascertained by comparing these passages with what has been said before, particularly by the human characters.

Turning to the description of Behemoth, a few points are particularly worth noting. In the first instance, like the wild-ass, wild-ox, and ostrich in the divine speeches, Behemoth is depicted as free from humans and their interference.[48] This is particularly evident in the final verse of Behemoth's description in Job 40:24 and the rhetorical

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[45] See Keel, *Jahwes Entgegnung*, 127–41 and Doak, *Consider Leviathan*, 221.
[46] The latter point is similarly made by Newsom, *The Book of Job*, 248.
[47] Van Leeuwen, "The Quest for the Historical," 157.
[48] Clines, *Job 38–42*, 1065–8.

questions "with his eyes can one take him? with snares pierce [his] nose?" (בעיניו יקחנו במוקשים ינקב־אף). The answer is clearly not and as such the imagery subverts the metaphors of *human as ruler*, *ruled creation*, and *hunted creation* employed at various points in the human speeches as descriptions of human identity. Even the description of the power of Behemoth, evident in the description of Job 40:16–18 and 23, offers a counter to the metaphor of *feeble creation* employed by Job and his friends in various points of their discourse. Even though Behemoth is described as being independent of humans, in Job 41:15, interestingly, it is also described as being co-created with Job. Undoubtedly the mention of this "co-createdness" serves to "narrow the distance" between human and animal creation[49] and, as such, also challenges the stratification suggested by the metaphors of *human as ruler* and *ruled creation*. As Ebach notes,

> Über den Behemoth sagt Gott, er habe ihn geschaffen *mit Hiob*. Jenes Riesenvieh also ist ebenso Geschöpf Gottes wie Hiob. Beide gehören zu Gottes Welt, und damit auch der zwischen beiden bestehende Gegensatz. Der Behemoth ist weder *für* noch *gegen* Hiob (den Menschen) geschaffen, sondern *mit* ihm.[50]

Finally, there is the curious description in Job 40:19 of Behemoth as being the "first of the works" (ראשית דרכי) of God. It is curious phrasing because the only other place that the collocation of ראש and דרך occurs is in Prov 8:22, where embodied wisdom refers to

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[49] Clines, "The Worth of Animals," 108.

[50] "About the Behemoth, God says he created him *with Job*. So, that giant animal is as much a creature of God as Job. Both are part of God's world, and with that also the opposition between them. The Behemoth is created neither *for* nor *against* Job (man), but *with* him." Ebach, *Streiten mit Gott. Teil 2*, 148. Maarschalk and Viviers ("Die Godsredes," 131) build upon this thought and go so far as to suggest that the verse is ". . . dit is baie duidelik die omgekeerde van Psalm 8 of Genesis 1 waar die mens die 'kroon' van die skepping is. Hier is hy nie die 'kroon' nie, maar slegs deel van die skepping. Dít is sy plek, nie verhewe bo nie, maar daarlangs, net nog 'n "dier" wat deel vorm van die aardgemeenskap" (. . . it is very clear that it is the reverse of Ps 8 or Gen 1 where man is the "crown" of creation. In this instance he is not the "crown" but simply part of creation. This is his place, not elevated, but placed alongside it, just another animal, part of the earth-community).

itself as "the first of his [God's] ways" (ראשית דרכו).[51] While I acknowledge Clines's point that the texts might not have had any knowledge of each other, given the general context of OT wisdom, I find the connection more than coincidental.[52] Furthermore, it suggests a view of creation as embodying a kind of wisdom that is more than the elementary sort that is suggested by the slurs used by the character Job in 12:7–10, which is promptly responded to by Bildad in 18:3. In both of those instances, and particularly in Job 18:3, the metaphor is that of *ignorant creation*, which is subverted in the second divine speech by the description of Behemoth as the first of the works of God. While there are not connections of specific *leitwörter* between the divine and human speeches as there are in the first divine speech, there are explicit connections of *leitmotifs* between the human and divine voices. As such, it is clear that in the second speech the divine voice continues to subvert the eco-anthropological metaphors raised by the human characters. As I will demonstrate, this feature only is heightened in the description of Leviathan.

In the first instance, scholars have noted the connection between what is said in the description of Leviathan in Job 41:1–34 (MT 40:25—41:26) and the human speeches, particularly ch. 3. The two phrases that are of particular interest are the reference to "rousing" (עור) Leviathan in 3:8 and 41:10 (MT 41:2)[53] and the repeated collocation of "the eyelids of the dawn" (עפעפי־שחר), which occurs in the MT only in Job 3:9 and 41:10, the latter being a reference to Leviathan.[54] Given previous work done on the topic,[55] I

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[51] That said, there is also some suggestion that the use of ראשית echoes Gen 1:1 (and creation more broadly). Thus, Oswald ("Das Erstlingswerk Gottes," 420) suggests that, in part, because of the use of ראשית in Job 40:19, בראשית in Gen 1:1 should be translated "Als Erstlings(werk) . . . " (As a first work . . .).

[52] Even Clines (*Job 38–42*, 1188) himself notes that the similarity is "remarkable."

[53] Habel, *Book of Job*, 570 and Vette, "Hiob's Fluch," 7–9.

[54] See Alter, *Art of Biblical Poetry*, 108–10 and Konkel, *Job*, 236.

[55] Alter, *Art of Biblical Poetry*, 85–110; Habel, *Book of Job*, 570; and Vette, "Hiob's Fluch," 4–14.

will not revisit these connections at length. However, it is instructive to note how what is said in the second divine speech regarding Leviathan connects to metaphors raised by human voices. In the first instance, the divine reflection that none are able to "rouse (ערר) Leviathan" in Job 41:10 (MT 41:2), a direct reference to the "ones skilled to rouse (ערר) Leviathan" in Job 3:8, is employed to emphasise the creature's freedom from human control.[56] As has been the case throughout the divine-speeches, the description of Leviathan in this manner subverts the metaphors *human as ruler* and *ruled creation* employed by the human characters. This is strengthened, in particular, by the use of the unique collocation "the eyelids of the dawn" (עפעפי־שחר), which is employed in the negative ("not see" [ראה + לא]) in Job 3:9 as part of the metaphor *cursing of existence*, which the metaphor of *human as ruler* supplements. However, in Job 41:18 (MT 41:10) it is repeated in a description of the strength and power of Leviathan, which subverts the metaphor of *feeble creation*.[57] A final set of images, important for their connection to previous eco-anthropological metaphors is the description of Leviathan as impervious to human capture, in Job 41:1–8 (MT 40:25–26), and the attacks of humans, in Job 41:25–9 (MT 41:17–21).[58] Clearly, the imagery hearkens to ANE hunting imagery associated with the crocodile.[59] However, it is also significant that the imagery echoes hunting imagery

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[56] Particularly, Clines ("The Worth of Animals," 105) notes that it is made clear in the divine speeches that Leviathan will be used by humans neither as a slave (41:4 [MT 40:28]), as a pet (41:5 [MT 40:29]) or for food (41:6–7 [MT 40:30–31]).

[57] Interestingly, the verse occurs in the "mythic" description of the creature, which focuses on the "inner fire" that "emanates" from the creature. See Habel, *Book of Job*, 572. Clearly, while Habel is correct regarding the mythic qualities of the creature, it also clear that the description is meant to underscore the strength and power of the creature.

[58] The latter point is particularly noteworthy for the comprehensive nature of the description, fully eight weapons are described: "sword" (חרב), "spear" (חנית), "dart" (מסע), "javelin" (שריה), "arrow" (קשת), "sling-stones" (אבני־קלע), "clubs" (תותח), and "javelins" (כידון).

[59] Particularly instructive here, is Keel's survey (*Jahwes Entgegnung*, 141–56) of ANE iconography related to the topic.

used in the divine speeches particularly in the metaphors of *hunted creation* and *trapped creation*. Similar to the connections to Behemoth, there is no explicit connection of *leitwörter* between the various passages. However, there is a connection of motif, and thus the imagery of Leviathan, as impervious to capture and attack, when applied to the broader creation, seems to subvert these metaphors or, at the very least, further supports the subversion of these metaphors begun in the first divine speech.

In summary, the descriptions of the two creatures, Behemoth and Leviathan, as *created* beings, subverts the eco-anthropological metaphors employed in the human speeches. The description of the independence of the creatures subverts metaphors of *human as ruler*, *ruled creation*, and *hunted/trapped creation*; while the description of the power of the creatures subverts the metaphor of *feeble creation*. Independence and power is in view here and it clearly offers a vision of creation that is counter to the vision of the human characters, particularly the character Job.[60] Despite the 'mythic' aspects of the creatures it must be underscored that in the second divine-speech Behemoth and Leviathan are resolutely understood as creation, things that are "made" (עשה) in 40:15 and 41:33 (MT 41:25). The question, however, remains: does *this* description have any effect upon the character Job? As we know, Job has already responded to God once. His final response remains.

