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A Divine Round Trip: The Literary and Christological Function of the
Descent/Ascent Leitmotif in the Gospel of John

A Dissertation

Presented to

the Faculty of the University of Denver and
the Iliff School of Theology Joint PhD Program

University of Denver

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy

by

Susan Elizabeth Humble

November 2014

Advisor: Gregory Robbins

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Descent/Ascent Leitmotif in the Gospel of John
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ABSTRACT

The thesis of this dissertation is that the Descent/Ascent Leitmotif, which includes the language of not only descending and ascending, but also going, coming, and being sent, performs a significant literary and christological function in the Gospel of John. The Evangelist's Descent/Ascent Leitmotif becomes the Gospel's organizing principal, drawing together a constellation of verbs and a number of themes, including Jesus-Son's origin, identity, relationship to God, authority, signs and works, life, and glory.

In the introductory chapter, after providing a layout of the dissertation, the discussion turns to the spacial dimensions and christological importance of the vertical and horizontal depictions of the descending, ascending, coming, going, and being sent verbs. The focus of chapter two is to explain and illustrate, using a version of the Cinderella story, a method that serves to identify the Leitmotif and the verbs, motifs, and themes the Leitmotif draws within its constellation. This approach, titled a thematic structural method, integrates works from thematic scholars Horst Daemmrich and Eugene Falk with works from literary structural scholars A. J Greimas and Roland Barthes, and is a tool to analyze the influence of the Leitmotif as the Gospel's organizing principal on the relationships between the Leitmotif and numerous themes from which John's Christology emerges. The task of chapter three is to explain the rationale for the selection of the Leitmotif's verbs of descending, ascending, coming, going, and being sent.

Chapters four and five investigate how the Evangelist, with the repetition of the Leitmotif, constructs his narrative to tell the story of the historical Jesus and shape the Evangelist's Christology. Additionally, the focus is to analyze the transforming influences of the Descent/Ascent Leitmotif on the themes of Jesus-Son's origin, identity, relationship to the Father, and authority, through his signs and works, life, and glory.

The Descent/Ascent Leitmotif depicts a divine round trip, and the emphasis of chapter six is to examine the role of the Leitmotif in Jesus-Son's departure from the world and return to God. The Evangelist's use of the Leitmotif in Jesus' prayer to the Father (John 17) and the promise of the Paraclete are included in this chapter. Due to the Descent/Ascent Leitmotif's inherent spatial overtones, elements related to Jesus' return, including heaven, world, the hour, and his form after his resurrection, are explored from a cosmological and ontological perspective.

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ABBREVIATIONS

Abbreviation	Publication
AB	Anchor Bible
<i>ABD</i>	<i>Anchor Bible Dictionary</i> . Edited by D. N. Freedman. 6 vols. New York, 1992
ABRL	Anchor Bible Reference Library
<i>ATJ</i>	<i>Ashland Theological Journal</i>
<i>BBET</i>	<i>Beiträge zur biblischen Exegese und Theologie</i>
BET	Biblical Exegesis and Theology
BETL	Bibliotheca ephemeridum teologicarum lovaniensium
<i>BR</i>	<i>Biblical Research</i>
<i>BSR</i>	<i>Biblioteca Di Scienze Religiose</i>
BTB	Biblical Theology Bulletin
<i>CBQ</i>	<i>Catholic Biblical Quarterly</i>
<i>CE</i>	<i>College English</i>
<i>CHALOT</i>	<i>A Concise Hebrew and Aramaic Lexicon of the Old Testament</i> . Edited by William Holladay. Grand Rapids, 1972.
ConBNT	Coniectania Biblica: New Testament Studies
DALM	Descent/Ascent Leitmotif
<i>DHI</i>	<i>Dictionary of the History of Ideas</i>
<i>DIA</i>	<i>Diacritics</i>
<i>DLTLT</i>	<i>Dictionary of Literary Terms and Literary Theory</i>
DS	Dissertation Series

ECC	Eerdmans Critical Commentary
ELS	English Language Series
<i>GDMM</i>	<i>The New Grove Dictionary of Music and Musicians</i>
<i>GQ</i>	<i>German Quarterly</i>
Hermeneia	Hermeneia Commentary
HTS	Harvard Theological Studies
<i>Int</i>	<i>Interpretation</i>
<i>JBL</i>	<i>Journal of Biblical Literature</i>
<i>JETS</i>	<i>Journal of the Evangelical Theological Society</i>
<i>JRR</i>	<i>Journal of Research in Reading</i>
JS	Johannine Studies
<i>JSNT</i>	<i>Journal for the Study of the New Testament</i>
<i>JSNTSup</i>	<i>Journal for the Study of the New Testament Supplement Series</i>
LSJ	Liddell, H. G. R. and Robert Scott, H. S. Jones, A Greek-English Lexicon. 7 th ed. Oxford, 1993.
<i>Neot</i>	<i>Neotestamentica</i>
NET	New English Translation
NJB	New Jerusalem Bible
<i>NLH</i>	<i>New Literary History</i>
NIBCNT	New International Biblical Commentary on the New Testament
NICNT	New International Commentary of the New Testament
<i>NOV</i>	<i>Novel</i>
NovTSup	Supplements to Novum Testamentum

NRSV	New Revised Standard
<i>NTS</i>	<i>New Testament Studies</i>
<i>OED</i>	<i>Oxford English Dictionary</i> . Edited by J. Simpson and E. Weiner. 20 vols. 2nd ed. Oxford, 1989.
<i>PR</i>	<i>Partisan Review</i>
PTMS	The Pittsburg Theological Monograph Series
SBLAIL	Society of Biblical Literature Ancient Israel and Its Literature
SBLMS	Society of Biblical Literature Monograph Series
SBLRBS	Society of Biblical Literature Sources of Biblical Study
SC	Sacra Pagina
<i>Semeia</i>	<i>Semeia</i>
SNTSMS	Society for New Testament Studies Monograph
STML	Studies on Themes and Motifs in Literature
<i>TDNT</i>	<i>Theological Dictionary of the New Testament</i> . Edited by G. Kittel and G. <i>Friedrich</i> . Translated by G. W. Bromiley. 10 vols.
<i>VT</i>	<i>Vetus Testamentum</i>
WUNT	Wissenschaftliche Untersuchungen zum Neuen Testament

CHAPTER ONE: INTRODUCTION

The Beginning of the Journey

I fondly remember family vacations when we spent days traveling by car. My sisters and I created games of who could first spot animals, certain objects, or letters on road signs. One such game was to keep track of how often we found the same sign advertising a restaurant or entertainment area. Some of these signs began fifty or more miles ahead of their locations, and along the way we found these signs served as constant reminders and enticements for stopping once you arrived at their location. As kids, this raised a kind of excitement and an eagerness to persuade our parents to stop there, for this must be a special place, or so the signs told us so many times before we arrived.

I recalled similar feelings while reading the Gospel of John one evening, when I noticed the repetition of verbs and phrases related to Jesus: that he descended, that he came from above, and was sent by the Father, and that he was going back to the Father, ascending after his resurrection. These stood out as signs along a long stretch of highway. Once spotted, their recurrence became obvious, and I looked with eagerness to see where they would be found again, much as we once wondered where the next sign would be sighted on our vacations. The Evangelist's repeated use of this motif must be important. Like the signs along the highway those vacations ago, they must be telling me something, but what is it? And following these signs, where do they lead, what is the final

destination? I soon came to see that these descending, ascending, going, coming, and being sent actions represented Jesus' own trip—"A Divine Round Trip."

For some, a *Divine Round Trip* might sound like a peculiar title for a study on the Gospel of John, because it could suggest that one will be reading a travel log, although perhaps in some ways this is a travel log, since it discusses the importance of Jesus' vertical travel between heaven and the world, the above and below. It was during that late evening re-reading of John that the wonder of Jesus-Son's round trip was recognized.¹ For Jesus-Son is not only described as coming into the world—a place quite foreign to the preexistent Son—but things accomplished while in the world were grounded in his relationship to his Father, a message intricately interwoven in his round trip. For both new and experienced readers of the Gospel of John, it becomes increasingly apparent how unique this Gospel is as compared to the Synoptic Gospels. Certainly, there are some similarities in the telling of Jesus' mission, but there appear to be far more differences. For centuries, biblical scholars of the gospels, particularly of John, have wrestled with the many questions about how and possibly why this gospel is unique. This round trip language is one example of its uniqueness.

I am not suggesting that I am the first one to discover the descending and ascending verbs, as they have long been recognized as both present and important. The purpose of this study is not to argue and prove their presence; rather, the purpose is to argue that the Descent/Ascent Leitmotif becomes an organizing principle that draws not

¹ A note concerning the use of the hyphenated Jesus-Son in this study: the use of the hyphenation linguistically distinguishes the historical Jesus from the Jesus linked to and clarified by the Descent/Ascent Leitmotif.

only the descending and ascending verbs, but also the coming, going, and being sent verbs, along with numerous themes, into a constellation, the function of which is to shape the Evangelist's Christology. I studied the Gospel of John by focusing on the author's use of the fundamental narrative elements of leitmotif, motifs, and themes. The goal was to understand how the author incorporated the Descent/Ascent Leitmotif and selected themes to create both his story of the historical Jesus and his Christology.

Questions I had as I began my study include: can the Leitmotif be broadened by including not only the descent and ascent verbs, but also the coming, going, and being sent actions? How does the Evangelist use the Leitmotif to shape the telling of Jesus' story, and what is the Evangelist conveying by incorporating this round trip language? I observed that this Leitmotif occurs in connection with certain christological themes such as the themes of Jesus-Son's origin, identity, relationship to the Father, and authority. Narratively, how does the Leitmotif relate to these themes and clarify the meaning of the themes? What contributions will this study make to the previous conversations about the descent/ascent motif? In answering these questions, the goal is to provide the reader with an understanding of this round trip's importance in the Evangelist's presentation of John's Christology by defining Jesus' origin, identity, and authority. My new journey into the Gospel of John began.

The focus of this study is the Descent/Ascent Leitmotif. "Although the significance in the Gospel of John of ascent-descent has at times been recognized, this significance has never fully been exploited, especially not from a narrative perspective."²

² H. R. Lemmer, "A Possible Understanding by the Implied Reader, of some of the Coming-Going-Being Sent Pronouncements, in the Johannine Farewell Discourses," *Neot* 25/2 (1991): 299.

The aim of this study is to do just that—to explore the significance of the Leitmotif in the Gospel of John from a narrative perspective. The thesis of this dissertation is that the Descent/Ascent Leitmotif, which includes the language of not only descending and ascending, but also going, coming, and being sent, performs a significant literary function and christological function in defining Jesus’ origin, identity, and authority in the Gospel of John. The Evangelist’s Leitmotif draws together this constellation of verbs and a number of themes, including Jesus-Son’s origin, identity, Jesus-Son’s relationship to God, authority, signs and works, life, and glory. Such an aim requires a different strategy and a different a set of questions from those that scholars have previously pursued.

The first strategic consideration includes determining if the descent/ascent motif should be classified as a Leitmotif. What is a Leitmotif? A Leitmotif is a word or group of words or phrases that due to their recurrence in sections or throughout a narrative, is characterized as a leading or principal motif. As the most recurring motif, the foremost reason for classifying the descent/ascent motif as a leitmotif is to emphasize its significance as a principal organizing motif in the Gospel of John. The divine round trip in John begins with Jesus first descending and then ascending, as contrasted to other Jewish and Hellenistic texts where one ascends before descending, hence the title “Descent/Ascent Leitmotif” rather than “Ascent/Descent Leitmotif.” What is the significance of Jesus-Son’s descending before ascending? Why does Jesus descend before he ascends? A related consideration is what verbs qualify to be included in the Leitmotif? A primary argument made in this study is that due to the Evangelist’s use of a variety of verbs to represent the round trip, the Descent/Ascent Leitmotif draws to it this

constellation, not only the descending and ascending verbs, but also the coming, going, and being sent verbs.

From the study of scholarly works on the descent/ascent motif, one of the primary observations is the diversity of perspectives on what verbs are included in the motif. The majority position holds that the motif includes only the descent/ascent verbs. Wayne Meeks provides a prime example of this position as he specifically refers to the descent/ascent pattern in an attempt to argue that it is a product of a community or group.³

Paul Anderson and others consider the “sent” verb to be its own motif.⁴ There is little doubt that the sent motif is a prominent motif in John, although this study argues for its inclusion in the Descent/Ascent Leitmotif. A few scholars, such as Godfrey Nicholson, expand the lists to include the coming and going verbs, though not the “sent” verb, as part of the descent-ascent motif.⁵ John Pryor assumes even a different position, that “sent” rather than “descent” should be included with ascent in the descent/ascent motif.⁶ Jey Kanagaraj, in an attempt to determine whether John is associated with the

³ Wayne A. Meeks, “The Man From Heaven in Johannine Sectarianism,” *JBL* 91/1 (1972): 44-72. Meeks has written one of the most complete discussions of the descent/ascent motif.

⁴ Paul N. Anderson, “The Having-Sent-Me-Father: Aspects of Agency, Encounter, and Irony in the Johannine Father-Son Relationship,” *Semeia* 85 (1999): 33-57. He argues for the prominence of the sent motif in legitimizing Jesus’ “messianic mission.” He further argues that this motif, being rooted in the “Prophet-like-Moses” typology of Deuteronomy 18:15-22, serves as the “backbone” of the Johannine presentation of Jesus’ words and works.

⁵ Godfrey C. Nicholson, *Death As Departure: The Johannine Descent-Ascent Schema* (ed. William Baird; DS 63; Chico: Calif.: Scholars, 1983), 22. In describing the descent/ascent schema, Nicholson includes the verbs καταβαίνω, ἔρχομαι, ἐξέρχομαι, ὑπάγω, ἀναβαίνω, μεταβαίνω, πορεύω, and ἀπέρχομαι. A detailed review of his work is included in chapter three in the section entitled, “Diversity of Perspectives.”

⁶ John W. Pryor, “The Johannine Son of Man and the Descent-Ascent Motif,” *JETS* 34/3 (1991): 341-51. Rather, due to the Evangelist’s frequent use of the “sent” action and his lack of use of “descend,”

“mystical belief of his time,” focuses primarily on the ascent motif.⁷ Until this study, there appears to be no argument that the descent/ascent motif is important enough to be classified as a Leitmotif, and that the verbs in the Leitmotif should include the coming, going, and being sent verbs along with the descending and ascending verbs.

The second difference in strategy is the way in which we come to understand the Evangelist’s function for the Leitmotif in the Gospel of John. A key focus of this study is the ways the Descent/Ascent Leitmotif interacts with and clarifies the meaning of various themes, and consequently shapes the Christology of the Gospel. What are themes and how is the relationship between the Leitmotif and themes explained? To answer these questions, I turned to the work of two thematic scholars, Horst Daemrich and Eugene Falk, and two structuralists, A. J. Greimas and Roland Barthes. Combining certain elements from each of their works into what I call a thematic structural method, assists in being able to identify, define, and explain the relationship of the Leitmotif to themes in

the descending terminology is not part of John’s Christology. He argues against the widely accepted view that there is a link between the motif and the Son of Man, and concludes, the “Johannine Son of Man should not be thought of as a heavenly descending-ascending figure” (p. 342). He argues instead that Jesus as Son, not as the Son of Man, came from and was sent by the Father in order to ascend. This study differs from Pryor’s by arguing that the descent and the sent verbs are equally important in depicting Jesus-Son’s coming from God or heaven. One cannot replace the other. The christological function of both of these verbs is to define Jesus’ origin, identity, and authority.

⁷ Jey J. Kanagaraj, “*Mysticism*” in *the Gospel of John* (ed. Stanley E. Porter; JSNTSup 158; Sheffield: Sheffield Academic Press, 1998), 186-213. His investigation focuses on numerous examples of the ascent and descent of angels located in John 1:51, Ezekiel 1, Genesis 28:12-17, and the ascent and descent of the Son of Man. He concludes that the ascent of the Son of Man in John, when compared to Ezekiel 1 and Genesis 28:12, recalls the appearance of God’s glory in Merkabah mysticism (p. 211). Kanagaraj concludes that the Evangelist includes these texts in order to argue that a “meaningful Merkabah vision” is possible, not through ascent to heaven, but rather through Jesus, the Son of Man (p. 212). Thus, he concludes that rather than being associated with the mysticism of his time, the Evangelist is attempting to persuade people of his day to believe in Jesus by reinterpreting contemporary mystical beliefs (p. 213).

John.⁸ Understanding their relationship reveals the Leitmotif's function of performing significant literary and christological roles in defining Jesus' origin, identity, and authority, which is the thesis of this study. In essence, the effect of the Evangelist's use of the Leitmotif with selected themes clarifies the meaning of those themes.

Steps in the Study of the Divine Round Trip

The overall goal of this study is to provide a richer and fuller understanding of the Gospel of John. The thesis of this study is that the Descent/Ascent Leitmotif, which includes the language not only of descending and ascending, but also going, coming, and being sent, performs a significant literary function and christological function in defining Jesus' origin, identity, and authority. Chapter two presents the details of a thematic structural method. The method involves four steps. It will allow us to: 1) identify the recurring verbs/actions, 2) identify the verses to be included in the Leitmotif by mapping these actions using a version of the Greimas Actantial Model, 3) identify themes that emerge from these verses, and 4) analyze the clarifying role of the Leitmotif on identified themes. Certainly, the theory behind the method is useful to know, although its successful application is in revealing the relationship between motifs and themes to understand better the Gospel or another narrative. To explain and demonstrate the application of the method, I use Jacob and Wilhelm Grimm's widely-recognized story of *Cinderella*. By applying the method to *Cinderella*, new and surprising discoveries are revealed resulting

⁸ Horst S. Daemmrich, and Ingrid G. Daemmrich, *Spirals and Circles: A Key to Thematic Patterns in Classicism and Realism* (ed. Horst S. Daemmrich; STML 1; New York: Peter Lang, 1994), 16. Horst S. Daemmrich, "Themes and Motifs in Literature: Approaches, Trends, Definition," *GQ* 58/4 (1985): 568. Motifs and themes are important in a narrative. One of their literary functions is to establish a network of relationships, both among themselves and with other narrative elements. As they recur, motifs add new details, sustain and clarify themes, and guide the reader to a new plane of understanding.

in a deeper appreciation for the author's message. In chapter, the verbs and the verses that meet the criteria to be included in the Leitmotif are determined. Here the first two steps of the method are applied to John. It is quite surprising the high frequency of occurrences of the Leitmotif in the Gospel of John.

If you were asked to highlight John's view of Jesus' origin, identity, and his authority to do his signs and works, as compared to the other gospels, how might you answer? Certainly, the Evangelist wants the reader to identify and understand the christological message.⁹ The study in chapters four and five prepares the reader to answer questions related to this topic. The Descent/Ascent Leitmotif portrays Jesus-Son's origin, where he came from and will return to. Regarding Jesus' identity, many of the same titles for Jesus are those used in the Synoptic Gospels, although which titles are emphasized and their meanings are quite different. How does their linking to the Leitmotif reveal the Evangelist's Christology of identity? One of the Evangelist's original contributions made by the Leitmotif is the description and importance of the relationship between the Father and Jesus-Son. Some of Jesus' statements communicate a sense of "oneness" with the Father, while others a reflective relationship between the two. In chapter five, this reflective relationship is further built on in discussing Jesus' authority to perform his signs and works. Additionally, the Evangelist uses the Leitmotif along with the themes of life and glory to present an christological meaning of the themes, quite different from these same themes in the Synoptic Gospel's use of the same themes. Regarding the theme

⁹ The word Leitmotif occurs in this study when referring to the Descent/Ascent Leitmotif that includes the verbs: descending, ascending, coming, going and being sent. When referring to the ascent/descent motif that only includes the descending and ascending verbs the word motif is used.

of glory, the transfiguration story told in the Synoptic Gospels appears absent from John, though is it? This question is re-examined in this chapter.

Chapter six focuses on Jesus' return in his divine round trip. This chapter includes a discussion of the cosmological and ontological questions surrounding Jesus' departure from the world and return to the Father. A question to consider in this chapter is, whether the Evangelist utilizes the Leitmotif to shape the themes relevant to Jesus' return to God. How is Jesus' return through his crucifixion, resurrection, and ascension portrayed? What can we understand about the encounter between Jesus and Mary Magdalene outside of the empty tomb and his specific instructions to her?

The Spatial Dimensions of the Divine Round Trip and the Relationship between Jesus-Son's Vertical and Horizontal Movements

Among the intriguing aspects of the Descent/Ascent Leitmotif is its inherent characteristic of spatial and/or cosmic overtones. The actions of descending and ascending represent the vertical spatial movement from above to below, from heaven to the world, while the horizontal spatial movements in Jesus' ministry are reported by his travels around Judea, Samaria, and Galilee. The Evangelist organizes the gospel and highlights elements of Jesus' ministry around Jewish festival times. The importance and timing of Jesus' glorification is phrased in symbolic time as "my hour." Each of these examples represents spatial categories. Above and below maybe classified as conceptual or cosmic space. The geographic area of "the world" represents place, while Jerusalem represents symbolic or sacred space.¹⁰ References to the times of Jewish festivals and

¹⁰ Another dimension of place is its relationship to identity, for not only does the place itself have a certain identity, but it affects the identity of the people who occupy or interact with that place. Halvor

“my hour” represent both temporal time and symbolic time.¹¹ Cosmic space, sacred space, place, and time are all categories used in spatial theory. Three prominent spatial theorists discuss such categories, and though being similar in connotation, they employ different terms. Henri Lefebvre utilizes three terms: 1) “spatial practice,” suggesting the physical, material or lived space; 2) “representations of space,” suggesting conceived space and its representation, and 3) “representational” space suggesting how the space is perceived, conceived, or mentally constructed.¹² Mark George classifies these spaces as “spatial practice,” “conceptual space,” and “symbolic space”¹³ while Edward Soja’s categorizes these spaces as “firstspace,” “secondspace,” and “thirdspace.”¹⁴ What is the value of including observations of spatial and cosmological theory in this study? Adele Reinhartz, in her book, *The Word in the World: the Cosmological Tale in the Fourth*

Moxnes argues that “identity is first and foremost connected to a place.” Halvor Moxnes, “Landscape and Spatiality: Placing Jesus” in *Understanding the Social World of the New Testament* (ed. Deitmar Neufeld and Richard E. DeMaris; London: Routledge, 2009), 90-106, esp. 91. Moxnes develops the importance of place and identity by using references to the Gospel of Luke. He specifically discusses landscapes and their effects on community identity, memory, gender, and antiquity, and then applies these to the Gospel of Luke. In the Gospel, Jesus’ human origin in Galilee is juxtaposed to his origin in heaven with the Father and at times they are in tension with each other. We see an example of this in John when some in a crowd in Jerusalem proclaim Jesus to be the Christ, while others know he is from Galilee and therefore cannot be the Messiah (7:40-42). We see an association of identity and place through the use of the Leitmotif. Jesus’ identity is closely associated with his coming: “I came from the Father and have come into the world; again, I am leaving the world and am going to the Father” (16:28). No one has ascended into heaven except the one who descended from heaven, the Son of Man (3:13).

¹¹ For discussions on sacred space see: Philip Sheldrake, *Spaces for the Sacred: Place, Memory, and Identity* (Baltimore, Md.: John Hopkins University Press, 2001); Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis, Minn.: University of Minnesota Press, 1977).

¹² Henri Lefebvre, *The Production of Space* (trans. Donald Nicholson-Smith; Malden, Mass.: Blackwell, 1991), 31-53.

¹³ Mark K. George, *Israel’s Tabernacle as Social Space* (ed. Steven L. McKenzie; SBLAIL 2; Atlanta: Society of Biblical Literature, 2009), 23-31.

¹⁴ Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Oxford: Basil Blackwell, 1996), 74-75, 79, 81.

Gospel, discusses a few of the cosmic implications of John.¹⁵ She remarks that the verse, “In the beginning was the Word, and the Word was with God, and the Word was God,” points to the presence of yet another story in this gospel, a tale she entitles the “Cosmological Tale.”¹⁶ She describes this as a meta-tale that provides “an overarching temporal, geographical, theological, and narrative framework for the historical and ecclesiological tale in John.”¹⁷ She notes that there are three separate but important tales in John: the historical tale that represents the narrative content or story, the ecclesiological tale that represents the Johannine community, and the cosmological tale that represents the cosmic setting of events.¹⁸ The cosmological tale (the same as the Leitmotif in this study) serves as an “interpretive key for the historical tale in the gospel.”¹⁹ The primary point here is to read the historical events through the lens of the cosmological tale, because as Reinhartz describes, “the cosmological tale mirrors the structure of the historical tale.”²⁰ Because the Descent/Ascent Leitmotif weaves the cosmic and spatial aspects in the narrative, it influences the meaning of the historical story.

There are remarkable contributions that are highlighted from distinguishing Jesus-Son’s vertical and horizontal movements. The Evangelist’s selection of these five

¹⁵ Adele Reinhartz, *The Word in the World: The Cosmological Tale in the Fourth Gospel* (SBLMS 45; Atlanta, Ga.: Scholars Press, 1992).

¹⁶ Reinhartz, *Word*, 4.

¹⁷ Reinhartz, *Word*, 5.

¹⁸ Reinhartz, *Word*, 43.

¹⁹ Reinhartz, *Word*, 29.

²⁰ Reinhartz, *Word*, 43.

actions/verbs—descending, ascending, coming, going, and being sent—are used throughout the Gospel to represent Jesus (Son’s) movements. One can visualize these actions on two axes: the vertical axis representing Jesus-Son’s movement between above/below, heaven/world, and the horizontal axis representing his movement in the world (within the material/physical world).²¹ The Evangelist’s utilization of these same verbs on both axes serves to link Jesus-Son’s vertical movements with the historical Jesus’ horizontal movements; thus, his horizontal movements reflect his vertical movements. Therefore, the movements on these two planes are homologous and inextricably bound. Jesus’ movements and actions within the physical world continuously reflect the mandate of his divine origin, his descending/coming from God. Additionally, all of Jesus-Son’s knowledge, his statements, and his activities in the world reflect his origin and descent from above. Consequently, the Evangelist creates a Christology of both God’s active presence salvific action in the world and, reflected through the actions of Jesus-Son.²²

The unity of the vertical and horizontal in Jesus-Son that is christologically integral to the relationship between God and Jesus-Son, is also the unity that is narratively integral to the Gospel. Thus, I perceive an essential connection between the christological and the narrative structure of John. The Leitmotif’s vertical actions that

²¹ As a reminder: the use of the hyphenated Jesus-Son in this study: the use of the hyphenated Jesus-Son is a means to clarify the distinction between Jesus with a divine parentage and Jesus the son of Joseph. Charles H. Dodd, *The Interpretation of the Fourth Gospel* (Cambridge: Cambridge University Press, 1968), 260. Dodd writes, “The evangelist does not mean that the Jesus of Nazareth had a divine parentage”

²² Raymond E. Brown, *An Introduction to the Gospel of John* (ed. Francis J. Moloney; ABRL; New York: Doubleday, 2003), 235-38. Brown titles a section in his book, “The ‘Vertical’ and the ‘Horizontal’ View of God’s Salvific Action” where he argues that John’s approach to salvation is both vertical and horizontal.

christologically structure the narrative, by virtue of these same verbs, simultaneously structure the Christology.

When viewed in this manner, readers of John can see how the vertical relations, (or what we might call the spiritually-inflected Leitmotif) are reflected across the horizontal relations or the material manifestation of Jesus' journeying. This creates two different discourses: one for the "in-group"—those who focus on Jesus-Son's vertical movement and accept his messianic role—and one for those to be proselytized—those who focus on the Jesus' horizontal movements and may not accept his messianic aspect. For the "in-group" they see the vertical dimension playing out on the horizontal in the narrative, therefore the christological unity is more readily apparent, indeed it is foregrounded. For those to be proselytized and who do not accept Jesus-Son's divine nature, the narrative unity is more readily apparent, it is foregrounded. Perhaps it can be stated that one of the Evangelist's goal in his narratological approach in writing John would be that these two groups of readers be brought in contact with one another at the point where these two axes meet in the life of Jesus (Son). The evangelical message of the Gospel—conveyed by the Leitmotif on the christological vertical axis—must be spread across the horizontal axis by means of the narrative.

An additional consequence of the Evangelist's use of Leitmotif in linking Jesus' vertical and horizontal actions is that he creates a foil with other characters in the story. The Evangelist highlights God's authority and consequently Jesus' true reflected authority by being sent, in contrast to others who assume or are granted worldly authority. By using the Leitmotif, the Evangelist communicates a powerful message: Jesus' authority results from his descending, coming, and being sent on the vertical axis,

and his opponents, whose authority is grounded on the horizontal/worldly axis, are devoid of the vertical/heavenly authority. And it is they who must be brought into the fold. A narratological close reading thus allows for readers to grasp the cohesiveness of the Christological and narrative structures, as well as underscores the rhetorical/functional aspect at the root of the Gospel.

We shall now take a trip of our own in exploring Jesus-Son's Divine Round Trip. After reading this study, as your journey returns you to the Gospel of John, there is little doubt that the Descent/Ascent Leitmotif will serve as a signpost along the way, guiding you to a fuller understanding of the Evangelist's Christology of Jesus-Son's origin, identity, relationship to his Father, and authority.

CHAPTER TWO: METHODOLOGY—CONSTRUCTING A THEMATIC STRUCTURAL METHOD

Introduction

When reading a well-written narrative, a reader develops a notion about the characters, the plot, the setting, the author's point of view, and what drives the story. A reader may notice the repetition of certain words, phrases, or ideas that appear either in certain sections or throughout the narrative. Noting this repetition may lead the reader to analyze the use, role, and affect its presence has in the narrative. Such was the case with this study. In analyzing the Evangelist's integration of the repetitive actions in the Descent/Ascent Leitmotif throughout the Gospel in shaping his Christology, the assistance of thematic and structuralist's scholars was valuable. Aspects of their works assisted in developing a process to identify, understand, and explain the function, and influence of the Leitmotif as an organizing principal on Johannine themes. I have combined selected works of these scholars into a thematic structural method, which serves as an analytical tool to study systematically and analyze the Evangelist's use of the Leitmotif.

In order to explain this method and illustrate its application, each step is applied to the classic *Cinderella* story. Please note: the use of this classic fairy tale to illustrate the method does not portray nor associate the Gospel of John with the genre of fairy tale. Rather, applying the method to *Cinderella* serves to demonstrate the principals of the

method to a well-known narrative. Jacob and Wilhelm Grimm's classic story has been adapted and popularized through film, plays, and children's books. I shall be using the first version, published in 1812, a version not as familiar as the adapted versions.²³ Due to the significant differences between the adapted versions and the version utilized in this study, a copy of *Cinderella* is located in Appendix A at the end of this study. Please read this story before continuing with this chapter. Applying this method to *Cinderella* serves an illustrative purpose, while applying this method to the Gospel of John serves to argue that the Descent/Ascent Leitmotif, being the organizing principle, performs an important christological function in John. Details of the thematic structural method, along with a discussion of each scholar's contributions, are developed in the final section of this chapter.

Thematic Structural Method

A thematic structural method²⁴ combines components of thematics and literary structuralism in order to furnish an explanation for the christological functions of the Descent/Ascent Leitmotif in the Gospel of John. It provides the necessary tools to define

²³ Jacob Grimm and Wilhelm Grimm, "Cinderella" in *The Complete Grimm's Fairy Tales* (trans. Margaret Hunt; Lawrence, Kans.: Digireads.com Publishing, 2009), 61-5. The reason for using this version of Cinderella is that it is only four pages in length allowing for an analysis of the full story while including enough elements and plot line for the application of a thematic structural method. See also Anna Brigitta Rooth, *The Cinderella Cycle* (New York: Arno Press, 1980). Rooth estimates the existence of approximately 700 versions of the Cinderella story. An online version appears at <http://classiclitt.about.com/library/bl-etexts/grimm/bl-grimm-cinderella.htm>.

²⁴ Lubomír Doležel, "A Semantics for Thematics: The Case of the Double," in *Thematics: A New Approaches* (ed. Claude Bremond, Joshua Landy, and Thomas Pavel; New York: State University of New York Press, 1995), 89-102. Doležel uses the term "Structural Thematics" in his work. The primary reason that I am identifying my method as a Thematic Structural Model is my interest in demonstrating how thematic approaches rest on a body of evidence that is derived from a structural analysis of the text. As I understand Doležel's model, which he admits is discussed only in general terms in this article, it is primarily focused on the "identification of themes as an integral part of the literary structure, and themes being formulated as semantic invariants" (91).

and identify Leitmotifs, motifs, and themes, to clarify their functions as well as their relationships, and to elucidate their roles and their importance in the structure of John.

Figure 1 is a diagram and summary of the method.

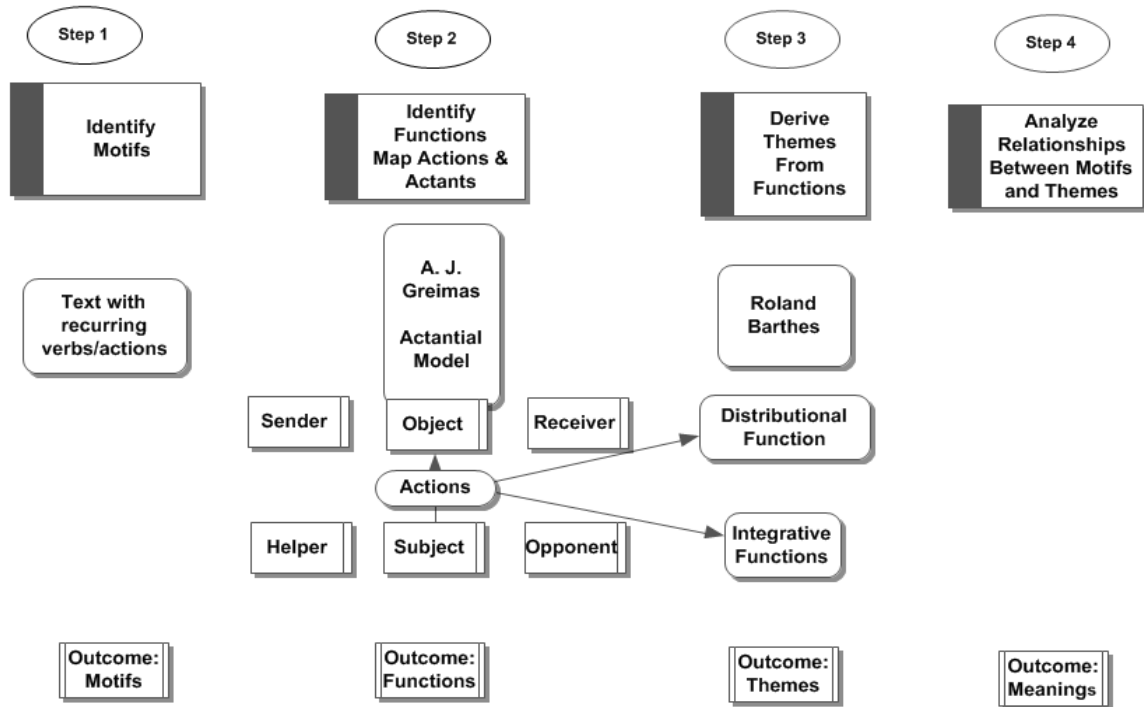


Figure 1. A thematic structural method.

Step 1: Reading the narrative closely in order to identify repetitive and recurring verbs/actions called motifs.

Step 2: Listing the sentences that include the verbs/motifs identified in step one, and mapping them using the Greimas actantial model. Such a procedure enables the development of a “matrix of actions” or functions that identify actions and actants.

Step 3: Examining the functions from step two within the context of the pericope in which they are located in order to identify them as either: 1) distributive (i.e. actions that happen) or 2) integrative (i.e. actions that provide information about the function or

actant). This close examination of the relationship between the distributional and integrative functions brings themes to the fore.

