

PAUL C.J. RILEY

The Lord of the Gospel of John

*Wissenschaftliche Untersuchungen
zum Neuen Testament 2. Reihe*

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Mohr Siebeck

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The Lord of the Gospel of John

Narrative Theory, Textual Criticism,
and the Semantics of Kyrios

Mohr Siebeck

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Preface

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I will give thanks to you, O Lord my God, with all my heart
ἐξομολογήσομαί σοι κύριε ὁ θεός μου ἐν ὅλη καρδίᾳ μου

and I will glorify your name forever.
καὶ δοξάσω τὸ ὄνομά σου εἰς τὸν αἰῶνα.

Psalm 86:12 (Grk 85:12)

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Chapter 1

Introduction

The questions which gave rise to this study first started to take shape when I was translating the Gospel of John. Of all the translational challenges in the Gospel, the one that was most prominent was how to translate *kyrios*.¹ Having consulted other translations, it became clear that others had wrestled with the question of when *kyrios* communicated recognition of Jesus' divine identity. The key issue I considered was not whether Jesus is recognised as divine in the Gospel of John, but when this recognition takes place. That is, at what point in the narrative will *kyrios* be translated to acknowledge Jesus' divinity? Because this translational concern was at heart a semantic issue, the first question to form was "What does *kyrios* mean in the Gospel of John?" To answer the semantic question, it became obvious that understanding characters in the narrative was crucial. And this, in turn, required knowledge of how the narrative of the Gospel functioned, and the function of *kyrios* within the narrative. As a result, another question which emerged was "How does *kyrios* function in the Gospel of John?" Because a number of the occurrences of *kyrios* in the manuscript tradition of the Gospel of John have been transmitted with some variation, it was necessary to ask a third question: "Where is *kyrios* in the Gospel of John?" With these questions in mind, I plunged into the narrative to explore the What, How and Where of *kyrios* in the Gospel of John.

1. Outline

This study is an analysis of *kyrios* in the Gospel of John. It utilises insights from narrative, text-critical and semantic theory. It begins by setting out the key research questions for this study in the three theoretical areas of focus. A literature review then surveys scholarship related to the three key areas. Following this, the methodology section summarises the key elements of the

¹ Throughout this study, *kyrios* occurs untranslated to avoid the need to make judgements about its meaning before completing a semantic analysis for each occurrence of the word. When this transliterated nominative form is used, its case is incidental, as it represents the lexeme itself. Greek letters occur in direct citations from the Gospel of John, citations of manuscripts in textual critical analyses, and at other times when a specific case is required.

narrative, text-critical and semantic approaches in this study. The body of the study examines each occurrence of *kyrios*, moving sequentially through the Gospel, dividing the analysis according to sections in the narrative. Each section contains narrative, text-critical and semantic analyses and ends with a summary of the reader's journey until that point in the narrative. The conclusion includes a summary of the findings, key contributions of the study, and an outline of potential areas for future research.

2. Key Research Questions

2.1. Narrative

2.1.1. What is the narrative function of *kyrios*?

2.1.2. How does a narrative understanding of *kyrios* relate to the narrative as a whole?

2.2. Textual Criticism

2.2.1. Where is *kyrios* the earliest recoverable reading in the manuscript tradition?

2.2.2. What are the implications of utilising narrative theory to understand intrinsic probabilities?

2.3. Semantics

2.3.1. What does *kyrios* mean in each of its occurrences in the earliest recoverable text?

2.3.2. In what ways does a narrative critical reading facilitate semantic analysis?

Chapter 2

Literature Review

To understand the Gospel of John as a narrative presupposes the narrative unity of the text. Previous research on John's literary and stylistic unity has confirmed the validity of approaching the Gospel as a unified narrative from 1:1 to 21:25.¹ From that viewpoint, it will be possible to review literature in the five areas that comprise the narrative approach of this study: context, structure, character, irony and point of view.