[60] This, perhaps, is most poignantly captured in the description of Leviathan as a "king" (מלך) "over all the sons of pride" (על־כל־בני־שחץ) in 41:34 (MT 41:26), which arguably is a play on Job's description of himself as living as a "king" (מלך) in 29:25. See Schifferdecker, *Out of the Whirlwind*, 91. While Schifferdecker's argument has merit, Job 29:25 does not occur in a recognizable metaphor and, thus, I have not included in the main analysis. That being said, Schifferdecker's observation (*Out of the Whirlwind*, 62–95) is correct in that it recognizes the 'de-throning' of humanity from the centre of the cosmos.

Job 38:1—42:6: Job's Second Response (42:1–6)

Given the sheer size of the book of Job the importance that Job's final speech, particularly Job 42:6, has taken on is, in some ways, astounding.[61] The interpretation of Job's final speech, particularly v. 6, and the epilogue that follows, particularly v. 7, have become two of the most important for the book of Job. The interpretation of Job 42:7 will be dealt with in the epilogue, but Clines notes the interpretive significance of Job's final speech when he says that "the meaning of the book of Job cannot be inferred without a full appreciation of the response of Job, the hero of the book, to those [Yahweh's] speeches . . . "[62] It is my contention that there are significant elements of the penitential form in Job's final response, to such a degree that it can be considered penitential, and this depends a good deal upon how one translates v. 6.

However, before turning to the interpretation of Job 42:6, it is important to analyse vv. 1–5, and note where elements of the penitential form arise. In the first instance, there is the absence of complaint,[63] which is striking given the preponderance of the formal elements of lament throughout the Job's previous speeches. Second, it is clear from Job 42:1, when Job "answers the Lord" (יהוה + ענה) and the use of the second person form in the following verse 2 that there is a clear second person address, a key element in both penitential and lament forms. However, the most significant penitential element found in Job 42:2–5 is that of confession. While not an explicit use of the *hitpael* of ידה,[64]

[61] The importance of the passage, particularly v. 6, upon which so much interpretation seems to depend, can simply be seen in the diversity of interpretation, for which Boda (*A Severe Mercy*, 390) has provided a recent survey. The one correction to this list would be to the interpretation of Clines (*Job 38–42*, 1205), which changed with his 2011 commentary, released after Boda's survey, which now reads: "So I submit, and I accept consolation for my dust and ashes."

[62] Clines, *Job 38–42*, 1223.

[63] Which Boda ("From Complaint," 187) notes is the "most fundamental change from the pre-exilic Lament form."

[64] See Boda, "From Complaint," 186 n. 2.

it is a clear confession that has both positive and negative elements.[65] Moreover, while it is not an "expression of faith in the Lord,"[66] Job's confession, in Job 42:2–3a, references divine transcendence, particularly divine sovereignty and wisdom.[67] Moreover, this positive confession of the sovereignty of God is followed by a negative confession in 42:3b, an admission of wrong: "declaring" (נגד) "without understanding" (לא אבין) about "things too wonderful" (נפלאות + מן) that he "did not know" (לא + ידע), which is followed by a repetition of God's words (from 38:7 and 40:7) in v. 4.[68] However, it is the element of confession that is most prominent in Job 40:2–5.

Turning to v. 6, it's important to note that there are a variety of interpretations of the verse, a few which are listed below:

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[65] Noted by Venter ("Canon, Intertextuality and History," 6) as possible within the penitential element of confession.

[66] Venter, "Canon, Intertextuality and History," 6.

[67] In this instance, I derive the theme of wisdom from "Yahweh's principles for running the creation" (Clines, *Job 38–42*, 1096), a prominent theme of the divine speeches that can be seen in Job 42:3a's repetition of 38:2 and the "hiding/darkening of counsel [with words] without knowledge (בלי מחשיך/מעלים עצה [במלין]דעת). As Clines argues the sense of עצה in 38:2 carries with it the sense of "divine design", and the repetition in 40:3a does nothing to change this nuance. Moreover, the sovereignty of God, which Morrow ("The Affirmation of Divine," 113) argues is a key subsidiary element of lament, can be seen in the power of God who, in v. 2, "can do all things" (כל תוכל) and whose "purpose" (מזמה) "cannot be thwarted" (לא־יבצר).

[68] Gradl (*Das Buch Ijob*, 337) argues that Job's repetition of 38:7 and 40:7 demonstrates that Job was engaging "God's call" (Gottes Aufforderung). However, this intertextuality, while part of disputation speech (Clines, Job 38–42, 1216) connects to what Bautch (*Developments in Genre*, 2–5 and 18–24) argues is a subsidiary element of the penitential form. While the point regarding intertextuality is, admittedly, debatable and not conclusive at this point, it could be an intriguing adaptation of an element of the penitential form. While not intertextuality, a further connection between Job's final response and the divine description of Behemoth and Leviathan can be seen in the use of ראה in 42:5b when Job says, "but now my eyes see you," which Ahuis ("Behemot, Leviatan," 87–88) argues directly connects to the use of ראה in 40:15, 16 23; 41:1.

NASB: Therefore I retract, and I repent in dust and ashes.
NIV/NRSV: Therefore I despise myself and repent in dust and ashes.
Lutherbibel 2017: *Darum gebe ich auf und bereue in Staub und Asche.*
Brown: I hereby reject [my life], and am comforted concerning dust and ashes.[69]
Clines: So I submit, and I accept consolation for my dust and ash.[70]
Fohrer: *Darum widerrufe ich und bereue in Staub und Asche.*[71]
Gray: Wherefore I demean myself and yield, Reduced to dust and ashes.[72]
Habel: Therefore, I retract and repent of dust and ashes.[73]
Perdue: I protest, but feel sorry for dust and ashes.[74]
Wolters: Therefore I recant and repent, a child of dust and ashes.[75]

While it is not necessary to visit every translation of the verse it is important to note that the various translations vary at a few key points, namely: 1) the translation of מאס in 42:6a and 2) the translation of the phrase ונחמתי על־עפר ואפר.

Turning to the translation of מאס two main issues are in view: 1) the translation of the verb מאס and 2) if the verb takes an object. Turning to the first point, there is a suggestion to translate מאס as meaning "melt" or "flow" in reference to a type of submission and, so, 42:6a could be rendered as Clines does "Therefore, I submit . . . "[76] However, while there are examples of "melt" (in this instance, from the root מסס) in reference to human beings, notably in Isa 10:18 and 2 Sam 17:10, such a translation is problematic in the translation of Job 42:6a in the book of Job. In the first instance, the root מסס only occurs twice in the book of Job (6:14 and 9:23) and not with the meaning "melt" or "flow." Second, though this emendation is, admittedly, minor[77] it runs counter

[69] Brown, *Character in Crisis*, 108.
[70] Clines, *Job 38–42*, 1205.
[71] Fohrer, *Das Buch Hiob*, 531.
[72] Gray, *Book of Job*, 486.
[73] Habel, *Book of Job*, 575.
[74] Perdue, *Wisdom Literature*, 126.
[75] Wolters, "A Child of Dust," 117.
[76] Clines, *Job 38–42*, 1219–20.
[77] Clines, *Job 38–42*, 1219.

to the other 10 occurrences of מאס in the book of Job (5:17; 7:16; 8:20; 9:21; 10:3; 19:18; 30:1; 31:13; 34:33; and 36:5), which use the word in its primary sense, namely "despise, reject" and not "submit"[78] This is particularly poignant in the parallels to Job 7:17 and 9:21, where Job is said to despise (מאס) his own life.[79] If this is the correct sense of the word in Job 40:6 ("despise, reject") the question then arises as to whether or not the verb has object and, thus, whether or not the character Job either "despises" or "rejects" something.

Noting that the only other intransitive use of מאס in the book of Job (in 7:16) is set in the context of Job's miserable existence, and likely references his life,[80] Boda suggests that the object of מאס in Job 42:6 is Job's life and, thus, argues that the verse references Job's recognition of "his finitude and mortality before [the] mysterious Creator God."[81] While, Boda's argument has merit, it is unclear that Job's life is the best understanding as the object for מאס given the immediate context of Job 42:6. In the first instance, the final response of Job, especially the repetition of God's words in Job 42:3a and 42:4, suggests that the primary focus of Job's reaction is to the words of God. Moreover, in view of God's correction of Job's words regarding Leviathan, evidenced in the reference to "rousing" (עור) Leviathan in 3:8 and 41:10 (MT 41:2) and the repeated collocation of "the eyelids of the dawn" (עפעפי־שחר) in Job 3:9 and 41:18 (MT 41:10), an argument can be made that the "object" of Job's מאס are the words he spoke regarding Leviathan in Job

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[78] As Boda (*A Severe Mercy*, 390) notes, "(מאס) typically refers to rejecting or despising something or someone else and can have either a human (e.g., 2 Kgs 17:15) or divine (e.g., 2 Kgs 17:20) subject."