Step 4: Analyzing the clarifying role of the relationship between motifs and themes that emerged in step three. This step includes examining the position, repetition, and relationship of motifs linked to identified themes and analyzing how and in what ways they enhance the meanings of the narrative.

An Application of the Method to Cinderella

Step One

The first step in applying a thematic structural method to *Cinderella* is a close reading of the narrative to identify repetitive and recurring verbs or actions classified as motifs.²⁵ For this study, motifs are repetitive verbs (also called actions) which emphasize a central idea in a literary work, and function in relationship to other textual elements such as themes.²⁶ A Leitmotif is a more prominent, central, or influential motif in a

²⁵ There are numerous definitions of motif. Beginning with dictionary definitions: John A. Simpson and Edmund Weiner, "Motif," *OED*, 1127-1132, esp.1127. The *Oxford English Dictionary* defines motif as "a constituent feature of a composition, a structural principle, or dominant idea of a work." John Anthony Caddon, "Motif," *DLTLT*, 558. John Caddon defines motif as "one of the dominant ideas in a work of literature, a part of the main theme. It may consist of character, recurrent image, or verbal pattern." William Freedman, "The Literary Motif: A Definition and Evaluation," *Nov* 4/2 (1971): 123-131. William Freedman describes motif in part as a recurrent verbal pattern, or cluster of literary or figurative references, that can carry its meaning beyond the literal as a representative of something characteristic of the work. He lists five factors for establishing a motif: frequency, avoidability and unlikelihood, significance of its context, the degree to which all instances are relevant to the principal end of the motif, and the appropriateness of the motif to what it symbolizes. Because this list focuses primarily on the criteria for determining whether a word or group of words qualifies as a motif, rather than determining how the Descent/Ascent motif functions in John, I have not found these particularly applicable. Nevertheless, each of these definitions provides important points about motifs: they are a recurrent verbal pattern becoming a dominant idea in a work.

²⁶ Action, an important concept for both structuralism and thematics, is equated to verbs. Actions are the most basic elements in a narrative. The recurrence of particular actions in a narrative results in their classification as motifs. This section provides only a summary of the terms motifs and actions, both important terms for this study. Refer to the section "A Thematic Structural Method: Contributions by Scholars" located at the end of this chapter for more detailed definitions and explanations of these terms.

narrative. During the reading of *Cinderella*, twelve recurring actions/verbs/motifs are identified in the narrative: *went*, *wept*, *wished/prayed*, *threw*, *worked*, *slept/lay*, *danced*, *escaped*, *put on*, and *rode away*.²⁷ These twelve actions are the more frequently used motifs in *Cinderella*, but *went* is itself the Leitmotif due to the higher frequency of its use and influence in the narrative.

Step Two

The second step takes the sentences that include the actions/motifs identified in step one, and maps these actions and their corresponding actants using the Greimas actantial model.²⁸ The performance of this step provides a recognition of which actants (actors) perform which actions in the narrative. For example, Cinderella's stepmother is an actant. "Mapping" means setting up a model as shown below.²⁹ Table 1 shows the Greimas' mapping model³⁰ and the mapping of the actions *went*, and *danced* in Cinderella.

²⁷ *Went* occurs twenty times, *wished/prayed* occurs six times, *wept*, *danced*, and *put-on* each occurs five times, *threw* four times, *slept/lay*, *escaped*, and *rode away* each occur three times.

²⁸ This section provides only a highlight of the Greimas' model. Refer to the section "A Thematic Structural Method: Contributions by Scholars" located at the end of this chapter for a more detailed explanation of terms and his method.

²⁹ Additional details on the Greimas mapping can be found in a section toward the end of this chapter.

³⁰ Algirdas J. Greimas, *Structural Semantics: An Attempt at a Method* (trans. Daniele McDowell, Ronald Schleifer, and Alan Velie; Lincoln, Nebr.: University of Nebraska Press, 1983), 207.

Table 1. Greimas mapping model

Greimas's model		
Sender	Object	Receiver
	Action	
Helper	Subject	Opponent
Mapping of Cinderella³¹		
Example #1		
God/Mother	Festival/Prince	Cinderella
	Went	
Birds	Cinderella	Family
Example #2		
Prince	Cinderella	Prince
	Danced	
Mother/God	Prince	Family

The results of these maps show a network of relations between the actions and the various actants. For example, Cinderella *went* to the festival to dance with the Prince being sent by Cinderella's deceased Mother. The birds helped Cinderella get to the festival, while Cinderella's family, particularly the stepmother, hindered her from going.

Step 3

The third step in a thematic structural method is to determine themes associated with or emerging from these functions (actants and actions). For this study, "theme" is defined as a recurring idea, being constituted of motifs, and emerging through their relationship to these motifs. This step studies these functions within the context of the

³¹ Sasumu Onodera, "Greimas's Actantial Model and the Cinderella Story: The Simplest Way for the Structural Analysis of Narratives," in *Hirosaki University Repository for Academic Resources*. (Hirosaki, Japan: Hirosaki University, 2010), 21-3. Daniel Marguerat and Yvan Bourquin, *How to Read Bible Stories: An Introduction to Narrative Criticism* (trans. John Bowden: London: SCM Press, 1999), 63. Mark Stibbe utilizes the Greimas Model in mapping portions of the Gospel of John. Mark Stibbe, *John as Storyteller: Narrative Criticism and the Fourth Gospel* (Cambridge: Cambridge University Press, 1992); Mark Stibbe, "Return to Sender: A Structuralist's Approach to John's Gospel," in *The Interpretation of John* (ed. John Ashton; Edinburgh: T & T, 1997), 261-78.

narrative to determine if they move the plot forward or whether they provide information about the function (actants and actions), or do both. The functions that move the plot forward are called distributional functions, and those that simply provide information about the function are called integrative functions.³²

As apparent in step one, a number of repeated actions occur in *Cinderella*. In mapping the twelve recurring actions and their actants, I was able to identify that the actions *went, danced, escaped, put on, and rode away*, have a distributive function because they each move the plot forward. Actions appearing to be integrative include *wept, wished/prayed, worked, and slept/lay*, Noting the context in which these actions appear enables the identification of themes with either distributional or integrative effects. For instance, in the *Cinderella* story, a theme of Cinderella's relatively subservient position in her family emerges from examining the distributional and integrative actions of *work* and *sleep/lay*:

In the story the stepmother required her to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash. Besides this, her sisters did every imaginable injury, they mocked her and emptied her peas and lintels into the ashes, so that she was forced to sit and pick them out again. In the evening when she had worked till she was weary she had no bed to go to, but had to sleep by the fireside in her ashes. And as on that account she always looked dusty and dirty, they called her Cinderella.³³

³² This section provides only a highlight of Roland Barthes theory used in this step. Refer to the section "A Thematic Structural Method: Contributions by Scholars" located at the end of this chapter for a more detailed explanation of his terms and method. In summary, verbs are referred to as "actions" and characters/actors are referred to as "actants." "Functions" are actions performed by actants. Repetitive actions are classified as "motifs." "Themes" become apparent to readers because of repetitive functions (actions performed by actants). So, verbs = actions, actors = actants, repetitive verbs or actions = motifs, with the result that repetitive functions (actions of an actant) reveal themes.

³³ Cinderella, Appendix A.

Another example is from the action of Cinderella *dancing* with the Prince. Cinderella goes to the festival and the prince asks her to dance with him. This is a distributional action because in the story she is not depicted as worthy to dance with the prince, thus we see a change in the plot. Dancing with the prince also has integrative value as Cinderella was the only one with whom the Prince chose to dance, and he was the only one he allowed to be her dance partner. A theme of the *one chosen* emerges from the motif of Cinderella *dancing* with the Prince.

Step 4

The fourth step in a thematic structural method is to analyze the clarifying role of the motifs linked to the themes from step three. In this study, linked means connect, associate, or form a relationship. This fourth step includes examining the position, repetition, and relationship of actions linked to identified themes, and analyzing how and in what ways they effect the meaning of the narrative.³⁴ A consequence of a motif's recurrence is that it adds new details to a narrative, establishes new relationships or reveals relationships between narrative elements, and clarifies the meaning of themes.³⁵

A key point that cannot be emphasized too strongly is that a leitmotif is a central and primary organizing principle in the narrative. In *Cinderella*, the leitmotif is Cinderella *going* (*went*) places, and where she most often goes is to her deceased mother's grave. Cinderella's frequent *going* to the grave transforms the meaning of the grave to be a prominent place in the narrative. For example, at key points in the story

³⁴ Daemmrich and Daemmrich, *Spirals*, 11.

³⁵ Jean Piaget, *Structuralism* (ed. Chaninah Maschler; trans. Chaninah Maschler; New York: Basic Books, 1970), 8-9. Piaget writes, "it is neither the elements nor a whole, but the relations among elements that count."

Cinderella goes to the grave, weeps, and prays/wishes, with the result that her prayer/wishes are fulfilled. The grave is also a location that the Prince passes with his three potential brides—first the two stepsisters and then Cinderella, and each time he passes birds sing to alert the Prince whether or not he is riding with his true bride. The two sisters are not his true brides; Cinderella is. The numerous occurrences of the action “went to her mother’s grave” reveal a prominent theme in the story and thus the locus where major changes in the plot occur: it is the theme of the fulfilling of her mother’s promise of “looking down on Cinderella from heaven and to be near her.”³⁶ Here the going/went leitmotif is the organizing principal that provides a different perspective or reading of *Cinderella* and reveals how the verbs we may have at one time passed over or did not see, form a kind of organic relationship we now see.

In conclusion, what does the application of these steps reveal about Cinderella’s story that just reading the narrative might not? Primarily, it reveals the relationship between motifs/actions, such as the *went/going* leitmotif and a theme such as Cinderella’s deceased mother’s continuing watchful presence. The method also reveals how the author creates meaning progressively throughout the text, rather than just at the end.³⁷ The same analysis applied to the Gospel of John reveals the depth and breadth of the Evangelist’s use of the Descent/Ascent Leitmotif and its crucial organizing role in the Gospel as a whole. The remainder of this chapter includes a more detailed discussion of this method

³⁶ In the story, “The wife of a rich man fell sick, and as she felt her end was drawing near, she called her only daughter to her bedside and said, “Dear child, be good and pious, and then the good God will always protect thee, and I will look down from heaven and be near there.” See Appendix A.

³⁷ Roland Barthes, “An Introduction to the Structural Analysis of Narrative,” *NLH* 6/2 (1975): 237-72, esp. 243.

and the contributions of both thematic and structural scholars to the methodology applied in the remaining chapters.

A Thematic Structural Method: Contributions by Scholars

All interdisciplinary endeavors, but especially one such as this that weaves together elements from the arenas of thematics, structuralism, and biblical exegesis face the challenge of dealing with the differences in the vocabulary from each of the various disciplines. When scholars of different disciplines, or for that matter even within the same discipline, refer to concepts with the same meaning, they do not always use the same terminology. Even the study of motifs and themes has its complexities; for instance, motifs and themes occur in all genres of literature, and as a result, they have been studied from many different perspectives, including folklore, narrative and rhetorical criticism, poetics, thematics, and structural criticism. The boundaries between motifs and themes remain thin and often blurred, so what seems to be a motif to one person may appear as a theme to another.³⁸ So little agreement exists within the prominent schools of criticism that study motifs and themes, including English, Russian, French, Italian, and Scandinavian, with each having their own theories regarding terminology and usage. Therefore, to deliver as clear and concise an understanding and application of this method as possible, it is necessary to define some key terms. Basic definitions of terms and concepts used by thematic and structuralist scholars were included in the application of the method to *Cinderella*. The purpose of this next section is to discuss the contributions

³⁸ Cesare Segre, "From Motif To Function And Back Again," in *Thematics: New Approaches* (ed. Claude Bremond, Joshua Landy, and Thomas Pavel; Albany, N. Y.: State University of New York Press, 1995), 25.

to a thematic structural method by four scholars: thematic scholars Horst Daemmrich and Eugene Falk, and structuralists Roland Barthes and A. J. Greimas.

This study requires a disciplined analysis of the relationship between motifs and themes that traditional biblical and literary methods do not provide. As mentioned above, a thematic structural method explains and illustrates the relationship between motifs or leitmotifs and themes in a narrative. Why is it necessary to blend thematics and structuralism in the method? There is a concern that the application of thematics can be undisciplined, and hence the need for a methodology that incorporates the less subjective analysis provided by structuralism.³⁹ An equal concern exists that the application of structuralism can be far too narrow by only being focused on the narrative structure, thus a need for a methodology that also incorporates elements of thematics to reveal the role of motifs and themes and their meaning in a narrative. The works of Daemmrich and Falk helpfully define motifs and themes and describe their functions and roles in a narrative. Both Barthes and Greimas add components that provide a solid structural framework to identify motifs, themes, and their relationships in a narrative. Since neither the methods of thematics nor structuralism alone possesses the elements necessary to make the arguments in this study, both are necessary.

³⁹ In a collection of articles in the book, *Thematics: New Approaches*, the editors write, Literary study cannot afford to ignore the theme. It is that through which we read and it is that around which one writes, the locus of artistic creation in its effort to balance tradition against originality. Nevertheless, thematics is a rather undisciplined discipline, beset with subjectivists strategies and terminological disputes; what is needed is a methodological framework, a theory or set of theories to set against those which supplanted it.” Recognizing thematics can be considered by some to be an undisciplined, this view is counteracted through a disciplined analysis combining elements of thematics with elements of structuralism within a thematic structural method. In essence, incorporating the structuralist work of Greimas and Barthes reduces the subjective nature of thematics. Claude Bremond, Joshua Landy, and Thomas Pavel, “Introduction” in *Thematics: New Approaches* (ed. Claude Bremond, Joshua Landy, and Thomas Pavel; New York: State University of New York, 1995), 1.

Contributions by Thematic Scholars⁴⁰

Horst Daemmrich: Motif and Theme: Definitions and Principles

Horst Daemmrich has published numerous books and articles on themes and motifs, of which this study makes use of three in particular.⁴¹ In *Themes and Motifs in Literature*, Daemmrich begins with an historical background of the definition of motif and theme, and their functions in a narrative. Thematic scholars generally agree that the motif is the most basic element or component in a narrative,⁴² a “small meaningful unit in a text.”⁴³ Daemmrich identifies a motif as “the concrete nucleus of a narrative.”⁴⁴ A

⁴⁰ For this study, thematic is the study and analysis of themes and motifs. Werner Sollors, ed., *The Return of Thematic Criticism* (Cambridge, Mass.: Harvard University Press, 1993), xii-xiii. Werner Sollors defines thematic as the “the literary treatment of certain themes.” Bo Pettersson, “Seven Trends in Recent Thematics and a Case Study,” in *Thematics: Interdisciplinary Studies* (ed. Max Louwse and Willie van Peer; Amsterdam: John Benjamins Publishing, 2002), 237-52, esp. 238. Bo Pettersson defines it as “the analytical study of theme(s).” In this article Pettersson provides a summary of the seven recent trends in thematic: “theme as a unifying element; focus on motif; focus on communicative and interpretive aspects; theme as interrelation between text and world; humanist thematic; computer content analysis; and empirical thematic.” Thematics defines and identifies both motifs and themes, and offers a method to analyze their relationships and the effect of their relationships on the Gospel narrative.

⁴¹ Daemmrich and Daemmrich, “Motif,” in *Themes and Motifs in Western Literature: A Handbook* (Tübingen: Francke, 1987), 187-91. Daemmrich and Daemmrich, *Spirals*. Daemmrich, “Themes,” 566-75.

⁴² The concept of motif, first used in the Encyclopedia of 1765 to describe dominant ideas in a musical piece, later gained popularity in literary criticism. Dictionary definitions include 1) A subject or central idea, a recurrent thematic element in a literary work and. 2) A short independent, significant phrase or melodic unit in musical composition. Daemmrich and Daemmrich, *Spirals*, 8-9.

⁴³ Michael Vanhelleputte, “The Concept of Motif in Literature: A Terminological Study,” in *The Return of Thematic Criticism*; (ed. Werner Sollors; Cambridge, Mass.: Harvard University Press, 1993), 92-105, esp. 100.

⁴⁴ Daemmrich and Daemmrich, “Motif,” 188. Daemmrich, “Themes,” 566-75. He has observed seven principles that govern motifs: 1) Semblance: motifs give appearance of having a concrete actual substance or function in relational patterns. 2) Positional alignment: motifs serve as coupling devices on a narrative plane, which provides integrational relations with different planes of signification. 3) Polar dimension: motifs are textual units in an indefinitely large number of linguistic sequences, allowing them to link with themes for increased awareness, new observations, and continuing reflection. 4) Tension: The tendency of motifs to occur in clusters or joined with other motifs creates contrasts. 5) Schematization: continued use of motifs can create schematized actions sequences. 6) Principle of supporting themes: motifs sustain and clarify themes by supplying concrete details and secondary associations. 7) Textual organization: Motifs contribute to the textual arrangement by restatement, pp. 569-70.

recognizable feature of motifs is their recurrence either in sections or throughout a narrative. Consequently, their recurrence adds new details to a narrative, establishes new relationships or reveals relationships between narrative elements, clarifies themes, and contributes to the structural cohesion and coherence of a work.⁴⁵ These contributions transform or clarify a narrative. As will be illustrated in chapters four and five of this study, by linking the Descent/Ascent Leitmotif with themes in the Gospel, the meaning of the theme is clarified. The function of a motif is more important than its essence, in that “it must *do* rather than *be*.”⁴⁶ This point is highlighted for this study because the impact of what the Leitmotif *does* in the Gospel of John becomes of primary importance. Although motifs of action often dominate the discussion, motifs related to characters also bear significance. These motifs, identified as *stasis motifs*,⁴⁷ *being motifs*,⁴⁸ or *indices/indicators*⁴⁹ convey related information relative to the identity of actants (characters) in a narrative. The importance of these *stasis* motifs for this study is illustrated by the inclusion of Jesus’ recurring “I am” sayings in the Gospel of John. Daemmrich defines “theme” as a “central idea, the element which organizes the author’s material or content into the form of a literary work.”⁵⁰

⁴⁵ Daemmrich and Daemmrich, “Motif,” 188.

⁴⁶ Daemmrich and Daemmrich, “Motif,” 188.

⁴⁷ Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca, N.Y.: Cornell University Press, 1978), 31-32.

⁴⁸ Theodor Wolpers, “Recognizing and Classifying Literary Motifs,” in *Thematics Reconsidered* (ed. Frank Tommler; Amsterdam: Rodopi, 1995), 35.

⁴⁹ Barthes, “Introduction,” 246-247. Barthes identifies these as functions (actions involving an actor) not as motifs, as compared to Wolpers who classify them as motifs.

⁵⁰ Daemmrich and Daemmrich, *Spirals*, 2.

Four points in Daemmrich's works are incorporated into the principles of a thematic structural method. First, he identifies motifs as actions that are "the concrete nucleus of a narrative."⁵¹ Second, he argues that through the recurrence of motifs new details are added to a narrative, a network of interrelationships with other textual elements is established, and structural cohesion is achieved.⁵² Motifs perform essential functions in literary works, such as "clarifying themes,"⁵³ that cannot be assumed by other elements.⁵⁴ Third, he identifies themes as central ideas, the elements that organize the author's material or content.⁵⁵ Fourth, he observes that themes and motifs are "basic components of literary works and their arrangement, distribution, repetition, and variation form an intricate system of relationships that is an integral part of a narrative's textual structure."⁵⁶ Daemmrich's work provides an important common thread for this study in showing that motifs form a system of relationships in the text. The relationships of the Descent/Ascent Leitmotif with other motifs and themes, as well as their impact on the Gospel of John, are illustrated in chapters four and five.

⁵¹ Daemmrich and Daemmrich, "Motif," 188.

⁵² Daemmrich, "Themes," 568.

⁵³ Daemmrich and Daemmrich, "Motif," 188, Daemmrich, "Themes," 566-75.

⁵⁴ Daemmrich and Daemmrich, *Spirals*, 11,16.

⁵⁵ Daemmrich and Daemmrich, *Spirals*, 2.

⁵⁶ Daemmrich and Daemmrich, *Spirals*, 1.

Eugene Falk: Leitmotifs and the Structural Coherence Provided by Motifs and Themes

Eugene Falk, in his book *Types of Thematic Structure*, supplies definitions of motifs, leitmotifs, and themes.⁵⁷ Two important aspects of Falk's work are integrated into my thematic structural method: his use of the term "leitmotif" and its link (meaning to connect or join) to other textual elements such as themes. He describes motifs as "actions, statements, or states of mind," which through their recurrence and linking with textual elements provide structural coherence.⁵⁸ He identifies the most recurring motif in a narrative as a leitmotif,⁵⁹ and thus is recognized as a leading or principal motif in a work.⁶⁰ The foremost reason for classifying the descent/ascent motif as a leitmotif is to emphasize its significance as a principal motif in the Gospel of John.

Thematic scholars describe "themes" as basic components of literary works. Falk describes theme as a "topic that marks out a salient feature of the materials."⁶¹ Similar to

⁵⁷ Eugene H. Falk, *Types of Thematic Structures: The Nature and Function of Motifs in Gide, Camus, and Sartre* (Chicago: University of Chicago Press, 1967), 2-3.

⁵⁸ Falk, *Types*, 2-3.

⁵⁹ Although the term leitmotif originated in music and later was incorporated into literary studies, it is included in this dissertation because it is defined as an important or central narrative element. A primary function of a leitmotif is to interact with, relate, and link together different textual elements, such as other motifs and themes. Actually, leitmotifs themselves are theme carriers and thus contribute to the thematic fabric of a work. One argument against the descent/ascent motif being classified as a leitmotif is that it does not include one of the characteristics of the leitmotif in music—that of being present at the beginning of the composition of a work. Due to the consensus among scholars that John was "written" over a period of time and includes numerous redactions, there is certainly no evidence that the descent/ascent motif was or was not present at the first edition of the Gospel. I would argue that the uncertainty of the timing of the addition of the motifs to the gospel does not preclude its classification as a leitmotif from a literary studies point-of-view. A leitmotif and the descent/ascent motif have in common important distinguishing characteristics, including their relationships to multiple themes within a work, their repetition, and their use of variation.

⁶⁰ Harry Levin, "Motif," *DHI* 3:235-36. Leitmotif is a German word meaning a leading or principal motif. For resources on the background of the Leitmotif consult John Warrack, "Leitmotif," *GDMM*, 644-46.

⁶¹ Falk, *Types*, 2.

motifs, themes are ideas that recur and pervade a work or portions of a work. According to Falk, there are two types of themes: those that are a topic, and those that emerge from a motif.⁶² Both Eugene Falk and Roland Barthes argue, though somewhat differently, that themes become apparent from motifs.⁶³ Falk describes this process as themes emerging or being abstracted from motifs, an argument he supports with the proposition that themes are “ideas carried by motifs.”⁶⁴ This point is so essential for this study that it is an element of a thematic structural method.

Contributions by Structural Scholars

In this section of the study, discussions focus on certain elements of Greimas’ actantial model and Roland Barthes’ narrative analysis theory, both of which form foundational pieces for a thematic structural method. As a brief introduction to their methods, a statement about structure and structuralism might be in order. Structure, as understood within the discipline of structuralism, refers to a system of relationships between the elements of a whole narrative and between the elements and the whole.⁶⁵

⁶² Falk, *Types*, 2.

⁶³ The work of Roland Barthes is discussed in the following section of this chapter. Barthes argues that themes emerge from functions, while functions are actions (verbs/motifs) carried out by an actor/actant.

⁶⁴ Falk, *Types*, 2.

⁶⁵ Pamela J. Milne, *Vladimir Propp and the Study of Structure in Hebrew Biblical Narrative* (ed. David M. Gunn; Bible and Literature Series; Sheffield: Sheffield Academic Press, 1988), 30. According to Milne, these relationships form discernible patterns. Additionally, Shimon Bar-Efrat, “Some Observations on the Analysis of Structure in Biblical Narrative,” *VT* 30/2 (1980): 154-73, esp. 155. Bar-Efrat defines structuralism as an “attempt to investigate the arrangement of constituent parts rather than to inquire how they originated and how they developed.” This definition is consistent with other definitions provided by scholars. Michael Lane, “Introduction,” in *Introduction to Structuralism* (ed. Michael Lane; New York: Basic Books, 1970), 11-39. For a resource providing the background and origins of structuralism as well as a look into the work of several important scholars see Edgar McKnight, *Meaning In Texts: The Historical Shaping of a Narrative Hermeneutics* (Philadelphia, Pa.: Fortress, 1978). Literary structuralism as a form of narrative criticism pays attention to the deep, structures (relationships) in a narrative. Daniel Patte,

Jean Piaget notes an important property of structure when he defines it as a “system of transformations” rather than merely a collection of narrative elements.⁶⁶ Piaget’s point is important for this study, as it highlights that structure is the transforming relationship *between* the elements in a narrative, for instance between motifs and themes. For literary structuralists, the whole of the narrative, as well as its parts, are explained in terms of their interrelationships and the way the parts transform each other, as well as transform the whole.

A. J. Greimas’ Actantial Model

Greimas, a well-known French structuralist and semiologist, published his renowned work *Structural Semantics* in 1966.⁶⁷ Greimas’ important contributions are his actantial model and the semiotic square, and both of these models are used in the semantic structural analysis of narratives.⁶⁸ A thematic structural method incorporates the actantial model because it provides a structural method for analyzing the relations between the actions and actants in a narrative, which then enables the identification of

“Structural Criticism,” in *Searching For Meaning: An Introduction to Interpreting the New Testament* (ed. Paula Goodner; Louisville, Ky.: Westminster John Knox, 2009), 88-95. Isaiah Smithson highlights through the lens of literary criticism two functions of structuralism: 1) that of isolating a narrative’s deep structures, 2) the relations and rules of transformation that exist among structures. Isaiah Smithson, “Structuralism as a Method of Literary Criticism,” *CE* 37/ 2 (1975): 145-59.

⁶⁶ Piaget, *Structuralism*, 5.

⁶⁷ Algirdas J. Greimas, *Structural Semantics: An Attempt at a Method* (trans. Daniele McDowell, Ronald Schleifer, and Alan Velie; Lincoln, Nebr.: University of Nebraska Press, 1983).

⁶⁸ Greimas, *Structural Semantics*, xxxii-xxxvi. The semiotic square is a method in which binary or opposed relationships are mapped in order to recognize relationships within the narrative. Algirdas J. Greimas and Catherine Porter, “Elements of a Narrative Grammar,” *DIA* 7/1 (1977): 25. An example in the Gospel of John as provided by Daniel Patte is in John 3:13a and 13b, Jesus ascending into heaven vs. people not ascending into heaven. Daniel Patte, *Structural Exegesis for New Testament Critics* (Valley Forge, Pa.: Trinity Press International, 1990), 31. Also see Hendrikus Boers, *Neither On This Mountain Nor in Jerusalem: A Study of John 4* (ed. Adela Yarboro Collins; SBLMS; Atlanta, Ga.: Scholars Press, 1988).

motifs and themes. Both are important in grounding analysis in a rigorous rather than idiosyncratic method. His model (Figure 2) focuses primarily on the *action*, the *object*, and the *subject*, particularly appropriate for this study.⁶⁹

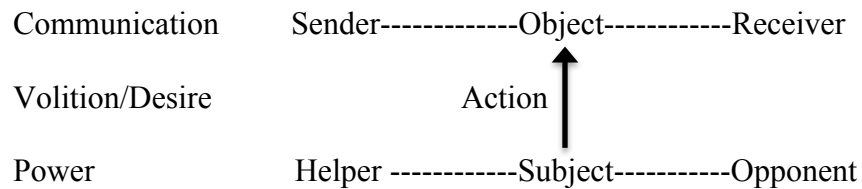


Figure 2. Basic illustration of Greimas' model.⁷⁰

Greimas developed his model from the basic elements of actions and actants that Vladimir Propp identifies in his study of Russian folktales. Greimas specified six actants:

- 1) The Sender, the one who initiates the action between the Receiver, Subject, and Object.
- 2) The Receiver, the one who benefits from the Object.
- 3) The Object, what the Subject is working to achieve or acquire.
- 4) The Subject, the one who undertakes the main action.
- 5) The Helper, the one who helps the Subject achieve the acquisition of the Object.
- 6) The Opponent, the one who hinders the Subject from achieving the Object.

The six actants are structured on three axes: 1) Axis of Communication, 2) Axis of Volition or Desire, and 3) Axis of Power.

Actions, as one of the two key elements of Greimas' model, are the irreducible elements in the narrative, which through repetition create motifs. The other key term, "actant," replaces the term actor in order to understand how characters participate in

⁶⁹ Greimas, *Structural Semantics*, 207 .

⁷⁰ Greimas, *Structural Semantics*, 207.

narrative action.⁷¹ Structuralists use the word “actor,” later named “actant,” rather than “character,” to emphasize what they do rather than who they are.⁷² For Vladimir Propp, who coined the term, functions are recurring actions performed by the actors.⁷³ It should be noted that according to Propp not all the actions in a narrative are functions, but only those that advance the plot.⁷⁴

Barthes’ Structural Analysis of Narrative

Roland Barthes, a French structuralist and semiologist, attributes his work on narrative organization to the influence of Vladimir Propp and Ferdinand de Saussure’s studies of signs and signification.⁷⁵ Barthes’ primary work that informs a thematic structural method is from one of his earlier articles, “An Introduction to the Structural Analysis of Narrative.”⁷⁶

⁷¹ Narrative theorists and structuralists avoid the term “character” and instead use the terms “agents” or “actants.”

⁷² Barthes, “Introduction to the Structural Analysis,” 243.

⁷³ Though I do not discuss in detail the literary work of Vladimir Propp, it would be negligent not to mention him, given his role in early structuralism. Propp was a Russian formalist who studied the structure of Russian fairy tales. His study, first published in 1928, was conducted using a model where he “sorted out all the component parts of fairy tales and then analyzed the relationship of those components to each other and the whole.” Vladimir Propp, *Morphology of the Folktale* (trans. Laurence Scott; Bloomington, Ind.: Indiana University Research Center in Anthropology, 1958). He concluded that actors (characters) in fairy tales perform essentially the same actions, no matter how different the tales are from one another. He later named these as functions (action of the actors). His taxonomy identified thirty-one different functions and seven types of actors from the one hundred and fifty fairy tales he examined. Vladimir Propp, “Fairy-Tale Transformations,” in *Narrative Dynamics: Essays on Time, Plot, Closure, and Frame* (ed. Brian Richardson; Columbus, Ohio: Ohio State University Press, 2002), 73-93. Perhaps Propp’s most significant contribution was the development of a functional method that later became structural analysis or structuralism.

⁷⁴ Propp, “Fairy-Tale,” 73-4.

⁷⁵ Barthes, “Introduction to the Structural Analysis,” 241.

⁷⁶ Barthes, “Introduction to the Structural Analysis,” 237-72.

Barthes' model contributes to this study by showing how the reader makes meaning from actions or functions. Barthes argues that narrative structure is constituted of a hierarchy of levels or relationships that he refers to as "levels of description" or "operations."⁷⁷ These functions provide three levels or types of relationships: "functions," "actions," and "narration."⁷⁸ Functions, located on the primary level, refer to the relationship between the actions and actors. The second level is called "actions," based on Greimas' mapping of actions and six actants, and the third level is "narration," the level of discourse which involves communication to the reader.⁷⁹ Barthes argues that a reader passes not only from word to word but also from one level of relationship to the next.⁸⁰ The three levels are bonded by "progressive integration," in that the meaning of each level is integrated into another level: "a function has meaning only insofar as it takes place in the general line of action of the actant, and this action in turn receives its ultimate meaning from the fact that it is being told."⁸¹ Thus, meaning forms progressively throughout the entire narrative, not just at the end.

Barthes further differentiates the "function" level into two broad but important types of relations, "distributional" and "integrative."⁸² "Distributional" functions are

⁷⁷ Barthes, "Introduction to the Structural Analysis," 242.

⁷⁸ Barthes, "Introduction to the Structural Analysis," 243, 256-257, 260. The "Function" level involves functions or actions, "Action" level includes the characters or actants, and "Narration" is the point of communication between giver and recipient of narrative.

⁷⁹ David Herman, "Structuralist Narratology," in *Routledge* (ed. Manfred Jahn David Herman and Marie-Laure Ryan; London: Routledge, 2005), 573.

⁸⁰ Barthes, "Introduction to the Structural Analysis," 243.

⁸¹ Barthes, "Introduction to the Structural Analysis," 243.

⁸² Barthes, "Introduction to the Structural Analysis," 242.

actions performed by an actant—in other words, things that happen.⁸³ Distributional functions open and close plot elements. The second type of relation is “integrative,” meaning information about the character or action in the narrative is integrated to provide a clearer perception of what is being described. All integrative functions possess some distributional value and vice versa, as Barthes notes. An important point for this study worth emphasizing: themes emerge either from functions that include both distributional and integrative value, or from the relationship between distributional and integrative functions.

Barthes further classifies distributional functions as either “cardinal/nuclei” or “catalysis.” Seymour Chatman uses the terms “kernel” and “satellite,”⁸⁴ and Adam Rovner refers to them as either “constituent events” or “supplementary events.”⁸⁵ I shall use the terms “constituent events” or “supplementary events,” as these words provide the clearest representation of the two distributional functions Barthes and Chatman identify. Constituent events are those actions that affect the continuation of the story and on which a narrative’s plot direction hinges. In other words, either a constituent event can result in the narrative plot continuing in the same direction, or it can effect a change in the direction of the story.⁸⁶ Constituent events cannot be deleted without altering the

⁸³ Daemmrich refers to motifs and themes as “powerful in shaping distributional and integrational relationships” in texts. Daemmrich, “Themes,” 573.

⁸⁴ Chatman, *Story*, 53-4.

⁸⁵ Dr. Adam Rovner, Assistant Professor at the University of Denver, in discussion with author, May 14, 2013.

⁸⁶ Barthes, “Introduction to the Structural Analysis,” 248.

narrative logic.⁸⁷ Supplementary events are functions that are not crucial and which can be deleted or altered without disturbing the logic of the plot, although they can add aesthetic value by filling in, elaborating, and completing the constituent event.⁸⁸

To illustrate constituent and supplementary events, we again utilize the *Cinderella* story.

The bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She put on the dress with all speed, and went to the festival. The prince went to meet her, took her by the hand, and danced with her. He would dance with no other maiden, and never left loose of her hand, and if anyone else came to invite her, he said, "This is my partner." She danced till it was evening, and then she wanted to go home. But the King's son said, "I will go with thee and bear thee company," for he wished to see to whom the beautiful maiden belonged. She escaped from him, however, and sprang into the pigeon-house. The King's son waited until her father came, and then he told him that the stranger maiden had leapt into the pigeon-house. The old man thought, "Can it be Cinderella?" and they had to bring him an axe and a pickaxe that he might hew the pigeon-house to pieces, but no one was inside it.⁸⁹

Cinderella dancing with the Prince and then escaping him to return home are constituent events (actions that move the plot forward). The addition of her going into the pigeon-house that was then chopped up is supplementary because it is used as a fill-in, a description in the narrative that does not affect the logic of the plot but merely adds an interesting detail.

⁸⁷ Chatman, *Story*, 53.

⁸⁸ Chatman, *Story*, 54.

⁸⁹ Grimm and Grimm, "Cinderella," 62, (in Appendix A at the end of this study). Note: this episode is not found in re-tellings of the story, whereas the dancing and returning home are.

A Common Theory of the Relationship Between Motifs and Themes

An important point of contact between the work of Falk and Barthes involves the way motifs yield themes. Falk writes that a theme is abstracted from the relationship between “motifs” and “themes.” Though Barthes uses different terms, he explains the relationship between motifs and themes in a similar way. As described above, he begins by stressing the importance of functions, and explains that these functions may include both distributional and integrative values. A distributional function may include integrative value, or be linked to other functions that provide integrative value, which is how a theme emerges. A theme emerges from the relationship between the distributional and integrative functions. In other words, both Falk and Barthes argue that themes either “emerge” (Barthes) or are “abstracted” (Falk) from actions or functions.