¹ The work of R. Alan Culpepper, *Anatomy of the Fourth Gospel: A Study in Literary Design* (Philadelphia: Fortress Press, 1983) has been followed by a number of commentaries that will be consulted throughout this study. With regard to stylistic consistency, a study of 153 characteristics of Johannine style is Eugen Ruckstuhl and Peter Dschulnigg, *Stilkritik und Verfasserfrage im Johannesevangelium: Die johanneischen Sprachmerkmale auf dem Hintergrund des Neuen Testaments und des zeitgenössischen hellenistischen Schrifttums* (Göttingen: Vandenhoeck & Ruprecht, 1991). In addition to literary unity, with respect to literary genre, this study proceeds from the position that the Gospel of John is βίος Ἰησοῦ. For the argument that John fits this genre, see Richard A. Burridge, *What Are the Gospels? A Comparison with Graeco-Roman Biography* (Grand Rapids: Eerdmans, 2004), 213–32. As a result, there is no attempt to undertake a two-level reading whereby the narrative is understood as also describing events experienced by a community associated with the Gospel, as in Raymond E. Brown, *The Community of the Beloved Disciple: The Life, Loves and Hates of an Individual Church in New Testament Times* (New York: Paulist Press, 1979) and J. Louis Martyn, *History and Theology in the Fourth Gospel* (Louisville: Westminster John Knox, 2003). For recent engagements with two-level readings, and more broadly the notion of the Johannine Community, see Tobias Hägerland, "John's Gospel: A Two-Level Drama?" *JSNT* 25 (2003): 309–22, Richard Bauckham, *The Testimony of the Beloved Disciple* (Grand Rapids: Eerdmans, 2007), 113–24, Edward W. Klink, *The Sheep of the Fold: The Audience and Origin of the Gospel of John* (Cambridge: Cambridge University Press, 2007), Jonathan Bernier, *Aposynagōgos and the Historical Jesus in John* (Leiden: Brill, 2013) and David A. Lamb, *Text, Context and the Johannine Community: A Sociolinguistic Analysis of the Johannine Writings* (London: Bloomsbury, 2014).

1. Narrative

1.1. Context

Narrative context, both external and internal, is a key area of study for the analysis of the Gospel of John.² The external context for the Gospel is primarily the socio-religious background of the narrative, and the internal context comprises all of the narrative text that precedes and follows the scene under examination. There are three contextual issues surveyed below which are of particular relevance for a synchronic study of the Gospel of John.

First, when considering the extent of external context, it is important to focus on the text of the Gospel as we have it. Following this strategy, as demonstrated in the work of R. Alan Culpepper, it is necessary to distinguish a literary approach from issues of composition. This ensures that historical concerns do not overshadow the literary insights that come from focusing on the final form of the Gospel.³ As a result, when taking a focused narrative approach to the Gospel of John, source criticism is not within the bounds of external context. In retaining this narrow focus, a synchronic approach requires the interpreter to reach conclusions based upon the form of the text as we have it, rather than positing reconstructions and rearrangements. However, this approach is not a dismissal of attempts to examine the historical aspects of the composition of the Gospel. In contrast, the results of a literary-oriented approach can inform future engagement with other important areas of research for understanding the Gospel of John.⁴

Second, a focus on the final form of the text of John does not lessen the need to incorporate external context into the interpretive process. Rather, external context is a crucial element of the interpretive process “in order to read John’s narrative well.”⁵ In this study, the primary focus with regard to

² The two categories of “external” and “internal” parallel the “intertexture” and “inner texture” categories of Vernon K. Robbins, *Exploring the Texture of Texts: A Guide to Socio-Rhetorical Interpretation* (Valley Forge: Trinity Press International, 1996), 3–4.