[79] Konkel (*Job*, 238) already suggests that this connection alone is a type of implicit penitential act on the part of the Job.

[80] A sense, which Boda (*A Severe Mercy*, 390–1) notes is connected to Job 9:21, where the object of מאס is quite clearly Job's life.

[81] Boda, *A Severe Mercy*, 391.

3:8–9. Taking this position Vette concludes, "dass die Gottesreden durch die Darstellung der Unkontrollierbarkeit Leviathans Hiob erfolgreich zu einem Widerruf seines Fluches bewegen."[82] Indeed, Job only offers מאס after the description of Leviathan and, given the connections between Job 3 and Job 41, there is a question as to whether Job's initial curse is the object of מאס in Job 42:6a. Building upon this, though I do not think that the object of מאס in Job 42:6a is *specifically* the life of the character Job, given the connection to ch. 3 there is a sense in which the verse references Job's life. However, this only becomes clear as one considers the translation of the second colon of 42:6.

Turning, then, to the translation of ונחמתי על־עפר ואפר, we can readily dismiss the idea that the phrase somehow refers to a penitential rite involving "dust and ash" (עפר ואפר).[83] Despite this however, the translation of the verse is neither apparent nor agreed upon. If we review the list of interpretations of Job 42:6, it seems that most interpreters break the verse at the ו between מאס and נחם, and further interpret עפר ואפר as being the object of נחם. The notable exception to this is the translation of Wolters who translates the verse: "therefore I recant and repent, a child of dust and ashes,"[84] and sets מאס and נחם with עפר and אפר in parallel cola. Part of the argument for translating the verse this way is a recognition of the Masoretic marking—found in both the Leningrad Codex (LC) and the Aleppo Codex (AC)—which places an *'aṯnāḥ* under נחם and a *mûnāḥ* under מאס. From this observation, Wolters argues that מאס and נחם are bound together with the

[82] "[T]hat the divine-speeches, through the depiction of the uncontrollability of Leviathan, successfully move Job to a revocation of his curse." Vette, "Hiob's Fluch," 11.

[83] In the first instance, Boda (*A Severe Mercy*, 392) notes that the preposition על with the verb נחם does not function this way, while Clines (*Job 38–42*, 1209–10 n. 6.e.) notes that the description of עפר ואפר together does not fit the description of the known ritual (see Ezek 27:30), where one sat upon ash while dust was upon the head.

[84] Wolters, "A Child of Dust," 116–9.

mûnāḥ while the *'atnāḥ* signals a disjunction with the following colon על־עפר ואפר.[85] If one follows the divisions suggested by the Masoretic marking, the question becomes how to understand the preposition על־. Wolters, in an effort to remove the apparent enjambment that נחם + על suggests, emends the preposition עַל to עֵל (meaning "child").[86]

While I can appreciate that Wolters thinks this emendation protects the "balanced rhetorical structure . . . reflected in the Masoretic accentuation," it is entirely unclear that such a move is supported by texts other than the Targum,[87] or stands up to further scrutiny. Thus, while I can agree with Wolters that a spatial understanding of על in Job 42:6 is problematic,[88] I do not agree with him that taking על as an object marker is equally problematic. In the first instance, the use of על as an object marker is attested in the MT (see Gen 41:15, 32; Exod 23:2; and 1 Chr 13:2), but even more significant is that when paired with the nifal of נחם the preposition על always functions as an object marker.[89] The observant reader will likely think that in making this latter point I am contradicting myself, and falling into using על as the enjambment, which Wolters seeks to avoid. However, given the lack of other evidence, נחם provides the best interpretive clue for the meaning of על in Job 42:6. Moreover, I contend that על does not only refer to נחם, but also מאס; and I suggest that the Masoretic markings, the disjunctive *'atnāḥ* under נחם

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[85] Wolters, "A Child of Dust," 118–9. The apparent disjunction is even more apparent in the AC, which tends to mark colon in the text of Job with obvious spaces, and places such a space between ונחמתי and על־.

[86] Wolters, "A Child of Dust," 116–9. See also Strauß (*Hiob*, 348), who follows Wolters emendation.

[87] Wolters, "A Child of Dust," 119. Regarding Wolters's argument ("A Child of Dust," 118) that the "traditional Targum" pairs "my children" (בניי) with "dust and ashes" in the second colon, it must be said that such a reading is *not* supported by 11QtgJob—nor by the LXX for that matter—and, thus, there is little textual evidence to support the traditional Targum reading.

[88] Wolters, "A Child of Dust," 119.

[89] See, Exod 32:12, 14; 2 Sam 13:39; Ps 90:13; Isa 57:6; Jer 8:6; 18:8, 10; Ezek 14:22; 32:31; Joel 2:13; Amos 7:3, 6; Jonah 3:10; 4:2; and 1 Chr 21:15.

and the connective *mûnāḥ* under מאס, are a poetic technique meant to bind נחם and מאס as two verbs. These are then paralleled by the two nouns עפר ואפר, introduced by על, which marks the nouns as the objects of *both* verbs. Importantly, this technique can be seen in the book of Job, as well as other places. For instance, a similar parallelism can be seen in Job 39:28, when the divine voice, speaking of the eagle, says סלע ישכן ויתלנן על־שן־סלע ומצודה ("[on] a rock he dwells and makes his home, upon the crag of a rock and stronghold"). Noting Andersen's comment on the verse, Clines says that the "verse is . . . two parallel cola, with the parallel verbs in the first colon and the parallel nouns in the second."[90] Certainly, there are some differences, most notably the סלע that begins the first colon in 39:28. Yet both verses have a pair of verbs in the first colon connected by a consecutive ו, and an *'atnāḥ* under the second verb followed by a pair of nouns in the second colon, which are introduced by the locative על and function as the objects of the two verbs. Two more examples of such parallelism can be seen in Is 20:5, where the verbs "dismay" (חתת) and "ashamed" (בוש) form one colon while the means of the dismay/shame—two nouns introduced by a causal מן—form the second colon; and Ps 107:3, where the verbs "diminish" (מעת) and "brought low" (שחח) form the first colon, while the cause of the actions (three nouns), introduced by a causal מן, form the second parallel colon. Simply put the preposition of 42:6 functions as poetic technique connecting the words in parallel pairs, a reading that is supported by the Masoretic markings.

As we have already suggested the verb מאס likely means "despise" or "reject," and there is also good evidence to suggest that נחם should be translated as "regret" or

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[90] Clines, *Job 38–42*, 1084 n. 28.a.

"repent" in Job 42:6.[91] If these are the correct translation of the verbs *and* if the preposition functions as an object marker, then the question becomes: what is meant by the collocation "dust and ash" (עפר ואפר). To be sure, the collocation עפר ואפר is rare, occurring only three times in the OT: once in Gen 18:27 and twice in the book of Job (30:19 and 42:6).[92] In making his argument, Wolters finds it difficult that one should 'repent' (נחם) of "some kind of activity,"[93] which I take is Wolters's reference to the mourning ritual of Ezek 27:30. However, as I have demonstrated above, there is little to connect the collocation עפר ואפר in Job 42:6 to any sort of mourning ritual and, thus, it is unlikely that עפר ואפר refers to any sort of 'activity.' What is more interesting is the use of the collocation in the two occurrences outside of 42:6, which in both instances refers to human identity of a lowly state.[94] Despite the limited evidence, I think this understanding of עפר ואפר is the correct one.[95] However, the important question for me is how the divine speeches, especially the key description of Leviathan in the second divine speech, connect to the understanding of עפר ואפר as a reference to Job's humanity? To put it another way, is there something in the divine description of Leviathan (and Behemoth) that changes the opinion of the character Job regarding his own humanity?

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[91] Though the other occurrences of נחם in the book of Job indicate the meaning of "comfort" these all occur in the piel form. In Job 42:6, נחם occurs in the nifal, whose primary meaning is "regret" *especially* when combined with the preposition על. See Koehler and Baumgartner, eds., "נחם," 688.

[92] Boda (*A Severe Mercy*, 392) notes another instance where the words are used together (Ezek 27:30) to describe a ritual of mourning. However, the pairing in this verse does not occur in the form עפר ואפר and, as has been previously argued, there is little to suggest that Job 42:6 has the rite of Ezek 27:30 in view.