The Importance of a Thematic Structural Method

Daemmrich provides a succinct summary of motifs and themes and their relationship.

Themes and motifs are basic components of literary work. Their arrangement, distribution, repetition, and variation form an intricate system of relationships which is an integral part of the textual structure. The system also provides signals which guide the reader’s perception of organization and signification. The study of themes and motifs reveals often unsuspected relationships. It shows that themes and motifs are powerful forces shaping distributional and integrational relations in texts. It accounts for the factors that not only govern the correlation and integration of units but also determine the mutual dependence of figures, conceptions, motifs, and themes. Indeed themes and motifs enforce basic structural patterns that persistently recur and thus assist in comprehending the implicit system of rules governing the complex plurality of the indefinitely large number of texts.⁹⁰

⁹⁰ Daemmrich, “Themes,” 573.

This summary underscores the importance of a thematic structural method to provide a systematic approach to identifying and analyzing their use and function in a literary work.

Conclusion

A reader searches for the meaning(s) of a narrative. At times, one may have a sense of the meaning, while for others meaning comes with the recognition of the interactions between characters, actions, and themes. A model, such as a thematic structural method, provides a means to identify and to analyze these interactions. As has been illustrated by using the Cinderella story, the method can be utilized in examining any narrative. This method will now be applied to analyzing the Descent/Ascent Leitmotif in the Gospel of John.

CHAPTER THREE: THE DESCENT/ASCENT LEITMOTIF

Introduction

The Descent/Ascent Leitmotif depicts Jesus-Son's movement from God in heaven to the world, and his return to God after his resurrection.⁹¹ Distinctive to John's gospel, this Leitmotif adds a dimension to the presentation of Jesus that influences the story throughout the entire narrative. The Evangelist utilizes this Leitmotif as an organizing principal that draws verbs and themes into a constellation to fashion the Christology in John, to establish Jesus-Son's origin with God, to reveal his identity as Son who is one with the Father, and to ground all of Jesus' statements and actions as authorized by God.⁹² Additionally, its use impresses one with the message of God's presence and interaction with the world through Jesus. Some treat the Descent/Ascent Leitmotif as a symbol of unity, a representation of the unions of heaven and earth, the spiritual and the physical, and of God and humanity.⁹³

⁹¹ All English biblical references are from the New Revised Standard Version, and all references in Greek are from Barbara Aland, et al., ed., *Nestle-Aland Novum Testamentum Graece* (27th ed.; Nördlingen: Deutsche Bibelgesellschaft, 1993).

⁹² In this study the title Evangelist represents the author(s)/redactor(s) of the Gospel of John. Reminder: the purpose of the use of the hyphenated Jesus-Son in this study is to distinguish linguistically the depiction of Jesus linked to the Descent/Ascent Leitmotif.

⁹³ Wayne A. Meeks, "Man," 67. Meeks argues against this viewpoint, "our analysis of the function of the motif and its related component within the literary structure of the gospels suggests an interpretation dramatically opposed: in every instance the motif points to foreignness, division, and judgment." At a time of estrangement, a small group of the faithful developed this opposition to unity.

The narrowest definition of the descent/ascent motif includes only the actions of descending and ascending. The primary focus of this chapter is to determine if there are additional actions that can be incorporated into the Leitmotif. Section one examines which actions might qualify to be included in the Leitmotif by applying the first two steps of the thematic structural method. Steps three and four of the method are performed in the next chapters of this study. The second section of this chapter, entitled “Diversity of Perspectives,” presents a review of scholarship on the notion of the various points of view pursued in the study of the descent/ascent motif.

Application of a Thematic Structural Model to the Gospel of John

The first step is a close reading of the Gospel of John to identify the repetitive and recurring actions/verbs.⁹⁴ Step two begins with listing the verses that include the actions identified in step one. Then each verse is mapped using Greimas’ actantial model. Next, a list is compiled of those verses that include the combination of Jesus as the subject, and the verbs of descending, ascending, coming, going, and being sent. The list is culled once more to include only those verses that also explicitly or implicitly depict Jesus’ vertical movement between above/God/heaven and the world. This results in the list of the verses that include the Descent/Ascent Leitmotif: **1:9, 11; 3:2,13,17,19, 31, 34; 4:34; 5:23, 24, 30, 36, 37, 38, 43; 6:29, 33, 38, 39, 41, 42, 44, 46, 50, 51, 57, 58, 62; 7:16, 18, 28, 29, 33; 8:14, 16, 18, 21, 23, 26, 29, 42; 9:4, 33, 39; 10:10, 36; 11:27, 42; 12:44, 45, 46, 47, 49;**

⁹⁴ The words verb and action are used synonymously and interchangeably.

13:1, 3, 16, 20, 33, 36; **14**:2, 3, 4, 12, 24, 28; **15**:21; **16**:5, 7, 10, 17, 27, 28, 30; **17**:3, 8, 11, 13, 18, 21, 23, 25; **18**:37, and **20**:17, 21.⁹⁵

Why classify the descent/ascent motif as a Leitmotif rather than a motif? As mentioned in the previous chapter, motif and leitmotif are both defined as repetitive actions, although their primary differences lie in the frequency of their use and their importance in the narrative. A leitmotif is characterized as a leading or principal motif in a work. Because it occurs more frequently than other motifs it assumes an important role in the narrative. The Descent/Ascent motif qualifies as a leitmotif due to its frequent use and its significance in John. It is important to note that although I argue for the classification of the collection of descent, ascent, coming, going, and being sent actions as a leitmotif, I am not suggesting that this is the only leitmotif in the Gospel. One could argue quite convincingly, for example, that “believe” is another leitmotif in John.⁹⁶ Additionally, I propose that the Descent/Ascent Leitmotif be classified as a bound,⁹⁷

⁹⁵ Refer to Appendix B for the results of the mapping of the actions and actants and Appendix C for the verses that meet the criteria for inclusion in the Leitmotif. “And I say to you, you will see heaven opened, and the angels of God ascending and descending upon the Son of Man” (1:51). Even though this verse includes both the ascending and descending actions, it does not qualify to be included in the Descent/Ascent Leitmotif. The reason for its exclusion is that when mapping this verse it revealed that Jesus is not the subject, which is a requirement for inclusion in the Leitmotif. Rather the subjects are the angels who ascend and descend on the Son of Man. Two sources that discuss this pericope in some detail include: John Ashton, *Understanding the Fourth Gospel* (Oxford: Oxford University Press, 2007), 244-51; Wayne A. Meeks, “Man,” 50-2.

⁹⁶ A sample of repetitive actions include: believe, abide, come, go, sent, love, know, and see.

⁹⁷ Tomashevsky, “Thematics,” 68. Rooth, *Cinderella Cycle*, 28. A survey of the types of motifs, reveals a variety of names for the same type or kind of motifs. Boris Tomashevsky and Anna Birgitta Rooth provide the names and descriptions of both *Bound Motifs* (Tomashevsky) and *Principal Motifs* (Rooth) which are motifs that cannot be omitted from the narrative without disturbing the coherence and causal order of events. *Free Motifs* (Tomashevsky) or *Detail Motifs* (Rooth) are motifs that can be omitted without causing an alteration in the causal order of events. *Complex* motifs are a combination of Bound/Principal and Free/Detail motifs. Tomashevsky discusses additional motifs including introductory motifs, kinship motifs, journey motifs, dynamic and static motifs, intrigue motifs, and concluding motifs. Introductory motifs serve to introduce a story; kinship motifs develop characters and their interrelationships; journey

dynamic,⁹⁸ community-specific motif.⁹⁹ It is bound because this motif cannot be omitted from John without significantly changing the story.¹⁰⁰ It is dynamic due both to its

motifs are motifs that enter into the story to introduce characters or aspects of the journey; dynamic motifs are motifs that change the situation, while static motifs do not; intrigue motifs are an aggregate of motifs that characterize a struggle, and concluding motifs that assist in closing the narrative.

⁹⁸ Tomashevsky, "Thematics," 70-1. Dynamic motifs are central to the story because they move the plot forward. "The actions and behaviors of the main characters are typically dynamic," as would be the case with Jesus and the descent/ascent motif.

⁹⁹ Wolpers, "Recognizing," 40-3. *Universal (Primary) and Cultural Specific (Secondary) Motifs:* Wolpers distinguishes these two types of motifs. Universal motifs are those that are archetypal or mythical motifs. These include "actions and situations such as flight, persecution, captivity, journey, feuds between brothers, father-son conflict, occurrences like birth and death, and mental states." He provides a list of nine motif classes: motifs of figures and groups, human and nonhuman; situational motifs and motifs of states and conditions; motifs of actions, events and occurrences; motifs of consciousness and related to states of mind; motifs of ideas, concepts, and object of thought; motifs of expression and communication; motifs of place and localities; motifs of objects and elements; and finally motifs of time (pps. 47-9). Cultural-specific motifs either specifically arises from or are used by a culture. They are historically and culturally conditioned, being very specific to a historical period, culture, community, and situation, and the reader or audience needs a certain level of historical awareness or interest to understand fully the material of the motif. Regarding the application to the Gospel of John, I propose that the term "community-specific" motif is a more applicable term than "cultural-specific" motif, since this motif appears to be used in John, not the Synoptic Gospels, to present in a rather distinctive way that Jesus' origin, identity, and authority was presented to convey the Johannine Christology for the Johannine "community." I recognize the issues in discussing the existence and nature of a Johannine "community." It is not within the scope of this study to address the diversity of arguments about the existence or non-existence of a Johannine community. For the argument for a community, read Raymond E. Brown, *The Community of the Beloved Disciple* (New York: Paulist, 1979); Anderson, "Having-Sent-Me," 33-57 and J. Louis Martyn, *History and Theology in the Fourth Gospel* (Louisville, Ky.: Westminster, 2003). Godfrey Nicholson suggests that the descent/ascent motif was included in the gospel at a time when there was a "situation of conflict." Nicholson, *Death*, 162. Nicholson writes, "Our investigation of the descent/ascent schema showed that this schema is used by the Evangelist to create, or reinforce, the distinctive beliefs of the Johannine community, over against another *Weltanschauung*, translated the philosophy of life, that is represented by the characters in the story called, 'the Jews.'" He provides further evidence of a Johannine community through highlighting the "we" passages in John and argues that a number of these passages "express the point of view of the Johannine Community" (p. 31). These include 1:14, 16, 45; 2:24; 3:11; 4:22, 42; 6:5, 68, 69; 9:4; 11:11; 14:22; 16:30; 20:25, for a total of 29 (p. 52). See Meeks, "Man," 44-72. Meeks elaborates his view that "it is abundantly clear that the Johannine literature is the product, not of a lone genius but of a community or group of communities that evidently persisted with some consistent identity over a considerable span of time" (p. 49). He further argues that the gospel "defines and vindicates the existence of a community that evidently sees itself as unique, alien from its world, under attack, and misunderstood" (p. 70). It was from this perspective that the community developed Christological motifs, such as the descent/ascent motif, to explain their identity and provide them with "religious legitimacy" (p. 70). As Meeks describes it, the description of the role of the community in the development of motifs. It holds one explanation of the unique perspective of the gospel compared to the Synoptic Gospels. Urban C. von Wahlde, *The Gospel and Letters of John* (ECC 3; Grand Rapids, Mich.: Eerdmans, 2010), 318, proposes the motif was added in the third and final edition of the gospel.

recurrence and its association with numerous themes that move the story forward. It is a community-specific motif due to the Evangelist's use of the Leitmotif in clarifying the Christology for the "Johannine community."

The Descent/Ascent Leitmotif

One argument this study proposes is that within the Gospel of John, the Evangelist utilizes a constellation of actions and Greek verbs to convey Jesus-Son's round trip movement between heaven and the world, including five Greek verbs to describe the descent and six Greek verbs for the ascent.¹⁰¹ All combined, these actions in the Leitmotif occur one hundred and three times in eighty-four verses and in eighteen of the twenty-one chapters in John. They occur in both dialogues and narratives. One of the key characteristics of the Evangelist's Leitmotif is that Jesus first descends and then ascends. This action contrasts numerous references found in canonical and extra-canonical Jewish and Christian texts, as well as Greco-Roman, Gnostic, Egyptian, and

¹⁰⁰ For example, when removing the motif, John's story focuses on Jesus as a man who is not in a close relationship to the Father. In most accounts, the Father, the role of the Father, the relationship of Jesus to the Father, Jesus' origin, identity, and authority would be adversely impacted if the Leitmotif were not in John.

¹⁰¹ Commentaries on the Gospel of John generally discuss the motif as only including the descending and ascending verbs. This list should not be considered as exhaustive, but a few examples include: Charles K. Barrett, *The Gospel According to John* (Philadelphia, Pa.: Westminster, 1978). Raymond E. Brown, *The Gospel of John* (AB 29-29A; New York: Doubleday, 1966). Ernst Haenchen, *The Gospel of John* (trans. Robert F. Funk; Hermeneia: A Critical and Historical Commentary on the Bible. 3; Philadelphia: Pa.: Fortress, 1984). Craig S. Keener, *The Gospel of John: A Commentary*, 2 vols. (Peabody, Mass.: Hendrickson, 2003). Francis J. Moloney, *Gospel of John* (SP 4; Collegeville, Minn.: Liturgical, 1998). Leon Morris, *The Gospel According to John* (NICNT; Grand Rapids: Mich.: Eerdmans, 1995). Rudolf Schnackenburg, *Gospel According to St. John* (trans. Kevin Smyth 3; London: Burns and Oates, 1982). The actions include descending, ascending, going, coming, and being sent and they include Greek verbs. The five verbs that express Jesus coming into the world are καταβαίνω, ἔρχομαι, ἐξέρχομαι, ἀποστέλλω, and πέμπω, and the six actions that express Jesus leaving the world and returning to his Father are ἀναβαίνω, ὑπάγω, μεταβαίνω, πορεύω, ἀπέρχομαι, and ἀφίημι. Chapters 2, 19, and 21 include no references to the Leitmotif.

Persian texts where one first ascends from the world to descend back into the world.¹⁰²

The significance of this distinction is that Jesus as Son originates with God, rather than in the world, descends to fulfill his mission, to then return as Son after his resurrection. This compares to sources where humans, such as Daniel, originate in the world and ascend to heaven for a short period to then return to the world. Or God's messengers such as angels or Wisdom who descend for a time to then return to heaven. Moreover, the Fourth Gospel is the only gospel to mention Jesus-Son's descent (although Mark and Luke also mention Jesus' ascent).¹⁰³

¹⁰² The possible background of the descent/ascent motif is secondary for the arguments made in this study. Since its background has already been extensively researched, only a list that includes a variety of viewpoints of resources for further study are included. Wisdom literature located in numerous Jewish sources is a predominate view for the background for the motif. Sources for this view are found in Brown, *John*, CXXIII; Keener, *John*, 560-63; Meeks, "Man," 46. To explore a possible background of Jewish and Christian angelic beings, see C. P. Toby Holleman, Jr., "Descent and Ascent in the Fourth Gospel: The Johannine Deconstruction of the Heavenly Ascent Revelatory Paradigm" (PhD diss., Rice University, 1990). Martha Himmelfarb, *Ascent to Heaven in Jewish and Christian Apocalypses* (New York: Oxford, 1993) is a thorough resource examining Jewish and Apocalyptic ascent texts from Ezekiel to the Book of Watchers. Charles Talbert argues for the background of the descending/ascending redeemer in Mediterranean antiquity: Charles, H. Talbert, "The Myth of a Descending-Ascending Redeemer in Mediterranean Antiquity," *NTS* 22 (1976): 418-39. The background of the ascent/descent language in John 1:51 is analyzed in Christopher Rowland, "John 1.51, Jewish Apocalyptic and Targumic Tradition," *NTS* 30 (1984): 498-507. Wayne Meeks argues for the book of Daniel as the background of the motif: Wayne A. Meeks, *The Prophet-King: Moses Traditions and the Johannine Christology* (Leiden: Brill, 1967). Armando Rodriguez, Jr. devotes a chapter in his dissertation examining Old Testament Apocalyptic literature, Dead Sea Scrolls, and Q sayings for possible backgrounds. See Armando J. Rodriguez Jr., "Life From On High: The Eschatology of the Gospel of John in Light of its Vertical Dimension" (PhD diss., Loyola University, 2008), 195-264. A strong proponent for the Gnostic Redeemer is Rudolph Bultmann, *The Gospel of John: A Commentary* (trans. G. R. Beasley-Murray, R. W. N. Hoare, and J. K. Riches; Philadelphia, Pa.: Westminster, 1971).

¹⁰³ There are three important differences between Jesus' ascension in these three gospels: the Greek words used, the descriptions of the ascension, and the frequency of the references to the ascension. First, regarding the difference in Greek words; Luke uses a verb found only in his gospel, ἀναφέρω from ἀναφέρω, translated "take or lead up," Mark's gospel utilizes ἀνελήμθη from ἀναλαμβάνω, translated "take up," which is a *hapax legomenon* in the Gospels. In contrast, John uses ἀναβαίνω, translated as "ascend" or "go up" to describe Jesus' return to his Father. Second, regarding the description of the ascension; the difference in John's description of Jesus' ascension as compared to the synoptics is that Jesus includes in his reference to his return, that he is ascending to "my Father" (20:17) or "where he was before" (6:62), or that "no one has ascended except one who has descended from heaven" (3:13). Luke, on the other hand, describes the ascent as Jesus being "carried up into heaven," and Mark describes Jesus as being "taken or received up into heaven and [that he] sat down at the right side of God." The final point of

Reasons for Inclusion of Coming, Going, and Being Sent Actions

If the descending (καταβαίνω) and ascending (ἀναβαίνω) actions were the only actions included in the Leitmotif, they would simply provide another way to describe Jesus coming into and leaving the world. Even though the events are described differently, all four gospels include a narrative of Jesus coming into and leaving the world. Matthew and Luke tell of Jesus coming into the world through birth stories, whereas John describes Jesus-Son descending from above. Luke, Mark, and John describe Jesus leaving the world after his resurrection by means of ascension. The Evangelist's use of the Leitmotif suggests that he has something more in mind than simply providing an alternative story to Jesus appearing and leaving the world. A key effect of the combined descent, ascent, going, coming, and being sent language is its presentation of a different Christology of Jesus' origin as compared to that of the Synoptic Gospels. But not only does it present a different Christology of Jesus-Son's origin, but its effect extends to presenting a different Christology of Jesus' identity, relationship to God, and his authority. The recurrence of these five actions throughout John is a means by which the Evangelist shapes the presentation of his entire Christology, grounded on Jesus-Son having descended, come from the Father, being sent from above, to then ascend to the Father after his mission ends.

The results of the application of steps one and two of the thematic structural method on the coming, going, and being sent actions provide solid evidence for their inclusion in the Leitmotif. Each one recurs multiple times in John, each one links to

differentiation is that in John the descent and/or ascent language is used in eleven pericopes, whereas in the Synoptic Gospels ascent actions are used only once each in Mark and Luke.

important themes, and each one clarifies these themes. Additionally, each verb depicts Jesus-Son's vertical movement between heaven and the world.

Due to its frequent use in John and its important place in the Leitmotif, a short analysis of the "sent" action is in order. The foremost reason that some uses of the "sent" verbs qualify to be included in the Leitmotif is because they specifically refer to Jesus being sent by or from God, from above, or into the world.¹⁰⁴ Some scholars consider that these two recurring verbs, ἀποστέλλω (send out) and πέμπω (send forth), constitute their own motif, named the sent motif.¹⁰⁵ Their conclusion is not misplaced, as the verb's

¹⁰⁴ This point became apparent through the application of the thematic structural method.

¹⁰⁵ For example, Anderson, "Having-Sent-Me," 33-57. His article is an example of a scholar who classifies the sent verbs to constitute its own separate motif. He argues for the prominence of the sent motif and its grounding in the "Prophet-like-Moses" typology of Deuteronomy 18:15-22, through which Jesus' messianic mission" is legitimized (p. 34). He conducts a thorough review of the use of ἀποστέλλω and πέμπω in John, and summarizes them with eight points that "the having sent me Father" includes: authentic representation, divine accountability, the Son's redemptive mission, divine enablement, the response of faith, the Father's legitimization of the Son, negative responses being indicative of not knowing or honoring the son, and the return of the agent to the sender. In addition, he maintains the sent motif's prominence, not only because it recurs but also because it is widely used in narration, controversy dialogues, and discourse sections, and thus pervades John's Christology as well as his theology (pp. 35, 37). In the second section of his article, Anderson develops his argument and compares eight themes common to Deuteronomy 18:15-22 and John. The third section is devoted to a theological analysis of Jesus being sent as God's agent. Anderson grounds his understanding of agency on Peder Borgen's declaration that "an agent is like the one who sent him." Peder Borgen, "God's Agent in the Fourth Gospel" in *Religions in Antiquity: Essays in Memory of Erwin Ramsdell Goodenough* (ed. Jacob Neusner; Leiden: Brill, 1986), 137-48. It is from the agency relationship of the Son to the Father that the oneness of the Son with the Father develops. Anderson distinguishes between Jesus being sent as the Son of Man and Jesus being sent as a prophet. The Son of Man represents an "eschatological agent of redemption," in contrast to a prophet who is God's agent. He develops the viewpoint that the Son being sent fulfills important functions for the Johannine adherents (p. 4). There is little doubt that the sent motif is a prominent motif in John, though as argued above it should be included in the Descent/Ascent Leitmotif. Anderson presents a number of points regarding the sent motif that can equally be made about the Descent/Ascent Leitmotif. For instance, Anderson argues for the motif's prominence due both to its recurrence and its widespread use in narration, controversy dialogues, and discourse sections. The same is true for the Leitmotif, particularly when combining the descending, ascending, coming, and going language with the sent language, as is done in this study. In addition, Anderson argues that the sent motif pervades—and I would emphasize influences—both John's Christology and his theology. This identical argument is developed in this study and is strengthened by combining the descending, ascending, coming, going, and being sent verbs. Anderson includes all of the uses of sent in his motif, in contrast to this study, where not all uses of sent are included in the Leitmotif, but only those where Jesus is sent from above or sent from the Father: (These include 3:17, 34; 4:34; 5: 23-24, 30, 37-36, 38; 6:29, 38-39, 44, 57; 7: 16, 18, 28-29, 33; 8:16,18, 26, 29,42;

repetitive use throughout John easily classifies it as a motif.¹⁰⁶ Statistically the sent verbs occur in John far more often than καταβαίνω and ἀναβαίνω.¹⁰⁷ A second reason to incorporate these verbs in the Leitmotif is their recurrence in all major parts of John, including narratives, dialogues, and discourses, reminding the reader in various ways that Jesus' authority for his words and works—in other words, his mission—are legitimized by his being sent by his Father.¹⁰⁸ A further outcome of the use of “sent” in the Leitmotif is that it presents a complete picture of what Jesus-Son, as the “sent one” does, what he sees, hears, and says, is always in a reflective relationship with God,¹⁰⁹ as illustrated by these statements:

9:4; 10:36; 11:42; 12:44-45, 49; 13:20; 14:24; 15:21; 16:5; 17:3, 8, 18, 21, 23, 25, and 20:21). However, Anderson develops an argument that this study disagrees with, namely Jesus being sent as a prophet. The details of my counter-argument are included in a footnote in this chapter. Another scholar's work is Charles M. Anderson, “Sending Formulae In John's Gospel: A Linguistic Analysis In The Light of their Background” (The Southern Baptist Theological Seminary, 1989). Eduard Schweizer, ““What Do We Really Mean When We Say, ‘God sent his son...’?” in *Faith and History Essays in Honor of Paul W. Meyer* (ed. John T. Carroll, Charles H. Cosgrove, and E. Elizabeth Johnson; Atlanta, Ga.: Scholars Press, 1990), 298-312. Though I argue that the sent verbs should be included in the Leitmotif, I do not suggest that all uses of “sent” and all pericopes that include “sent” are included. They must specifically include a reference to Jesus being sent by the Father or from above and ties directly to Jesus descending from the Father. Two scholars who combine the sent and descent/ascent language in their work are Nicholson, *Death*, and Lemmer, “Understanding,” 289-310. Two examples of scholars who use only the descent/ascent language are Meeks, “Man,” 44-7 and Holleman, Jr., “Descent.”

¹⁰⁶ Mark L. Appold, *The Oneness Motif in the Fourth Gospel: Motif Analysis and Exegetical Probe into the Theology of John* (ed. Joachim Jeremias, Martin Hengel, and Otto Michel; WUNT; Tübingen: Mohr [Siebeck], 1976), 20. Appold highlights that despite its importance, the sent motif is “not inclusive enough in meaning or orientation to serve as the integrating center of the gospel and as a key for grasping the specificity of its Christology.”

¹⁰⁷ Nicholson, *Death*, 52. καταβαίνω occurs eight times in John, in contrast to fifty-three uses of ἀποστέλλω and forty uses of πέμπω, although not all of these meet the criteria to be included in the Leitmotif.

¹⁰⁸ Anderson, “Having,” 37.

¹⁰⁹ One of the questions surrounding the “sent” language, what role did Jesus assume as one sent from the Father? It is important to note that the combining of the descent and ascent language with the sent language, reframes the sent motif so that Jesus was not sent as a prophet was sent—for instance, Moses—but rather as a Son. This dissertation contends that Jesus was sent as more than a prophet, that he was sent as a Son whose preexistence and origin was with God. I use four points of comparison to support the

- “For I came from God and now I am here. I did not come on my own, but he sent me” (8:42).
- “I can do nothing on my own. As I hear, I judge; and my judgment is just, because I seek to do not my own will but the will of him who sent me” (5:30).
- “...for I have not spoken on my own, but the Father who sent me has himself given me a commandment about what to say and what to speak” (12:49).

The phrase “the One who sent me” occurs quite often in John (twenty-five times),¹¹⁰ creating “the most characteristic christological formula in the Fourth

argument. First, typically the Hebrew Bible description of YHWH appointing a prophet is accomplished through a “call” narrative. Jesus-Son is not “called” or appointed like a prophet, but rather is a Son whose origin is with the Father. Second, the prophets are already in the world when they are called, whereas Jesus is in heaven with the Father, and descends into the world with his mission. Third, YHWH gave the prophet his message, whereas Jesus is both the message and messenger of God’s message. Jesus speaks and acts as the Father tells him, and the Father authorizes all that he does. Fourth, the language of the relationship between the prophet and YHWH is not a close “oneness” relationship like the one described between Jesus and his Father. Examples of Jesus’ close relationship to the Father include “I can of mine own self do nothing, I did not come on my own, but he sent me.” (8:42), “The Father and I are one.” (10:30). Paul Anderson supports an argument for the importance of the sent motif and Jesus-Son being like a prophet: Anderson, “Having,” 33-57. Mark Appold holds an opposite opinion. Appold, *Oneness*, 18-22. Since the view held in this dissertation was that Jesus was not sent as a prophet, what might have been the model of his sending? Because God sends Jesus into the world with a special commission, some scholars argue that the rabbinic agency typology, particularly the *halakah* is appropriate. A sample of proponents of this view include the following: Anderson, “Having-Sent-Me,” 33-57; Paul N. Anderson, *The Christology of the Fourth Gospel Its Unity and Disunity in the Light of John 6* (Eugene, Ore.: Cascade, 2010), 174-79; Borgen, “God’s,” 137-48; Ernst Haenchen, “‘Der Vater, Der Mich Gesandt Hat,’” *NTS* 9 (1963): 208-16; Calvin Mercer, “Jesus the Apostle: ‘Sending’ and the Theology of John,” *JETS* 35/4 (1992): 457-62; Karl Heinrich Rengstorf, “ἀποστέλλω and πέμπω,” *TDNT I*: 398-406. The “basic principle of the Jewish institution of agency is that ‘an agent is like the one who sent him.’” See Appendix L. Borgen, “God’s,” 84-5. Borgen expands his statement by explaining that the one sent resembles the sender, and therefore to deal with an agent is equivalent to dealing with their sender. The evidences in John to support his argument comes from the “I am” sayings, “I and my Father are one” (10:30), and “the Father is in me and I am in the Father” (10:38; 14:10-11; 17:20-3).

¹¹⁰ Uses of “the one who sent me”: 4:34; 5:23-24, 30, 37; 6:38-39, 44; 7:16, 18, 28, 33; 8:16, 18, 26, 29; 9:4; 12:44-45, 49; 13:16, 20; 14:24; 15:21; 16:5. Jesus-Son’s self-references to *being sent* by the Father: 5:23; 30, 36, 37, 38; 6:29, 39, 44; 7:16, 18, 28, 29, 33; 8:16, 18, 26, 29, 42; 9:4; 10:36; 11:42; 12:44, 49; 13:20; 14:24; 15:21; 17:3, 8, 18, 21, 23, 25; 20:21.

Gospel.”¹¹¹ Every time the phrase “the One who sent me” occurs, the Evangelist could have simply replaced the words “Father” or “God,” as the Evangelist was not reticent to use “Father” (appears approximately ninety times) or “God” (approximately sixty-five times) throughout the Gospel. Rather, the phrase “the One who sent me” functions as a distinguishing descriptor. This has significant christological implications. By the Evangelist repeatedly putting on the lips of Jesus, “the One who sent me,” emphasizes: 1) that Jesus-Son is aware of his close relationship to God, 2) that he knows that he has been sent by God thus 3) all that he says and does is authorized by the One who sent him.

So, why are ἀποστέλλω and πέμπω included in the Leitmotif and not kept as their own motif? There are two primary reasons: 1) The results from mapping the sent actions highlight that a majority of the uses of “sent” show Jesus-Son being sent from above or from God, must meeting the criteria to be included in the Leitmotif. 2) In studying the uses of sent, a number of themes, including the themes of Jesus’ origin, identity, and authority emerge from these sent actions and also clarify these themes. The combined use of all these verbs operates as an effective means of communicating and emphasizing Jesus’ origin, his identity, his relationship to his Father, his authority, and his mission.¹¹²

¹¹¹ Hultgren, *Christ*, 147. References include: 3:16-17, 34; 4:34; 5:23-24, 30, 36-38; 6:29, 37-40, 44, 57; 7:16-18, 28-29, 33; 8:16-18, 26, 28-29, 42; 9:4; 10:36; 11:42; 12:44-45, 49-50; 13:20; 14:24; 15:21; 16:5; 17:3, 8, 18, 21-25; 20:21. This list comes from Anderson, “Having,” 34.

¹¹² Holleman, Jr., “Descent,” 30. Holleman observes, “The reader who has been informed of Jesus’ heavenly preexistence and of his subsequent descent to the earth will probably find a cosmological inference in these sending statements.” As mentioned in this study’s introduction regarding the cosmology of the descending, ascending, coming and going language, Holleman expands the list of actions to include “sent.”

Lexical Analysis of the Verbs

Thus far, the discussion of the verbs included in the Leitmotif is general in nature, so the focus of this section is on a fuller lexical analysis of each of these verbs.

Jesus-Son's Descent

This lexical analysis begins with the five Greek verbs that represent Jesus-Son's movement from God or from above: καταβαίνω (descend or come down), ἔρχομαι (come), ἐξέρχομαι (come, go out), ἀποστέλλω (send out), and πέμπω (send forth). The verb, καταβαίνω, includes the root βαίνω, meaning “go,” with the prefix κατα meaning “down,” though καταβαίνω is often translated as “descend.”¹¹³ This verb occurs seventeen times in three lexical forms: καταβάς, καταβαίνων, and καταβέβηκα, and in the eight verses included in the Descent/Ascent Leitmotif.¹¹⁴ These eight verses specifically refer to Jesus-Son's descent from heaven either as himself or as the Bread of Life. Other uses of this verb refer to the angels (1:51) or the Spirit (1:32) descending, or references to geographic movements (4:54) and so are not included in the Leitmotif. Jesus-Son specifically refers to his descent from heaven when conversing with Nicodemus: “No one has ascended into heaven except the one who descended from heaven, the Son of Man” (3:13). The other seven uses are located in chapter six in the conflict with Jewish authorities regarding Jesus being the Bread of Life. “I have come down from heaven not to do my own will, but the will of the one who sent me” (6:38). Neither καταβαίνω

¹¹³ Carl Schneider, “βαίνω, ἀναβαίνω, and καταβαίνω,” *TNDT* 1:518-23.

¹¹⁴ The lexical forms included in the Leitmotif are καταβάς, καταβαίνων, and καταβέβηκα in verses 3:13, 6:33, 38, 41, 42, 50-51, and 58. It is interesting that καταβαίνω, “come down or descend,” is used primarily in John 6 in the Bread of Life discourse. Note, too, that they are located in the first third of the Gospel and all as participles. This word in the Synoptic Gospels has to do with the geographic movement, such as the descent from Jerusalem. Holleman, Jr., “Descent,” 20-1.

(descend) nor any of the lexical forms appearing in John to represent the movement from heaven to the world, occur in the Synoptic Gospels.¹¹⁵

Two other verbs that depict movement from heaven to the world are ἔρχομαι (come) and ἐξέρχομαι (come, go out, go away).¹¹⁶ Both occur more frequently than καταβαίνω in John. ἔρχομαι and ten of its forms are identified eighty-three times in the narrative, with twenty-two of the uses meeting the criteria to be included in the Leitmotif.¹¹⁷ Further, ten of the twenty-two specify Jesus' awareness of, or the nature of, his mission, particularly in his self-attestations.¹¹⁸ He is aware that he has come from God (8:14, 42; 16:28), his mission for coming into the world (9:39; 10:10; 12:46, 47; 18:37), and he comes not in his own name but in the name of his Father (5:43, 7:28).

The verb ἐξέρχομαι and its forms occur twenty-seven times in John, with six occurrences meeting the criteria for inclusion in the Leitmotif, while the other twenty-one uses represent horizontal movement.¹¹⁹ Generally, ἐξέρχομαι translates “come” or “go,” with the aorist tense used in the Leitmotif. These are portrayed as Jesus' self-attestations to describe his coming from God (ἐκ τοῦ θεοῦ ἐξῆλθον).

¹¹⁵ Καταβαίνω and its cognates occur only once each in Matthew, Mark, and Luke, and none refer to Jesus descending from above.

¹¹⁶ Henry George Liddell and Robert Scott, *An Intermediate Greek-English Lexicon* (Oxford: Clarendon, 1997), 273.

¹¹⁷ John 1:9,11; 3:2, 19, 31; 5:43; 7: 28; 8:14, 42; 9:39; 10:10; 11:27; 12: 46, 47; 13:33; 14:28; 15:22; 16: 28; 17: 11, 13; 18:37. Lexical forms of ἔρχομαι included in the motif: ἔρχομαι, ἐλήλυθα, ἐρχόμενον, ἐλήλυθας, ἦλθον, ἐρχόμενος, ἐλήλυθεν, ἔλθη, ἐλθεῖν, ἦλθεν.

¹¹⁸ Schneider, “ἔρχομαι and ἐξέρχομαι,” 2:666-84. In contrast, ἔρχομαι and its cognates occur 45 times in Matthew, 32 in Mark, and 49 in Luke but none in these gospels represents Jesus coming from the Father. The references of the Son of Man coming in the Synoptics refer to Jesus coming in the last days on a cloud.

¹¹⁹ The lexical forms are ἐξῆλθον found in 8:42; 16:27-28; 17:8; ἐξῆλθεν found in 13:3; and ἐξῆλθες found in 16:30.

Two further important recurring verbs included in the Leitmotif relating to Jesus-Son's descent are πέμπω “send forth” and ἀποστέλλω which basically means to “send off” or “dispatch.”¹²⁰ Of the fifty-three total uses of πέμπω and ἀποστέλλω verbs in John, forty-three specifically refer to Jesus being sent and meet the criteria for inclusion in the Leitmotif. The Evangelist integrates three lexical forms of ἀποστέλλω, two in the aorist active, and one in the perfect active and appears in seventeen verses.¹²¹ The verb πέμπω, occurs twenty-five times in the Gospel and in the Leitmotif.¹²² There are five lexical forms of πέμπω, although the Evangelist primarily uses the participial form with the phrase “the one [God/Father] who sent me [Son]” (ὁ πέμψας με).