³ Culpepper, *Anatomy*, 5. These same concerns are expressed by Thomas L. Brodie, *The Gospel according to John: A Literary and Theological Commentary* (New York: Oxford University Press, 1993), 11–14, who separated his source-critical study of the Gospel of John from his literary study, publishing it in a separate monograph, *The Quest for the Origin of John’s Gospel: A Source-Oriented Approach* (Oxford: Oxford University Press, 1993).

⁴ Culpepper, *Anatomy*, 5.

⁵ Marianne M. Thompson, *John: A Commentary* (Louisville: Westminster John Knox, 2015), 23. Francis Moloney, *The Gospel of John* (Collegeville: Liturgical Press, 1998), 18, follows a similar approach and states that “[f]irst-century history and culture must play a part in interpretation.”

external context is the Old Testament.⁶ As Jean Zumstein has argued, an understanding of the broader context of Old Testament citations and allusions in the Gospel of John allows the reader to see both how the narrative illuminates these earlier texts, and also how the narrative of the Gospel is illuminated by them.⁷ This focus on the Old Testament does not negate the importance of other texts that are external to the narrative. These other texts, including the Apocrypha, the Pseudepigrapha, the Synoptic Gospels, other New Testament texts, The New Testament Apocrypha, Greco-Roman literature, texts from Second Temple Judaism, and writings from early Rabbinic Judaism, all play valuable roles in understanding the context in which the Gospel of John was published.

Third, to identify the way internal context contributes to the interpretation of the narrative, it is important to orientate oneself to the perspective of the reader.⁸ In this way, only preceding internal context is relevant when approaching each successive scene in the narrative. This concern for the reader guides the way all context, internal and external, is incorporated into the interpretation of the narrative. Francis Moloney's work illustrates the value of this approach, as he draws together narrative threads from the perspective of a reader who is progressively gaining insight into the narrative.⁹ For each new scene, readers are aware of all that they have already read in the narrative, but not the detail of what lies ahead. However, it is not as though the reader has no knowledge of the life and ministry of Jesus. In this regard, Moloney states that "it is impossible that the reader in a Christian Gospel has no knowledge or experience of the story of Jesus of Nazareth."¹⁰ As D. Moody Smith argues, the Gospel of John was written for readers who know about Jesus, his death and resurrection before encountering this new narrative.¹¹

⁶ For Francis Moloney's brief discussion of using "Old Testament," see his *Love in the Gospel of John: An Exegetical, Theological and Literary Study* (Grand Rapids: Baker Academic, 2013), 1.

⁷ Jean Zumstein, "Intratextuality and Intertextuality in the Gospel of John," in *Anatomies of Narrative Criticism: The Past, Present, and Futures of the Fourth Gospel as Literature*, ed. Tom Thatcher and Stephen D. Moore (Atlanta: SBL, 2008), 121–135 (133–134).

⁸ The reader as ideal, implied reader will be discussed later in this study.

⁹ In addition to frequent references to the reader throughout his three-volume narrative-critical commentary, Moloney includes a separate reflective summary of the reader's journey at the end of each of the first two volumes, *Belief in the Word: Reading John 1–4* (Minneapolis: Fortress Press, 1993), 192–7, and *Signs and Shadows: Reading John 5–12* (Minneapolis: Fortress Press, 1996), 202–8. The third volume, *Glory not Dishonor: Reading John 13–21* (Minneapolis: Fortress Press, 1998), 182–92, ends with a focus on chapter 21, rather than the reader-oriented reviews found in the first two volumes. In his later single-volume commentary, *The Gospel of John*, Moloney's concern for the reader likewise orientates his interpretation throughout.

¹⁰ Moloney, *John*, 17.

¹¹ D. Moody Smith, *John* (Nashville: Abingden Press, 1999), 29.

This brief survey of three guiding principles for narrative context has demonstrated the priority of the text of the Gospel as we have it, the importance of taking external context seriously, and the need to consider the reader in using context for interpretation, giving particular attention to preceding internal context.