[93] Wolters, "A Child of Dust," 119.

[94] Thus, in Gen 18:27 the description is contrasted to approaching the deity, while in Job 30:19 the collocation is used as a description of Job's new humiliated and paralleled with the first colon and the phrase "cast into the mire" (הרני לחמר). Bolstering this position Boda (*A Severe Mercy*, 392) notes that the individual uses of עפר and אפר often have connotations of "humiliation" or "mourning" respectively.

[95] Here I could agree with Konkel (*Job*, 238), who follows Wolters, and suggests 42:6 should read ". . . I recant and repent, a child of dust and ash," a clear reference to Job's own life and identity. However, as I have argued above, I do not think that one needs to amend the preposition על to "child" to achieve that purpose.

It is important at this point, to remember the broader context of the book of Job, particularly its use of eco-anthropological metaphor—that is, the use of creation and creation language for human identity and self-understanding. As we have seen throughout the preceding analysis, the divine-speeches pick up, in direct and indirect ways, the eco-anthropological metaphors set-forth by the human characters, primarily to subvert them; and this is particularly apparent in the divine-speeches' description of Leviathan, which has clear connections (both thematic and lexical) to what has been said by the character Job in ch. 3. Significantly, in ch. 3 Job's invocation of Leviathan is bound up with the eco-anthropological metaphors of *cursing of existence* and *human as ruler* that saturate the chapter. The metaphors work together in ch. 3 and, as such, present the image of a human who, as ruler of creation, employs a destructive element of creation (Leviathan) to curse his now miserable existence.

However, the divine speeches subvert this view. In the first instance, in the second divine speech, it is made absolutely clear that no human being, including Job, has any power over Leviathan (none can "rouse") and, thus, the deity subverts Job's metaphor of *human as ruler*, which was so prominent in ch. 3. In this subversion is the simple lesson that he (Job) is one creature among many. Thus, Kang is right when he observes: "Hiob muss bestätigen, dass Gott nicht nur Gott für den Menschen, sondern auch für andere Geschöpfe (z.B. Tiere) ist. Durch Nicht-Anthropozentrik kann Hiob Gott, seine Schöpfungswelt und den Mensch (Hiob selbst) genauer verstehen."[96]

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[96] "Job has to acknowledge that God is not only God for man, but also for other creatures (such as animals). Through non-anthropocentrism, Job can better understand God, his world of creation, and man (Job himself)." Kang, *Behemot und Leviathan*, 309.

Still, it is important to remember that in ch. 3 the metaphor of *human as ruler* is inextricably bound with the metaphor of the *cursing of existence*, especially Job's cursing of his own existence. Thus, in subverting Job's self-understanding as a ruler over creation, who could invoke something in creation to curse his own existence, God *also* subverts the idea that Job's existence was something that 'curse-able'; and it is important to note that this fits the broader context of the human speeches in the book of Job, particularly the other use of עפר ואפר. In Job 30:19, the collocation עפר ואפר is used as a description of Job's humiliation, something in the verse that is paralleled with the phrase "cast into the mire" (הרני לחמר). But, the divine speeches challenge this and, I contend, change the character's (even the reader's) self-understanding.

An analogy for a change in understanding can be seen in the change in the meaning in the phrase על־עפר. In most instances throughout the human speeches, על־עפר carries with it the sense of humiliation or humble state (see Job 17:16; 20:11; 21:26; 22:24; and 34:15). The one exception to this is Job 19:25, where Job speaks of his "redeemer" (גאל) standing על־עפר at the "last" (אחרון). Though the reference could be to a lowly estate this is not immediately apparent and, thus, not included in the list. That being noted, in the divine speeches the meaning of על־עפר appears to change. Once, in Job 39:14, it is the place where the ostrich lays her eggs, but more significantly it is used in Job 41:33 (MT 41:25) in the description of Leviathan as something that has "no like kind" (משלו + אין) "upon the earth" (על־עפר). Most assuredly, this is a description of the unmatched power of Leviathan in creation but, significantly, it is also seems to be a comment of the עפר where the Leviathan dwells. It is an 'elevating' of dust as it were or, at the very least, one can say that in 41:33 (MT 41:25) "dust" is not employed in any

description of a humble state. Clearly, there is a change that occurs in the understanding of עפר; and this is indicative of the book as a whole, which is largely framed within the broader context of a divine subversion of Job's self-understanding (his eco-anthropology).

Initial Observations About Job's Second Response

Ultimately, it is hard to argue that there is an *explicit* penitential action connected to Job's words in 42:6. That being said, the verse does function as a type of penitence in the sense that the character Job retracts his comments regarding existence. In this sense, I accept the translation of 42:6b as " . . . I retract my comments concerning mortality,"[97] if "mortality" in this instance is understood as a reference to life and, particularly, Job's life. However, I do not agree with the sentiment that Job's reference is only about "God's justice and [a] presupposition that humanity deserves an explanation from God" or even that in repentance Job "ironically confesses the arrogance of the wisdom tradition."[98]

While the theme of justice is prevalent in the book of Job, it also is apparent that Job's challenge starting in ch. 3 was against the created order and more broadly non-human creation, which I have argued necessarily involves God as creator. Thus, the movement of Job's reconsideration seems to me to be much simpler. Using creation language, the character Job in ch. 3 introduces two primary metaphors that he maintains and develops throughout the book: the *cursing of existence* and *human as ruler*. In response, God uses creation language, similar and sometimes explicitly connected to what has been said by Job and the friends, which subverts Job's and the friend's

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97 Boda, *A Severe Mercy*, 393.

98 Boda, *A Severe Mercy*, 393.

metaphors. Doing this, ultimately shifts Job's perspective regarding himself and the broader creation to such a degree that it leads Job to repentance in 42:6—that is, a retraction of his previous words.

By itself, this could be a fitting end to the story. However, the book as we have it does not end with Job's words, but rather with an epilogue that has caused problems for interpreters. So, one must ask, does the prose epilogue itself subvert what would otherwise be a straightforward morality tale about the transformation of its main character?

The Prose Epilogue

In her introductory summary of the book Newsom notes that the prose ending is difficult for those who could otherwise understand the book as a kind of *Bildungsroman*.[99] Though, as she notes, she is not the only commentator who has noted that the "prose conclusion seems morally at odds with the perspective implied in the divine speeches."[100] Newsom concludes by asserting that at the "most basic narrative level" the prose ending to the book of Job "introduces [a] contradiction" which stands at odds with the preceding dialogue.[101] So "egregious" is the apparent disruption of the prose ending to the book of Job as a moral tale that Newsom suggests a Bakhtinian approach with its focus on "dialogic truth" and "polyphonic texts" provides a better understanding of the interrelationships of the genres of the book of Job.

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[99] Newsom, *The Book of Job*, 20. It is this idea of Job as a *Bildungsroman* that Doak (*Consider Leviathan*, 31) later enlarges to a *Staatsroman* though I maintain that it would probably be better understood as a *Volksroman*.

[100] Newsom, *The Book of Job*, 20. Among those who see the prose ending as being 'at odds' with the preceding argument in the book of Job are Budde, *Das Buch Hiob*, 271; Clines, *Job 1—20*, xlvii; and Whedbee "Comedy of Job," 28–29.

[101] Newsom, *The Book of Job*, 20.

With respect to Newsom and her work on the book of Job—work to which, in part, this dissertation is indebted—her (and other commentator's) assertions that the prose ending somehow contradicts the narrative direction of the preceding chapters is debatable. Newsom's assertion rests on two arguments. First, is the argument that Job 42:7, where God apparently chastises the friends for not speaking correctly of God as Job did, contradicts the fact that God seems to reproach Job in 38:2 for speaking incorrectly.[102] The second argument is that the prose epilogue seems to affirm the friends' theology, which asserted that if Job repented and turned to the God he would be restored.

This argument, would be compelling except for the fact that it does not accurately represent the prose ending. The heart of the problem seems to be that Newsom understands the prose epilogue (together with the prose prologue) as a type of "didactic tale," which presents a type of "monologic"[103] text, that is to say it presents a unified, propositional truth, which is easy to comprehend.[104] Furthermore, she argues that this prose tale is "dialogized" by the insertion of the wisdom dialogue between Job and his friends.[105] However, it is far from certain that the prologue and epilogue present a unified message and, in fact, I contend that they have significant differences, though subtle, that indicate a change in understanding and worldview between the two.