Jesus-Son's Ascent

The six verbs associated with Jesus-Son's return to the Father include: ἀναβαίνω (ascend), ὑπάγω (go, go away), μεταβαίνω (go, depart), πορεύω (go), ἀπέρχομαι (depart, go away), and ἀφίημι (leave, go). The verb ἀναβαίνω includes the root βαίνω, meaning “go,” along with the prefix ἀνα meaning “up” indicating to “go up” or “ascend.”¹²³ The verb ἀναβαίνω occurs thirteen times in John, with ten referring to horizontal geographic movements and only three included in the Descent/Ascent Leitmotif.¹²⁴ In classical

¹²⁰ Liddell and Scott, *Lexicon*, 107.

¹²¹ ἀπέστειλεν, ἀποστείλας, and ἀπέσταλκεν. ἀπέστειλεν and ἀποστείλας are in the aorist active and ἀπέσταλκεν is in the perfect active form. The verses included in the Leitmotif are 3:17, 34; 5:36, 38; 6:29, 57; 7:29; 8:42; 10:36; 11:42; 17:3, 8, 18, 21, 23, 25 and 20:21.

¹²² The lexical forms include πέμψαντός, πέμψαντα, πέμψω, and πέμψαντί. The following verses satisfy the criteria for inclusion into the Leitmotif: 4:34; 5:23-24, 30, 37; 6:38-39, 44; 7:16, 18, 28, 33; 8:16, 18, 26, 29; 9:4; 12:44-45, 49; 13:16, 20; 14:24; 15:21; 16:5.

¹²³ Schneider, “βαίνω, ἀναβαίνω, and καταβαίνω,” 1:518-23.

¹²⁴ John 3:13, 6:62; 20:17. The forms include ἀναβαίνω (present active), ἀναβαίνοντα (participle), and ἀναβέβηκεν (perfect).

Greek, ἀναβαίνω means to “rise from the depths to the heights,” as in Jesus rising from the world to heaven.¹²⁵ Jesus’ ascension as the means of returning to the Father “aims to show that the one who ascends is identical to the one who descends, because after his mission he returns to his original place.”¹²⁶

Another verb, ὑπάγω translated “go, go away,” or “return,” represents Jesus-Son’s return of to his Father. It signifies a move from “one place to another, with a sharp distinction between the world and the Father.”¹²⁷ The verb occurs in thirty-two verses, in five forms, and of these, specifically twelve verses in four lexical forms are included in the Leitmotif.¹²⁸ In these twelve instances the reference is specifically to Jesus going, going away, or returning to the One who sent him.¹²⁹ “Jesus then said, I will be with you a little while longer, and then I am going to Him who sent me” (ὑπάγω πρὸς τὸν πέμψαντά με; 7:33).

The verb μεταβαίνω, appearing in the lexical form μεταβῆ, and occurs three times in John, with only one verse meeting the criteria to be in the Leitmotif.¹³⁰ Its translation is

¹²⁵ Schneider, “βαίνω, ἀναβαίνω, and καταβαίνω,” 1:519.

¹²⁶ Schneider, “βαίνω, ἀναβαίνω, and καταβαίνω,” 1:523.

¹²⁷ Gerhard Delling, “ὑπάγω,” *TNDT* 8:518-19.

¹²⁸ In the Leitmotif the verses include 7:33; 8:14, 21; 13:3, 33, 36; 14: 4, 28; 16:5, 10, 17. The forms are ὑπάγω, ὑπάγει, and ὑπάγεις. Note that all forms used in John are in the present active tense, representing a present not future action.

¹²⁹ Delling, “ὑπάγω,” 8:504-6.

¹³⁰ John 13:1 is the only use that meets the criteria to be included in the Leitmotif and because it appears in the aorist subjunctive translated as if it is in the future. Πρὸ δὲ τῆς ἑορτῆς τοῦ πάσχα εἰδὼς ὁ Ἰησοῦς ὅτι ἦλθεν αὐτοῦ ἡ ὥρα ἵνα μεταβῆ ἐκ τοῦ κόσμου τούτου πρὸς τὸν πατέρα, ἀγαπήσας τοὺς ἰδίους τοὺς ἐν τῷ κόσμῳ εἰς τέλος ἠγάπησεν αὐτούς. (“Now before the festival of the Passover, Jesus knew that his hour had come to depart from this world and go to the Father. Having loved his own who were in the world, he loved them to the end.”)

“go, or depart,” with a meaning to move from one place to another, especially to change one’s dwelling, as in Jesus moving from the world to the Father.¹³¹ In some versions, the verb has been translated “return,” as in to return to heaven.¹³²

The verb πορεύω adds another verb to the constellation of verbs that the Evangelist employs to convey Jesus going to the Father. It occurs nine times in John, with a majority of six verses included in the Leitmotif, being primarily found in chapter fourteen.¹³³ The word πορεύω means to “go,” especially to “proceed.” for example: “I came (ἐξῆλθον) from the Father and have come (ἐλήλυθα) into the world; again, I am leaving (ἀφίημι) the world and am going (πορεύομαι) to the Father” (16:28).

“Nevertheless I tell you the truth: it is to your advantage that I go away (ἀπέλθω) for if I do not go away (ἀπέλθω) the Advocate will not come to you” (16:7). The verb ἀπέρχομαι is translated “depart or go away” and occurs only in this verse in John, in the lexical form of aorist subjunctive.¹³⁴

Another verb used only once in the Descent/Ascent Leitmotif is ἀφίημι, translated “leave” or “go.”¹³⁵ “I came from the Father and have come into the world; again, I am leaving (ἀφίημι) the world and am going to the Father” (16:28).¹³⁶

¹³¹ Schneider, “βαίνω, ἀναβαίνω, and καταβαίνω,” 1:523.

¹³² From the New Living Translation.

¹³³ John 14:2-3, 12, 28; 16:7, 28.

¹³⁴ Liddell and Scott, *Lexicon*, 92.

¹³⁵ Rudolf Bultmann, “ἀφίημι,” *TNDT* 1:509-12.

¹³⁶ Here ἀφίημι occurs in the present tense, active voice.

Diversity of Perspectives

Due to the prominence of both the descent/ascent motif and sent motif in the Gospel of John, analyses and discussions from a diversity of scholarly perspectives are found in numerous commentaries, books, monographs, and articles.¹³⁷ For example, Toby Holleman, Jr. focuses on the “cosmological dimensions” of the descent/ascent motif to answer the questions, “what mythical figure could have been the Evangelist’s model for this motif?” and “why did the author decide to paint his gospel’s protagonist in such distinctive otherworldly hues?”¹³⁸ He explores the Hellenistic Judaic Logos, the Son of Man, the Shekinah, the Holy Spirit, and the Gnostic Redeemer. He concludes that the Evangelist’s model for the heavenly ascents are revelatory angels, such as Raphael in Tobit.¹³⁹ In addition, he argues that by integrating the descent/ascent language the Evangelist wished to suppress the view that revelation in which “*visio Dei*” and heavenly ascent language played an important role.¹⁴⁰

In his study, Armando Rodriguez examines the influence of the vertical and horizontal dimensions of descent/ascent motif on the Johannine view of eschatology.¹⁴¹ He argues that the spatial dimension to Jesus’ vertical movement between the heaven and world are the foundation of the Christology, Pneumatology, and portrayal for all believers

¹³⁷ This review of scholarship treats articles and books on both the descent/ascent motif and sent motif as separate motifs, as there are currently none that discuss these as one combined motif.

¹³⁸ Holleman, Jr., “Descent,” 2.

¹³⁹ Holleman, Jr., “Descent,” 165.

¹⁴⁰ Holleman, Jr., “Descent,” 260.

¹⁴¹ Rodriguez, Jr., “Life.”

in John.¹⁴² He further associates the vertical/spatial orientation of the Gospel as influencing the Johannine presentation of the future and apocalyptic eschatology.¹⁴³

Martinus de Boer focuses his discussion on the ascent of Jesus, in which he argues Jesus' ascension is to be understood as an interpretation of his resurrection.¹⁴⁴ The key to his argument rests in John 20:1-18, from which he concludes that the theme of Jesus' departure looks not to the death of Jesus but rather to his ascension, as announced in his resurrection appearance to Mary Magdalene.¹⁴⁵ Thus, Jesus' departure and return are by means of his ascension.

Paul Anderson's article is an excellent example for the argument that the sent motif should be considered as a separate motif.¹⁴⁶ There is little doubt that the sent motif is a prominent motif in John, though as argued above it may reasonably be included in the Descent/Ascent Leitmotif. Anderson makes a number of points regarding the sent motif that equally apply to the Descent/Ascent Leitmotif. For instance, he argues for the motif's prominence due both to its recurrence and its widespread use throughout the Gospel. The same is true for the Leitmotif, particularly when combining the *descending*, *ascending*, *coming*, and *going* language with the *sent* language, as is done in this dissertation. In addition, Anderson argues that the sent motif pervades, and I would

¹⁴² Rodriguez, Jr., "Life," 87-8.

¹⁴³ Rodriguez, Jr., "Life," 89-132.

¹⁴⁴ Martinus C. de Boer, "Jesus' Departure to the Father in John Death or Resurrection?" in *Theology and Christology in the Fourth Gospel: Essays by the Members of the SNTS Johannine Writings Seminar* (ed. Gilbert Van Belle, Jan Van Der Watt, and Peter Maritz; BETL 184; ed. Board of Ephemerides Theologicae Lovanienses; Leuven: Leuven University Press, 2005), 1-19, esp. 4.

¹⁴⁵ De Boer, "Jesus," 4.

¹⁴⁶ Anderson, "Having-Sent-Me," 33-57.

emphasize influences, both John's Christology and his theology. This study develops a closely similar argument but one that is strengthened by combining the *descending*, *ascending*, *coming*, *going*, and *being sent* verbs. Anderson includes all of the uses of *sent* in his motif, in contrast to this study, where not all uses of *sent* are included in the Leitmotif, but only those where Jesus is sent from above or sent from the Father.¹⁴⁷ Anderson and I agree that the sent motif is an important motif for the Evangelist in presenting his Christology. Although, of the fifty-three uses of the sent verbs, a predominant number, forty-three or 81% of the uses, include the language that Jesus was sent from God/above. In essence, the Evangelist's frequent stating that Jesus was sent from God/above emphasizes that Jesus is not just sent as one might send a messenger, he was sent from where he originated, with God, a point not highlighted by Anderson.

I shall review the publications of two scholars, Wayne Meeks and Godfrey Nicholson, whose work on the descent/ascent motif is broadly accepted and each provides specific perspectives applicable to this study. Wayne Meeks has written one of the most complete discussions of the descent/ascent motif.¹⁴⁸ The title of his article, "The Man From Heaven in Johannine Sectarianism," suggests the subject of the principal and primary argument, that of Johannine sectarianism. He argues that the Evangelist uses the descent and ascent motif to portray Jesus' foreignness, his "progressive alienation from the Jews," in order that those who become believers—those "progressively enlightened

¹⁴⁷ These include 3:17, 34; 4:34; 5: 23-24, 30, 37-36, 38; 6:29, 38-39, 44, 57; 7:16, 18, 28-29, 33; 8: 16,18, 26, 29,42; 9:4; 10:36; 11:42; 12:44-45, 49; 13:20; 14:24; 15:21; 16:5. 17:3, 8, 18, 21, 23, 25 and 20:21.

¹⁴⁸ Meeks, "Man," 44-72.

and drawn into intense intimacy with Jesus”—become detached from the world.¹⁴⁹

Detachment from the world requires more than belief in Jesus, it also requires a “decisive break with the world, particularly Judaism.”¹⁵⁰ Meeks proposes that the Johannine community fully identifies with this and recognizes that faith in Jesus means “the transfer to a community which has totalistic and exclusive claims,” reinforcing their isolation.¹⁵¹ Meeks further argues this is why the Evangelist included the motif in the Gospel.

Meeks’ goal is to support Rudolf Bultmann’s claim that to solve the “Johannine puzzle”—the symbolic pictures of Jesus as the man who descended and ascended—one must begin with the origin and function of the descending/ascending redeemer myth.¹⁵² He approaches this by looking at the motif both within the Gospel’s literary structure and from the perspectives of the Johannine community. Primarily utilizing passages such as John 1:51, the Nicodemus dialogue, chapter six, and the “lifted up” statements in 3:14, 8:28, and 12:33, Meeks examines the literary function of the motif. Here he notes that the repetition of this motif is a “cipher for Jesus’ unique self-knowledge, as well as for his foreignness to the men of this world,” and functions as a “signal” in the text to help the reader become “progressively enlightened and drawn into intense intimacy with Jesus, until like him, they are not of this world.”¹⁵³

¹⁴⁹ Meeks, “Man,” 69.

¹⁵⁰ Meeks, “Man,” 69.

¹⁵¹ Meeks, “Man,” 71.

¹⁵² Meeks, “Man,” 44-46.

¹⁵³ Meeks, “Man,” 60, 69.

This study concurs with a number of Meeks' insights. First is his point about the importance and function of the motif—that the repetition of the motif results in the elucidation of themes (p. 55), and themes become clear only as their progressive development can be traced through the gospel (p. 57). This will be illustrated in detail in chapters four and five. This study develops in greater detail the influence of the Leitmotif on numerous themes in John. Another point of agreement is Meeks' argument that the descent/ascent motif is a “cipher for Jesus' unique self-knowledge,” as well as for his foreignness in the world. His testimony is true because he alone knows where he came from and where he is going” (p. 60). We agree that the Evangelist both utilizes the motif/Leitmotif to ground Jesus' self-knowledge and that this self-knowledge performs an important function in the Gospel.¹⁵⁴

A primary difference between Meeks' article and this study is the focus of our studies of the motif/Leitmotif. Meeks focuses on the historical background and the social function of the motif, while this study develops neither of those points. Instead, it focuses on the christological function of the Leitmotif (which also includes the coming, going, and sent verbs) in defining Jesus' origin, identity, and authority. Although his article is respected in the field and has become the source scholars refer to when discussing the descent/ascent motif, it confines itself to a much narrower study, while mine will need to expansively include the entire gospel.

¹⁵⁴ Examples of statements representing Jesus' self-knowledge: “I know where I came from and where I am going” (8:14). Additional samples of Jesus' self-knowledge: 4:25-26; 5:19-20; 6:35; 8:38; and Jesus' I am statements.

The second review focuses on Godfrey Nicholson's dissertation, *Death as Departure: The Johannine Descent-Ascent Schema*.¹⁵⁵ He argues that the "lifted up" sayings (LUS) are equated with the crucifixion and are part of the Descent/Ascent Schema (DAS).¹⁵⁶ Hence, because the Evangelist wants his community to understand that the crucifixion was for the purpose of Jesus' "return to glory," the "lifted up" sayings and the crucifixion receive their meaning from the Descent/Ascent Schema."¹⁵⁷

Understanding the death of Jesus within this context, results in a deeper comprehension of the Christology and literary composition of the Fourth Gospel. In describing the Descent/Ascent Schema, Nicholson observes that the Evangelist is not "wedded to any particular word to describe" the descent and ascent of Jesus, and notes instead the inclusion of a wide variety of verbs for the purpose: καταβαίνω, ἔρχομαι, ἐξέρχομαι, ὑπάγω, ἀναβαίνω, μεταβαίνω, πορεύω, and ἀπέρχομαι.¹⁵⁸ In his discussion of the Descent/Ascent Schema, he summarizes various scholarly views on the association of the term "Son of Man" with the descent/ascent motif. He concludes that the Son of Man sayings are unique in depicting Jesus as descending and ascending, and therefore cannot be made to fit with the Synoptic Gospel's views of the Son of Man, and they may

¹⁵⁵ Nicholson, *Death*.

¹⁵⁶ Nicholson's argument that the "lifted up" sayings represent the crucifixion is a commonly accepted view by scholars. For an example, see Brown, *John*, 1.145-46; Haenchen, *John*, 2.405-6; Keener, *John*, 2.565-66.

¹⁵⁷ The ὑψόω, "lifted up" statements are located in 3:14; 8:28; 12:32ff. An example of the "lifted up statements": John 3:14: "And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up."

¹⁵⁸ Nicholson, *Death*, 52, 58.

represent “not only an independent, but also an earlier interpretation of Daniel 7:13.”¹⁵⁹ Nicholson argues that the literary composition of John is shaped by the Descent/Ascent Schema because many of the important points the Evangelist makes occur within the language of the Descent/Ascent Schema and the “lifting up” sayings. The importance of the Descent/Ascent Schema lies with the Evangelist’s desire to “create or reinforce the distinctive beliefs of the Johannine community,” because it shows that Jesus returns to the Father through his death.¹⁶⁰

In general terms, the proposals in Nicholson’s monograph fit closely with the work in this study. However, there are three areas where our studies differ. First, although this study argues for the inclusion of the same verbs in the descent/ascent motif, I include one additional verb, namely, ἀφίημι (leave, go), because it is that it is one of the verbs used to describe Jesus ascending to the Father. It is used in the context of Jesus describing to his disciples that he came from the Father and is leaving (ἀφίημι) the world and going to the Father (16:28). Another difference in our studies is the recognition that the sent verbs are fully integral to the Leitmotif, rather than warranting merely a peripheral mention as in Nicholson’s monograph. In his graph of the descent-ascent schema, he depicts Jesus’ downward movement with an arrow from “above” by listing the verbs “come, descend, and send.”¹⁶¹ In “Table 5 Distribution of Descent Language,” he provides a list of the descent language: καταβαίνω, ἔρχομαι, and ἐξέρχομαι, but does not include ἀποστέλλω or πέμπω. In a short subsequent paragraph, he mentions that Jesus

¹⁵⁹ Nicholson, *Death*, 61-2.

¹⁶⁰ Nicholson, *Death*, 162.

¹⁶¹ Nicholson, *Death*, 22, 52.

is sent from God, but then never integrates these verbs into his Descent/Ascent Schema, as this study does.

Second, Nicholson's work focuses on the relationship between the Descent/Ascent Schema and "lifted up" sayings in arguing for the importance of the role of Jesus' death by crucifixion and the resultant message of the Evangelist's for the community. This study takes a different approach, arguing for the influence of the Descent/Ascent Leitmotif on numerous themes in John, and its broader impact on the Christology in the Gospel in establishing Jesus' origin, identity, and authority. Third, using a form of literary criticism, Nicholson argues for a structure that organizes John into levels of "Evangelist," "author," and "text."¹⁶² This study uses a thematic structural method that combines certain elements of thematics and structuralism, focusing on the relationship between motifs and themes. Nevertheless, I agree with Nicholson's summary of the importance of the Descent and Ascent Schema for the Evangelist's effort to "create or reinforce the distinctive beliefs of the Johannine community."¹⁶³ There is little doubt of the importance that the Descent/Ascent Leitmotif assumes in communicating a distinctive presentation of the Jesus story.

Conclusion

The final section of this chapter, the Diversity of Perspectives, hints at the diverse views and studies of the descent/ascent motif. They range from the verbs to be included in the motif to its function in John. This study adds yet another perspective by arguing

¹⁶² Nicholson, *Death*, 17.

¹⁶³ Nicholson, *Death*, 162.

not only the verbs to be included—descending, ascending, coming, going, and being sent—but also the reclassification of the motif as a Leitmotif. These decisions could appear to be subjective, simply the choice of the writer, although, by applying the first two steps of the method, the rationale becomes grounded in analysis. The next two chapters will dramatically highlight the importance of the Leitmotif explicating the Christology of Jesus’ origin, identity, and authority.

CHAPTER FOUR: CHRISTOLOGICAL FUNCTION OF THE
DESCENT/ASCENT LEITMOTIF RELATED TO JESUS' ORIGIN,
IDENTITY, AND RELATIONSHIP TO GOD

Introduction

This chapter focuses on the relationship between the Descent/Ascent Leitmotif and three of the most important christological themes in John. In an analysis of this gospel, J. D. Dunn notes, "It is abundantly apparent that most of the Johannine distinctives come to clearest expression in John's christology."¹⁶⁴ Dunn further observes that what dominates both John's Christology and distances it most from the synoptic tradition is the "thorough-going portrayal of the Son sent from the Father, conscious of his pre-existence, the descending-ascending Son of Man making the profoundest claims of his "I Am" assertions."¹⁶⁵ We discover in Dunn's statement the central role of the Descent/Ascent Leitmotif in John's Christology, namely, to perform a significant literary and christological function in defining Jesus' origin, identity, and authority. The Evangelist presents his Christology by constructing a narrative that repeats the Leitmotif throughout the Gospel and links it to multiple christological themes. In order to illustrate the significance of the Leitmotif, three points require demonstration: first, showing the

¹⁶⁴ James D. G. Dunn, "Let John Be John: A Gospel for Its Time" in *Das Evangelium und die Evangelein* (ed. Peter Stuhlmacher; Tübingen: Mohr [Siebeck], 1983), 301.

¹⁶⁵ Dunn, "John," 301.

importance of the Leitmotif through its frequent use in the Gospel; second, linking the Leitmotif to christological themes; and third, illustrating the clarifying effects of the Leitmotif on these themes. Utilizing a thematic structural method provides the necessary steps to analyze the significance of the Leitmotif.¹⁶⁶

Another benefit of the method, particularly in light of the spatial dualism of “heaven” and “world” prominent in the Gospel, is being able to demarcate Jesus’ vertical actions from his horizontal actions. The application of the Greimas actantial model to all the verses that include the *descending*, *ascending*, *coming*, *going*, and *being sent* actions reveals that a portion of these actions describe Jesus-Son’s vertical movement between heaven and the world, while others represent his horizontal movement within the worldly realm. One can visualize these actions as being on two axes: the vertical axis representing Jesus-Son’s movement between heaven and the world, and the horizontal axis representing his movement in the world.¹⁶⁷ In John, Jesus-Son descends on the vertical axis and operates on the horizontal, although his vertical movement continually sheds light on his horizontal movements.¹⁶⁸ However, Jesus-Son’s worldly actions, in light of

¹⁶⁶ Instead of discussing the application of the method within the body of this chapter, the results, and details of the application on Jesus’ origin appear in Appendices D and E in this study. In applying a thematic structural method, I compiled a list of the verses in John that included the recurring actions of descending, coming, going, ascending, and being sent. I mapped these using the Greimas actantial model. I then examined these maps within their context within the pericope and identified them as either distributional actions or integrative actions (re: Barthes) in order to determine themes emerging from these actions. In the final step, I analyzed the role of the Leitmotif on the identified themes.

¹⁶⁷ As a reminder: the use of the hyphenated Jesus-Son in this study is a means to clarify the distinction between Jesus with a divine parentage and Jesus the son of Joseph. Charles H. Dodd, *The Interpretation of the Fourth Gospel* (Cambridge: Cambridge University Press, 1968), 260. Dodd writes, “The evangelist does not mean that the Jesus of Nazareth had a divine parentage”

¹⁶⁸ Raymond E. Brown, *An Introduction to the Gospel of John* (ed. Francis J. Moloney; ABRL; New York: Doubleday, 2003), 235-38. Brown titles a section in his book, “The ‘Vertical’ and the ‘Horizontal’ View of God’s Salvific Action” where he argues that John’s approach to salvation is both vertical and horizontal.

his vertical movement (Leitmotif), create controversies. J. L. Martyn describes this as a “two-level drama” in which “there are dramas taking place both on the heavenly stage and on the earthly stage.”¹⁶⁹ These controversies arise from those that can only see Jesus’s actions solely from the horizontal (worldly) perspective and have little grasp of Jesus-Son’s vertical background that reflects on all that he does on the horizontal. This chapter includes three sections, with each section addressing a principal christological theme: 1) Jesus-Son’s origin, 2) Jesus-Son’s identity, and 3) Jesus-Son’s relationship to the Father.

The Christology of Jesus-Son’s Origin and the Descent/Ascent Leitmotif

Leon Morris sums up the importance of Jesus’ origin when he writes, “throughout the gospel, John insists on Jesus’ heavenly origin. Here the heavenly origin marks Jesus off from the rest of humanity.”¹⁷⁰

Statistical results from applying a thematic structural method show that of the forty-seven verses in John from which the theme of origin emerges, thirty-three of them (or seventy percent) include the Descent/Ascent Leitmotif, with eighteen specifically referring to Jesus-Son descending and coming down from heaven, and the remaining fifteen referring to Jesus-Son ascending or returning to heaven.¹⁷¹ This frequent

¹⁶⁹ Martyn, *History*, 124-25. For further discussion of the two-level drama consult: John Ashton, *Understanding the Fourth Gospel* (Oxford: Oxford University Press, 2007), 226; Martinus C. de Boer, *Johannine Perspectives on the Death of Jesus* (ed. Tj. Baarda; BET 17; Kampen, the Netherlands: Kok Pharos, 1996). His entire monograph builds on Martyn’s two-level drama.

¹⁷⁰ Morris, *John*, 197.

¹⁷¹ See Appendix D and E for the mapping and listing of verses that refer to Jesus-Son’s origin and preexistence and include the Leitmotif are **1:9**; **3:2,13, 17, 31**; **6:33, 38, 42, 50-51, 58, 62;7:28-29, 33**; **8:14, 23, 42**; **9:33**; **13:33, 36**; **14:2, 4**; **16:5, 10, 17, 27-28**; **17: 8, 11, 13**; **18:37**; **20:17**. These verses that include both the Leitmotif and a theme, illustrate the linking of the Leitmotif to themes. I applied the first three steps of a thematic structural method in identifying the verses and themes discussed in this section. As can

recurrence of the Leitmotif in association with Jesus-Son's origin demonstrates the importance of the Leitmotif in clarifying and emphasizing his origin.

Specifically, how does the Evangelist convey Jesus-Son's origin? A sampling of the verses that describe his origin follows. Particularly striking is how Jesus-Son's origin is predominantly described using the actions in the Descent/Ascent Leitmotif:

- He was born from above (3:3), comes from above (3:31; 8:32), comes from heaven (3:31).
- Jesus acknowledges that he knows where he has come from (7:29; 8:14, 42).
- Jesus was sent into the world by the Father (10:36), and came from God (16:27, 28).
- Jesus comes into the world as the true light (1:9).
- Jesus comes down from heaven (6:38) as the bread of life (6:33, 50, 51, 58).
- Jesus is a teacher from God (3:2), sent by God into the world (3:17).
- Jesus as the Son of Man descended from heaven and ascended to heaven (3:13), ascending to where he was before (6:62); in other words, to the Father (20:17).
- Jesus is going back to the Father (14:2, 28; 16:10, 28; 17:13).

The modern use of the action "descend," in relation to Jesus' origin, suggests two different meanings: that of moving downward, as from heaven into the world, and descending from the direct bloodline of a relative. The first use of "descend" appears in the verses above. The second definition of "descend" relates to Jesus and his human

be anticipated, not every verse related to Jesus-Son's origin links to the Leitmotif. Verses that include the theme of origin but do not include the Leitmotif: 1:1-2,14; 3:3, 7; 6:32; 7:27, 41-42, 52; 8:47; 17:5, 24.

family. Although references to Jesus having a father, mother, brothers (1:45; 2:12; 6:42), and being from Galilee (17:12) occur, they are relatively sparse.¹⁷² In John, Jesus' human background resides in the shadows of his heavenly background. For instance, Jesus refers only to God as his Father, never to Joseph.

Jesus-Son's Origin Clarified by the Leitmotif

As discussed above, the Descent/Ascent Leitmotif becomes for the Evangelist the organizing principle for constructing a narrative that renders Jesus-Son's origin as divine and molds the Christology in John.¹⁷³ What effect does the linking of the Leitmotif to the theme of origin that emerged from the Leitmotif have in John? This question is perhaps the most appropriate question for this study, striking at the core of my initial observation that the Evangelist links the Leitmotif to various and selected themes, which clarifies them and consequently presents the Gospel's Christology. The consequences of linking the Leitmotif to themes include the following: 1) that it adds new details to the narrative, 2) establishes and reveals relationships between narrative elements, such as motifs and themes, 3) and it clarifies or highlights the author's presentation of themes.¹⁷⁴ When the Evangelist links the Leitmotif to the theme of origin, the description of Jesus-Son's origin is highlighted: Jesus-Son as pre-existent with God, having descended/come from above,

¹⁷² For a discussion of the issues related to the references to both to Jesus' heavenly origin and his human parentage, see Marianne Meye Thompson, "The Humanity of Jesus in the Fourth Gospel" (Philadelphia, Pa.: Fortress, 1988), 13-32.

¹⁷³ Dr. Gregory Robbins, Associate Professor at the University of Denver in a discussion with the author on March 11, 2014.

¹⁷⁴ Roland Barthes, "The Structuralist Activity," *PR* 34 (1967): 83.

into the world.¹⁷⁵ How does one identify the role of the Leitmotif? It is identified primarily through its repetition throughout the Gospel. With each repeated use of the Leitmotif in association with a theme, such as Jesus-Son's origin, the meaning of the theme becomes elucidated.

In the remainder of this section, we closely examine the effect of the Leitmotif on the theme of origin throughout the Gospel. The linking of the Leitmotif and Jesus-Son's origin occurs in twelve chapters and thirty verses, beginning in chapter one with "The true light that lightens everyone is coming into the world" (1:9).¹⁷⁶ Although not mentioned by name, Jesus/Word is implicit in verses 1:1-5, 9-18, having existence with God from the beginning, becoming flesh, and coming into the world as the Father's only (μονογενής) son. Here we recognize the effect of the Leitmotif: he comes into the world as the Father's only Son.

One evening, while still in Jerusalem, a Pharisee named Nicodemus approaches Jesus with the acknowledgment that Jesus-Son has come from God and remains in the presence of God, as illustrated by the signs he performs. Here the Evangelist broadens the emphasis on the importance of Jesus-Son's origin by commenting on how one's origin privileges what one knows and sees. Unlike Nicodemus, Jesus can speak of heavenly things because he knows and sees them (3:11-12). Why? Because he has been born from above. This follows with the declaration that "no one has ascended into heaven except the one who descended from heaven—the Son of Man" (3:13). This statement portrayed as

¹⁷⁵ As compared to the Synoptic Gospels accounts of Jesus' origin.

¹⁷⁶ The linking of the Leitmotif and theme of origin occurs in chapters 1, 3, 6, 7, 8, 9, 10, 12, 14, 16, 17, and 20.

spoken by Jesus-Son creates a masterful way for the Evangelist to bring to light important aspects of Jesus-Son's origin from above, and the requirement that everyone must be born from "above" (ἄνωθεν). This subtle contrast highlights the reason why Nicodemus and presumably others, cannot perform the same signs nor enter the kingdom of God as Jesus-Son can: they are not born from "above." Chapter three concludes with a discourse that summarizes the entire chapter, even though it is not clear if John the Baptist, Jesus, or the Evangelist spoke: "The one who comes from above is above all; the one who is of the earth belongs to the earth and speaks about earthly things. The one who comes from heaven is above all" (3:31). Because he has descended from heaven he knows, speaks and witnesses to heavenly things.

Chapter six may have spawned more scholarly analysis than any other chapter in John's Gospel.¹⁷⁷ I offer another perspective: that of the influence of the Leitmotif and its influence on the bread of life discourse (6:25-51). I propose that 6:25-71 contain the most explicit use of the Descent/Ascent Leitmotif in John.¹⁷⁸ The Evangelist repeatedly links the Leitmotif to Jesus-Son's origin, and does so using the metaphorical language of Jesus as the bread that came down/descended from heaven (6:33, 38, 50-51, 57, 58), and then ascends to where Jesus-Son of Man was before (6:62). As Raymond Brown writes, "The

¹⁷⁷ Discussions and analysis of the Bread of Life discourse are extensive and vary in perspectives. Peder Borgen's monograph offers a perspective on the connection between this discourse and the Jewish Haggadic tradition. Peder Borgen, *Bread From Heaven* (Leiden: Brill, 1965), 1-27. Marianne Thompson focuses her article on the place and role of God in this Bread of Life discourse. Marianne Meye Thompson, "Thinking about God: Wisdom and Theology in John 6," in *Critical Readings of John 6* (ed. R. Alan Culpepper; Leiden: Brill, 1997), 221-46; Paul N. Anderson, "The *Sitz im Leben* of the Johannine Bread of Life Discourse and Its Evolving Context," in *Critical Readings of John 6* (ed. R. Alan Culpepper; Leiden: Brill, 1997), 1-59.

¹⁷⁸ There are fourteen uses of the Leitmotif in this chapter: 6:29, 33, 38 (2), 39, 41, 42, 44, 46, 50, 51, 57, 58, 62.

mention of the Son of Man and bread from heaven constitute a theological answer of how Jesus has come here: he is the Son of Man who has come down from heaven.”¹⁷⁹

The Evangelist reemphasizes Jesus’ origin by contrasting his opponent’s assumptions of where he is from (Galilee) with where he is truly from (God/above). In a later dispute regarding Jesus-Son bearing witness to himself, he says to his opponents, “Even if I am my own witness, my testimony can be verified because I know where I came from and where I am going. But you know neither where I came from nor where I am going” (8:13-14).¹⁸⁰ The Leitmotif, again woven into a discussion, reflects the view regarding the testimony of witnesses: that not only does Jesus-Son bear witness of himself (chapter five), but the Father who sent him bears witness to him (chapters seven and eight). This is an excellent example of how a motif, repeated in a narrative, increases in importance as it is continually reintroduced. We may note something the first time we see or hear it, but when repeated multiple times, it increases in significance. In associating the statements in chapter five that the Son’s works bear witness that the Father sent him with those in chapters seven and eight, one can recognize the significance of Jesus-Son sent by the Father. Jesus-Son then speaks directly to his opponents in a way that clearly differentiates himself: “You are from below, I am from above; you are of this world, I am not of this world” (8:23). His origin clearly separates him from them.

The healing of the man born blind is simple and yet magnificent in several ways. The first verse introduces the subject of origin: “As he passed by, he saw a man blind

¹⁷⁹ Brown, *John*, 1.263.

¹⁸⁰ Raymond Brown’s translation. Brown, *John*, 1.339.

from his birth,” and his disciples inquire of Jesus if the man’s blindness is the consequence of his parent’s sin, or his own. Jesus-Son is able to cut right through their association of sin with origin because of the recognition of his own origin. A dispute arises over three points: who is this man who healed, what authority does he have to heal, and where is he from? The Pharisees argue among themselves whether Jesus is a sinner or a prophet because he healed on the Sabbath. Whence did his authority to do such works stem, since God does not “listen to sinners” (9:31)? Jesus-Son’s authority to perform the works of God occurs because God sent him. And since the Pharisees do not know where he comes from, he must not be legitimate, “for if this man were not from God, he could do nothing” (9:33). It is the man healed of his blindness who recognizes that Jesus is from God (9:29-33) and that Jesus-Son was sent by God to do the works of God (9:40-41). It is as if the Evangelist is juxtaposing the blind man’s origin and Jesus-Son’s origin to develop the controversy. For οἱ Ἰουδαῖοι (the “Jews”), one’s human origin would not allow for such a demonstration of God’s power, and yet it is inconceivable to them that Jesus could have come from God.¹⁸¹

¹⁸¹ Due to the difficulty of accurately distinguishing whether the Evangelist is writing about a nationality of people or religious authorities, I shall place the phrase, οἱ Ἰουδαῖοι (the “Jews”) in quotation marks. The debate on the identity of οἱ Ἰουδαῖοι is rather extensive, and since the title has no influence on the thesis of this study, a detailed discussion is not required. I mention here a few resources that might be helpful in understanding the different positions taken. Raimo Hakola, *Identity Matters: John, the Jews, and Jewishness* (ed. Margaret M. Mitchell; NovTSup 118; Leiden: Brill, 2005). Hakola explores this term and the use in John. He states that the term οἱ Ἰουδαῖοι was used primarily in a religious-ethnic sense in the first century (p. 11). He proposes that the unique Johannine use of the term “is not used for the authorities only in a hostile sense, but the fact that the very same term is used both in an extremely hostile sense and in a way familiar from other sources” (p. 13). A rather recent publication: Ruth Sheridan, “Issues in the Translation of οἱ Ἰουδαῖοι in the Fourth Gospel,” *JBL* 132/3 (2013): 671-95; John Ashton, “The Identity and Function of οἱ Ἰουδαῖοι in the Fourth Gospel,” in *The Composition of John’s Gospel: Selected Studies from Novum Testamentum* (ed. David E. Orton; Leiden: Brill, 1999), 215-50. The final source worth mentioning is an annotated bibliography that includes a section on Judaism and Anti-Judaism: Stanley Porter and Andrew K. Gabriel, “Judaism and Anti-Judaism” in *Johannine Writings and Apocalyptic: An Annotated Bibliography* (ed. Stanley E. Porter; JS 1; Leiden: Brill, 2013), 79-83.