1.2. Structure

The structure of the Gospel of John at a macro and micro level is a topic of concern for all who seek to interpret it as a narrative. Three key issues in the structure of this Gospel are the prologue, the transition from chapter 12 to 13, and the epilogue.¹²

The opening verses of the Gospel of John are a prologue to the narrative that follows. Although there is debate surrounding both the historical and structural aspects of the prologue, its function as an introduction to major themes in the Gospel is the dominant interpretative position of Johannine scholars.¹³ The themes raised in the prologue, which also occur again in the narrative, provide the reader with the narrator's understanding of the identity of Jesus.¹⁴ They include, amongst other concepts, the notions of flesh (σάρξ) and glory (δόξα) in 1:14, which serve as a paradigm for understanding the identity of Jesus, and the responses to him, within the narrative.¹⁵

¹² For a detailed overview of approaches to the structure of the Gospel from 1907–2007, see George Mlakuzhyil, *The Christocentric Literary Structure of the Fourth Gospel* (Rome: Gregorian & Biblical Press, 2011), 51–278.

¹³ Substantial debate exists surrounding the composition of the prologue, primarily on the relationship between a proposed non-Johannine hymn and other Johannine elements. For an overview of these issues and a survey of relevant scholarship, see Martinus C. de Boer, “The Original Prologue to the Gospel of John.” *NTS* 61 (2015): 448–467 (455–460). As the debate on these matters is concerned with diachronic factors outside the scope of this study, they do not feature further. Of more importance to this study, however, is de Boer's proposal that 1:1–5 is a more suitable candidate for a prologue than 1:1–18, building on the work of Peter J. Williams, “Not the Prologue of John.” *JSNT* 33 (2011): 375–386. Prior to both of these studies, in a narrative commentary, J. Ramsey Michaels, *The Gospel of John* (Grand Rapids: Eerdmans, 2010), similarly proposed that 1:1–5 is best understood as a distinct literary preamble. Perhaps the best solution to the questions raised by de Boer, Williams and Michaels is that of Jean Zumstein, *Das Johannesevangelium* (Göttingen: Vandenhoeck & Ruprecht, 2016), 73, who both recognises the function of 1:1–18 as the prologue, and also considers 1:1–5 as “Der Prolog im Prolog.”

¹⁴ Elizabeth Harris, *Prologue and Gospel: The Theology of the Fourth Evangelist* (London: T&T Clark, 2004), 9–25; Christopher W. Skinner, “Misunderstanding, Christology, and Johannine Characterization: Reading John's Characters through the Lens of the Prologue,” in *Characters and Characterization in the Gospel of John*, ed. Christopher W. Skinner (London: Bloomsbury, 2013), 111–128.

¹⁵ James L. Resseguie, *The Strange Gospel: Narrative Design and Point of View in John* (Leiden: Brill, 2001), 201.

The second major division in the structure of the Gospel of John is the transition between chapters 12 and 13. Due to the recurring signs (σημεῖα) in the first division (1:19–12:50), Raymond Brown proposed the title “The Book of Signs” to contrast with “The Book of Glory” (13:1–20:31).¹⁶ However, in addition to signs, the first major section of the narrative is also characterised by its description of Jesus’ public ministry, in contrast to his private ministry in connection with the disciples, which begins with 13:1. Recognizing this dynamic, Jean Zumstein entitles 1:19–12:50 “The Revelation of Jesus to the World,” which he contrasts with “The Revelation of Jesus’ Glory to His Own” for 13:1–20:31.¹⁷ This provides a more explicit description than Brown, by elucidating whose glory is revealed, and to whom it is revealed. Despite these differences, both approaches share the dominant view in Johannine scholarship that 13:1 marks the beginning of a new section of the narrative for which glory is a key component.