First, regarding the argument about Job 42:7, though Newsom's translation is in the majority, it is debatable whether in this instance the majority's translation is the correct or only translation possible. Certainly, Job 42:7 is a significant verse because it

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[102] Significant, also, is the fact that Newsom (*The Book of Job*, 20) asserts that this is the "most famous" of the contradictions that the prose epilogue introduces.

[103] Newsom, *The Book of Job*, 24.

[104] Newsom, *The Book of Job*, 21–22.

[105] Newsom, *The Book of Job*, 24.

appears to give an evaluation of what has been previously said, and its importance is highlighted by the verbatim repetition of the latter half of the verse in 42:8b. At one level the reading of Job 42:7 seems quite simple; God chastises Eliphaz and Job's two other friends for not speaking correctly about God as Job had done. However, since Job had challenged God in ch. 3, it is unlikely that the character Job is portrayed as always having spoken correct content about God as most of the English translations suggest.

The difficulty of this majority reading is highlighted by the fact that commentators come to different conclusions as to what is meant by correct speech "about" God. Thus, Whybray argues that since Job had not always painted a correct picture about God in the speech cycles of chs. 3–37, the reference to Job speaking correctly must refer to his "repentance" in 42:3, 5.[106] Similarly, Fohrer also suggests that the speech God was commending was Job's words in 40:4–5 and 42:2–6.[107] However, it is unclear how this could be the case when in the same context God also refers to the friends' speeches, which occurred in prior chapters. That is to say, it is questionable that God would reference Job's final words in 42:3, 5 while in the same instance comparing it to the friends' speeches in chs. 4–37. Why would God not reference what Job said in the dialogue cycles with the three friends?

Other commentators do think that Job 42:7 refers to what was said in the wisdom dialogue. However, even here scholars disagree as to what *specifically* about Job's speech is commended. For instance, Janzen and Konkel think that Job is commended because throughout his speech Job is continually hoping in God.[108] Pope, on the other hand,

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[106] Whybray, *Job*, 172.
[107] Fohrer, *Das Buch Hiob*, 539. This suggestion was also made by Gray (*Book of Job*, 503).
[108] Janzen, *Job*, 264; Konkel and *Job*, 240. See, also, the evaluation by Lux, *Im Räderwerk*, 281.

maintains that Job is affirmed in that he maintained his "innocence."[109] Brueggemann and Gutiérrez argue that Job is affirmed because he was bold to bring the question of justice to God.[110] While there is a diversity of opinion on exactly what is meant by correct speech in Job 42:7 there is general agreement in that it must lay somehow in the *content* of Job's speech. However, then we are brought back to the original problem: that the content of Job's speech does not always appear to be correct.

Undoubtedly, part of the difficulty in understanding this verse stems from how it has traditionally been interpreted, particularly how the phrase כי לא דברתם אלי נכונה has been translated. I will start with a sample of the English translations:

> ESV: for you have not spoken of me what is right
> KJV: for ye have not spoken of me [the thing that is] right
> NASB: because you have not spoken of Me what is right
> NJB: for not having spoken correctly about me
> TNIV: because you have not spoken of me what is right
> NRSV: for you have not spoken of me what is right

What becomes apparent in these translations is that the accepted understanding of 42:7 by translators was that Job had spoken correctly of or about God, with the primary understanding being somehow the *content* of Job's speech. Yet, this understanding is less clear when approaching the Hebrew, especially the translation of the preposition אל.

Both HALOT and DCH assert that the primary use of the preposition אל is directional, as in "to" or "towards." However, both also list a figurative usage, closer in understanding to the preposition על, meaning "concerning" or "about."[111] In this regard, the translations are not incorrect as the preposition אל can mean 'concerning,' 'about,' or

[109] Pope, *Job*, 350.

[110] See Brueggemann, *Theology of the Old Testament*, 392 and Gutiérrez, *On Job*.

[111] For example, in Gen 20:2, Abraham says "about" ("אל") Sarah his wife that she was his sister. See "אל" in Köhler and Baumgartner, eds., "אל," 51. Also, in Jer 22:1, YHWH speaks "about" ("אל") Shallum. Clines, ed. "אל," 268.

'with regards to.'[112] However, in the context of the book of Job this may not be the correct understanding. Oeming notes that of the 76 occurrences of the preposition אל in the book of Job, it occurs nine times in combination with the root דבר ("to speak").[113] Furthermore, Oeming argues that in nine of these occurrences, not including the use in 42:7b and its repetition in 42:8b, the preposition אל means "to."[114] An example of this usage of אל occurs in 42:7a, when it says "after the LORD spoke [דבר] these words to [אל] Job . . . " In this instance, אל is functioning as a directive indirect object marker.[115] While not conclusive, the proximity in the same verse does *at least* give credence to the thought that the second occurrence of אל and אמר in 42:7 carries a similar meaning.[116]

Moreover, considering that in the book of Job the character Job does not always speak correctly about God and that in every other occurrence when אל is combined with the verb אמר in the book of Job the preposition marks the indirect object, the phrase in 42:7 (כי לא דברתם אלי נכונה) is more accurately translated "for you did not speak correctly *to* me."[117] Thus, what is being commended as correct speech in the book of Job is the *direction* of the speech and not, contra Newsom's and other's understanding, necessarily

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[112] Most of these occur primarily within the books of Samuel and Kings.

[113] This is in addition to the 11 times it occurs in combination with the related verb אמר ("to say"). Oeming, *Hiobs Weg*, 137.

[114] Oeming, *Hiobs Weg*, 137.

[115] This is in contrast to an understanding of אל as marker of specification.

[116] Further evidence comes from the LXX, which reads ενωπιον μου, "before me." While not carrying the same connotation of direction as the Hebrew אל, Oeming (*Hiobs Weg*, 138) notes the stress is laid upon the *relational* aspect of the speaking rather than on the content of speech, in contrast to what the English translations seem to suggest.

[117] It should be noted that there is some question whether a Niphal participle (נכונה) can be used in an adverbial sense. However, Oeming (*Hiobs Weg*, 138) argues that the usage of the Niphal participle נכונה in the adverbial sense (while uncommon) is not problematic. In particular, Oeming cites an example from Gesenius who notes that adjectives, especially in the feminine (which נכונה is) can carry an adverbial meaning. See §100 in Gesenius, *Gesenius' Hebrew Grammar*, 295. In addition to this, HALOT (Köhler and Baumgartner, eds., "כון," 464) supports an adverbial understanding of the Niphal (נכון) of the verb כון in 1 Sam 23:23 and 26:4, as does DCH (Clines, ed., "כון," 373), which states that נכונה in Job 42:7 and 42:8 functions adverbially.

the *content*.[118] Therefore, Newsom is correct when she asserts that prior to Job 42:7 "God [had] just rebuked the way Job speaks," but she is incorrect when she implies that the rebuke to the three friends is the content of their speech.[119]

Regarding her second point, that the epilogue appears to indicate a 'restoration' of Job (thus supporting the friend's theology), Newsom's assertion is again debatable. Without a doubt, the story notes that Job's wealth is "returned" (שׁוב), but it is hardly a mirror of the prologue and a "capitulation to [its] orthodoxy."[120] There are differences between the prologue and epilogue, three in particular, that are noteworthy when it comes to the 'restoration' of Job's wealth.

The first difference of note is in the amount of wealth Job receives in the epilogue. Of particular significance is the found in 42:10b, when it says that ויסף יהוה את־כל־אשר לאיוב למשנה ("and again YHWH added double of that which was to Job"). While, at one level, the restoration of Job's wealth could be seen as a simple re-affirmation of the prologue's theology that Job's wealth is bound with Job's righteousness and that it is restored to Job in the epilogue because the character is seen to capitulate. However, to assert this is to ignore the detail that Job is restored "double" (משנה). This is not insignificant. The fact that Job's "fortunes" (שבה) are double is reminiscent of the law code, particularly Exod 22:3, 9, where the offending party is made to restore "double" (שנים) of what was stolen from the victim.[121] In this instance, the "double return" of Job's wealth is not due to his moral condition, his righteousness, but rather because there is a

[118] This understanding is supported by Schwienhorst-Schönberger (*Ein Weg durch*, 66), who notes that the problem, the incorrect speech of Job 42:7, is "dass die Freunde Ijobs auschließlich *über* nie jedoch *zu* Gott sprechen" (that Job's friends speak solely *about*, though never *to* God).

[119] Newsom, *The Book of Job*, 20.

[120] Seow, *Job 1–21*, 108.

[121] Seow, *Job 1–21*, 108.

tacit admission that God had played a part in Job's suffering. This is something that the reader already knows because of the divine wager in the prologue; but this is also something that is made apparent in 42:11b, when it is made clear that the wealth is brought to Job by the community because of "all the evil" (כל־הרעיה) that "YHWH had brought upon him" (הביא יהוה עליו). It is apparent that there is an admission in the book that Job's deity was involved in Job's suffering, and the doubling of wealth suggests that at some level God admits this.