Beginning in chapter fourteen, the Evangelist begins to shift the emphasis from whence Jesus-Son comes, to his return to his place of origin. A key verse represents the Evangelist's Christology of Jesus-Son's origin: "I came from the Father and have come into the world, I am leaving the world and am going to the Father" (16:28).

The Evangelist's presentation of Jesus-Son's origin through the use of the Descent/Ascent Leitmotif is foundational in John. By its recurrence throughout the Gospel, his origin is emphasized, both in terms of where he originated and where he will return. Tensions arise among those in the narrative who find it difficult to reconcile what they hear of Jesus' divine origin and what they know of his human origin.

Tensions Reconciling Jesus' Divine Origin and Human Origin

The Evangelist presents drama and tensions for those who, interacting with the man Jesus, cannot imagine his divine origin. These tensions manifest themselves as controversies throughout the Gospel. In each example, Jesus-Son makes a statement related to his divine origin that sounds outlandish to his audience, they react unfavorably, and a controversy arises. For example, in chapter six, Jesus states that he is the bread that has come down from heaven to do the will of Him who sent him (6:35-37). The οἱ Ἰουδαῖοι ("Jews") murmur because they know his parents and from whence he originated. Jesus' claims become so difficult to hear that "many of his disciples when they heard it said, 'this is a hard saying, who can listen to it?'" and many no longer traveled with him (6:60-65). A comparable, though nuanced argument, about his origin arises in chapters seven and eight over his authority to teach (7:25) and to be his own witness (8:13-14). In chapter seven, to the surprise of the crowd, Jesus claims that "my teaching is not mine but his that sent me" (7:16). The crowd expresses their opinion that

only the Christ can be his own witness, and because they know “where he is from,” they assume that he cannot be the Christ, nor can he have the authority to be his own witness. Jesus reaffirms that his authority comes from him [God] who sent him [Jesus] (7:29). A similar controversy breaks out over his authority to bear witness of himself after he says that he is “the light of the world” (8:12). They claim he has no authority to make this statement or bear witness to himself, and Jesus responds, “You are from below, I am from above; you are from this world, I am not of this world (8:23). At the end of the heated controversy the crowd “took up stones to throw at him, and Jesus hid himself and left the temple” (8:59).

Pre-existence: A Component of Jesus-Son’s Origin

An original use of language in John as compared to the Synoptic Gospels includes Jesus-Son as Logos, pre-existent with God “in the beginning” (1:1), before “all” began.¹⁸² What should we understand about this implication of Jesus-Son’s pre-existence, an important though subtle element in the presentation of his origin? Simply, that not only did Jesus-Son originate with God, but also that he existed with God since before “all” began. There are only three specific references to pre-existence, and each one is directly associated with Jesus-Son’s origin. An argument could be made that the forty-seven verses depicting his origin with the Father presume his pre-existence.¹⁸³

¹⁸² Douglas McCreedy, *He Came Down From Heaven: The Preexistence of Christ and the Christian Faith* (Downers Grove, Ill.: InterVarsity Press, 2005), 135-62. In chapter five on the “Writings of John,” he argues that “John offers the clearest and most powerful witness of the preexistence.” He supports his argument by analyzing John 1:1-5, 9-18; 8:57-58; 10:29-30; 12:41; 17:4-5.

¹⁸³ The verses that specifically mention Jesus-Son’s preexistence: 1:1-2; 17:5, 24. Ashton, *Understanding*, 136, 259. Ashton proposes that by the time chapter six was composed for the second and final edition, some notion of pre-existence was now an accepted element in the community’s thinking about Jesus. Urban von Wahlde proposes another view that the descent/ascent motif and Son of Man language is

Following the introduction of the theme of pre-existence in the prologue, Jesus-Son makes two direct references to his pre-existence in his prayer to his Father, where he says in part, “glorify me with the glory I had with thee before the world was made” (17:5), and “Father, I desire that those also, whom you have given me, may be with me where I am, to see my glory, which you have given me because you loved me before the foundation of the world” (17:24).¹⁸⁴ How does the theme of Jesus-Son’s pre-existence relate to the Christology of his origin? Robert Hamerton-Kelly introduces his chapter “Pre-existence in the Gospel of John” by summarizing Ernst Käsemann’s work in *The Testament of Jesus: A Study of the Gospel of John in Light of Chapter 17*, in which he says that Jesus’ pre-existence is “the key which unlocks the entire Johannine Christology.”¹⁸⁵ I generally concur with this viewpoint of the importance of Jesus’ pre-existence, although I would like to add to its importance. Pre-existence functions as an essential element of his origin, although pre-existence is only one element in the Evangelist’s full presentation of Jesus-Son’s origin, which he developed using the Descent/Ascent Leitmotif. Therefore, Hamerton-Kelly’s conclusion of pre-existence as

characteristic of the third and final edition of John. See Von Wahlde, *Gospel*, 1.177-78, 318. Recognizing that scholars disagree on the dating of the inclusion of elements in John, I found the possibility that the Leitmotif and the Christology of Jesus’ preexistence might have been added to the gospel in a later edition of John compelling, suggesting a development or change in the thought of the Evangelist’s regarding his Christology.

¹⁸⁴ Udo Schnelle, *Theology of the New Testament* (trans. M. Eugene Boring; Grand Rapids, Mich.: Baker Academic, 2007), 669-70. Udo Schnelle suggests that the following texts, showing Jesus’ preexistence, should be included in the list: Jesus ascends where he was before (6:62), and he existed before Abraham (8:58). I have not included them, as one would have to assume preexistence. For instance, 8:58 the reference to Jesus having existed before Abraham says “only before Abraham,” and does not automatically date Jesus’ beginning to the beginning of the world.

¹⁸⁵ Ernst Käsemann, *The Testament of Jesus: A Study of the Gospel of John in Light of Chapter 17* (trans. Gerhard Krodel; Philadelphia: Fortress, 1968); Robert G. Hamerton-Kelly, *Pre-Existence, Wisdom, and the Son of Man* (Cambridge: Cambridge University Press, 1973), 197.

the “key that unlocks the entire Johannine Christology” could say that the Evangelist’s use of the Descent/Ascent Leitmotif, which defines Jesus-Son’s origin, is the key that unlocks Johannine Christology.

Summary of the Theme of Jesus-Son’s Origin and the Descent/Ascent Leitmotif

It appears important to the Evangelist to ground his Christology of Jesus-Son’s origin on the Leitmotif’s emphasis of Jesus-Son descending/coming from above. The Evangelist impressively and fully integrates the Leitmotif in the description of Jesus-Son’s origin, including his preexistence, as if the descending/coming actions in the Leitmotif are Jesus-Son’s origin.

In the next section, we will examine the question of the Evangelist’s use of the Leitmotif in depicting Jesus-Son’s identity. As Paul Meyer has translated Rudolf Bultmann, “his [Jesus’] origin establishes his significance,”¹⁸⁶ and, I would add, his identity.

The Christology of Jesus’ Identity and the Descent/Ascent Leitmotif

This section focuses on the Evangelist’s use of the Descent/Ascent Leitmotif in presenting Jesus-Son’s identity. Craig Keener writes, “in Mediterranean antiquity, establishing someone’s origin was one of the first steps to understanding a person’s identity.”¹⁸⁷ The Evangelist links the Leitmotif to the theme of Jesus’ identity, which

¹⁸⁶ Paul W. Meyer, “‘The Father’: The Presentation of God in the Fourth Gospel,” in *Exploring the Gospel of John in Honor of D. Moody Smith* (ed. R. Alan Culpepper and C. Clifton Black; Leiden: Westminster John Knox, 1996), 265.

¹⁸⁷ Keener, *John*, 2.718.

results in identifying Jesus-Son as God's direct descendant.¹⁸⁸ As with human heritage, children assume characteristics of their parents; as Jesus-Son assumes characteristics of the Father. Stated another way, when one sees Jesus-Son, one sees the Father.

John Robinson poses a stimulating question: "Whom does he [the Evangelist] show us?"¹⁸⁹ In other words, how does the Evangelist present Jesus' identity in the Gospel of John? To the people who encounter Jesus on the horizontal axis, he is an enigma, and in reading the Gospel, one can detect that they do not know what to make of him, that is, they are perplexed about his identity. The responses from the people who experience Jesus' signs and works are often to identify him with Jewish titles. He feeds a multitude from a few loaves and fishes, and the people call him a prophet (6:1-14). He performs several signs, and Nicodemus, a Pharisee, identifies him as a Rabbi come from God (3:1-2). He heals a man born blind, and οἱ Ἰουδαῖοι (the "Jews") do not know how to identify him, so they refer to him with multiple titles: Rabbi, Prophet, Christ, and Lord (9:2, 17, 22, 38). The gospel provides examples such as these throughout, as well as additional titles such as Lamb of God, King of Israel/King of the Jews, Savior of the World, and Holy One of God. One or more of the Synoptic Gospels share many of these same titles for Jesus.¹⁹⁰

In spite of the people's bewilderment, Jesus-Son's identity remains far from an enigma to the Evangelist. The Evangelist has a definite perspective as to Jesus' identity.

¹⁸⁸ There are centuries of debates regarding the relationship of the Father and Son and the possibility that Jesus is God in human form. These do not enhance the discussion of the function of the Leitmotif, so they shall be set aside.

¹⁸⁹ John A. T. Robinson, *The Priority of John* (London: SCM Press, 1985), 343.

¹⁹⁰ Refer to *Titles of Jesus: Uses in the Four Gospels* in Appendix F.

The titles he incorporates are primarily the Son titles, including Son of Man, Son, Son of God, the “one and only” Son, and the Word/Logos. Additionally, Jesus-Son’s self-revelation through the “I Am” statements join his list: “I am the bread of life” (6:48), “I am the light of the world” (8:12), “I am the door of the sheep” (10:7), “I am the good shepherd” (10:11), “I am the resurrection and the life” (11:25), “I am the way, the truth, the life” (14:6), and “I am the true vine” (15:1). The Evangelist repeats a common linking pattern between the Descent/Ascent Leitmotif and each of these titles for Jesus.¹⁹¹

Jesus-Son’s Identity Clarified by the Leitmotif

Throughout the Gospel, the Evangelist interweaves multiple titles representing Jesus’ identity, and links the Leitmotif to some but not all of these titles. Where the Descent/Ascent Leitmotif links to titles, how does it clarify the presentation of Jesus-Son’s identity? By answering this question, we should be able to ascertain the christological function of the Leitmotif in defining Jesus-Son’s identity. To investigate the function of the Leitmotif with this theme, three points require demonstration: 1) the Leitmotif’s importance through its repeated use, 2) its linking to the theme of Jesus’ identity, and 3) the clarification of the theme when linked to the Leitmotif. In this next section, we will consider these points as related to the titles Son, Son of God, Son of Man, the “one and only” Son, and the Word (ὁ λόγος).¹⁹² Following this, we will evaluate Jesus-Son’s self-revealing “I Am” titles and then conclude with the people’s titles for

¹⁹¹ Wayne Meeks points out that Jesus’ identity “is bound up with the pattern of his coming from heaven and going back there.” Meeks, “Man,” 63.

¹⁹² I recognize the subtle difference in stating that the titles on the vertical axis are those of the Evangelist and suggesting that the titles on the horizontal axis are those of the people when the Evangelist wrote the entire gospel. I am making this linguistic differentiation in an attempt to identify and to distinguish the primary uses of Jesus’ titles.

Jesus. As we pursue this study, we should do so with Robert Kysar's cautionary note in mind, "...we should not approach the Fourth Gospel with the impression that it has only one consistent view of Christ which it intends to propagate. The Gospel presents not one but a number of assertions about the religion's founder."¹⁹³ Kysar makes an appropriate remark here, and the goal is not to force a consistent view of Jesus, but rather to gain some understanding of the Evangelist's use and role of the Leitmotif in presenting Jesus-Son's identity.

The Evangelist's Titles for Jesus

The Evangelist has an affinity for identifying Jesus by "Son" titles: Son, Son of God, and Son of Man.¹⁹⁴ The Descent/Ascent Leitmotif is directly associated with each as it links with each of these Son titles but not to all uses of each of these titles. For example, the title "Son" occurs seventeen times and links to the Leitmotif either directly or within the context of the pericope twelve times. The title "Son of God" occurs nine times and connects with the Leitmotif either directly or within the context of the pericope four times.¹⁹⁵ The title "Son of Man" occurs thirteen times and links to the Leitmotif

¹⁹³ Robert Kysar, *John the Maverick Gospel* (Atlanta, Ga.: John Knox, 1979), 38.

¹⁹⁴ I found it interesting to note which chapters include no reference to the three Son titles for Jesus: chapters two, seven, fifteen, sixteen, and eighteen. The two chapters that include all three titles are three and five. For a summary of the distribution of titles for Jesus refer to appendix G entitled "Gospel of John Christology: Titles for Jesus Relating to His Identity." For the results of the mapping of the verses that include the Leitmotif and the theme of Jesus' identity see Appendix H and for the list of verses that include the Leitmotif and this theme see Appendix I. One or more of these titles occurs in fifteen of the twenty chapters, being absent only in chapters 2, 4, 7, 15, and 16. All three titles occur only in chapters 1, 3, and 5. The Son and Son of Man titles occur only in chapters 6 and 8. The Son occurs only in chapters 14 and 17; only the Son of Man occurs in 9, 12, and 13; and the Son of God occurs only in chapters 10, 11, 19, and 20.

¹⁹⁵ Andreas J. Köstenberger, *A Theology of John's Gospel and Letters: Biblical Theology of the New Testament* (Grand Rapids, Mich.: Zondervan, 2009), 383. Köstenberger points out that there is no single instance of Jesus calling himself "Son of God" in the Synoptic Gospels.

either directly or within the context of the pericope nine times. These statistics show the actual uses of the titles and how often they link to the Leitmotif, although a case could be made that because of the frequent use of the Leitmotif—found in eighteen of twenty-one chapters, in eighty-four verses and used one hundred and three times—every reference to Jesus-Son’s identity is influenced by the Leitmotif.

Arland Hultgren comments that although many consider these Son and Son of God titles to be “virtually equivalent,” they are used for slightly different designations, particularly when referring to the relationship of the Son to the Father.¹⁹⁶ Generally I agree with his observation, although there are several differences worth mentioning; one difference resides in the number of uses of each title as noted above.¹⁹⁷ Additionally, of the total of twenty-seven verses that include the combinations of the Father and the Son, the Father and Son of God, and the Father and the Son of Man, a stunning twenty-two are of the Father and the Son. Clearly, the Evangelist associates the Father with the Son most often. Of the remaining, four verses of the twenty-seven include the Father and the Son of Man, with only one reference to Father and Son of God.¹⁹⁸ What is the significance of the Evangelist choosing to use Son rather than Son of God in direct connection with the Father, particularly in verses where being associated with the Father appears

¹⁹⁶ Hultgren, *Christ*, 146. Schnelle, *Theology*, 689. Schnelle uses the titles Son of God and Son interchangeably. Dodd, *Interpretation*, 244. Dodd associates the Johannine Son of Man with the Son of God. “He descended from heaven and ascends again and is in infinite union with God “dwelling with him.”” See also Kysar, *John*, 50. Kysar suggests that the Son title may have been fashioned out of the Son of Man title.

¹⁹⁷ Uses of Son: **1:14,18; 3:16, 17, 35, 36; 5:19, 20, 21, 22, 23; 5:26; 6:40; 8:35, 36; 14:13; 17:1.** Uses of Son of God: **1:34, 49; 3:18; 5:25; 10:36; 11:4, 27; 19:7; 20:31.**

¹⁹⁸ Uses of Father and Son: **1:14,18; 3:16-17, 35; 5:19, 20, 21, 22, 23, 26; 6:40; 14:13; 17:1.** Uses of Father and Son of God: **10:36.** Uses of Father and Son of Man: **5:26-27; 6:27, 53-57; 8:28.**

important?¹⁹⁹ Perhaps the answer amounts to a literary one: where the Evangelist assumed that when he referred to the Son it would be understood that he also meant the Son of God. Another possibility for using Son rather than Son of God rests on the Evangelist's presentation of the functioning relationship between the Father and Son. For example:

- The Father is seen only by the Son (1:18).
- The Father sends the Son to save the world (3:17).
- The Father places all things in the Son's hands (3:35).
- The Father shows the Son all he himself is doing, and will show him greater works (5:30).
- The Father grants all judgment to the Son (5:22).
- The Father is glorified by the Son (14:13).

These texts illustrate that the Evangelist uses the title of Son on those occasions when the Father and Son are closely aligned.

The first eighteen verses in chapter one, which are devoted to introducing Jesus primarily as Son, include the implicit reference to Jesus-Son as the Word (ὁ λόγος) present with God from the beginning: “In the beginning was the Word, and the Word was with God, and the Word was God” (1:1).²⁰⁰ The Prologue begins with the Evangelist announcing that the Light, implicitly Jesus-Son, was coming into the world (1:9), arriving with the distinguished title of the Father's “only” (μονογενοῦς) son (1:14, 18), “who is in

¹⁹⁹ For example, in 5:1-23 where Jesus' authority to heal the infirm man becomes an issue.

²⁰⁰ The only place in the gospel where the Evangelist utilizes the title Word or Logos for Jesus.

the bosom of the Father,” and close to the Father’s heart (1:18).²⁰¹ As discussed above, the majority of the references to the Son occur in relationship to the Father. Particularly striking are the Evangelist’s portrayals of a reflective relationship between the Father and Son, a point developed in the next section. By closely relating the Father and Son in the Gospel, the Evangelist not only legitimizes the Son’s mission, he reemphasizes that all the Son does, and his ability to perform his works, result from being sent by the Father—all key christological points.²⁰²

The Greimas mapping of the Son of God texts leads to an observation of who acknowledges Jesus as the Son of God.²⁰³ The Prologue introduces Jesus—God’s only Son—coming from above (1:18), followed at his baptism (1:34) by John the Baptist making the first acknowledgment of Jesus as the Son of God. Nathanael makes the same acknowledgement at the end of chapter one (1:49). Four occasions follow these when Jesus identifies himself as the Son of God (3:18; 5:25; 10:36; 11:4), with the final declaration that Martha makes that “he is the Son of God coming into the world” (11:27). The importance of these observations centers on the fact that nearly half of the identifications of Jesus as the Son of God came from others, rather than Jesus himself: John the Baptist, Nathanael, and Martha. Additionally, three of the four references that Jesus makes to being the Son of God occur during controversies with his opponents. One final observation: the Evangelist selected the title Son of God, rather than Son or Son of

²⁰¹ The “only Son” title for Jesus occurs only in John but not in the Synoptic Gospels and occurs in 1:14, 18; 3:16, 18.

²⁰² Anderson, “Having-Sent-Me,” 33-57.

²⁰³ Refer to Appendix G: *The Distribution of Jesus’ Titles Throughout the Gospel of John*.

Man, for the concluding summary statement in chapter twenty: “Now Jesus did many other signs in the presence of the disciples, which are not written in this book; but these are written that you may believe that Jesus is the Christ, the Son of God, and believing you may have life in his name” (20:30-31).

The last of the Evangelist’s titles to examine, and one directly linked to the Leitmotif, is the “Son of Man.” The possible backgrounds for the Son of Man are broad and diverse, including the Old Testament, intertestamental works, and the Synoptic Gospel backgrounds.²⁰⁴ Equally diverse are the variety of opinions on the Evangelist’s use of the Son of Man.²⁰⁵ As Barnabas Lindars writes, “John’s variation between ‘the Son of God,’ ‘the Son,’ and ‘the Son of Man’ is never accidental, but is carefully chosen in accordance with the needs of his arguments.”²⁰⁶ In studying the thirteen references to Son of Man used in John, several points stand out. First, the Evangelist uses the descending and ascending actions only in association with the Son of Man (1:51, 3:13; 6:62). Francis Moloney argues that each “Son” title for Jesus distinguishes the different roles of

²⁰⁴ Stephen S. Smalley, “The Johannine Son of Man Sayings,” *NTS* 15/3 (1969): 278-301. John J. Collins, “The Son of Man in First-Century Judaism,” *NTS* 38 (1992): 448-466. Due to the printed resources on this subject it will not be developed in this study.

²⁰⁵ Using the Greimas mode, I show the results of the mapping of the Leitmotif and titles for Jesus which are included in Appendix H, while the verses that meet the criteria related to the theme of identity to be included in the Leitmotif are listed in Appendix I. The Son of Man references includes: 1:51; 3:13, 14; 5:27; 6:27, 53, 62; 8:28; 9:35; 12:23, 24 (2x); 13:31. Because this study argues for the literary influence of the Descent/Ascent Leitmotif on themes in the Gospel of John, it is not necessary to analyze the various positions on the meaning of Son of Man in John. Most commentaries and longer monographs on the Gospel of John include a discussion of the Son of Man. A recent annotated bibliography provides a selection of books and articles representative of the debate regarding the Son of Man: Porter and Gabriel, “Son,” 104-06; Delbert Burkett, *The Son of Man Debate: A History and Evaluation* (ed. Richard Bauckham; SNTSMS 107; Cambridge: Cambridge University Press, 1999). A sampling of journal articles on this subject include: Collins, “Son,” 448-66; Francis J. Moloney, “The Johannine Son of Man,” *BTB* 6 (1976): 177-80.

²⁰⁶ Barnabas Lindars, “The Son of Man in Johannine Christology” in *Christ and Spirit in the New Testament: In Honour of Charles Francis Digby Moule* (Barnabas Lindars and Stephen S. Smalley; Cambridge: Cambridge University Press, 1973), 43-60, esp. 44.

Christ.²⁰⁷ He proposes that the title Son of Man concentrates on the human figure of Jesus as the incarnate, preexistent Logos who descended from heaven.²⁰⁸ Associated with the historical Jesus, it is the Son of Man who must be “lifted up” (3:13; 8:28; 12:34). The Evangelist assigns other functions to the Son of Man: he executes judgment (5:27), gives eternal life (6:27), and glorifies himself and God (12:23; 13:31). These themes are not exclusive to the Son of Man, as they are also linked with the Son and Son of God titles.

Even though the Son of Man title occurs in John and the Synoptic Gospels, its use differs in two significant ways:²⁰⁹ First, there are no references in John to a future or apocalyptic Son of Man as in the Synoptics.²¹⁰ Second, as discussed above, the primary depiction of the Son of Man in John, entirely omitted from the Synoptic Gospels, is that the Son of Man descends from heaven having been preexistent with God, and ascends back to heaven.²¹¹ Udo Schnelle remarks that the “Son of Man concept has been totally

²⁰⁷ Moloney, *Johannine*, 211.

²⁰⁸ Moloney, *Johannine*, 213-14.

²⁰⁹ Son of Man references in Matthew: **8:20; 9:6; 10:23; 11:19; 12:8, 32, 40; 13:37, 41; 16:13, 27, 28; 17:9, 12, 22; 19:28; 20:18, 28; 24:27, 30, 37, 39, 44; 25:31; 26:2, 24, 45, 64.** Son of Man references in Mark: **2:10, 28; 8:31, 38; 9: 9, 31; 10:45; 13:26; 14:21, 41, 62.** Son of Man references in Luke: **5:24; 6:5, 22; 7:34; 9:22, 26, 44, 58; 11:30; 12:8, 10, 40; 17:22, 24, 26, 30; 18:8, 31; 19:10; 21: 27, 36; 22:22, 48, 69; 24:7.** As noted in an earlier chapter, there is no descent/ascent motif in the Synoptic Gospels.

²¹⁰ Benjamin E. Reynolds, *The Apocalyptic Son of Man in the Gospel of John* (ed. Jorg Frey; WUNT 249; Tübingen: Mohr (Siebeck), 2008). He studies the possible relationship between “one like the Son of Man” in Daniel 7 and the Johannine Son of Man in an attempt to “examine the portrayal and interpretation of the Son of Man title within the framework of John’s Gospel and determine the significance of the title for Johannine Christology” (p. 2). He begins by defining the terms apocalyptic, apocalypse, and mystical Son of Man. He follows by examining “one like the Son of Man in Daniel, Jewish apocalyptic literature, early Christian interpretation and the Gospel of John. He includes the apocalyptic Son of Man characteristic in John including: John 1:51, the descent/ascent motif, the lifted-up sayings, Son of Man as a judge in John 5:27, the giving of life in John 6, and the glorification of the Son of Man. He concludes that the Johannine Son of Man is apocalyptic and the evidence for this can be found throughout the Son of Man sayings and is connected with more apocalyptic texts than simply Daniel 7, 1 Enoch 62 and 69.

²¹¹ Hultgren, *Christ*, 146-47.

integrated into the way the Johannine Christology is conceived as a whole.”²¹² With the title Son of Man linked to the descent and ascent actions in the Leitmotif, I would expand his comment to state that both the Leitmotif and the Son of Man are totally integrated into Johannine Christology.

Jesus’ Self-Identification with ἐγὼ εἰμί or “I Am” Titles

As discussed above, the Evangelist identifies Jesus as Son, Son of God, and Son of Man, all of which provide a sense of the familiar and familial relationship between Jesus-Son and his Father. What value do the Evangelist’s metaphorical ἐγὼ εἰμί statements contribute to the Christology in John? An inspired and distinctive way for the Evangelist to enhance the christological theme of identity is Jesus-Son’s self-identification through the “I Am” statements. The Evangelist’s use of the ἐγὼ εἰμί language is unique as compared to the Synoptic Gospels, and each of these sayings shows, to some degree, the influence of the Descent/Ascent Leitmotif.²¹³ The Evangelist incorporates symbols or metaphors that people can understand and relate to. One finds no lack of analysis of the ἐγὼ εἰμί statements, as various monographs, book sections, commentaries, and articles discuss them.²¹⁴ This analysis focuses on the questions: 1)

²¹² Schnelle, *Theology*, 691.

²¹³ There are twenty uses of Ἐγὼ εἰμι in John and of these twenty, seven “I am” sayings include an explicit predicate are in 4:26; 6:35, 51; 8:12, 18, 23; 9:5; 10:7, 9, 11, 14; 11:25; 14:6; 15:1. Verses with an implied predicate are: 6:20; 18:5 and without a predicate are: 8:24, 28, 58; 13:19. Robert Kysar, *John: The Maverick Gospel* (Atlanta, Ga.: John Knox, 1979), 57. The use of Ἐγὼ εἰμι is located in Mark 14:6-62 “Again the high priest asked him, ‘Are you the Messiah, the Son of the Blessed One?’ “Jesus said, ‘I am; and you will see the Son of Man seated at the right hand of the Power, and ‘coming with the clouds of heaven.’” Jesus’ response results in his being charged with blasphemy.

²¹⁴ A small sampling of the resources: David Mark Ball, “*I Am*” in *John’s Gospel Literary Function, Background and Theological Implications* (ed. Stanley E. Porter; JSNTSup 124; Sheffield: Sheffield Academic Press, 1996); Bultmann, *John*, 225-26, fn. 1; Brown, *Gospel*, 1.533-38; Kysar, *John*, 56-60; Schnelle, *Theology*, 686; Catrin H. Williams, *I am He The Interpretation of “Ani Hu” in Jewish and*

does the Evangelist link any of the ἐγὼ εἰμί statements to the Leitmotif, and if so, 2) what significance do they have for the Christology of Jesus' identity? I concluded from my analysis that the reason Jesus-Son can state, "I Am," stems from his origin and relationship to the Father, as established, and clarified by the Leitmotif.²¹⁵

What value do the Evangelist's metaphorical ἐγὼ εἰμί statements contribute to John's Christology? To answer this question, the analysis focuses primarily on the seven uses of ἐγὼ εἰμί that include a predicate nominative.²¹⁶ The reason for their selection is due to their emphasis on the "I" and not on the predicate, thus providing in a direct way that Jesus-Son is the only one who can function as the bread of life, the light, the way, the gate, the vine, the shepherd, and the resurrection.²¹⁷ Jesus-Son functions in these roles for humanity precisely because having come from above, he and his Father are one (10:30).²¹⁸ These "I Am" statements are an example of Jesus-Son being the point of intersection between the vertical and horizontal axes. Not only does the Evangelist use metaphors that his audience can grasp and deem practical, he frames them in terms of Jesus-Son's heavenly origin, his coming into the world.²¹⁹ Six of these seven "I Am"

Early Christian Literature (ed. Hengel Martin and Otfried Hofius; WUNT 2. Reihe 113; Tübingen: Mohr [Siebeck], 2000), 255-303.

²¹⁵ Appold, *Oneness*, 81.

²¹⁶ For a discussion of the categories and uses of the Ἐγὼ εἰμί statements refer to Brown, *John*, 1.533-38. Kysar, *John*, 56-60.

²¹⁷ Brown, *John*, 1.534.

²¹⁸ Brown, *John*, 1.535.

²¹⁹ For a sample of discussions on the importance of symbols in John read: Dorothy A. Lee, *The Symbolic Narratives of the Fourth Gospel* (JSNTSup 95; Sheffield: JSOT Press, 1994); Köstenberger, *Theology*, 155-67; John Painter, "John 9 and the Interpretation of the Fourth Gospel," *JSNT* 28 (1986): 31-61; John Painter, "The Signs of the Messiah and the Quest for Eternal Life" in *What We Have Heard from*

statements link with the Leitmotif, with the only exception being the metaphor that Jesus is the true vine (15:5). Metaphorically, Jesus is the bread of life/living bread that comes down from heaven (6:35, 51) to give life to the world (6:33). Jesus as the “light of the world” (8:12; 9:5) comes into the world to enlighten (1:4-5, 9). Jesus as metaphor for the door of the sheep (10:7) and the good shepherd (10:11) who comes that everyone may “have life and have it abundantly” (10:10). Jesus as “the resurrection and the life” (11:25), sent by the Father, comes into the world to give life to those who are dead. Jesus as “the way, the truth, and the life” comes from and returns to God. Jesus is “the true vine,” (15:1) and by abiding (μένω) in him and Jesus in them, they can bear much fruit (15:5).

Catrin Williams suggests a second function of the “I Am” statements: “All Johannine ἐγὼ εἰμί pronouncements thus convey the message that God’s saving pronouncements are made visible and accessible in Jesus.”²²⁰ Marianne Thompson quotes Paul Meyer’s point that “the unity of the Father and Son, a prominent motif in the evangelist’s Christology, seems to preclude any talk about God apart from the Son.”²²¹ If this observation is correct, we can learn something about the Father from the depictions of Son: therefore, what do these ἐγὼ εἰμί statements tell us about the Father? Based on the reflective relationship between the Father and Son, when Jesus-Son declares himself to be the bread of life that comes down from heaven, we can deduce that the Father is the

the Beginning: The Past, Present and Future of Johannine Studies (ed. Tom Thatcher; Waco, Tex.: Baylor University, 2007), 233-56.

²²⁰ Williams, *I am*, 303.

²²¹ Thompson, *God*, 71.

sender of the true bread from heaven.²²² Jesus is the light of the world, although the Father is the source of the light that Jesus brings to the world.²²³ Jesus is the resurrection and life, although the Father gives life to humanity. Jesus is the door/gate of the sheep and the good shepherd, and his coming gives the life that has its source in the Father. Jesus is the way, the truth, and the life, but the Father provides the way that Jesus-Son reveals, in order that the disciples, too, may one day go to the Father. Last, Jesus is the vine, but the Father is the vinedresser who prunes and cares for the vine so that it may bear more fruit (15:2). These ἐγὼ εἶμι statements reveal something about both Jesus-Son and the Father.

The People's Titles for Jesus

As mentioned in the introduction to this section on Jesus' identity, the crowd ascribes numerous and diverse Jewish religious titles to Jesus, such as *Prophet*, *Messiah*, *Lamb of God*, and *King of Israel/King of Jews*. Why does the Evangelist incorporate so many titles connected to Jesus by those living in the world? One possible answer is that people relate to Jesus from their own diverse background and perspective. Another possible answer is that people who interact with Jesus understand his works through their lens of Judaism: such as *Lamb of God*,²²⁴ *Lord*,²²⁵ *Rabbi/Teacher*,²²⁶ *King of Israel/King*

²²² Thompson, *God*, 87.

²²³ Thompson, *God*, 88.

²²⁴ Uses of Lamb of God: 1:29, 36. This title only occurs in John.

²²⁵ Uses of Lord as a title for Jesus: 6:23, 34, 68; 8:11; 9:38; 11:2, 3, 12, 21, 27, 32, 34, 39; 13:6, 9, 13, 14, 25, 36, 37; 14:5, 8, 22; 20:2, 13, 18, 20, 25, 28.

²²⁶ Uses of Rabbi and Teacher: 1:38, 49; 3:2, 26; 4:31; 6:25; 8:4; 9:2; 11:8, 28; 13:13, 14; 20:16. John refers to Jesus as Rabbi 8 times and Teacher 8 times. By comparison, Matthew refers to Jesus as rabbi

of Jews,²²⁷ *Messiah/Christ*,²²⁸ *Savior of the World*,²²⁹ and *Prophet*.²³⁰ Additional references to Jesus incorporated by the Evangelist include *Light*,²³¹ *Jesus*,²³² and *Jesus of Nazareth*.²³³

An important question for this section is whether the Evangelist links and clarifies the people's titles for Jesus by means of the Leitmotif. We find no influence of the Leitmotif in the eighteen acknowledgements of Jesus as King, the fourteen references to Jesus as Messiah, six associations of Jesus as prophet, and the one each of Lamb of God, Savior, and Holy One of God. Perhaps a reason that the Evangelist did not link the Leitmotif with these references to Jesus is that in his Christology he "sees Jesus as transcending such categories as prophet, king, and even Messiah."²³⁴ Even the remaining titles of Rabbi and Lord display little of the Leitmotif's influence.

2 times and to teacher 12 times. Luke does not use rabbi but refers to Jesus as teacher 16 times. Mark uses rabbi 3 times and teacher 13 times.

²²⁷ Uses of King of Israel: **1:49**; **12:13**; King of Jews: **18:33, 37**; **19:3, 14, 19, 21** (6). By comparison, Matthew and Mark use the title King of Israel for Jesus once each with no occurrences in Luke. Also by comparison, Mark refers to Jesus as King of the Jews 5 times, Matthew 4 times, and Luke 3 times.

²²⁸ Uses of Messiah as a title for Jesus: **1:41**; **4:25, 29**; **7:26, 27, 31, 41** (2x), **42**; **9:22**; **10:24**; **11:27**; **20:31**.

²²⁹ Use of Savior of the World: **4:42**. This title only occurs in John.

²³⁰ Uses of Prophet: **4:19, 44**; **6:14**; **7:40, 52**; **9:17**. By comparison, Matthew uses the name prophet 21 times, Luke uses it 13 times, and Mark uses it 3 times.

²³¹ Uses of the symbol of Light as an identifier for Jesus: **1:4-5, 9**; **3:19**; **8:12**; **9:5**; **11:9**; **12:35-36, 46**. Jesus identified as light occurs only in John.

²³² There are 244 uses of the name Jesus in the Gospel of John. By comparison, Matthew uses the name Jesus 159 times, Luke uses it 126 times, and Mark 97 times.

²³³ Uses of Jesus of Nazareth: **18:5** (2), **17**; **19:19**. By comparison, Matthew uses Jesus of Nazareth once, Mark and Luke each three times.

²³⁴ Dunn, "John," 312.