The internal structure of 1:19–12:50 poses significant complexities for the interpreter. Brown’s attitude regarding these matters is instructive, as he proposes a working model for understanding this portion of the narrative “with hesitation, realizing the danger of imposing insights on the evangelist.”¹⁸ His hesitation to identify sub-sections stems from the “relatively continuous narrative” the reader encounters throughout the section.¹⁹ Brown’s proposed solution is to identify four parts, 1:19–51, 2–4, 5–10, 11–12, with the first three parts connected by “bridge scenes” that appear to bring the previous part to an end, and also introduce the following part.²⁰ In contrast to Brown’s desire to group scenes into larger narrative parts, other scholars such as Zumstein do not combine smaller narrative units.²¹ However, despite not formally relying on a structure like Brown’s, Zumstein still observes that, for example, a function of the second miracle at Cana (4:46–54) is to bracket the section which began with the first miracle at Cana (2:1–11), which corre-

¹⁶ Brown presented this major structural outline in the introduction to his commentary in 1966 (*The Gospel according to John: Introduction, Translation and Notes* (2 vols.; Garden City, NY: Doubleday, 1966–70), 1:CXXXVIII), again in *An Introduction to the New Testament* (New Haven: Yale University Press, 1997), 334, and maintained the approach in the revision of the introduction to his commentary, published posthumously as *An Introduction to the Gospel of John*, ed. Francis J. Moloney (New York: Doubleday, 2003), 298.

¹⁷ “Die Offenbarung Jesu vor der Welt” and “Die Offenbarung der Herrlichkeit Jesu vor den Seinen” (Zumstein, *Das Johannesevangelium*, 8, 11). Rudolf K. Bultmann, *The Gospel of John: A Commentary* (trans. George R. Beasley-Murray; Oxford: Blackwell, 1971), ix-x, entitles the two sections “The revelation of the δόξα to the World” and “The revelation of the δόξα before the community.”

¹⁸ Brown, *Introduction to the Gospel of John*, 304.

¹⁹ Brown, *Introduction to the Gospel of John*, 300.

²⁰ Brown, *Introduction to the Gospel of John*, 300–303.

²¹ Zumstein, *Das Johannesevangelium*, 8–11.

sponds to Brown's "Cana to Cana" narrative in chapters 2 to 4.²² In this way, whether interpreters seek to establish larger narrative "parts" or not, in practice these different methods do not prevent similar interpretive conclusions.

The second major part of the Gospel consists of chapters 13–17, 18–19, and 20. Although the nature of 18–19 as the passion narrative and chapter 20 as an account of the resurrection is self-evident, the structure of 13–17 has received significant attention from scholars with a variety of historical and literary concerns.²³ This scholarly attention has in large measure been concerned with addressing the repeated themes that appear in 14:1–31 and 16:4b–33. Several scholars have proposed chiasms of varying complexity for the section that attempt to account for these repetitions.²⁴ Brown, however, does not see chiasm as the solution to the "problem" of this section. Rather, he expresses his concern that, instead of accurately reflecting the goals of the one responsible for the text as we have it, chiastic solutions may reflect "the interpreter's ingenuity."²⁵ As an alternative to chiastic proposals, Brown's own structural analysis consists of the divisions of 13:1–30, 13:31–14:31, 15–16 and 17, and he proposes numerous sub-divisions and units in an attempt to account for thematic repetitions and shifts.²⁶ Although the details of Brown's

²² Zumstein, *Das Johannesevangelium*, 199.

²³ For the history of interpretation of chapters 13–17, see L. Scott Kellum, *The Unity of the Farewell Discourse: The Literary Integrity of John 13:31–16:33* (London: T&T Clark International, 2004), 10–78.

²⁴ For a survey of proposed chiasms see Kellum, *The Unity of the Farewell Discourse*, 61–72.

²⁵ Brown, *John*, 2:597. As Brown did not commence his revision of the structure of the Book of Glory, this discussion draws on the analysis found in his commentary. Francis Moloney, the editor of Brown's *Introduction to the Gospel of John*, 308–309, supplements Brown's analysis of the Book of Signs with his own treatment of the Book of Glory, including a chiastic analysis of chapters 13–17.