Second, the mode by which Job receives his wealth in the epilogues, through gifts from the community (his "brothers" [אח] and "sisters" [אחות]) also presents a different theological understanding about Job's wealth than the prologue. The simple point to make is this: while in the prologue Job's wealth is explicitly connected to his moral standing as one תם וישר ("blameless" and "upright"),[122] in the epilogue Job's wealth is restored by means of a community that recognizes that God had brought evil upon him. To be clear, in the epilogue wealth is given to Job not (*explicitly*) because of his standing as one תם וישר וירא אלהים וסר מרע (so 1:1b), but because of a communal recognition that he had been wronged by his deity (so 42:11).

A final difference between the epilogue and prologue, significant in light of this dissertation's focus on humanity's relationship with nature, is the description of Job's livestock. In the prologue, the livestock noted in 1:3 are described as Job's "possession" (מקנה). A point that is highlighted again in 1:10 when the satan speaks of Job's "possessions" (מקנה) having "increased" (פרץ) in the land. This detail could be minor;

[122] Though not often translated in the English (see ESV, NRSV, NIV for examples) the ו's at the beginning of 1:2 and 3 suggest that his progeny and, especially, his wealth (demonstrated in livestock) are related to his moral standing introduced in 1:1. See the discussion in Seow, *Job 1–21*, 267.

however, two related points highlight its significance. First, is the fact that these two instances, Job 1:3 and 1:10, are the *only* instances of the term מקנה in the entire book of Job, being completely absent in the epilogue. Related to this is the second point that when the "sheep," "camels," "yoked oxen," and "jennies" are mentioned again in the epilogue, in Job 42:13, they are described as "being to" (היה + ל) Job. Noteworthy, is the absence of the animals' description as מקנה, as they were described in the prologue. To be sure, the collocation היה + ל can refer to possession, and thus insinuate that the animals in Job 42:13 were in fact "possession." However, it is far from obvious that this is the case and, indeed, the collocation is not restricted in its meaning, with a range of meaning possible—including spatiality, benefit, or simply as a marker of relationship. It is the latter nuance that seems likely as this is the meaning in the following verse when the collocation היה + ל is used to describe Job's children, a relationship that could hardly be thought of as possession. Taken together, the fact that מקנה is only mentioned twice (both times in the prologue) and the fact that the term is not used in relation to the livestock, the details suggest that there is something of a shift regarding the story's (perhaps the character Job's) view regarding non-human creation that share among the closest proximity to human culture—namely the domesticated animals. Moreover, this understanding fits the context of a book where the primary character's view regarding his relationship to non-human creation changes in simple yet profound manner. No longer is Job the ruler of non-human creation and no longer is non-human creation his possession.

In any case, the primary point is that Newsom's (and other's) argument is not correct. Quite clearly, the prose epilogue *does not* reflect the same theology of the prologue and a return to its worldview. Contra Newsom's assertion, the details—the

ambiguous אל in Job 42:7 and the nature of Job's wealth in the verses that follow—suggest that a change has occurred and, as has been made apparent in the dissertation, it is a change that has come about in the primary character, Job. As Brown notes: "In the end, Job both retracts and finds resolution to his case against God. He repents yet finds vindication. He loses life and comes to find it. The outer limits of creation serve double duty for Job *by deconstructing and restoring* his character."[123]

[123] Brown, *The Ethos of*, 376–7.

CHAPTER 8:
THE END OF THE MATTER:
SUMMARY AND CONCLUDING THOUGHTS

Introduction

> That humans are small within the Creation is an ancient perception, represented often enough in art that it must be supposed to have an elemental importance . . . The message seems essentially that of the voice out of the whirlwind in the book of Job: the Creation is bounteous and mysterious, and humanity is only a part of it—not its equal, much less its master.[1]

In the end, it is clear that something has changed for the character Job and, ultimately, within the story itself.[2] This change is highlighted in the shift from lament, most prevalent at the beginning of the story in ch. 3, to repentance, apparent in Job's final words in Job 42:1–6 (especially the phrase ונחמתי על־עפר ואפר). However, what has brought about this shift? Berry, coming to his conclusions from quite a different starting point as an agrarian thinker, has in his own way correctly identified the shift. Fundamentally, there is a reminder to the character Job that he is neither the sum nor the ultimate valuation of creation, and so he repents. The question remains, however, what brings about this change in the book of Job? What brings about this change in Job's

[1] Berry, *The Unsettling*, 97–98.

[2] Indeed, as Doak (*Consider Leviathan*, 31) and Newsom (*The Book of Job*, 20) point out, whether as a *Bildungsroman* (as Newsom suggests) or as a *Staatsroman* (as Doak suggests), this is possible though they arrive at different conclusions.

"Ausblick aufs Lebens"[3] and what, exactly, is the perspective that has changed for the character?

As I have contended throughout this dissertation, the answer is to be found in the book's eco-anthropology, that is to say its view of the human-self as expressed in ecological language (imagery and metaphor). Simply put, what you say about the other (in this case non-human creation) is what you say about yourself, and in this concluding chapter I will highlight how the eco-anthropological context reveals Job's change of perspective. I will begin by summarizing the preceding chapters of analysis, particularly chs. 3—7, which will be followed by some concluding thoughts and suggestions for further avenues of research that have become apparent in the course of this study.

Summary of the Analysis

I began my dissertation with the question: "is there a discernable shift in the *Lebensausblick* in the book of Job and particularly for the character Job," which would explain the shift from lament to penitence in the character Job? My contention was, and still is after the analysis, that the shift in creation language in the book of Job suggests a shift in the view of the human self. It is a shift in understanding, in the *Lebensausblick* of the main character. I contend the indicator of this shift is the eco-anthropological language, that is: creation language that speaks to human identity and self-understanding, which saturates the book of Job, and is often being bound with the lament and penitential forms. The basic steps of my analysis were to identify the lament and penitential forms within the generic divisions of the book of Job, before setting them within their literary

[3] Boda, *Form Criticism in Transition*, 189.

context, particularly the eco-anthropologies of the book. Having done the analysis in this manner demonstrated how the worldview of the main character changed. Summarizing the analysis, I will highlight how the eco-anthropological context interrelates with the elements of the lament and penitential forms.

Turning to the analysis, we can see from the opening verses of the prologue how the eco-anthropological tone for the book of Job begins to be set. Here, in Job 1:3, the relationship of human and non-human creation is established through the metaphor of *creation as wealth*. Particularly, it is the imagery of domestic animals, which are presented as part of Job's wealth and evidence of his moral status as a תם וישר (described in 1:1). Significantly, it is a relationship in which the human is understood as 'owning' these particular animals (highlighted by the use of the term "possession" [מקנה]). In this way, human identity is established as something above the non-human. As the story progresses, these possessions are promptly lost in Job 1:14–17 along with Job's children and personal health. However, rather than offering anything resembling a lament at this point, Job mourns in 1:20 and, in 1:21, "blesses" (ברך) the name of YHWH.

Though Job is partially characterised as penitential in Job 1:1 it is lament that characterises his speech in ch. 3. Starting with form, a number of elements confirm the existence of the lament form: 1) a clear petitioner in the character Job; 2) a complaint directed towards God, though indirectly; 3) a complaint and a source of suffering, Job's day; and 4) a request, a plea that Job would die (see Job 3:11). Significantly, it is the lament form that predominates Job's speeches in the chapters that follow. Turning back to ch. 3, it is also important to note that a number of these elements of lament are bound with a particular creation imagery. In the first instance, the source of Job's suffering and

the focus of his complaint, as he sees it, is his own existence, expressed in the language of his "day." Moreover, in Job's response to this suffering (his curse) invokes, not only his existence, but all existence; and, thus, Job envelops all creation in a complaint that is meant to be overheard by God. All of creation is bound in the curse. However, it is not just that Job curses existence, or creation, but in doing so he speaks to his identity as a human within the broader creation. Most striking is the invocation of the "rousers of Leviathan" (ערר לויתן) in Job 3:8, which along with various invocations of 'un-creation' (for example, darkness instead of light and death instead of birth) understands humanity (particularly Job) as ruler over non-human creation, something that can curse and control creation. It is this metaphor of *human as ruler* that builds upon the prologue where non-human creation (the domestic animals) are presented as possession of the human creature. These metaphors disclose a self-understanding of humanity as above the rest of the created order *and* a view of non-human creation as negative, especially when it is not agreeable to human existence. Simply put, according to the character Job in ch. 3 the creation was not functioning correctly, it was a source of trouble and complaint, and thus it was something that humanity was able to curse, even revoke.