The two titles most often linked with the Leitmotif are *Rabbi/Teacher* and *Lord*.²³⁵ Exploring the title Rabbi/Teacher, even though it is associated with Jesus fewer times than Lord, sixty percent of its usage includes the Leitmotif, as compared with only thirty percent of the Lord references that include the Leitmotif. Linking the Leitmotif to Rabbi/Teacher conveys greater authority to Jesus-Son in his teachings than without the Leitmotif. This is confirmed by Nicodemus' declaration, "Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God" (3:2). One further example occurs when Jesus teaches in the temple and οἱ Ἰουδαῖοι (the "Jews") ask him how he can teach so impressively and yet had never studied. Jesus-Son's answer, "My teaching is not mine, but the One's who sent me" (7:14-16). There are numerous ways Jesus could have answered the question. He could have said, "My teaching is not mine, but God's." But with the Evangelist incorporating the Leitmotif in his answer, "it is his who sent me," it impresses the readers that Jesus conveys both God's teaching and has God's authority to teach.

Regarding the title *Lord*, an examination of the Greimas maps reveals that six of the ten uses of the title of Lord are linked to the Leitmotif.²³⁶ In these texts, those who address Jesus as Lord are primarily Jesus' believers: the man healed of blindness (9:38), Martha (11:27), Simon Peter (13:36), Thomas (14:5), Mary Magdalene (20:16-18), and his other disciples who encounter Jesus after his resurrection (20:20). The only exception occurs in the bread of life discourse, where the people address him as Lord when they ask

²³⁵ The title Lord occurs thirty times in John with nine verses influenced by the Leitmotif. The title Rabbi/Teacher occurs twelve times in John with linking to the Leitmotif seven times.

²³⁶ Verses that include the title Lord: 6:33-34; 9:38-39; 11:27; 13:36; 14:5; 20:16-18.

for the bread that comes down from heaven (6:34). A striking christological point is made when the Evangelist integrates the Leitmotif into these dialogues between Jesus and his believers: the title Lord becomes associated with Jesus as having descended from above or is ascending to his Father. This is another example of the intersection and reflective relationship between the vertical and horizontal axes.

The final title to discuss is *Messiah/Christ* (Χριστός). In the study of the Evangelist's uses of this title an interesting discovery occurred—that through the influence of the Descent/Ascent Leitmotif, the Evangelist redefines a long-held Jewish teaching about the Messiah's origin;²³⁷ that the Messiah comes from God and returns to God, rather than from Galilee.²³⁸ While at the feast of Tabernacles, Jesus is in the temple teaching, which draws the attention of οἱ Ἰουδαῖοι (the “Jews”). They question both his ability and authority to teach, while others wonder if he might be the Messiah. As they reason through whether this is the Christ, they know where this man [Jesus] comes from, and since no one knows where the Christ comes from (7:27), he must not be the Christ.

²³⁷ Verses that include the title Messiah: 1:20, 25, 41; 3:28; 4:25, 29; 7:26, 27, 31, 41-42; 9:22; 10:24; 11:27; 12:34; 20:31. Marinus de Jonge, “Jewish Expectations about ‘Messiah’ According to the Fourth Gospel,” *NTS* 19 (1972-1973): 246-70. In this article, De Jonge uses the verses listed above to argue for the Jewish beliefs concerning the Messiah, particularly those that deal with the coming of the Messiah.

²³⁸ Specific examples of the controversy regarding Jesus' origin include: in chapter nine the controversy between the man Jesus healed of blindness and the Pharisees, who accuse Jesus of being a sinner, the Pharisees claim they do not know where he (Jesus) comes from. The man answered, “Here is an astonishing thing! You do not know where he comes from, and yet he opened my eyes (9:30) and he follows with the observation that, if this man were not from God, he could do nothing” (9:33). Additional examples includes: In the discussion with Nicodemus in chapter three, he acknowledges that Jesus is come from God, and how Jesus coming from above is the basis of his/Jesus' authority. In chapter seven, Jesus enters into a discourse with people in Jerusalem about where he is from and they question if he is the Christ (7:26-31) for certainly he must not be since he came from Galilee (7:40-44). Chapter five details the story of the healing of the lame man and the ensuing controversy over Jesus healing on the Sabbath. Here Jesus defends his authority through a well-crafted argument of his relationship to his Father because the Father sent him. In chapter six Jesus' origin again is a focal point in the dialogue. Jesus contends that he came down from heaven to do the will of him who sent him (6:38) and to give life (6:51).

Jesus then reaffirms that he comes from/was sent by God (7:28-29). Later at the same feast, a similar incident occurs after Jesus' proclamation that if "anyone thirst, let him come to me and drink" (7:37). Amazed at his saying, the people speculate that he is either a prophet or the Christ. In considering the question they ask, "Is the Christ to come from Galilee" as this man has? The scripture says the Messiah is descended from David and comes from Bethlehem (7:40-44). The Evangelist highlights the view that the Messiah will specifically not come from a required geographic location, Bethlehem, the village where David came from, but from a heavenly location, with him [God] who sent him [Jesus].

Additionally, the Evangelist introduces another element into the confusion about Jesus-Son, and that is Jesus-Son's return portion of the divine round trip: "I shall be with you a little longer, and then I am going to the one who sent me" (7:33). The οἱ Ἰουδαῖοι (the "Jews"), thinking in terms of geographic origins, question if Jesus is going to the "dispersion among the Greeks" (7:35), not understanding that he is returning to where he began/originated (above/heaven/to God). With these the Evangelist transforms the teachings and expectations about the Messiah/Christ.

Tensions Reconciling Jesus' Divine and Human Identity

One of the outcomes of the Evangelist linking the Leitmotif to Jesus-Son's titles to present his identity is the tension that occurs in the people's understanding of Jesus. The people who strictly see Jesus on the horizontal plane can only imagine the historical Jesus; they cannot comprehend Jesus-Son's vertical identity influencing his horizontal identity. The real tension lies when the people living on the horizontal axis who hear the vertical language but can only hear it as literal, and cannot understand it as metaphor. The

οἱ Ἰουδαῖοι (“Jews”) recognize that Jesus demonstrates his power and has done remarkable things, but they want to understand him in their horizontal way. The man born blind whom Jesus healed tells the Pharisees, “if this man were not from God, he could do nothing” (9:33). He wants to understand Jesus in a vertical way, but those who understand Jesus in a horizontal way continually try to bring Jesus’ works to the horizontal plane. The Evangelist attempts to lift or elevate humanity’s horizontal perspective to the vertical through the language of the Leitmotif, in order to inspire everyone with the possibility that “...to all who received him, who believed in his name, he gave power to become the children of God” (1:12-13).

Summary of the Theme of Jesus-Son’s Identity and the Descent/Ascent Leitmotif

The question from John Robinson quoted in the introduction of this section was, “whom [referring to Jesus] does the Evangelist show us?” Since titles are a common way to describe someone’s identity, the focus has been on his titles. An examination of the verses that include his titles reveals that some present Jesus-Son’s identity as the Son, Son of Man, and Son of God, and yet others identify Jesus by selected Jewish titles. As Jesus-Son carries out his mission of touching people’s lives, they perceive his identity through their own lens, thus identifying with him through a variety of titles. The clearest and most succinct way in which the Evangelist presents Jesus-Son’s identity is with the Leitmotif.

Our task thus far has been to investigate if and how the Descent/Ascent Leitmotif clarifies the themes of Jesus-Son’s origin and identity. In the next section, the examination continues with the focus on Jesus-Son’s relationship to his Father. As Paul Meyer succinctly argues, John’s Christology is not so much about Jesus-Son’s identity

[“who he is”] as “first, foremost, and always his open or hidden relationship to God and of God to him.”²³⁹

The Christology of Jesus’ Relationship to the Father and the Descent/Ascent Leitmotif

There is little doubt that the relationship between Jesus-Son and the Father is central to John’s gospel. Having already ascertained the identity of the Son, we now turn our attention to the Father and how the Evangelist portrays him.²⁴⁰ To understand the “Father” one must look within the context of His relationship to the Son, for as Marianne Thompson writes, “the character of God remains only indirectly accessible to the reader, and accessible only through the words and works of Jesus or, less often, the narrator.”²⁴¹ In the Gospel of John, the name “Father” is equated with God (1:18), although the two names are not always used interchangeably. Certainly, the Evangelist uses the titles “God” and “Father” to represent the Divine, although he incorporates the name Father to express the intimate relationship between the Father and Son. There are one hundred and fifteen references to “Father” in the Gospel, in striking contrast to forty-four references in Matthew, sixteen in Luke, and only four in Mark. In addition to these references to Father, “God” occurs seventy-seven times in John, as compared to one hundred and twenty times in Luke, fifty times in Matthew, and forty-eight times in Mark. Fewer verses include both Father and God: none in Luke, Matthew, or Mark, and only nine in

²³⁹ Meyer, “Father,” 259.

²⁴⁰ For a thorough study of the subject of God as depicted in the Gospel of John, see Thompson, *God*, and Marianne Meye Thompson, “The Living Father,” *Semeia* 85 (1999): 19-31.

²⁴¹ Marianne Meye Thompson, “God’s Voice You Have Never Heard, God’s Form You Have Never Seen: The Characterization of God in the Gospel of John,” *Semeia* 63 (1993): 190, 233.

John. Jesus speaks of “my Father” twenty-four times, and interestingly, at no time does he speak of “our Father,” and only once does he refer to “your Father and your God” (20:21).²⁴² When Jesus speaks of the Father, we learn something about Him, although Jesus very seldom speaks about God by using this title. As Craig Koester points out, what is distinctive about “the Fourth Gospel’s presentation of God concerns the relationship of the Father to the Son, rather than information about God’s being or nature.”²⁴³

Jesus-Son’s Relationship to the Father Clarified by the Leitmotif

As previously mentioned in this chapter, investigating the importance of the Descent/Ascent Leitmotif in John requires noting its repeated use, its linking to themes, and the resulting effect on those themes. Mapping the verses that include combinations of the Leitmotif, Jesus and the Son titles, God and Father, and the theme of relationship revealed their use in fifty verses within fifteen chapters. These results provide evidence of how important and diverse this use of the Leitmotif is in presenting the relationship between the God/Father and Jesus-Son.²⁴⁴ After analyzing the texts pertaining to the relationship of the Father and Son, one identifies the influence of the Leitmotif in two primary ways: first, it highlights the relationship of the Father and Son by creating a reflective relationship between them, and second, it reveals a unity or oneness between

²⁴² Verses that use “my Father:” John 2:16; 5:17, 43; 6:32, 40; 8:18 (2), 49, 54; 10:18, 25, 29, 37; 14:7, 20, 21, 21; 15:1, 8, 10, 15, 23, 24; 20:17. “Your Father and your God” (20:21). For a detailed presentation on the statistical use of the names Father and God, see Meyer, “Father,” 267-68, fn. 20.

²⁴³ Craig R. Koester, “Jesus As The Way To The Father In Johannine Theology (John 14:6),” in *Theology and Christology in the Fourth Gospel: Essays by the Members of the SNTS Johannine Writings Seminar* (ed. G. Van Belle, J. G. Van Der Watt, and P. Maritz; vol. 84 of *Theology and Christology in the Fourth Gospel: Essays by the Members of the SNTS Johannine Writings Seminar*; Leuven: Leuven University Press, 2005), 117-33.

²⁴⁴ Refer to Appendix J for the results of this mapping and Appendix K for verses that include the Leitmotif and the theme of Jesus’ relationship to the Father.

them by identifying Jesus-Son as having descended from and sent by the Father.²⁴⁵ We will examine each of these influences separately, because even though they are similar in nature, there are nuances to them that call for separate analysis.

Reflective Relationship Between Father and Jesus-Son and the Leitmotif

What does “reflective relationship” represent, and how do we see it expressed in the Gospel?²⁴⁶ By reflective relationship, I mean that the nature or character and the actions of the Father are evident in the nature and actions of the Son. An example might best illustrate this: when someone stands in front of a mirror, her or his image or representation is reflected in the mirror. The image can only do or reflect what the original before the mirror does. The one in front of the mirror does not do something for the image, nor does the image do something in return to the original, in other words be in a reciprocal relationship. This is borne out in the actions of the Son reflecting the actions of the Father; for example, Nicodemus acknowledges, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God” (3:2). After Jesus heals an infirm man, he defends his action by responding to his opponents, “My Father is working still, and I am working” (5:17). These, along with numerous other examples peppered throughout the Gospel, re-emphasize that these activities that the Son performs in the world take place within this reflective relationship to the Father. As Paul Meyer points out, “God is known, and God’s

²⁴⁵ This is a statement very similar to Appold’s in his book. Appold, *Oneness*.

²⁴⁶ The more familiar term in describing the relationship between God and Jesus-Son is reciprocal relationship. In this study, this relationship is referred to as a reflective relationship. Reciprocal suggests that the each party does something for each other, in other words something given in return. I propose the relationship is better described as a reflective relationship, meaning the actions of one are reflected, shown, or cast back by the image.

presence is felt, only because the Son alone represents God to the world, is wholly transparent to God, and is the only reliable vehicle for God's presence and action in the world."²⁴⁷ Although there is this reflective relationship between the Father and Son, each remains distinct—the Father remains the Father and the Son remains the Son. The works Jesus does are done in his Father's name, but not as the Father.

How does the Evangelist communicate this reflective relationship? He communicates it through use of it by using the Leitmotif, particularly in re-emphasizing that the Father sent Jesus-Son. In an attempt to get to the heart of the reflective relationship between Jesus-Son and the Father, the one sent fully represents the Sender, but through the sending it is as though the Sender himself has come.²⁴⁸

This reflective relationship extends to describing both the Father and the Son. Marianne Thompson, who has written extensively on this topic, writes "The Father-Son relationship is crucial to "seeing" the Father, for it is a relationship in which the very identity of the one depends on the relationship to the other."²⁴⁹ Jesus makes a statement that highlights this aspect of the reflective relationship by saying, "Do you not believe that I am in the Father and the Father is in me? The words that I say to you I do not speak on my own; but the Father who dwells in me does his works" (14:10). "Not that anyone

²⁴⁷ Meyer, "Father," 255.

²⁴⁸ Schnelle, *Theology*, 681.

²⁴⁹ Thompson, *God*, 114; Thompson, "God's," 177-204; Marianne Meye Thompson, "Jesus 'The One Who Sees God'" in *Israel's God and Rebecca's Children: Christology and Community, in Early Judaism and Christianity: Essays in Honor of Larry W. Hurtado and Alan F. Segal* (ed. David Capes, April DeConick, Helen Bond, and Troy Miller; Waco, Tex.: Baylor University Press, 2007); Thompson, "Living," 19-31; Marianne Meye Thompson, "Word of God, Messiah of Israel, Savior of the World: Learning the Identity of Jesus from the Gospel of John," in *Seeking the Identity of Jesus: a Pilgrimage* (ed. Beverly Roberts Gaventa and Richard B. Hays; Grand Rapids, Mich.: William B. Eerdmans, 2008).

has seen the Father, [and thus known the Father], except the one who is from God”— Jesus (6:46). For the Evangelist, the only way to know God is to know the Son for “there is no separate knowledge of one without the knowledge of the other.”²⁵⁰ “The relationship of the Father and Son is an interdependent relationship: Jesus is the Son because of his relationship to the Father, and God is the Father because of his interrelationship to the Son.”²⁵¹

Oneness of the Father and Jesus-Son and the Leitmotif

Paul Meyer, as a summary of Ernst Käsemann’s book, asserts that the “unity of the Son with the Father is the central theme of the Johannine proclamation.”²⁵² I agree with Meyer’s statement that the oneness motif is an important motif, while also pointing out that it is the actions of the Descent/Ascent Leitmotif that undergird this oneness. In his book, *The Oneness Motif in the Gospel of John*,²⁵³ Mark Appold’s central argument is that the oneness motif is the most important motif for the Gospel of John. Appold, by examining the reciprocity statements, the christological titles (such as Son of Man, Son, Son of God, Christ, Prophet, King, and “I Am” statements), the Semeia, and the passion account, constructs his argument that the oneness motif assumes a determinative christological function in John. His “motif” is what I would deem a Leitmotif. His in-depth reading of the Gospel and his interrelating of texts provide strong literary support

²⁵⁰ Thompson, *God*, 141.

²⁵¹ Thompson, “Word,” 165-179, 177.

²⁵² Meyer, “The Father,” 260. Ernst Käsemann, *The Testament of Jesus: A Study of the Gospel of John in Light of Chapter 17* (trans. Gerhard Krodel, Philadelphia, Pa.: Fortress, 1968).

²⁵³ Appold, *Oneness*.

for this argument. In section two of his book his analysis begins with an overview of the compositional problems of the Gospel, with a particular focus on Rudolf Bultmann's contributions. He follows with a detailed analysis of the oneness passages, focusing on chapter seventeen, Jesus-Son's departing prayer, the interpretive statement added to the prophecy of Caiaphas (11:47-53), and finally the oneness passages in 10:16 and 10:30. His final interest is in comparing the oneness motif with oneness themes in the remainder of the New Testament and Ignatius.

Although this study focuses on the importance of the Descent/Ascent Leitmotif, I often resonate with the importance of Appold's oneness motif, with some strategic differences. For instance, we both argue that the motifs we are studying are central to the Gospel, and that both assume significant roles in John's Christology. The Father and Jesus-Son's reflective relationship rests in Jesus-Son's origin (p.10), a point I argue in the first section of this chapter. The oneness motif is a determining factor in interpreting the words and works of Jesus (p. 261), a point argued for the Leitmotif in the next chapter. Appold summarizes his view of the role of the motif as the "the premise from which his [John's] Gospel is conceived" (p. 280). Where I differ from him is in his premise. This study argues that for the Evangelist, the Descent/Ascent Leitmotif is even more central than the oneness motif, as it undergirds the Christology in John. Regarding the "I am" statements, he describes them as "the most outstanding crystallizations of the christological import of the oneness motif" (p. 81), although, as I have already argued, it is because Jesus-Son descended/was sent by the Father that he could make the declarative "I am" statements. I, like Appold, argue that the oneness motif is an integral part of the Gospel, but where we depart is my argument that it is because of the Descent/Ascent

Leitmotif that there is an oneness motif.²⁵⁴ Very simply, the Father and Son are one because the Son descended/came from/was sent by the Father.

Jesus-Son as the Expression of God

One of the implications of the Evangelist's use of the oneness motif is that Jesus-Son's being and nature is presented as the active expression of God. Udo Schnelle highlights that "the Son's whole being is determined by his orientation to the Father."²⁵⁵ Because God sent the Son, God's being finds expression in Jesus-Son, for "the Father is in me and I am in the Father" (10:38; 14:10-11). "I have come in my Father's name,..." (5:43). Jesus-Son coming in his Father's "name" implies Jesus-Son came as the expression of his Father. The οἱ Ἰουδαῖοι ("Jews"), upon hearing that Jesus-Son healed a man, subsequently persecuted Jesus, not only because he healed on the Sabbath, but primarily because he "called God his own Father, making himself equal with God" (5:18).²⁵⁶ In light of the oneness motif, these accusations are not farfetched, for although he did not make himself God or equal to God, Jesus-Son, because he was sent by God, could resemble God through his actions. Jesus-Son never speaks as if he alone does anything, rather he always points back to his Father: "I declare what I have heard from

²⁵⁴ Nicholson, *Death*, 10. Nicholson provides a similar conclusion to Mark Appold's monograph. The recognition of the centrality of the issue of "oneness" is crucial and it has been addressed of some length by Appold. However, it is his conviction that Appold has not thrown the net wide enough, for the oneness motif forms a part of a larger motif which we have called the Descent-Ascent Leitmotif.

²⁵⁵ Schnelle, *Theology*, 711.

²⁵⁶ Wayne Meeks, "Equal To God," in *The Conversation Continues: Studies in Paul and John in Honor of J. Louis Martyn* (ed. by Robert T. Fortna and Beverly R. Gaventa; Nashville, Tenn.: Abingdon, 1990), 309-21. Meeks argues that the generally held opinion that the plot to kill Jesus began in 5:18 (when he is accused of making himself equal to God), is not historical but rather the addition of the Johannine community.

the one who sent me” (8:28); “The Father loves the Son and has placed all things in his hands” (3:35). Jesus, as the sent-Son, actively expresses his oneness with his Father.

Jesus-Son Knowing and Seeing his Father

The theme of knowing and knowledge are prominent themes in John.²⁵⁷ This section examines Jesus-Son knowing the Father in light of the Leitmotif, and Jesus-Son’s unity with the Father. Because Jesus descended/came from the Father, he is the only one who has ever seen God (1:18; 3:13; 5:37-38; 6:46; 8:19) and made him known (1:18).²⁵⁸ Knowledge of the Father is inseparable from the knowledge of the Son.²⁵⁹ “I know him, because I am from him, and he sent me” (7:29), “as the Father knows me, I know the Father” (10:15). The Evangelist emphasizes that the reason the Son has the ability to know the Father is that the Father sent him.

The Evangelist closely associates Jesus-Son’s origin with his ability to see his Father: “Not that anyone has seen the Father except the one who is from God; he has seen the Father” (6:46), and “I declare what I have seen in the Father’s presence” (8:38). In addition, he is qualified to speak about what he has seen: “If I have told you about earthly things and you do not believe, how can you believe if I tell you about heavenly things?” (3:12). Where does Jesus-Son’s authority to speak on the Father’s behalf originate? It

²⁵⁷ Edwin A. Abbott, *Johannine Vocabulary: A Comparison of the Words of the Fourth Gospel with Those of the Three* (Cambridge: Cambridge University Press, 1905), 1715. The word γινώσκω occurs 56 times in John, 28 in Luke, 20 in Matthew and 13 in Luke. The word οἶδα occurs 85 times in John, 24 in Luke, 25 in Matthew, and 22 in Mark. The verb γινώσκω means to acquire knowledge about something, to come to know, understand, recognize or feel while οἶδα means “I know” or in a popular sense “know all about” (pg. 120;1621).

²⁵⁸ Thompson, “Jesus,” 225.

²⁵⁹ Thompson, *God*, 141. In this section, I refer primarily to Thompson’s work *The God of the Gospel of John* because hers is currently the most thorough on these subjects of God and his Son.

originates with the Son having descended from heaven (3:13), having come from above (3:31), thus enabling him to testify to what he has seen and heard (3:32).²⁶⁰ A question arises from reading these texts: does Jesus-Son report what he saw when he was preexistent with the Father, or is he reporting what he currently sees? Since these verses incorporate the language of the Leitmotif, and there is no evidence that Jesus-Son descends or comes into the world multiple times, we could conclude that Jesus-Son is speaking of what he learned and saw prior to his descent. Rather, I would argue that Jesus-Son continually knows and sees God as an effect of their reflective relationship. Thompson provides an insightful comment about Jesus-Son seeing the Father: “John will use this association of seeing and presence to press the superiority of Jesus-Son’s knowledge of God; since Jesus-Son alone has been in God’s presence, and has seen God, he knows God and can make God truly known.”²⁶¹

What can we glean from these verses about Jesus-Son’s knowing and seeing God? Simply this: because Jesus-Son was sent by the Father, he and his Father are one, and thus he is the one who knows and sees the Father.

Summary of the Theme of Jesus-Son’s Relationship to the Father and the Descent/Ascent Leitmotif

The Evangelist portrays an intimate relationship between Jesus-Son and God throughout the Gospel. Not only does Jesus refer to God as “my” Father, but also as God being known and His presence felt through the life and works of the Son. The

²⁶⁰ Thompson, “Jesus,” 219.

²⁶¹ Thompson, “Jesus,” 219.

Evangelist's use of Descent/Ascent Leitmotif assumes an important role in conveying their relationship in three ways: first, by reemphasizing that the Son came from/was sent by the Father; second, by linking the Leitmotif to statements that reflect the theme of their relationship; for example, "Righteous Father, the world does not know you, but I know you; and these know that you have sent me" (17:25). The third is in the way the Leitmotif reveals christological points regarding their relationship. The two primary examples include the creation of a reflective relationship between the Father and Son and the unity or oneness between them. The importance of these two christological points cannot be overstated, as they lie at the heart of the Evangelist's presentation of the relationship between the Father and Son throughout his gospel.

Summary of the Themes of Jesus-Son's Origin, Identity, and Relationship to the Father and the Descent/Ascent Leitmotif

Having completed this chapter, it is time to gather the results of this study to determine if the evidence provided is sufficient to conclude that the Descent/Ascent Leitmotif performs a significant christological function in defining Jesus' origin, identity, and relationship to the Father. I introduced the three elements necessary to conduct this investigation: the repeated use of the Leitmotif, the linking of the Leitmotif to the themes of origin, identity, and relationship to the Father, and the effects on the theme. Additionally, the implementation of a thematic structural method enhances this study. The results from applying the method show that the Leitmotif, linked to these three themes, repeats with some regularity throughout the Gospel. These results represent the statistical data, but the most compelling aspect is the clarifying effect of the Leitmotif on these themes. The results from the theme of Jesus-Son's origin demonstrate that the

Leitmotif portrays Jesus-Son's origin. He was preexistent with God, then descended/came into the world, and then returned to his place of origin—God—at his ascension. The summary of results from the study of the theme of Jesus' identity reveal that the Leitmotif links to numerous titles ascribed to Jesus, including the Son titles (Son, Son of God, and Son of Man), Jesus' own "I Am" statements, and Rabbi/Teacher, Lord, and Messiah. There are two overall effects of the Leitmotif on these titles: 1) Jesus' identification as Son/Son of God/Son of Man are inextricably linked to the Leitmotif, resulting in the clear message throughout the Gospel that Jesus is God's Son who was preexistent with God, having descended/come into the world, being sent by God. 2) And the presentation of Jesus as Rabbi, Lord, and Messiah. These are titles ascribed by the people to identify Jesus, and when linked with the Leitmotif, results in a shift that redefines long-held understandings of each title. Lastly, the results from the study of the theme of Jesus-Son's relationship to the Father reveal a reflective relationship, as well as an oneness or unity between Jesus-Son and the Father, due to Jesus-Son being sent by the Father. In summary, the evidence leads to the conclusion that by incorporating the Leitmotif into the narrative and linking it with these themes, the Evangelist assigns the Leitmotif an important function in defining Jesus' origin, identity, and relationship to the Father. In the next chapter, we will follow the same analysis on the theme of Jesus-Son's authority, specifically on the themes of Jesus' signs and works, eternal life, and glory, with the objective being to study and determine the christological function of the Leitmotif in defining Jesus' authority.

CHAPTER FIVE: CHRISTOLOGICAL FUNCTION OF THE DESCENT/ASCENT
LEITMOTIF AND JESUS-SON'S AUTHORITY

“If this man were not from God he could do nothing.” (John 9:33)

Introduction

It would definitely not be surprising to most readers of the Gospel of John that Jesus-Son's authority to do all of his signs and works—his healing, feeding the multitude, walking on the water, raising the dead—and his giving food and water for eternal life, his teaching, and his glorifying the Father, comes directly from God. By incorporating the Descent/Ascent Leitmotif, the Evangelist reminds the reader of this throughout the Gospel. As previously discussed, the Leitmotif clarifies every theme to which it links. In the previous chapter, we analyzed its effect on the themes of Jesus-Son's origin, identity, and relationship to his Father. This chapter examines the Leitmotif's effects on the broader theme of authority and the specific themes of signs and works, eternal life, and glorifying God. Since this chapter continues the argument made in chapter four, the methodological strategy remains the same.

The Christology of the Theme of Jesus-Son's Authority and the Descent/Ascent Leitmotif

The Evangelist utilizes two Greek words to convey Jesus-Son's authority, ἐξουσία and δύναμις. Generally, ἐξουσία translates either as “power or ability do a thing,”²⁶² though more specifically it means the “ability to perform an action” unhindered.²⁶³ For example, “No one takes it [life] from me, but I lay it down of my own accord. I have power (ἐξουσία) to lay it [life] down, and I have power (ἐξουσία) to take it up again” (10:18). The Greek word δύναμις depicts the might, capability, or intrinsic ability to do or not do something. For example, Jesus said to them, “Very truly, I tell you, the Son can do nothing on his own, but only what he sees the Father doing; for whatever the Father does, the Son does likewise” (5:19, 30). The Evangelist uses δύναμις more times than he uses ἐξουσία and both convey that Jesus' ability comes from his relationship with the Father.²⁶⁴ In John there exists a slight difference between ἐξουσία and δύναμις. The Evangelist uses the word δύναμις when he is intimating that “no one” can do certain things that Jesus-Son is able to do (δύναμις). For example, Jesus answered, “Very truly, I tell you, no one can (οὐ δύναμις) enter the kingdom of God without being born of water and Spirit” (3:5).²⁶⁵ The Evangelist uses ἐξουσία when Jesus gives power to others, “But to all who received him, who believed in his name, he gave power to become children of

²⁶² Liddell and Scott, “ἐξουσία,” 276.

²⁶³ Werner Foerster, “ἐξουσία,” *TDNT*: 2:562-73.

²⁶⁴ δύναμις occurs in John twenty times, in Mark eight times, Luke fourteen times, and Matthew nine times. ἐξουσία occurs eight times in John, seven in Mark, eleven in Luke and six in Matthew.

²⁶⁵ Other examples of the use of δύναμις occur in 3:2, 3, 9,27; 5:19; 6:44, 52, 60, 65; 7:7; 9:4, 16; 10:29; 14:17; 15:4.

God,” (1:12) or when he is showing that “others,” such as Pilate (19:10-11), or the ruler of this world, (14:30) have no power (ἐξουσία) over him.

Authority Grounded in Jesus-Son’s Relationship to His Father

What are the effects of the Leitmotif in the Evangelist’s presentation of authority? First, the Son’s authority is grounded in his relationship to the Father, and second, the Son has authority because he is the only one who has seen and heard God.²⁶⁶ There are specific texts that explicitly mention Jesus-Son’s authority, for example:

- I have not spoken on my own, but the Father who sent me has himself given me a commandment about what to say and what to speak (12:49-50).
- The works that the Father has given me to complete, the very works that I am doing, testify on my behalf that the Father has sent me (5:36).
- Jesus, knowing that the Father had given all things into his hands, and that he had come from God and was going to God (13:3).
- The words that you gave to me I have given to them, and they have received them and know in truth that I came from you; and they have believed that you sent me (17:8).
- Jesus said to them, “My food is to do the will of him who sent me and to complete his work” (4:34).

Two significant points regarding Jesus-Son’s authority emerge from these texts. First, the Father is the source of Jesus-Son’s activities and as such, the Father both gives the Son these activities and gives him the authority to accomplish them. The Father has

²⁶⁶ Keener, *John*, 2.1053.

entrusted all things to the Son, thus the Son can say he is doing God's will because the Father sent him. The second and most important point is that Jesus' power (ἐξουσία) and ability (δύναμις) are due to the reflective relationship between Father and Son, as developed in the previous chapter. An analogy may be helpful. A king's heir acts on the king's behalf and with the king's authority. The heir's ability to perform is inherent in the heir's own abilities. This is not the Evangelist's presentation of Jesus-Son's authority or ability to act. Jesus-Son does not have the Father's authority/ability simply because he is an heir, but rather he reflects the Father's authority because he is the Father's only (μονογενοῦς) Son who descended/came/was sent from the Father. To elaborate this further, because Jesus-Son descended/came from the Father, there exists a unity and a reflective relationship between them. Therefore, Jesus-Son's ability is really the expression of God's ability.²⁶⁷ From their reflective relationship, Jesus-Son, by being sent, fully represents the Sender/God, but through the sending, it is as though the Sender has come.²⁶⁸ The Evangelist makes these subtle but important christological distinctions by utilizing the Leitmotif.

Authority from Seeing, Hearing, and Knowing God

Regarding the point that Jesus-Son's authority is the result of being the one having seen, heard, and known God, I offer the following verses:

²⁶⁷ The Synoptic Gospels use the term "authority" in a slightly different way than in John's Gospel. Primarily it is used with the verb "give" and it means power or authority that is delegated (i.e. Matthew 3:9 and Luke 4:6-7). See also Matthew 8:3-13 and Luke 7:1-10 and the conflict with John in 4:46. Jesus' authority over devils and unclean spirits occurs in Mark and Luke. People are amazed at Jesus' teaching because he was "teaching as one that had authority and not as the scribes" (Mark 1:22-27 and Luke 4:32-36) and he has the authority "upon earth to forgive sins" (Mark 2:1, Matthew 9:6, and Luke 5:24). Abbott, *Johannine Vocabulary*, 81-92.

²⁶⁸ Schnelle, *Theology*, 681.

- “The one who sent me is true, and I declare to the world what I have heard from him” (8:26).
- “I declare what I have seen in the Father’s presence” (8:38.)
- “I have made known to you everything that I have heard from my Father” (15:15).

These texts attribute Jesus-Son’s authority for revealing God to the world to his having been in the Father’s presence or having learned directly from God. These certainly distinguish Jesus-Son from others, for as noted by the Evangelist, “No one has ever seen God, the only Son, who is the bosom of the Father, he has made him known” (1:18). Since Jesus-Son is the only one who has seen the Father, only he has the authority to make the Father known to the world.

Summary of the Theme of Jesus-Son’s Authority and the Descent/Ascent Leitmotif

The Evangelist clearly grounds Jesus-Son’s authority with the Descent/Ascent Leitmotif. Regardless if one defines ἐξουσία and δύναμις as the authority or power to perform, God gives Jesus-Son the authority to represent God in the world. To quote a statement attributed to the man Jesus-Son healed of blindness, “If this man were not [had not been sent] from God, he could do nothing” (9:33).

The Christology of the Theme of Jesus-Son’s Signs and Works and the Descent/Ascent Leitmotif

While Jesus is in Jerusalem, he walks by the Sheep Gate and notices a nearby pool where he sees a multitude of invalids—blind, lame, paralyzed—congregate. Jesus approaches a man who had been ill for thirty-eight years, probably most of his life, and he heals him. The healing creates some excitement, but not the kind of excitement one

would expect for giving a man freedom from his life-long infirmity. Rather, the Jewish authorities confront Jesus for breaking the Sabbath by healing, and they challenge his authority. Throughout the Gospel of John, Jesus-Son's performance of signs and works are inextricably tied to his authority resulting from having been sent by the Father to do them. The Evangelist distinguishes, through the language of the Leitmotif that because he came from the Father, the Son does not work for God, rather the "Father works through the Son, and the work of the Father is the work of the Son."²⁶⁹

The Evangelist uses three words to represent Jesus-Son's work: *sign* (σημεῖον), *work* (ἔργον), and *wonder* (τέρας). What is the difference between them? Wonder is a word used only in 4:48: "Then Jesus said to him, 'Unless you see signs and wonders you will not believe.'"²⁷⁰ The Greek τέρατα, translated as omens or wonders, suggests something that astounds.²⁷¹ It does not appear to be important to the Evangelist to depict Jesus' signs or works as astounding since τέρατα occurs only once.

The Evangelist writes of Jesus performing both signs and works, although most often the references are to works.²⁷² There is a striking difference between works and signs: when Jesus performs his works, with all but one work the Father is always

²⁶⁹ Thompson, *God*, 78.

²⁷⁰ τέρατα occurs as parallel sayings in Matthew 24:24 and Mark 13:22. For false messiahs and false prophets will appear and produce great signs and (wonders) omens, to lead astray, if possible, even the elect.

²⁷¹ Bauer, *Greek English Lexicon*, s.v. "τέρατα."