²⁶ Brown, *John*, 2:545–547. Although Brown bases his analysis on the reconstruction of sources, a process that is not engaged with here, ultimately his conclusions rest on a close reading of the text. Another approach to this section is in the commentary of Zumstein. For an overview of his diachronic "relecture" approach, see Jean Zumstein, "Der Prozess der Relecture in der johanneischen Literatur." *NTS* 42 (1996): 394–411, and his "Intratextuality and Intertextuality in the Gospel of John," 121–135 (125–128). For his analysis of 13:31–14:31 and 15:1–16:33, which he entitles "Die erste Abschiedsrede" and "Die zweite Abschiedsrede," see his *Das Johannesevangelium*, 502–624. Two of Zumstein's students who earlier applied the same approach to this section of the Gospel of John are Andreas Dettwiler, *Die Gegenwart des Erhöhten. Eine exegetische Studie zu den johanneischen Abschiedsreden (Joh 13:1–16:33) unter besonderer Berücksichtigung ihres Relecture-Charakters* (Göttingen: Vandenhoeck & Ruprecht, 1995), and Klaus Scholtissek, *In ihm sein und bleiben: die Sprache der Immanenz in den johanneischen Schriften* (Freiburg: Herder, 2000). For Scholtissek's complementary synchronic réécriture method, see his "Relecture und réécriture: Neue Paradigmen zu Methode und Inhalt." *TP* 75 (2000): 1–29. As both relecture and

structure may be open to the same criticism he aimed at chiasmic proposals, his identification of the major divisions appropriately recognises major shifts in this section of the narrative, and provides a suitable framework for interpretation.

Chapter 21 of the Gospel of John has been the focus of considerable scholarly attention. As stated above, the methodological position that this study proceeds from is that the Gospel of John, from 1:1 to 21:25, is a literary unity.²⁷ From this position, it is possible to incorporate insights from scholars who recognise thematic links across the whole narrative, including the epilogue, into the interpretative process. As a result, from a structural perspective, chapters 1–21 is a literary whole, commencing with a prologue, and ending with an epilogue.

This brief survey has highlighted the importance of the prologue and the integral nature of the epilogue for understanding the narrative. In addition, it has shown that, despite differences with regard to detailed analyses of structure, there is broad agreement on major structural divisions in the Gospel.

1.3. Character

Recent studies of characters in the Gospel of John have shown how important characters and characterization are within the narrative.²⁸ This research has also demonstrated characters' complexity and ambiguity. Colleen Conway has argued that ambiguity is a key feature of Johannine characterization, and that this ambiguity renders clear and distinct categorization or evaluation unsuitable.²⁹ In a similar way, in a study of a range of characters in the Gos-

réécriture are proposals regarding the compositional processes by which the text of the Gospel of John as we have it came to be, they are not engaged with in this study.

²⁷ For the case for the unity of the whole narrative, including chapter 21, see, for example, Paul S. Minear, "The Original Functions of John 21." *JBL* 102 (1983): 85–98, Brodie, *John*, 572–82, R. Alan Culpepper, "Designs for the Church in the Imagery of John 21:1–14," in *Imagery in the Gospel of John*, ed. Jörg Frey, et al. (Tübingen: Mohr Siebeck, 2006), 369–402, Bauckham, *The Testimony of the Beloved Disciple*, 271–284, and Stanley E. Porter, *John, His Gospel, and Jesus* (Grand Rapids: Eerdmans, 2015), 225–245.