Moving into the wisdom dialogue, while there are clear elements of lament still present in the voice of the character Job—notably, complaint and, at times, direct address to God—throughout the subsequent dialogue in chs. 4—27, elements of the penitential form are also introduced in the voices of the three friends, particularly with their calls of (re)turning to God.[4] The point for the friends is that repenting (turning back to God)

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[4] Thus, Eliphaz exhorts Job to "seek" (דרש) in 5:8 and "return" (שוב) to God in Job 22. Similarly, Bildad also exhorts Job to "seek" (שחר) God in ch. 8, while Zophar directs Job to "direct" his "heart" (לב + hif. כון).

would restore Job and God's favour upon him. While these are not, strictly speaking, elements of the penitential form, they are invitations to repent, elements that precede penitence.

Again, it is important to note that this pre-penitential call from the three friends is set within a particular eco-anthropological context. Here, it must be noted that the view of the human creature in relation to the broader creation remains consistent with the preceding sections, though it is also expanded in various ways. First, in the wisdom dialogues Job and his three friends employ creation language in such a way that suggests an inherently negative view. In the voices of the three friends, especially Eliphaz and Bildad, negative creation imagery (lions that starve, plants that die, wild-asses that suffer, etc . . .) are used as metaphors for a class of people, which I have broadly categorized as the 'wicked,' those related to some sort of moral failure. Significantly, both Eliphaz and Bildad use this negative creation imagery in their calls for Job to engage in some sort of penitential action. On the other hand, Job often uses negative creation imagery to describe himself and his situation. Thus, especially in the second speech cycle, in chs. 16–17, Job employs negative creation imagery in the metaphor of *hunted creation* as part of his complaint against God.

When it comes to human identity, though the use of negative creation imagery varies between Job and the three friends, the common threads (centered on an inherently negative view of non-human creation) do not waiver. In the first instance, the failing of creation—whether fleeting, feeble, or suffering—is bound together *either* with human sin (as in the case of the three friends) or human suffering (as in the case of Job). Given the context of human sin and suffering it seems that non-human creation can only be

understood in negative terms, and humanity, so it seems, is its measure. Added to this, is the way that many of these creation images and metaphors—such as the metaphors of *hunted*, *trapped*, and *ruled* creation (even *creation as wealth* in ch. 21)—directly reinforce human identity as something that is above the natural world.

An emblematic example that combines both a negative view creation and humanities' place above it can be seen in the use of "beasts" (בהמה) as a slur between Job and the friends in 12:7 and 18:3.[5] Here, non-human creation is clearly understood negatively, as something lower than the human creature who stands above it. In the human use of בהמה, non-human creation is understood as having nothing to offer, and, again, it is important to highlight how different this is from other OT wisdom books, like Proverbs, which advocate for the observation of creation as a source of wisdom. In any case, it is clear that in the wisdom dialogue Job and his three friends understand creation as something that has nothing, in itself, to add to the conversation about Job's predicament. It is indicative of a worldview that sees creation as lower and humanity as above.

This pattern is broken somewhat with the wisdom poem in ch. 28, which is offered as an external, traditional 'wisdom' perspective to the conversation thus far. That the pattern is broken is not immediately apparent, however, because in vv. 1–22 the chapter initially seems to affirm the worldview of Job and his three friends, by suggesting that non-human creation does not know the way to wisdom. Nevertheless, this is tempered by vv. 23–27, which note that God knows the way to wisdom (in v. 23), and

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[5] To review, it is initially Job who, in 12:7, suggests the three friends should have the "beasts" teach them. Quite clearly by doing this Job implies that the friends are so ignorant that they should have these lower creatures teach them. See the discussion in ch. 4. The point is not lost on Bildad who responds in 18:3 and asks why Job considers the three friends as "beasts" (בהמה).

frames this 'knowing' within God's ordering of the world in vv. 25–27. The point is that wisdom can be found in non-human creation, but only with the divine perspective, with recognition of God's ordering of it. This, then, is followed by v. 28, which emphasizes the "fear of the Lord" and "turning from evil," that is to say: a penitential action.

However, the interjection (and perspective) of ch. 28 seems to have little impact on Job who, in his final defense in chs. 29—31, continues his complaint. While lament is most apparent in ch. 30, it is framed by a recounting of Job's former blessed state in ch. 29, which provides a contrast with his current state in ch. 30, and ch. 31's recounting of sins, which Job uses to protest his innocence. Once again, creation imagery and metaphor are invoked in Job's final speech. Uniquely, the imagery of *flourishing* creation is used in ch. 29, though significantly it is used in reference to Job's former state, while negative creation imagery is used in ch. 30 to describe Job's current condition and in ch. 31 in reference to failed morality. While there is the continued use of negative creation imagery from the preceding sections, there is not really any imagery associated with humanity as over creation, which is prevalent in the preceding sections.

In the Elihu speeches, the creation imagery and metaphor so prevalent in the preceding sections do not appear in any significant way and, in that aspect, the Elihu speeches are unique in the book of Job. There is an instance where Elihu exhorts the character Job to penitential action, including confession in Job 34:31–32, meant to elicit God's favour. However, in this instance the pre-penitential element is not connected with any ecological language or imagery, and so the Elihu speeches neither affirm nor deny the eco-anthropology of the previous sections. This situation changes, however, when one approaches the divine-speeches.

The divine speeches and subsequent responses by the character Job are the climax of the book and provide a key to understanding it. From the opening line, where God challenges Job by saying "who is this who darkens *design* with speech without knowledge,"[6] and throughout the divine speeches God references and *subverts* the preceding creation imagery and metaphor *and*, importantly, the eco-anthropology of the human speeches—especially those found in the wisdom dialogue.

In the first divine speech, this subversion occurs in a number of places, and it is instructive to highlight a few of these connections. Imagery related to darkness is revisited and challenged, images of birth challenge Job's call for death in ch. 3, starving lions that function as metaphor for the wicked in ch. 4 are subverted in ch. 38 by lions that are able to hunt and satisfy their young, and wild animals (especially the wild-ass in ch. 31) which are presented as suffering are presented as free from human control. Importantly, in the first divine speech it is the negative views of creation, the ones inherently bound with suffering and morality, primarily in the wisdom dialogues, which are subverted. However, although there is an initial acknowledgement by the character Job, in 40:3–5, of what God has said in the first divine-speech he offers little by the way of response, declines to speak further, and certainly does not offer anything related to penitence.

Still, the divine speeches continue, and in the second divine speech God continues his subversion of the creation imagery of the human speeches. Though the identity of Behemoth is something of a mystery, it is something that is equal in status with human

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[6] This can be found in Job 38:2, which I have argued, this is a clear reference to Job's initial call for "darkness" in ch. 3. Specifically, Job calls for "darkness" (חשך) in 3:4, 5, and 9; "death's shadow" (צלמות) in 3:5; and "clouds" (ענן) in 3:5 to overtake his day

creatures. This is apparent in the description of Behemoth's freedom from human control, but also in its description as "one made" (pass. part. עשה) along with Job (and, by extension, all humans) in 40:15. Moreover, contrary to the slur ("beasts" [בהמה]) used by Job and his friends in the wisdom dialogue, Behemoth is described as an embodiment of wisdom in Job 40:19, the "first of the works" (ראשית דרכי) of God. Quite clearly, there is an elevation in status of Behemoth, and another counter to the lowered view of creation in the wisdom dialogues.

The second speech then continues in the description of Leviathan, and again there are connections to what was said by the human creatures previously. For instance, the divine voice challenges the call made in ch. 3 to those who could "rouse" (ערר) Leviathan to end Job's day. The metaphor in ch. 3, which emphasises humanities control and rule over non-human creation and employed in Job's lament, is revisited and subverted in 41:10 (MT 41:2), when God notes that no human beings are able to "rouse" (ערר) the creature. Quite clearly, the emphasis here, as it was with Behemoth, is that the human creature is not the ultimate ruler over creation, there are those creatures that quite clearly are outside of humanity's control, humanity is neither above them nor their ruler.

Thus, while the first speech subverts the negative view of creation so prevalent in the human speeches, and its association with moral failing and suffering, the second speech subverts this low view of creation *as well as* the metaphor of human as ruler. Notably, it is this second divine-speech that elicits a response of repentance from the character Job. Key to this is the translation of the final verse of Job's words in 42:6—particularly, the second of the verse where Job states that he "repents of dust and ash" (ונחמתי על־עפר ואפר).