²⁷² There are thirty-four references to works in John and seventeen references to signs. These nouns and verbs also occur in the Synoptic Gospels: works appears ten times in Matthew, three times in Mark and Luke. Source: Abbott, *Johannine Vocabulary*, 238-39. The word "signs" occurs in Matthew thirteen times, six times in Mark and eleven times in Luke. Source: Painter, "Signs," 239-47. The Evangelist never uses signs and works in the same sentence. For a fuller comparison between John and the Synoptic Gospels uses of sign and works refer to Brown, *John*, 1.525-32. See Appendix M for the mapping of the verses that include "signs" and the Leitmotif, and Appendix N for the qualified verses.

included.²⁷³ In contrast, when Jesus accomplishes his signs, there is only one sign where the Father is included.²⁷⁴ What might be the significance of these differences between works and signs? Primarily, it appears to be as simple as the way they are classified. In general, “works” is a broader category for Jesus-Son’s activities, while “signs” are more specific by their relation to specific events.²⁷⁵ The focus of “works” is not on specific events but rather emphasizing the unity of the God/Father and Jesus/Son in performing the works. For instance:

- Jesus said to them, “Very truly, I tell you, the Son can do nothing on his own, but only what he sees the Father doing; for whatever the Father does, the Son does likewise. The Father loves the Son and shows him all that he himself is doing; and he will show him greater works than these, so that you will be astonished” (5:19-20).

²⁷³ This is the only verse where the Father is not included in Jesus doing his works. John 7:3: “So his brothers said to him, ‘Leave here and go to Judea so that your disciples also may see the works you are doing....’”

²⁷⁴ This is the only verse where God is included when Jesus performs his signs. John 11:4: “But when Jesus heard it, he said, ‘This illness does not lead to death; rather it is for God’s glory, so that the Son of God may be glorified through it.’”

²⁷⁵ Jesus’ seven miracles are classified as signs. Should Jesus’ own resurrection be included in this list of signs? Several scholars consider Jesus’ resurrection as a sign. For example: De Boer, *Johannine*, 128-29. De Boers writes, “In short, the resurrection is being understood in a new way. In early Johannine history, the resurrection was Jesus’ greatest and culminating sign, the piece de resistance of an attempt by Johannine Christian Jews to convince fellow Jews that the expected miracle-working prophet-Messiah was none other than Jesus of Nazareth. In contrast to the other signs, however, which have been reinterpreted as the inbreaking of divine glory into the world, the resurrection has manifestly been reinterpreted as the departure of divine glorify from the world.” Robert T. Fortna, *The Fourth Gospel and Its Predecessor* (Philadelphia: Pa.: Fortress, 1988), 139. Craig R. Koester, “Jesus’ Resurrection, the Signs, and the Dynamics of Faith in the Gospel of John” in *The Resurrection of Jesus in the Gospel of John* (eds. Craig R. Koester and Reimund Bieringer; Tübingen, Germany: Mohr [Siebeck], 2008), 46-74. Koester focuses his article on the required faith of believers and examines the similarities between Jesus’ signs and his resurrection appearances. He argues that the patterns developed with signs, continues into the resurrection account (p. 52).

- “The works that the Father has given me to complete, the very works that I am doing, testify on my behalf that the Father has sent me” (5:36).
- “We must work the works of him who sent me while it is day; night is coming when no one can work” (9:4).

Jesus-Son inherently has God’s authority, but the authority and the performance of the signs and works are never separate from God/Father. “Jesus is not merely a deputy in the Father’s stead—though he is sent by the Father—but the one in whom the Father is at work.”²⁷⁶ The way to know God’s presence in the world is to see the signs and works performed by the Son in unison with the Father who has sent the Son.²⁷⁷

By comparison, signs performed by Jesus include the healing of the official’s son (5:54), the infirm man (5:2-15), and the blind man (9:1), as well as the changing of water into wine (2:1-11), feeding the multitude (6:14), walking on the water (6:16-21), and raising Lazarus (11:1-44, 47).²⁷⁸ What is the Evangelist pointing to by classifying these acts as signs? C. H. Dodd astutely distinguishes that for the “Evangelist, a sign is not in

²⁷⁶ Murray Rae, “The Testimony of Works in the Christology of John’s Gospel,” in *The Gospel of John and Christian Theology* (ed. Richard Bauckham and Carl Mosser; Grand Rapids, Mich.: Eerdmans; 2008), 295-345, esp. 295.

²⁷⁷ Andreas J. Köstenberger, *A Theology of John’s Gospel and Letters: Biblical Theology of the New Testament* (Grand Rapids, Mich.: Zondervan, 2009), 327. He writes, “Signs, with their concomitant symbolism, point to God’s glory displayed in Jesus, thus revealing Jesus as God’s authentic representative.” Another view proposed by Raymond Brown is that “John presents miracles as a work of revelation that are intimately connected with salvation.” Raymond E. Brown, *The Gospel of John* (2 vols.; AB 29-29A; New York: Doubleday, 1966), 1.529.

²⁷⁸ There continues an ongoing debate regarding the possibility of a “Signs Source” that was used by the Evangelist in the development of the Gospel. The debate on the presence of a signs source is not necessary for this dissertation, as it does not help in understanding the possible relationship of the Leitmotif to the theme of Jesus’ signs and works. The list of sources on this debate are numerous. Sources to consider include: Rudolf Bultmann, *The Gospel of John: A Commentary* (trans. R. W. N. Hoare, J. K. Riches, and G. R. Beasley-Murray; Philadelphia, Pa.: Westminster, 1971). Robert T. Fortna, *The Gospel of Signs* (Cambridge, Mass.: Cambridge University Press, 1979). Dwight Moody Smith, *The Composition and Order of the Fourth Gospel* (New Haven, Conn.: Yale University Press, 1965).

essence a miraculous act, but a significant act, on which, for the seeing eye and the understanding mind, symbolizes eternal realities.”²⁷⁹ Extending his comments further, it is evident that the signs primarily point both to the evidence of God’s presence in the world and to Jesus as God’s Son being God’s authentic representative in the world.

Summary of the Theme of Jesus’ Signs and Works and the Descent/Ascent Leitmotif

What have we gleaned from the study of Jesus-Son’s authority to accomplish his signs and works? That Jesus’ authority to perform his works and signs are the inherent consequence of being sent by the Father. Does the Leitmotif serve the function of defining Jesus’s authority through his signs and works? Yes, as Nicodemus says to Jesus, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God” (3:2). And the performance of these works will continue; “Very truly, I tell you, the one who believes in me will also do the works that I do and, in fact, will do greater works than these, because I am going to the Father” (14:12). The authorized signs and works performed by the sent Son, in unison with the Father, provide convincing evidence of God’s presence in the world.

The Christology of the Theme of Life and the Descent/Ascent Leitmotif

To continue the argument that the Leitmotif serves an important christological function in defining Jesus’ authority, the theme of “life,” is our next subject. Since the Evangelist utilizes multiple Greek words for “life,” it is necessary to understand their various meanings to understand the theme. Stark differences between the Synoptics and the Gospel of John in the portrayals of Jesus-Son’s mission especially appear in the

²⁷⁹ Charles H. Dodd, *The Interpretation of the Fourth Gospel* (Cambridge: Cambridge University Press, 1968), 90.

theme of life. What are the differences in their presentations and what if any role does the Descent/Ascent Leitmotif perform in creating the differences?

Six Greek words appear to denote “life” in the four Gospels for life: ζωή, ζωή αιώνιος, ψυχή, ζωοποιέω, βίος, and βιωτικός (though not all six occur in every Gospel), ζωή, ζωή αιώνιος, ψυχή are used more frequently.²⁸⁰ Though translated as “life,” their meanings are more nuanced. The most significant nuances are in the use of ζωή and ψυχή, as both translate as life. The word ψυχή represents life in this world, what Raymond Brown and others refer to as natural human life,²⁸¹ while ζωή and ζωή αιώνιος denote in Greek the physical vitality of organic beings and people.²⁸² Sandra Schneiders offers a different perspective by differentiating the meaning of ζωή and ψυχή based “on

²⁸⁰ Occurrences of these in the Gospels: **Matthew**: there are seven uses of ζωή: 7:14; 18:8, 9; 19:6, 17, 29; 25:46; 9 uses of ψυχή: 2:20; 6:25; 10:39; 16:25, 26; 19:6, 17, 29; 20:28; and three occurrences of ζωή αιώνιος: 19:16, 29; 25:46. In **Mark**: three occurrences of ζωή: 9:43, 45; 10:35; five uses of ψυχή: 3:34; 8:35, 36, 37; 10:45; and two occurrences of ζωή αιώνιος: 10:17, 30. In **Luke**: There are two uses of ζωή: 12:15; 15:32; and three occurrences of ζωή αιώνιος: 10:25; 18:18, 30; eight of ψυχή: 6:9; 9:24; 12:20, 22, 23, 25; 14:26; 17:23; one use of ζωοποιέω 17:33; one of βίος 8:14; also one of βιωτικός: 21:34. In **John**: there are sixteen occurrences of ζωή: 1:4; 3:16; 5:26, 29, 40; 6:33, 35, 48, 51, 53, 63; 8:12; 10:10; 11:25; 14:6; 20:31; fifteen uses of ζωή αιώνιος: 3:15, 16; 4:14, 36; 5:24, 39; 6:26, 40, 47, 54, 68; 10:28, 12:50; 17:2, 3; seven occurrences of ψυχή: 10:11, 15, 17; 12:25; 13:37, 38; 15:13; and two of ζωοποιέω: 5:21; 6:63.

²⁸¹ Brown, *Gospel*, 507. As an additional resource on the discussion of the difference between ψυχή and ζωή, see: Sandra M. Schneiders, “The Resurrection (of the Body) in the Fourth Gospel: A Key to Johannine Spirituality” in *Life in Abundance: Studies in John’s Gospel in Tribute to Raymond E. Brown* (ed. John R. Donahue; Collegeville, Minn.: Liturgical Press, 2005), 168-98, esp. 170-71. Schneiders argues, “John uses the terms for life, ψυχή and ζωή very consistently.” She defines ψυχή as “the person as a living human being or natural human life, while ζωή is virtually always explicitly or implicitly qualified in John with the adjective αιώνιος (eternal). Eternal life is a technical term in John meaning God’s own life lived by Jesus as the ὁ λόγος incarnate.”

²⁸² The brevity of these definitions does not begin to explain fully the meaning or nuances of these words. A resource for further detailed study is in the *Theological Dictionary of the New Testament*. See Rudolf Bultmann, “ζωή” and “ζωή αιώνιος,” *TDNT* 2:832-43, 2.855-75. For an article focused on the use of “eternal” with life in John’s Gospel refer to Jan G Van Der Watt, “The Use of αιώνιος in the Concept ζωή αιώνιος in John’s Gospel,” *NovT* 31, 3 (1989): 217-27. In this article, he distinguishes three definable groups of usages of ζωή including: when used with the Father and Son, where ζωή occurs with other nouns, and where the repetition of αιώνιος appears unnecessary (p. 227).

the grounds that in biblical usage, they each denote the whole person.” According to Schnieders, ζωή means the divine life lived by Jesus, while ψυχή, often translated as soul, refers to the whole person, the natural human life.²⁸³ For this study, ψυχή represents the natural life, and ζωή and ζωή αἰώνιος represent the divine eternal life. For instance, Jesus announces that he is the good shepherd and that he lays down (τίθημι)²⁸⁴ his life (ψυχή). The Evangelist uses ψυχή rather than ζωή²⁸⁵ meaning his natural human life for his sheep (10:11, 15, 17).²⁸⁶ This would be the only life that he could lay down, since Jesus-Son’s eternal life, αἰώνιος ζωή, cannot be laid down. The thirty-nine references to life along with its concentrated inclusion in narratives (chapters five, six, and ten), indicate its importance to the Evangelist in presenting the Christology of John.²⁸⁷

“And this is eternal life, that they may know you, the only true God, and Jesus Christ whom you have sent” (John 17:3), and “But these are written so that you may come to believe that Jesus is the Messiah, the Son of God, and that through believing you

²⁸³ Schnieders, “Resurrection,” 170-71.

²⁸⁴ Bauer, *Lexicon*, s.v. “τίθημι.” The use of τίθημι in John suggests to “lay down” or to “give (up) one’s life.”

²⁸⁵ Commentators writing on this “I Am the Good Shepherd” (10:1-21) focus on the sacrificial nature of Jesus τίθημι, laying down his life (ψυχή), not ζωή. For example, Barrett, *John*, 367-78. Barrett observes, “τὴν ψυχὴν αὐτοῦ τίθησιν being peculiar to John introduces a new thought. The thief takes the life of the sheep; the good shepherd gives his own life for the sheep.” The background for τὴν ψυχὴν may represent the “rabbinic to give one’s life” (p. 374). Keener, *John*, 1.794-820. Keener’s lengthy discussion of the Shepherd includes both biblical and non-biblical sources for the image of sheep and shepherd (1.801-02), thieves and robbers (1.803-04), relationship of a shepherd and sheep (1.805-09), the true shepherd’s sacrifice (1.813-14), the shepherd’s relationship with the sheep (1.817-18), and other sheep and Jesus’ sacrifice (1.818-20).

²⁸⁶ Schnieders, “Resurrection,” 170.

²⁸⁷ There are sixteen major clusters of references to life in the Gospel of John, spanning from chapter 1 to chapter 20, thus “life” is the subject in virtually every chapter in the first half of John’s Gospel. Köstenberger, *Theology*, 342. Refer to Appendix N for the mapping of life and the Leitmotif and Appendix O for the qualified verses.

may have life in his name (John 20:31). These two succinct statements summarize two key components of the Evangelist's presentation of life. First, knowing the only true God is eternal life. Regarding the first point, how does one know God? The answer: through the Son, for "No one has ever seen God. It is God the only Son, who is close to the Father's heart, who has made him known" (1:18). The Evangelist also presents "life" as a reflective relationship. The Father giving life means that the Son gives life (5:21); As the Father has life in himself, so he has granted the Son to have life in himself (5:26).

The second important component of life that the Evangelist repeats is "Whoever believes in the Son has eternal life" (3:36). Martha has called for Jesus to come because her brother Lazarus is dead! Upon his arrival outside of Bethany, he comforts Martha by telling her that, "I am the resurrection and life, he who believes in me, though he is dead, yet he will live." Her immediate response, "Yes, Lord, I believe that you are the Messiah, the Son of God, the one coming into the world" (11:27). The result is Lazarus walking from the tomb alive, with the evidence of death, the wrappings and stench, left behind (11:27). For it is the will of God that people have eternal life, "for I have come down from heaven, not to do my own will, but the will of him who sent me." "This is indeed the will of my Father, that all who see the Son and believe in him may have eternal life; and I will raise them up on the last day" (6:38,40). Very truly, I tell you, whoever believes has eternal life (6:47). Jesus continues, "I am the bread of life. This is the bread that comes down from heaven, so that one may eat of it and not die." He repeats again, "I am the living bread that came down from heaven. Whoever eats of this bread will live forever" (6:48-51). What could the Evangelist more clearly communicate than the assurance that one believing in the sent Son has eternal life?

How does the theme of life compare between each gospel? As summary text of “life” from each gospel follows:

- **Matthew:** For what will it profit them if they gain the whole world but forfeit their life? Or what will they give in return for their life? (16:26).
- **Mark:** For what will it profit them to gain the whole world and forfeit their life? (8:36).
- **Luke** A sower went out to sow his seed; some fell among thorns, and the thorns grew with it and choked it. As for what fell among the thorns, these are the ones who hear; but as they go on their way, they are choked by the cares and riches and pleasures of life, and their fruit does not mature (8:5, 7, 14).
- **John:** And this is eternal life, that they may know you, the only true God, and Jesus Christ whom you have sent (17:3).

The selection of the same texts in Matthew and Mark and a similar text in Luke indicates how closely aligned their views are on the theme of life, as compared to the Gospel of John which conveys a different viewpoint.

What does one learn about Matthew’s message about life?²⁸⁸ There is no extended discussion about life in Matthew, but the author integrates the theme into different discourses throughout the Gospel. The text from 16:26 listed above summarizes Jesus’ cautions and instructions about life: don’t worry about your life, what you eat or drink (6:25), those who find their life will lose it, and those who lose it will find it (16:25); if your hand, foot, or eye causes you to stumble, cut them off or tear them out, for it is

²⁸⁸ The Gospel of Matthew makes reference to the theme of life 14 times: **2:20**; **6:25, 27**; **7:14**; **10:39**; **16:25, 26**; **18:8, 9**; **19:16-17, 29**; **20:28**; **26:46**.

better to enter into life without them (18:8-9), to enter into life one must keep the commandments (19:17); and finally, by leaving their house, brothers, sisters, mother, father, or children for his name's sake, one will inherit eternal life (19:29). In other words, one must leave everything that one holds near and dear in this world to have or inherit eternal life in the next world.

Mark's message is very similar to Matthew's with only one verse (3:4) not parallel to Matthew.²⁸⁹ Luke portrays a similar view to Mark and Matthew—that attention given to the things, the cares, the worries, the possessions, and the securities of this life deter one from attaining eternal life. Jesus' answer to a lawyer inquiring about inheriting eternal life was, "You shall love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbor as yourself." (Luke 10:27).²⁹⁰ How might we summarize the Synoptic view of life? Give little thought to the cares, worries, and attractions of "this" life, for it is not through these that one inherits eternal life.²⁹¹

²⁸⁹ The Gospel of Mark references the theme of life in 9 verses: **3:4**; **8:35-37**; **9:43, 45**; **10:17, 30, 45**.

²⁹⁰ The Gospel of Luke makes 15 references to the theme of life: **6:9**; **8:14**; **9:24**; **10:25**; **12:15, 20, 22, 23, 25**; **14:26**; **15:32**; **17:33**; **18:18, 30**; **21:34**.

²⁹¹ Köstenberger, *Theology*, 286-87. Köstenberger argues that within the context of John's realized rather than future eschatology, the life language representing eternal life for all believers replaces the notion of a future restored kingdom for Israel. He provides a chart that lists one hundred twenty one uses of "kingdom" in the Synoptics as compared to five in John. There are thirty-six uses of "life" in John, compared to sixteen total in the Synoptic Gospels. The theme of "life" occurs thirty times and "eternal life" occurs eighteen times in the Gospel of John for a total of forty-eight times. The number of uses of "life" in this study differ slightly from Köstenberger's count of the thirty-six occurrences of "life" in John, compared to sixteen total in the Synoptic Gospels. In this study in the three Synoptic Gospels combined, "life" occurs forty-eight times and "eternal life" occurs six times. The reason for the variance is unclear, although regardless of the numbers, the importance is that "life" is preferred for "kingdom" in John's Gospel."

Summary of the Theme of Life and the Descent/Ascent Leitmotif

What conclusions can be drawn regarding the views of eternal life as depicted in the Synoptic Gospels as compared to the Gospel of John? The views held by all three of the Synoptic Gospels are quite similar, even using some of the same sayings, though often placed in different contexts. Here is a summary of Jesus' teachings on life from the Synoptics: "For what will it profit them if they gain the whole world but forfeit their life? Or what will they give in return for their life?" (Matthew 16:26). By contrast, the Evangelist reiterates that Jesus-Son is the bread of life and by eating this bread—in other words by knowing and believing in Jesus, and reflectively the God who sent Jesus—one has eternal life. The Jesus of the Synoptic Gospels speaks of the life to come, and the participation in the life to come involves not taking on the cares of this ψυχή life. By contrast, in John, Jesus' focus is on the life that is, and how one obtains life through believing in him. God is life, and Jesus having come from the Father is the presence of life in this world. The Evangelist's use of the Leitmotif presents a radically different perspective of life from that of the Synoptics.

The Christology of the Theme of Glory and the Descent/Ascent Leitmotif

The importance of the theme of glory to the Evangelist is evident in its use throughout the Gospel.²⁹² The theme introduced in the Prologue and mentioned for the last time in Jesus-Son's prayer to the Father that concludes his ministry, implies its importance. The primary question considered in this section includes, how does the

²⁹² Glory and/or glorify and/or glorified occurs in twelve chapters in John: chapters 1, 2, 5, 7-9, 11-15, 17, for a total of forty-one times. Matthew uses glory and glorified a total of fifteen times, Mark four times and Luke sixteen times.

Evangelist use the Leitmotif to shape the Christology of Jesus-Son's glory? An argument made in this section is the Evangelist incorporates the meaning of the Transfiguration story found in the Synoptic Gospels throughout John by employing the Descent/Ascent Leitmotif.

Due to the extensive use of glory in both the Hebrew and Christian scriptures, its meaning is rather diverse.²⁹³ The term glory occurs in Greek as both a noun δόξα and a verb δοξάζω. Translations broadly range from glory, honor, and praise, to holding an opinion about someone, which perhaps has its association with the Hebrew sense of weighty honor.²⁹⁴ The meaning shifts to the image of radiance, splendor, and dazzling light, perhaps showing the influence of the Hebrew or Septuagint כְּבוֹד.²⁹⁵ Its use in John depicts the glory of God as the “visible manifestation of His majesty in acts of power”²⁹⁶ or the manifestation of God's presence and power brought into human experience.²⁹⁷ Jesus, as the incarnate Word of God, embodies the divine glory, the visible expression of both the divine presence and the divine activity in the world.

²⁹³ The concept of the glory כְּבוֹד of God in the Hebrew Bible has as one of its definitions “weight or impressive appearance.” William L. Holliday, “כְּבוֹד” CHALOT, 150. This definition of glory exemplifies Yahweh's presence over Mt. Sinai as a heavy cloud (Exodus 19:6). כְּבוֹד also means the honor of someone who possesses something weighty that gives them importance. Gerhard Von Rad, “כְּבוֹד,” *TDNT* 2:238-41. From the meaning of weight or impressive appearance, the image of glory shifted to light (brightness of light) and brilliance (powerful brightness). François Bovon, *Luke 1: A Commentary on the Gospel of Luke 1:1-9:50* (ed. Helmut Koester; trans. Christine M. Thomas; Hermeneia: A Critical and Historical Commentary on the Bible. Minneapolis, Minn.: Fortress Press, 2002), 377. He notes the example of Isaiah 60:1-2.

²⁹⁴ George Bradford Caird, “The Glory of God in the Fourth Gospel: An Exercise in Biblical Semantics,” *NTS* 15 (1968): 267. In this article, he provides a summary of the definitions and nuanced use of these terms.

²⁹⁵ Gerhard Kittle, “δόξα,” *TDNT* 2:232-37 and 247-54.

²⁹⁶ Brown, *John*, 1.503.

²⁹⁷ Dodd, *Interpretation*, 207.

The Evangelist includes the theme of glory in a number of pericopes in John, and links them with the Leitmotif. A natural question follows: what then is the role of the Leitmotif in developing the theme of glory, and how does the Leitmotif clarify it? The results of the study and mapping of the texts that include δόξα shows that three of the eighteen verses that specifically include δόξα also include the “sent” action of the Leitmotif, with the remaining uses of δόξα linked to the Leitmotif within the context of their pericope. An analysis of these texts follows. The verses that link the return actions of Jesus-Son to the Father and the theme of glory are discussed in the next chapter of this study.²⁹⁸

“And the Word became flesh and lived among us, and we have seen his glory, the glory as of a Father’s only son, full of grace and truth” (1:14). The primary point to mention in this verse is that the δόξα (glory), or divinity of the Son as the expression of the δόξα (glory) of the Father, becomes visible in the incarnation when the Word descends from above.²⁹⁹ The Father bestowed δόξα before the foundation of the world, and glory was included in the Word/Son when he descended. Thus, the Son’s very nature, being, or essence includes δόξα.³⁰⁰

²⁹⁸ Refer to Appendix P for the mapping of glory and the Leitmotif and Appendix Q for the qualified verses.

²⁹⁹ Udo Schnelle, *Antidocetic Christology in the Gospel of John: An Investigation of the Place of the Fourth Gospel in the Johannine School* (trans. Linda M. Maloney; Minneapolis, Minn.: Fortress, 1992), 80-1.

³⁰⁰ Charles H. Talbert, “‘And the Word Became Flesh’: When?,” in *The Development of Christology during the First Hundred Years* (ed. Margaret M. Mitchell and David P. Moessner; NovTSup 140; Leiden: Brill, 1993), 131-41. Talbert addresses the question, when did the Word become flesh? He examines various possible answers including: at Jesus’ conception by the Holy Spirit, and at his baptism. He studies possible backgrounds: Hellenistic Judaism and the Synoptic Gospel traditions. His conclusion is that by the second century the incarnation is understood to have taken place at Jesus’ miraculous conception.

“Jesus did this [turning water into wine], the first of his signs, in Cana of Galilee, and revealed his glory; and his disciples believed in him” (2:11). There is no direct link to the Leitmotif in this pericope, although in this text, Jesus reveals his δόξα, illustrating that in his earthly activities the Father is always with him (8:54, 16:32).³⁰¹

Jesus answered them, “My teaching is not mine but his who sent me. Anyone who resolves to do the will of God shall know whether the teaching is from God or whether I am speaking on my own. Those who speak on their own seek their own glory; but the one who seeks the glory of him who sent him is true, and there is nothing false in him” (7:16-18).

This is a particularly interesting example, with the Evangelist establishing two christological points. The first is that there is a reflective glorification of the Father and the Son: the Son glorifies the Father, and simultaneously the One who sent Jesus glorifies the Son. Second, the Evangelist provides a litmus test in determining how to differentiate God’s teachings from others’ teachings. The litmus test is whose glory/praise is being sought—God’s glory or another’s glory? For anyone seeking God’s glory, that glory is true. Therefore, true teaching and glory come from the One who sent Jesus-Son.

In the account of Jesus raising Lazarus to life (11:1-44), there are two references to glory. First, upon hearing of Lazarus’ illness Jesus responds, “this illness does not lead unto death; it is for the glory of God, so that the Son of God may be glorified by means of it” (11:4). The second reference is one of Jesus’ responses to Martha, “Did I not tell you that if you would believe you would see the glory of God?” (11:40). This act of raising Lazarus is the epiphany of showing forth God’s presence, an echo of the Transfiguration in the Synoptics. In this pericope, the act of raising Lazarus is not only for God’s glory,

³⁰¹ Schnelle, *Antidocetic*, 80.

but also for Jesus-Son's glory. Giving life to Lazarus glorifies both the Father and Son, and convinces those standing by to believe that the Father sent Jesus-Son of God. This is one of the few occasions in John where Jesus-Son speaks directly to the Father: And Jesus looked upward and said, "Father, I thank you for having heard me." "I knew that you always hear me, but I have said this for the sake of the crowd standing here, so that they may believe that you sent me." The Evangelist could have omitted the reference to believing that the Father sent Jesus, or even stated something like "they believe me or believe in me," which the Evangelist has used before (4:21; 5:46; 8:45-46; 10:37-38; 14:1, 11; 16:9; 17:20). Instead, it is important to the Evangelist that the crowd believes that the Father sent Jesus and that the Leitmotif be associated with the raising of Lazarus.

Another example of the theme of glory is from chapter twelve: "Father, glorify your name." Then a voice came from heaven, "I have glorified it, and I will glorify it again" (12:28). This is the only place in the Gospel where God audibly speaks directly to Jesus as a response to his prayer. Jesus has already glorified the Father and himself in his life and works. Once again, the Evangelist reiterates that the Father glorifies the Son and the Son glorifies the Father, a relationship that emerges because of the Leitmotif.

The final pericope to examine is from Jesus' intercessory prayer that includes a focus on the theme to glorify (δοξάζω). He petitions the Father, "The hour is come, glorify thy Son that the Son may glorify thee" (17:1). He continues, "I have glorified you on the earth, having accomplished the work which thou gave me to do, and now Father glorify thou me in thine own presence, with the glory which I had with thee before the

world was made” (17:4-5).³⁰² Jesus glorifying—honoring, praising, or manifesting God’s presence—the Father is quite clear, but what does it mean that the Son is to be glorified by the Father? Scholars offer multiple possible options: the Father glorifying the Son shows Jesus’ divinity,³⁰³ or brings him to a position of honor,³⁰⁴ particularly as the result of his death on the Cross.³⁰⁵ There are eight references to the Son of Man being glorified, although none are directly linked with the Leitmotif.³⁰⁶ There is an implied linkage because the Evangelist uses the title Son of Man with the Descent/Ascent language of the Leitmotif.³⁰⁷

What can be gleaned from the analysis of these pericopes that include δόξα?³⁰⁸

Primarily, the reciprocity of δόξα between the Father and the Son. For Jesus’ divine

³⁰² A question arises with this text (17:1; 4-5); how can Jesus-Son ask to be glorified when he already has glory (1:14; 2:11; 8:54; 11:4)? Caird, “Glory,” 269-70. Caird offers one explanation that when Jesus prays for glory he is not asking for himself, but rather he prays as the Son of Man to draw all humanity into unity with himself (p. 270). Addressing the same question, Schnelle answers, “...the one doxa of Jesus manifests itself in different ways. Jesus never departed from the one doxa with the Father. Even during his earthly activity, the Father was always with him, and at the end Jesus returns to the doxa with the Father.” Schnelle, *Antidocetic*, 80.

³⁰³ Jesper Tang Nielsen, “The Narrative Structures of Glory and Glorification in the Fourth Gospel,” *NTS* 56 (2010): 343-66, esp. 354. Nielsen argues that because of the reflective glorification between God and Jesus, Jesus’ divinity becomes evident, a divinity that Jesus-Son had before the incarnation (p. 362).

³⁰⁴ De Boer, *Johannine*, 177, 179. Martinus C. de Boer argues that the appropriate meaning in all uses of glorify is “to bring to a position of honor or clothe in (heavenly) splendor,” which he translates as “magnify.”

³⁰⁵ Caird, “Glory,” 269. “On the Cross Jesus is to be invested with a new access to divine glory. The glory of God is God’s own essential worth, greatness, power, majesty, everything him which calls forth man’s adoring reverence....”

³⁰⁶ References to Jesus, Jesus-Son of Man being glorified: 8:54; 11:4; 12:23; 13:31-32; 16:14; 17:1, 5.

³⁰⁷ References to the Descending/Ascending Son of Man: 3:13-14; 6:62.

³⁰⁸ How does the use and meaning of glory differ between the Gospel of John and the Synoptic Gospels? Comparing the number of uses of the noun, δόξα occurs eighteen times in John, thirteen times in Luke, seven times in Matthew, and three in Mark. Additionally, the verb δοξάζω also appears in all four

identity, his δόξα through his works—turning water into wine, raising Lazarus, his teaching, even his presence—glorifies (δοξάζω) the Father. In glorifying the Father, the Father glorifies the Son.

The Transfiguration and the Descent/Ascent Leitmotif

There is one specific account in the Synoptic Gospels where Jesus' glory is revealed. It occurs in the scintillating tale about the transfiguration or temporary metamorphosis of Jesus' fleshly body into a brilliant shining state.³⁰⁹ What the three disciples who journeyed with Jesus up the mountain beheld was Jesus' glory, the

Gospels. A primary difference between the verb δοξάζω in the Synoptics and the Gospel of John is that in the Synoptics humanity glorifies God because of the miracles Jesus performs, as contrasted with John, where Jesus-Son glorifies the Father and the Father glorifies Jesus-Son. The difference between the use of the noun δόξα in the Synoptics and in John is more extensive. Beginning with the Synoptics, the apocalyptic tone in a majority of the texts makes an immediate impression. A good example occurs in Matthew 24:29-31, with parallels located in Mark:13:26-27 and Luke 21:25-28: "Then, the sign of the Son of Man will appear in heaven, and then all the tribes of the earth will mourn, and they will see the Son of Man coming on the clouds of heaven with power and great glory." Other eschatological texts include references to Jesus' future glory of sitting on the throne of his glory (Matthew 25:31; Mark 10:37). There is no such eschatological glory language in John. Due to the recurrence of this theme throughout John, there are two interesting observations worth mentioning. These observations fall within the context of the foundational question for this section and chapter: what, if any role does the Descent/Ascent Leitmotif assume in the theme of glory? First, in studying the Johannine texts, an important distinction between John and the Synoptics presentation of glory is that in John, the Son glorifies the Father and the Father glorifies the Son (8:54; 12:28; 13:31, 32; 14:13; 17:1, 4-5, 24). This occurs due to the reflective relationship between the Father and Son as definitively established through the Leitmotif, particularly by reemphasizing that the Father sent Jesus-Son. This reflective δοξάζω takes place "before the world existed" (17:5), when the incarnate Word becomes the embodiment of divine glory (1:14), and then continues into Jesus-Son's worldly experience. Thus, it is not a future glory that Jesus-Son manifests, rather a present glory that humanity witnesses. Second, the Evangelist is very clear in communicating that Jesus-Son's glory comes from the Father (8:54; 13:2), unlike in the Synoptics, where the source of Jesus' glory is not spelled out. What is the role of Jesus-Son's signs in revealing glory? In Matthew, Jesus tells the crowd, "Let your light shine before others, so that they may see your good works and give glory to your Father in heaven" (Matthew 5:16). In John, however, the Evangelist provides specific illustrations of Jesus' good works and signs that reveal his glory, as illustrated in five of the eight signs that Jesus performs. Specific reference is made to his glory being revealed when turning water into wine (2:11), in the healing of the infirm man and the blind man (5:44; 9:24), the raising of Lazarus (11:4, 40), and his own resurrection (12:33; 13:31-32; 17:1, 4, 5).

³⁰⁹ Adela Yarboro Collins, *Mark: A Commentary* (ed. Harold W. Attridge; Hermeneia: A Critical and Historical Commentary on the Bible; Minneapolis, Minn.: Fortress, 2007), 415, fn. 9. Collins provides background on the transformation of individual human beings into a glorious godlike states.

“epiphany of his identity,” the divine presence of God witnessed in Jesus.³¹⁰ What is the purpose or meaning of this Transfiguration account? According to Dorothy Lee, its purpose was to reveal Jesus’ heavenly origin and identity, emphasizing God’s salvation in the present moment.³¹¹ François Bovon describes its purpose as “Jesus not becoming different from what he was before, but for a moment his appearance becomes a divine sign to humanity; the sign of his [Jesus’] identity” and his relationship to God.³¹² This section argues that instead of a single major Transfiguration account revealing Jesus’ glory, identity, and relationship to his Father, the Evangelist repeatedly reveals these throughout the Gospel through the Descent/Ascent Leitmotif. By incorporating the Leitmotif the Evangelist presents a different kind of narrativization of the Transfiguration in John.³¹³

I recognize that there are a few elements in the Synoptic Transfiguration accounts not included in John. There is no single high mountain scene in John and no gathering of Peter, James, and John. There is no appearance of Moses or Elijah, no request to build

³¹⁰ Dorothy A. Lee, *Transfiguration: New Century Theology* (London: Continuum, 2004), 105. The approach taken in this study differs from Lee’s approach. Her approach in arguing for the transfiguration in John focuses on discussing the use of the common symbols between the John and the Synoptics including light, mountain, cloud, tent, and Son. The approach in this study is to argue by using examples that the Evangelist utilized the Leitmotif to communicate the themes of Jesus’ identity, glory, and relationship to the Father throughout John, not just in one transfiguration account. Barrett, *John*, 53; Keener, *John*, 2.876. Both Barrett and Keener discuss references to the transfiguration that run throughout the gospel. Barrett writes, “The transfiguration is not recorded in John. Throughout the gospel run the twin themes of the glory of Jesus, manifested not once only on the holy mountain but—for those who had eyes to see—continuously throughout his incarnate life.” Keener writes, “Having omitted an audible heavenly voice at Jesus’ baptism and transfiguration (because he has omitted both events, making Jesus’ whole public ministry a transfiguration of sorts).”

³¹¹ Lee, *Transfiguration*, 5.

³¹² Bovon, *Luke*, 375.

³¹³ Dr. Gregory Robbins, Associate Professor at the University of Denver. This came from a discussion with Dr. Robbins on April 4, 2014.

booths, no shining face, and no cloud, although God’s voice is heard in all four gospels. Also, the verb μεταμορφόω (transfigured or transformed) representing Jesus’ changing form or appearance, does not occur in John, although, neither does it occur in Luke’s Transfiguration. Rather, Luke introduces the theme of δόξα (glory; Luke 9:31-32), in the sense of divine glory, and Jesus as the “carrier of divine glory” as revealed at the Transfiguration.³¹⁴ Even taking these points—the lack of direct associations with the Synoptic account and no use of the verb μεταμορφόω—into consideration, the hypothesis is still worth considering.