²⁸ See, for example, Christopher W. Skinner, *John and Thomas – Gospels in Conflict? Johannine Characterization and the Thomas question* (Eugene, OR: Pickwick Publications, 2009), Christopher W. Skinner, ed., *Characters and Characterization in the Gospel of John* (London: Bloomsbury, 2013), Steven A. Hunt, D. Francois Tolmie, and Ruben Zimmermann, eds., *Character Studies in the Fourth Gospel* (Tübingen: Mohr Siebeck, 2013), and Cornelis Bennema, *Encountering Jesus: Character Studies in the Gospel of John* (Minneapolis: Fortress, 2014). Bennema provides his full model of character in *A Theory of Character in New Testament Narrative* (Minneapolis: Fortress, 2014).

²⁹ Colleen Conway, "Speaking through Ambiguity: Minor Characters in the Fourth Gospel." *BibInt* 10 (2002): 324–341 (330), writes that "Nicodemus is not the only ambiguous character in the Gospel. Rather, throughout the narrative, the Fourth Evangelist repeatedly portrays characters in indeterminate ways. Again and again, the characters are constructed in

pel, Susan Hulen argues that an attempt to evaluate characters' faith responses into distinct categories results in the reader missing the richness of the characters' presentation in the narrative.³⁰ These two studies demonstrate that ambiguity represents an integral element of character complexity, rather than a problem to be resolved.

One aspect of narrative theory that is especially relevant to study of characters is the use of recognition (*ἀναγνώρισις*) scenes. In 1923, F. R. Montgomery Hitchcock presented a literary analysis of the Gospel of John in which he argued that recognition scenes, as defined in Aristotle's *Poetics* as "a change from ignorance into knowledge," are found in John's narrative.³¹ Hitchcock identified the presence of recognition scenes during the trial and resurrection narratives, where characters move from ignorance to knowledge with respect to Jesus' identity.³² Sixty years later, Culpepper argued for their pervasive significance for understanding John.³³ His more detailed analysis of recognition scenes in John did not come until 1995, when he provided a narrative overview of John's use of this form of type scene, also addressed in his commentary shortly thereafter.³⁴ Kasper Bro Larsen built on the earlier work of Culpepper in identifying and interpreting recognition scenes within the Gospel of John through extensive comparison with a wide range of Greco-Roman literature.³⁵ As the key term under examination in this study is closely connected with the characters' understanding of Jesus' identity, recognition scenes will be a valuable tool for analysing the narrative function of *kyrios*.

ways that pull the reader in multiple directions, frustrating attempts to discern a clearly drawn trait."

³⁰ Susan Hulen, *Imperfect Believers: Ambiguous Characters in the Gospel of John* (Louisville: Westminster John Knox Press, 2009), 160. Myers, Alicia D., "The Ambiguous Character of Johannine Characterization: An Overview of Recent Contributions and a Proposal." *PRSt* 39 (2012): 289–298 (297), similarly argues that "John ... does leave many of his characters open-ended."

³¹ F. R. Montgomery Hitchcock, "Is the Fourth Gospel a Drama?" *Theology* 7 (1923): 307–17. The translation of the definition of *ἀναγνώρισις* is from John MacFarlane, "Aristotle's Definition of Anagnorisis." *AJP* 121 (2000): 367–383 (367).

³² Hitchcock "Is the Fourth Gospel a Drama?," 315.

³³ Culpepper, *Anatomy*, 84.

³⁴ R. Alan Culpepper, "The Plot of John's Story of Jesus." *Int* 49 (1995): 347–358, and *The Gospel and Letters of John* (Nashville: Abingdon Press, 1998), 72–86. Prior to these larger studies, Mark Stibbe had acknowledged the significance of the theme for understanding John in three works, *John as Storyteller: Narrative Criticism and the Fourth Gospel* (Cambridge: Cambridge University Press, 1992), 128; *John: A Readings New Biblical Commentary* (Sheffield: Sheffield Academic Press, 1993), 18; and *John's Gospel* (London: Routledge, 1994), 30.

³⁵ Kasper Bro Larsen, *Recognizing the Stranger: Recognition Scenes in the Gospel of John* (Leiden: Brill, 2008).

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