As I argued in the preceding chapter, the collocation עפר ואפר is a reference to Job's human identity *within* the broader creation.[7] Thus, Job has reconsidered "dust" (himself and the broader creation) and, thus, retracts his words: first his negative view of creation and second his view that humanity was ruler above the rest. Both of these primary metaphors are first introduced in substantive ways in ch. 3, bound with Job's lament in ch. 3, and carried on in various degrees by the human voices in the proceeding speeches. Significantly, these are also the two primary metaphors that are subverted by the divine speeches, which pick up and challenge the creation imagery and metaphor put forth the human speeches.

A few points must be recognized. First, this ecological language picked up by the divine speeches, references a worldview, a *Lebensausblick*, prevalent in the human speeches expressed primarily in eco-anthropological metaphor, where human identity is built in relationship to the 'other,' in this instance something above non-human creation. Second, it must be said that the *only* worldview that truly changes in the Joban story involves the description of creation and humanities relationship to it. Furthermore, given how human identity (including the character Job's) is bound with creation language in the human speeches, and given that the creation language is subverted and changed in the divine speeches, the only conclusion that one can draw is that it was this shift in the *Lebensausblick* that ultimately led the character Job to penitence.

Importantly, it is a shift in *Lebensausblick* that does not change in the prose epilogue. As we have seen in the preceding analysis, though Job receives wealth (even double) in the end, it is not a return to the 'beginning.'

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[7] The latter can be particularly seen in Job 41:33 (MT 41:25) in the description of Leviathan as something that has "no like kind" (משלו + אין) "upon the earth (dust)" (על־עפר).

Conclusion

Taking heed of Qoheleth's words, it is wise to bring an "end" to these words, and though there is not much left to say a few points remain. First, to reiterate, we can see that there is a discernable lament and penitential form in the book of Job. As has been demonstrated, there are both lament and penitential forms present in the book. Though Job is characterised as penitential in Job 1:1, it is the lament form most that is most apparent in the voice of Job (especially in ch. 3), while the penitential form appears *in the voice* of Job near the end, in 42:6. Importantly, there is a discernable cause for this shift from lament to penitence in the *literary* context of the book, a shift in the *Lebensausblick* of the book and its main character. It is a shift evidenced in the creation language and its connected eco-anthropology. It is in the creation language that we see the Job's self-understanding change from that of one who was ruler over creation, with its inherently negative view of non-human creation based on his own suffering, to a recognition that as a human creature he was part of a larger whole.

Second, turning to the question of form in the book of Job, it would be too much to assert that form could *never* be linked to a particular *Sitz im Leben*. However, my study affirms the trend in form-critical studies, which moves from studies of the *Sitz im Leben* of forms to studies of forms in their respective literary contexts, what has been termed the "*Sitz im Buch*."[8] As I have demonstrated, in the book of Job, the relationship between the lament and penitential forms can only truly be appreciated within the literary context of the book, a literary context dominated by creation and eco-anthropological language

[8] Boda, "A Deafening Call," 185. Though this phrase was coined in studies related to the book of the twelve, my study has shown that it has ready application in other parts of the OT.

(creation language used to speak about human identity). Even if one contends for a discernable diachronic development for the book of Job these diachronic divisions do not challenge this shift in the *Lebensausblick* of the book. There is a discernable literary trajectory, a *Volksroman*, which is not undercut by the interjection of ch. 28, the speeches of Elihu, or even the prose epilogue.

Finally, though not every study warrants it, there are further avenues of possible research that emerge from this dissertation. In the first instance, though my study has focused on the *literary context* of the book, it would be worthwhile to study this literary context within the primary reception of the book, which, along with others, I place in the early Persian period. What is the significance of eco-anthropology of this period, and what would the *Volksroman* for Israel be for this period in light of a shifting understanding of human identity?[9] Again, it is outside the purview of this current study, but worth greater exploration. Second, the basic Ricœurian observation that human identity is built in relationship with the other combined with eco-anthropologies' recognition that one of these "others" is non-human creation, is compelling and something that has been recognized by others.[10] I think it would be fruitful to examine other books of the Bible through the framework of eco-anthropology.[11] Last, it must be admitted that there is a gap when it comes to our knowledge of ANE conceptions of non-human creation. Thus, a comprehensive ancient natural history would be something that would be helpful in our understanding of the biblical texts. Certainly, there are some

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[9] Doak (*Consider Leviathan*, 233–87) has devoted a chapter to this topic, but does not deal with the concept of 'shifting' identities and, thus, there is more to explore.

[10] Here I reiterate the point made by Berry (*The Unsettling*, 97–98).

[11] As an initial suggestion, I contend that an eco-anthropological study of certain books of the prophetic corpus would be particularly illuminating.

good examples of studies of ANE conceptions of specific animals,[12] and there exist broad surveys of specific classes of the natural world (birds, plants, etc . . .) mentioned in the OT text.[13] However, these are few, lack detail (especially when it comes to the broader surveys), and often do little to explore the broader ANE conception of the non-human world. Certainly, the information is becoming increasingly available, but it is often not gathered into a systematic and accessible manner. Moving from my study Job, I specifically suggest that more, comprehensive studies of bird species, plants (both domestic and wild), and animals (such as cattle) would be helpful.[14]

In the end, humans have never been alone on this earth. This is the witness of the book of Job. We do not understand the broader creation apart from ourselves nor can we truly understand ourselves apart from the rest of creation. Therefore, it is only right that we should study how this relationship has shaped us and those who have come before.

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[12] Strawn (*What is Stronger*) and Way (*Donkeys*) are two particularly good examples of such studies.

[13] For examples, see Lytton, *Dictionary of Bible Plants* and Salonen, *Vögel und Vogelfang*.

[14] It is for this reason that I look forward to the *Dictionary of Nature Imagery of the Bible*, which began in 2015 and is led by Dalit Rom-Shiloni. Information about the project can be found online at http://dni.tau.ac.il.

APPENDIX 1:
USE OF ECO-ANTHROPOLGICAL METAPHOR IN THE WISDOM DIALOGUE

Character	Eco-Anthropological Metaphor	Passage(s)	Referent(s)	Function(s)
Eliphaz	*Failed Agriculture*	4:8–12; 5:3; 15:32–33	Wicked	Call to Penitential
	Failed Apex Predator	4:10–11	Wicked	Call to Penitential
	Violent Wind	15:2	Wicked	Call to Penitential
Bildad	*Violent Wind*	8:2	Job's Words	Rhetorical Counter
	Failed Flora	8:11–13; 18:16	Wicked	Call to Penitential; Reflection
	Feeble Creation	8:14–15; 25:6	Wicked; Humanity	Call to Penitential; Comparison
	Precarious Creation	8:16–19	Wicked	Object Lesson
	Ignorant Creation	18:3	Three Friends	Response to Challenge
	Trapped Creation	18:7–10	Wicked	Reflection
Zophar	*Dangerous Creation*	20:14–16	Wicked(?)	Reflection

Character	Eco-Anthropological Metaphor	Passage(s)	Referent(s)	Function(s)
Job	*Cursing of Existence*	3:1–12	Job's "Day"	Lament
	Human as Ruler	3:1–10	Job	Lament
	Unstable Creation	6:15–18	Three Friends	Rhetorical Attack
	Fleeting Creation	9:26; 14:1–2; 21:18	Humanity; Job	Reflection; Complaint
	Ruled Creation	10:16	Job	Complaint(?)
	Feeble Creation	13:25; 24:18–24	Job; Wicked	Complaint; Reflection
	Hunted/Ruled Creation	10:16; 16:12–13	Job	Complaint; Lament
	Ravaged Creation	19:10	Job	Complaint
	Creation as Wealth	21:10	Wicked	Reflection
	Suffering Creation	24:5–8	Poor/Suffering	Complaint

APPENDIX 2:
CONNECTION OF THE CREATION IMAGERY/LANGUAGE
BETWEEN THE DIVINE AND THE HUMAN SPEECHES

Image(s)	Divine Speeches		Human Speeches
	Passage(s)	**Lexical Connections**	**Passage(s)**
Darkness	38:2–38	צלמות, ענן, חשך	3:1–10
Birth/Death	38:8–11; 38:28–30	בטן, ילד, רחם	3
Leonine	38:39–40	כפיר, לביא, טרף + צור	4:10–11
Wild Ass	39:5–8	הרים, ערבה, פרא	24:5–10
Wild Ox/ Domestic Cattle	39:9–12	n/a	1:3, 14; 6:5; 21:10; 24:3
Behemoth/ Beasts	40:6–24	בהמות/בהמה	12:7–10; 18:3
Leviathan	41:1–34 (MT 40:25—41:26)	עפעפי־שחר, עור, לויתן	3:8–9

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