The theme of δόξα (glory) is a key common element between Luke’s account and the Gospel of John. In John, glory represents God’s power and presence in the world with Jesus as the emanation of glory and the visible expression of glory in the world. Glory in the Transfiguration accounts presents Jesus’ identity as the “epiphany of God’s presence.”³¹⁵ The sense of glory is even included in Matthew and Luke through the symbolic expression of Jesus’ face shining “like the sun,” and his countenance being altered. When the disciples awakened and beheld Jesus’ glory, as Lee describes, it was though they gazed “into the face of Jesus to see, simultaneously, the Father’s glory and the restoration of humanity, since Christ is the foundational symbol, the very revelation of God.”³¹⁶

³¹⁴ Bovon, *Luke*, 377. He cites additional accounts of the transfiguration of Jesus in 2 Peter 1:17-18, the *Apocalypse of Peter*, the *Acts of Peter*, and the *Acts of John*. One might presume that the Evangelist had a source for the transfiguration account, but his knowing of the account is not certain. Bovon, however, writes that the story of Jesus’ transfiguration was well known in the second century (p. 372).

³¹⁵ Lee, *Transfiguration*, 105.

³¹⁶ Lee, *Transfiguration*, 105.

Developing the point of God’s voice coming from heaven in all four gospels and how it relates to the Transfiguration, scholars propose that the voice from heaven in John 12:28 is a counterpart to the voice in the Transfiguration in the Synoptic Gospels (Mark 9:2-9; Matthew 17:1-9; Luke 9: 28-37).³¹⁷ At the end of the “Book of Signs,” the second of four divisions of the Gospel of John outlined by Raymond Brown, Jesus announces that his “soul is troubled” (12:27).³¹⁸ He is troubled because he realizes that his “hour” has come to be glorified (12:23) and so he turns to his Father and says, “Father, save me from this hour? No, for this purpose I have come to this hour. Glorify your name” (12:27-28). Then Jesus and the crowd standing nearby hear a voice from heaven, “I have glorified it and will glorify it again” (12:28). This is a rather moving pericope, for as Brown writes, this scene is “parallel to the agony in the [Gethsemane] garden”³¹⁹ prior to Jesus’ arrest, as told in Synoptic tradition.³²⁰ Both this agony in Gethsemane and the Transfiguration stories are omitted from the Gospel of John.³²¹ When the disciples and crowd hear this voice, presumably God’s voice, it proclaims, “This is my beloved (μου ὁ ἀγαπητός) son, listen to him” (Mark 9:7; Matthew 17:5), “this is my Son, the Chosen One (μου ὁ ἐκλελεγμένος), listen to him” (Luke 9:35). Though God’s voice does not identify

³¹⁷ Morris, *John*, 13; Brown, *John*, 1.475; Kurt, Aland, ed., *Synopsis of the Four Gospels* (New York, N.Y.: American Bible Society, 1985), 153-54. An exception to this view is proposed by Rudolf Schnackenburg where he lists several reasons: there is no other similarity to the transfiguration on the mountain, the voice’s utterance is different, and the reaction of the people remains one of incomprehension. He proposes an alternative theory of the source is the Mount of Olives scene in Luke 22:43. Schnackenburg, *John*, 2.388.

³¹⁸ Brown, *John*, 1.CXXXIX.

³¹⁹ Brown, *John*, 1.475.

³²⁰ Matthew **26**:36-46; Mark **14**:32-42; Luke **22**:39-46.

³²¹ Morris, *John*, 13.

Jesus as a Son, the Evangelist chose to describe Jesus as God's only (μονογενής) Son, rather than beloved or chosen, because he is the only one who was preexistent and descended from the Father (1:1-2, 9) and to place this early in the Gospel (John 1:18). As Bovon remarks, "God has only given a few legitimizing signs, but in addition to the voice at the baptism, the voice at the Transfiguration provides the strongest proof" of Jesus' sonship, "as the preexistent son in the Christian sense of the Father-Son relationship."³²² Thus, Jesus' relationship to the Father in the Synoptics as the beloved or chosen Son is vocalized. By contrast, the Evangelist depicts their relationship throughout his Gospel by using the Descent/Ascent Leitmotif.

There is one final point of contact between the Transfiguration story and the Fourth Gospel and that is Mary Magdalene's attempt hold onto Jesus outside the tomb and Peter, James, and John's attempt to construct a dwelling place for Jesus, Moses, and Elijah. The word σκηνή, translated as tent or dwelling place means literally to pitch one's tent. The root for σκηνή occurs in John as a verb σκηνόω, where the Word/Jesus after becoming flesh, dwelt (ἔσκηνωσεν) with them (1:14). In the Transfiguration accounts in each Synoptic Gospel, Peter suggests that they should make three "huts" or "dwelling places" (σκηνή) for the distinguished visitors (Luke 9:33; Matthew 17:4; Mark 9:5). Perhaps Mary Magdalene's attempt to hold on to Jesus to remain permanently after his resurrection (20:17) may be a functional equivalent to Peter wanting Jesus, Moses, and Elijah to remain with them permanently.

³²² Bovon, *Luke*, 379.

In summary, by comparing just these examples from the synoptic gospels' use of Jesus' Transfiguration and the Evangelist's use of the Descent/Ascent Leitmotif, one can conclude that rather than a single Transfiguration account, the Evangelist incorporates themes common to the Transfiguration throughout his Gospel. These common themes include Jesus' unique relationship to the Father, his divine identity, and the disciples' desire to keep them in the world. Thus, while the authors of the Synoptic Gospels elected to highlight Jesus' identity, and glory through a single transformation story, the Evangelist elected to utilize the recurring Leitmotif.

Summary of the Theme of Glory and the Descent/Ascent Leitmotif

In sum, the Evangelist has presented the theme of glory in a way quite different from the authors of the Synoptic Gospels. In the Synoptics, glory primarily depicts an apocalyptic view of Jesus' return after his resurrection. In the Gospel of John, glory primarily depicts the effect of Jesus-Son's works. In John, there is a reflective relationship between the Father and Son, illustrated by the Father glorifying the Son and the Son glorifying the Father. These result from the oneness between the Father and Son, as well as the emphasis that the Father sent the Son. The Father sending Jesus-Son equips him with the authority to do the signs that reveals his and his Father's, glory. How might we summarize the theme of glory in the Gospel of John? Udo Schnelle encapsulates this quite succinctly: "The δόξα of the Son, bestowed by the Father before the foundation of the world (17:5), visible in the incarnation of the preexistent One (1:14), is manifested in

Jesus' signs (2:11; 11:4, 40; 12:33; 13:31-32; 17:1, 4, 5),³²³ in order that the Son δοξάζω the Father and the Father glorifies (δοξάζω) the Son (8:54;13:22; 17:1, 5, 22-24).

Summary of the Christology of the Themes in Chapters 4 and 5 and the Descent/Ascent Leitmotif

The Evangelist presents his Christology by constructing a narrative that incorporates the Descent/Ascent Leitmotif. The argument for this study is that within the Gospel of John, the Descent/Ascent Leitmotif performs a significant literary and christological function in defining Jesus' origin, identity, and authority. This argument rests on three premises: 1) the recurrence of the Leitmotif, 2) its intrinsic connection to christological themes, 3) and its effect on these themes. An executable method is required to study the Gospel methodically to determine if these three requirements are indeed present. Does the evidence support the recurrence of the Leitmotif, does it link specifically to certain themes, and does it produce a clarifying effect? Yes, without a doubt. The detailed results of this study have been discussed in depth in chapters four and five.

The themes that emerged from the actions in the Leitmotif and became the focus of this study were origin, identity, relationship to the Father, authority, signs and works, life, and glory. It was fascinating to discover how the Evangelist presents his Christology through these themes as clarified by the Leitmotif, particularly when comparing the use of them in the Synoptic Gospels. Significant points for each theme are summarized below.

³²³ Schnelle, *Antidocetic*, 164.

An interesting point that emerged from the study of the theme of origin is that the Descent/Ascent Leitmotif and its inclusion of descending and coming actions convey Jesus-Son's origin. Jesus-Son was preexistent with the Father from "the beginning" (1:1). The theme of Jesus-Son's origin creates tension in the Gospel between those who only understand Jesus' human origin as compared to the oft-repeated use of the Leitmotif depicting Jesus-Son's divine origin.

The Evangelist presents Jesus by using an array of titles. Titles ascribed to Jesus-Son by the Evangelist include Son, Son of God, Son of Man, "I Am" statements, and Word. Titles ascribed by the people who search for ways to label Jesus from their bewilderment about who he is include: Prophet, Rabbi, Messiah, Lamb of God, and King of Israel/Jews. The Son and "I Am" statements are linked to and clarified by the Leitmotif, although only Rabbi/Teacher, Lord, and Messiah are linked to the Leitmotif. Each of these titles shows evidence of the Leitmotif in different ways, as described in the chapter. Without a doubt, the Evangelist's link of the Leitmotif to these themes provides a constant reminder that Jesus descended/was sent by the Father.

An observation resulting from this study is the importance of the relationship between the Father and Jesus-Son. The clarifying effect of Jesus descending/being sent by the Father shows itself in two ways: first, it reveals a reflective relationship between the Father and Son. This means that the nature or character of the Father appears in the nature of the Son. Seeing the Son is seeing the Father. Second, it reveals a unity or oneness between them. This interdependent relationship is developed with the constant reminder that Jesus-Son was sent by the Father. Both the reflective relationship and the

oneness of Father and Son as influenced by the Leitmotif are seen in the theme of authority.

The Evangelist presents a clear message that Jesus-Son's authority results from his coming/being sent by the Father. From their reflective relationship, Jesus-Son works only as God works, for "the Father loves the Son and shows him all that he himself is doing; and he will show him greater works than these, so that you will be astonished" (5:20). Jesus-Son being sent by the Father as the only one having seen, heard, or known God gives Jesus-Son authority to speak and work on God's behalf (1:18; 3:34; 8:26, 38:15:15).

Certainly, the Son inherently has God's authority to perform his signs and works, though his authority is never separate from the Father. Here too the reflective relationship generated by using the Leitmotif establishes that the works performed by the Son, in unison with the Father, are a way for the world to know of God's presence.

The Christology of the theme of life in John is dramatically different when compared to the Synoptic Gospels, due entirely that it emerged from and is linked to the Leitmotif. In John, eternal life is knowing God and believing in Jesus-Christ whom God sent. In the Synoptic Gospels, Jesus warns that the cares of this life will prevent one from inheriting eternal life.

Regarding the theme of glory, again the reflective relationship between the Father and Son assumes an important role in the Christology of glory. Glory can be translated as honoring, praising, or manifesting of God's presence. Jesus-Son's works glorify the Father. Due to the reflective relationship between Father and Son, for the Son glorifies the Father, and the Father glorifies the Son.

CHAPTER SIX: HEAVEN BOUND—JESUS-SON’S COMPLETION OF THE
DIVINE ROUND TRIP

“I came from the Father and have come into the world; again, I am
leaving the world and am going to the Father.” (John 16:28)

Introduction

Thus far, this study has focused on the Evangelist’s distinctive Christology of Jesus-Son coming into the world from God. Equally distinctive as compared to the Synoptic Gospels is the Evangelist’s Christology of Jesus-Son leaving the world and returning to God. To signal its importance, the Evangelist begins announcing Jesus’ departure a third of the way through his journey. These announcements are unlike the passion predictions in the Synoptic Gospels,³²⁴ as John announces, “I will be with you a little longer, and then I am going to him who sent me” (7:32; 8:21). His statements bewilder the hearers, as they cannot understand where or to whom he is going. Jesus’ responses, often couched in riddles, seem quite puzzling to his audience.³²⁵ The Jewish

³²⁴ The three passion predictions in the Synoptic Gospels: Prediction 1: Mark 8:31; Matthew: 16:13-33; Luke 9:18-22. Prediction 2: Mark 9:31; Matthew 17:22-23; Luke 9:44. Prediction 3: Mark 10:32-34; Matthew 20:17-109; Luke 18:31-33. The focus of the passion narratives is on Jesus’ rising, not on returning to the Father, as emphasized in John. De Boer, *Johannine*, 163-64. De Boer points out that the “three lifted up Son of Man sayings seem to be the Johannine counterpart to the three Synoptic predictions of the passion, which are also predictions of his resurrection.” Discussion of the lifted up sayings occurs below.

³²⁵ For sources that include a discussion of the riddles or contradictions of the Fourth Gospel refer to: Paul N. Anderson, *The Riddles of the Fourth Gospel* (Minneapolis, Minn.: Fortress, 2011); Nicholson, *Death*, 58-60; For a reference to the ascension theme fraught with misunderstandings see: Meeks, “Man,” 64; Tom Thatcher, *The Riddles of Jesus in John: A Study in Tradition and Folklore* (Atlanta, Ga.: Society of Biblical Literature, 2000).

authorities respond, “where does this man intend to go that we will not find him? Does he intend to go to the Dispersion among the Greeks?” (7:33-36). His disciples, who might be expected to have more insight into Jesus, also misunderstand his announcement: “Little children, I am with you only a little longer. You will look for me; Where I am going, you cannot come.” Simon Peter and Thomas admit they do not know where Jesus is going or how to follow him (13:33, 36). Jesus, however, is quite specific about his destination: he is going to “where he was before” (6:62)—to heaven (3:13), to the Father/God (13:1, 3; 14:2, 12, 28; 16:10, 17, 28; 17:11, 13; 20:17), and to him who sent him (7:33; 16:5).

As indicated in the previous chapters of this study, the Descent/Ascent Leitmotif, when linked with themes, clarifies those themes. So a predominant question for this chapter is what effect does the Evangelist’s use of the Leitmotif to clarify the themes have in depicting Jesus-Son’s return to heaven? Certainly, his returning generates a different set of questions and issues than his coming.³²⁶ Foundational questions include: how does the Evangelist portray Jesus-Son’s return? Is there a difference in the presentation between his departure and return, between his resurrection and ascension? What role do the “lifted-up” (ὑψώω) statements assume? As mentioned in the introduction to this study, the actions in the Leitmotif inherently include spatial and cosmic depictions. As one studies the Evangelist’s presentation of Jesus-Son’s crucifixion, resurrection, and ascension, other questions probe for the Evangelist’s

³²⁶ There are numerous monographs, dissertations, and articles on the return of Jesus to his Father, and that discuss this topic in far greater depth than accomplished in this study. Four in particular are: De Boer, *Johannine*; Nicholson, *Death*; Catherine Playoust, “Lifted Up From the Earth: The Ascension of Jesus and the Heavenly Ascents of Early Christians” (ThD diss., Harvard Divinity School, 2006); Schneiders, “Resurrection,” 168-98.

understanding of cosmology, ontology, and times related to these events.³²⁷ Sample questions include: to what place does Jesus-Son return? What form/materiality does Jesus have after his resurrection? Further, his disciples recognize him, and he can appear in a room with a closed door. Is Jesus moving from place to place, or moving dimensionally? How much time passes between the resurrection and ascension?

Jesus-Son Prays Before His Return Trip³²⁸

Like many of us at the end of a trip, right before we begin our homeward journey, we reflect on the trip's highlights. Jesus-Son knows that the "hour" has come and his journey home has begun. At the end of a private meeting with his disciples, and before his passion begins, he notes a few of his accomplishments and then petitions his Father on behalf of others. Due to the importance of this prayer and the inclusion of the Leitmotif, it deserves attention and study. To do so, the role of the Leitmotif is analyzed by studying the impact of removing it. I shall first compare how the verses read both with and without the Leitmotif, and then summarize the effect of its removal.

As a brief introduction to the prayer, Jesus-Son announces that his hour has come and they, the disciples, are to be of good cheer, for he has overcome the world (16:32-

³²⁷ A question to which I remain sensitive when speaking of the Evangelist's presentation of cosmology and ontology, is the proverbial "which came first, the chicken or egg" issue. Which came first, the Evangelist utilizing the Leitmotif to communicate a cosmology and ontology, or a cosmology and ontology developing as a consequence of the use of the Leitmotif? And, what role, if any, do the redactions to John affect their development? Urban Von Wahlde argues for three editions of John. He proposes that the "sent" by the Father language appears in the second edition and the preexistence, descent, ascent, return, and departure occurs in the third edition. Von Wahlde, *Gospel*, 1.190, 233, 318-19.

³²⁸ Harold W. Attridge, "How Priestly is the 'High Priestly Prayer' of John 17?," *CBQ* 75 (2013): 1-14. Jesus' prayer has been referred to by some as the High Priestly Prayer. Attridge discusses the background of that title along with an analysis of whether it should be labeled as such. One of the issues concerns whether the prayer is "priestly" enough (pp. 4-5).

33). After speaking these words, he lifts up his eyes to heaven and says, “Father, the hour has come” (17:1), and thus begins his prayer:

With the Leitmotif: “And this is eternal life, that they may know you, the only true God, and Jesus Christ whom you have sent” (17:3).

Without the Leitmotif: “And this is eternal life, that they may know you, the only true God, and Jesus Christ.”

With the Leitmotif: “Now they know that everything you have given me is from you; for the words that you gave to me I have given to them, and they have received them and know in truth that I came from you; and they have believed that you sent me” (17:7-8).

Without the Leitmotif: “Now they know that everything you have given me is from you; for the words that you gave to me I have given to them, and they have received them.”

With the Leitmotif: “And now I am no longer in the world, but they are in the world, and I am coming to you” (17:11).

Without the Leitmotif: “And now I am no longer in the world, but they are in the world.”

With the Leitmotif: “But now I am coming to you, and I speak these things in the world so that they may have my joy made complete in themselves” (17:13).

Without the Leitmotif: “I speak these things in the world so that they may have my joy made complete in themselves.”

With the Leitmotif: “As you have sent me into the world, so I have sent them into the world” (17:18).

Without the Leitmotif: This sentence would not be included in the prayer.

With the Leitmotif: “As you, Father, are in me and I am in you, may they also be in us, so that the world may believe that you have sent me” (17:21).

Without the Leitmotif: “As you, Father, are in me and I am in you, may they also be in us, so that the world may believe.”

With the Leitmotif: “I in them and you in me, that they may become completely one, so that the world may know that you have sent me and have loved them even as you have loved me” (17:23).

Without the Leitmotif: “I in them and you in me that they may become completely one, so that the world may know that you have loved them even as you have loved me.”

With the Leitmotif: “Righteous Father, the world does not know you, but I know you; and these know that you have sent me” (17:25).

Without the Leitmotif: “Righteous Father, the world does not know you.”

How does one describe the impact of removing the Leitmotif language from this prayer? There are two important points that touch the core of the Evangelist’s story of Jesus in John. First, Jesus-Son briefly recounts a few of his accomplishments, so to remove all of the “sent by the Father” language denies his ability and authority to have achieved them. Second, Jesus offers this intercessory prayer to the Father on behalf of others. If we omit the sent and return language, Jesus-Son is not in the position to make these requests of the Father. His intercessory petitions on behalf of others would simply be absent. The Father’s sending of Jesus gives him the authority to petition God. This is what is at the heart of the influence of the Leitmotif.

The Cosmology and Ontology of from Where (πόθεν) to Whither (πού)?

The question of from where to whither can be explored from multiple dimensions. By now it is evident that Jesus-Son’s round trip began in heaven, made a stop in the world for a few years, and then returned to heaven. For John, the answer to the question “from where to whither” also suggests spatial or cosmic dimensions. For instance, the Evangelist contrasts the world [below] to heaven [above],³²⁹ and he incorporates the cosmological language in the Leitmotif. Though Jesus acknowledges that he has come into the world, he declares he is not of this world; “You are from below, I am from above; you are of this world, I am not of this world” (8:23).

³²⁹ Ashton, *Understanding*, 396-99, esp. 396.

The World: Spatial and Metaphorical Representations

What might the Evangelist mean when using the word “world”?³³⁰ In terms of cosmic space, does it refer only to a hard geographic surface between heaven and the underworld?³³¹ On the horizontal plane of the historical Jesus, the world consisted of Palestine (Judea, Samaria, and Galilee). The world was a place to which Jesus-Son arrived, rather than being born into it, in order to fulfill his mission.³³² The spatial category called “symbolic space,” which is the space of metaphorical representation, assists in understanding the meaning of “world.”³³³ How is the “world” symbolically or metaphorically represented? Depending on its usage in John, it can refer to human inhabitants in need of salvation,³³⁴ or the unbelievers specifically classified as οἱ Ἰουδαῖοι (the “Jews”) or even a “deceitful power which revolts against God” (14:30; 16:11).³³⁵ Its inhabitants are not “named” individuals but rather “everyone” (1:9; 3:16; 4:13; 6:45; 8:34; 11:25-26; 12:46; 13:35; 18:37), who does evil (3:20), who loves darkness (3:19; 12:46), who commits sin (8:34), who hates Jesus (7:7), and those who cannot receive the

³³⁰ “World” appears to be an important word as it occurs approximately seventy-nine times in the Gospel, as compared to only fourteen times in the Synoptic Gospels. Moreover, κόσμος is associated (linked) with the Leitmotif through both coming and returning language, approximately twenty-two times. Verses that include the Leitmotif linked with the theme of the “world”: 1:9; 3:17, 19; 6:14, 33, 51; 8:23, 26; 9:39; 10:36; 11:27; 12:46, 47; 13:1; 16:28; 17:11, 13, 18, 21, 23, 25; 18:37.

³³¹ A reference to the Hellenistic view of a three-story universe.

³³² This differs from Jesus being “born into the world” as presented in the Synoptic Gospels.

³³³ George, *Israel's*, 27.

³³⁴ Schnelle, *Antidocetic*, 191; Morris, *John*, 111-13. Morris cautions that the word has “many shades of meaning and the diversity must be kept in mind in studying the Gospel, because the boundaries between the classifications are not hard-and-fast. John moves freely from one to another or even uses the term in ways that may evoke more than one of its possible meanings” (p. 113).

³³⁵ Bultmann, *John*, 54-55. He further distinguishes world as that which “stands over against God” and made itself “independent of him.”

Spirit of Truth (14:17). The Father, in an effort to save and not condemn the world (3:17), sent Jesus-Son to give life to the world (6:33), to keep humanity from remaining in darkness (8:12; 12:46), and to illustrate reasons for people to believe that the Father sent Jesus (17:21). The Evangelist emphasizes that these actions to save the world can only be accomplished by Jesus-Son, who is not from or of this world, but rather is “born of water and the Spirit ” (3:5, 8), and “born from above” (3:7).

The Coming Hour: Spatial Time³³⁶

When the Evangelist writes that Jesus’ hour has “not yet come” (2:4; 7:30; 8:20) or “has come” (12:20-23; 13:1; 17:1), what might “hour” signify? The theme of “hour” (ὥρα) occurs twenty-six times in John, with nine uses referring specifically to Jesus and seventeen referring to chronological time.³³⁷ The Leitmotif links with the theme of

³³⁶ What does “time” mean for the Evangelist, and how does it appear in the Gospel? There is evidence of temporal time when the Evangelist writes of Jesus remaining several days in a place (1:30; 2:12; 4:40, 43; 11:6; 12:21). Lazarus is in the tomb for four days before he is called out (11:39, 43-44), and Jesus refers to raising a temple (his body) in three days (2:20). The Evangelist also references times of the year by mentioning the Jewish festivals of Passover, Booths/Tabernacles, and Dedication/Hanukkah. Additional references include the “next day,” the “last day,” and “that day.” Then there are important periods with no specific reference of time, such as the space of time between Jesus’ resurrection and his last visit with the disciples. Although as Matthew Sleeman highlights, full comprehension of narrative time cannot be reduced to analysis of narrative pace. Matthew Sleeman, *Geography and the Ascension Narrative in Acts* (ed. John M. Court; SNTSMS vol. 146; Cambridge: Cambridge University, 2009), 11. In John, time includes a spatial dimension, one that reflects both eternity and immediacy, as if time has no boundaries. As introduced in the Prologue with “in the beginning,” symbolically it represents the beginning of creation. Life takes on a notion of “eternal” life. This timelessness finds expression in the reference to “before Abraham” (8:56-58). The time it took for Jesus-Son to descend is unknown, hence the difficulty of answering the question of “when” and “how long” within the concept of “beginning” and “eternal” time. Time represented in Jesus-Son’s works has no limits. Jesus performs his works and signs as if time is not a factor because they happen immediately: changing water into wine, feeding the multitude, the boat being immediately at land, raising Lazarus, and healing. An interesting question to ask, in Jesus-Son performing these signs is he changing the material condition or is he revealing a state of wellness and wholeness inherently present in humanity? He walks on the water as if its substance is solid or that his body is weightless. The bread and the water he gives results in no one being thirsty or hungry again.

³³⁷ This compares to twelve references of “hour” in Luke, eleven times in Matthew, and five times in Mark.

“hour” in six places in John.³³⁸ How does it clarify this theme, and what does hour mean metaphorically? Due to the influence of the Leitmotif appearing, for example in 13:1, “Now before the festival of the Passover, Jesus knew that his hour had come to depart from this world and go to the Father,” one should not impose the Synoptic view of “hour” as “the hour of his death” (Mark 14:41).³³⁹ The impact of connecting the theme of hour and the Leitmotif suggests Jesus-Son’s return to the One who sent him. Metaphorically, “hour” represents a “particular and significant period in Jesus’ life,”³⁴⁰ including his glorification by means of his death,³⁴¹ his resurrection, or as argued by Nicholson “the hour of the return to the Father, in which the hour of death played a part.”³⁴²

Jesus’ Departure from the World: Crucifixion

As told in John and argued in this study, the historical Jesus’ departure from the world takes place in three contiguous steps: crucifixion, resurrection, and ascension. This section focuses on his crucifixion, followed in the next sections by his resurrection and ascension. Does the Evangelist differentiate Jesus’ departure from his return to heaven? The position taken in this study argues that he does, as evidenced and influenced by the inclusion of the Descent/Ascent Leitmotif.³⁴³ In the Synoptic Gospels, the crucifixion and

³³⁸ The Leitmotif links to the theme of hour in six places in John: 7:28-30; 8:18-23; 13:1; 16:2-10, 25-28, and 17:1-3.

³³⁹ Nicholson, *Death*, 147.

³⁴⁰ Brown, *John*, 1.517-18. Brown discusses a number of points about “hour” according to its general use as “an hour,” “the hour,” “my hour,” and “his hour.”

³⁴¹ Barrett, *John*, 422. Barrett writes, “The hour is the hour of the death of Jesus.”

³⁴² Nicholson, *Death*, 147.

³⁴³ As mentioned earlier in this study, only three chapters in John do not include the Leitmotif: 2, 19 (Jesus’ trial and crucifixion), and 21.

resurrection are means by which Jesus goes to heaven, and in Mark and Luke, Jesus' ascent depicts Jesus going to heaven.³⁴⁴ John, through his use and repetition of the six going/returning actions in the Leitmotif, reemphasizes Jesus-Son's return to God. (Note that the Leitmotif does not include the action of resurrection [ἀνάστασις]). Jesus' crucifixion was the means by which he departed from the world, and his resurrection, and particularly his ascension, was the means by which he returned to God.³⁴⁵

Godfrey Nicholson argues that the Evangelist's use of the three "lifted up" (ὑψόω) statements describe the means of Jesus' return or ascent, as understood in connection with the death of Jesus accomplished through his crucifixion.³⁴⁶ The Evangelist includes the (ὑψόω) "lifted up from this world," action in three texts, 3:14, 8:28, and 12:32-33: "And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up" (3:14). So Jesus said, "When you have lifted up the Son of Man, then you will realize that I am he, and that I do nothing on my own, but I speak these things as the Father instructed me" (8:28). "And I, when I am lifted up from the earth, will draw all people to myself" (12:32). The uses of ὑψόω suggest either a physical elevation within the world, or exaltation, meaning a figurative elevation to the world above.³⁴⁷ Due to the diversity of views on the "lifted up" (ὑψόω) statements, Nicholson

³⁴⁴ Luke 24:50-53, Mark 16:19 (This is located in the longer ending in Mark).

³⁴⁵ De Boer, "Jesus," 2. He writes, "The image of the Son's "return/departure" to the Father seems in the first instance to be an image not of his death but of his resurrection/ascension."

³⁴⁶ Nicholson, *Death*, 75.

³⁴⁷ De Boer, *Johannine*, 171. De Boer writes, John uses the verb ὑψοθῆναι to mean both 'to lift up' (a physical elevation within the world below) and "to exalt" (a figurative elevation to the world above). "Thus language appropriate to resurrection-ascension, i.e. the language of exaltation (ὑψοθῆναι), is now being used to describe Jesus' death by crucifixion." As De Boer's highlights, with the Evangelist's use of

provides a summary of the spectrum of interpretations.³⁴⁸ A number of scholars argue that the “lifted up” (ὑψόω) refers to Jesus’ crucifixion, because the Evangelist added the comment, “now he said this to indicate clearly what kind of death Jesus was going to die” (12:33 NET). The background for this statement is Numbers 21:9, where Moses places a serpent on the top of a standard-bearing pole and lifts it up.³⁴⁹ Others argue that “lifted up” refers to Jesus’ exaltation. Nicholson argues that the “Son of Man had to be lifted up to heaven for believers to have eternal life, an interpretation made within the context of Jesus’ ascension.”³⁵⁰ I agree with Nicholson that the Evangelist connects crucifixion with Jesus’ return to the Father, although I would clarify that crucifixion serves as the means of Jesus’ departure from the world, but his resurrection and his ascension are the means by which he returns to the Father.³⁵¹ The connection with and influence of the Leitmotif

one word one could conclude crucifixion, resurrection, and ascension are combined in one act which this study argues are three separate acts.

³⁴⁸ Nicholson, *Death*, 141. He lists five groups: 1) Lifted up is equal to crucified. 2) Lifted up is equal to crucified, and something else, such as the act of exaltation. 3) Lifted up is used for the crucifixion as the first act of the ascension/exaltation. We take this position in this study. 4) Lifted up refers primarily to the lifting up to heaven, but this includes or is achieved by the cross (his argument). 5) Lifted up contains no reference to the cross. He includes lists of scholars who assume each view which can be referred to on page 141 of his book.

³⁴⁹ Brown, *John*, 1.133.

³⁵⁰ Nicholson, *Death*, 104. For a detailed argument for the “lifted up” language representing the crucifixion and ascension, see Playoust, “Lifted,” 227-38. Playoust argues that the Evangelist’s use of “lifted up” (ὑψόω) presents Jesus’ crucifixion and death as his ascension to the Father” (p. 229). She points out that the term used in three separate passages each pertains both to Jesus’ ascension into heaven and his elevation and death on the cross (p. 230). She compares this comment to Francis Maloney’s view that these statements represent Jesus’ crucifixion and exaltation but do not include his heavenly ascent (p. 234). Her views reflect no influence of the descent/ascent motif or Leitmotif.

³⁵¹ Meeks, “Man,” 62; De Boer, *Johannine*, 171, 172, 173, 175. For additional discussions on the origin and background of the suggestion that the verb ὑψόω is a pun on the crucifixion, please refer to Dodd, *Interpretation*, 377-78; William Loader, *The Christology of the Fourth Gospel: Structure and Issues* (ed. Jürgen Becker and Henning Graf Reventlow; Frankfurt am Main: Verlag Peter Lang, 1989), 115-18. John Ashton argues that ὑψόω for John means “raise” or “exalt” and represents Jesus’ ascent to heaven, the resurrection, rather than the crucifixion, 468. Perhaps a reason that the Evangelist downplays the

in two of the three verses that include “lifted up”: 3:14, and 8:28 supports this view. Even though the Evangelist does not use the Descent/Ascent Leitmotif in chapter 19 (Jesus’ trial and crucifixion), with its presence throughout the Gospel, the Leitmotif becomes a lens through which to view the events—that with the crucifixion Jesus-Son begins his return to heaven. I shall not be conducting a thorough discussion of the passion narrative, since detailed works have been already completed on this subject.³⁵² Could the Evangelist have omitted the crucifixion? The answer would be no, because the passion story is a major part of the Jesus-of-history tradition. John Ashton summarizes the Evangelist’s presentation of Jesus’ crucifixion by writing, “In the Fourth Gospel the idea of death as a final journey has been transformed into that of the return from a mission.” This is easily seen from the first occurrence of the term in its special meaning, “I am going to the one who sent me” (7:33).

crucifixion and focuses rather on the return of Jesus through the Leitmotif is to reinterpret what could be seen as the “grisly and embarrassing fact of the crucifixion of Jesus”: Nicholson, *Death*, 163. John Ashton reframes the death of Jesus from the end of a life journey to a “return from a mission,” which he describes as having “crucial significance for John’s christology, as it takes us to the heart of his singular vision of Christ as the divine emissary who came into the world fully aware that he would soon leave it and return to the Father.” Ashton, *Understanding*, 426. De Boer, *Johannine*, 169, 171. De Boer’s remarks that it is the heavenly Son of Man who is lifted up, “the incarnate Son of God, which may explain why the vocabulary of suffering is absent in contrast to the Synoptic Gospels. The Son of God does not suffer; rather he is lifted up to heaven from where he came” (p. 169). Further, Jesus’ death is his exaltation.

³⁵² Dodd, *Interpretation*, 425-31. C. H. Dodd succinctly summarizes differences between the passion account in John and the Synoptics. The list of Synoptic material not in John includes: no prodigies or tendentious accretions (i.e. the darkening of the sun, the rending of the veil of the temple, the earthquake and the healing of the servants ear), no Eucharistic Last Supper, no Gethsemane story, no charge of blasphemy, no reference to the cross carried by Simon of Cyrene, no reference to mocking of Jesus on the cross. What John includes not found in Synoptics: the voluntary nature of the sufferings, emphasis on the political charge in the Roman court, Jesus’ references to witnessing to and obedience to the truth, innocence of Jesus, a slightly different set of fulfilled prophecies in the crucifixion, the spearing of Jesus, the women at the cross, the emphasis on the empty tomb, the appearance to Mary Magdalene, the breathing of the Spirit on his disciples and the doubting Thomas account.

Jesus' Resurrection: A Time of Appearances

Because Jesus' resurrection assumes such a central role in the faith of believers, scholarly perspectives on the significance of the resurrection are innumerable. In John, the question arises about the role of Jesus' resurrection in his return to the Father.³⁵³ Since resurrection (ἀνάστασις) represents a change of state, in this case from death to life, instead of Jesus leaving this world and going to the Father as the action "ascend" depicts, it has not been included in the Descent/Ascent Leitmotif. Therefore, its role assumes an important "time" between Jesus' departing from the world and returning to the Father, when he appears to Mary Magdalene and his other disciples. Martinus de Boer concludes that it is Jesus' resurrection-ascension that constitutes "the mode of his return to the Father, or two aspects of the same action."³⁵⁴ If he means that both the resurrection and ascension represent points of progress in Jesus-Son's return to the Father, then I agree with his statement. I suggest the resurrection results in a condition where Jesus has departed from the world, though not yet returned/ascended to God. Evidence of this is the conversation between Jesus and Mary Magdalene at the tomb (20:11-18). Jesus said to her, "Woman, why are you weeping? Whom are you looking for?" Supposing him to be

³⁵³ Sandra Schneiders wrote an excellent article on the bodily resurrection of Jesus: "Resurrection," 168-98. In this article she argues that Jesus' "death is not simply an event, it is a condition of the whole human subject" (p. 171). She differentiates the definition and use of ψυχή (as to the person as a living human being), σάρξ (the human being as natural and mortal), and σῶμα (the person in symbolic self-presentation). She argues that "the relation of flesh to body is precisely what is altered by Jesus' glorification" (p. 173). In her argument for Jesus' bodily resurrection, with body representing not a fleshly person in his mortal humanity (p. 180), but rather his body is one's self-identity (p. 180) which in turn "establishes both his identity in himself and his capacity to reestablish his presence to and relationship to the community" (p. 184), a point she argues is essential in understanding John's theology (p. 173). Additional sources on the discussion of Jesus' resurrection include: Udo Schnelle, "Cross and Resurrection in the Gospel of John," in *The Resurrection of Jesus in the Gospel of John* (ed. Craig R. Koester and Reimund Bieringer; Tübingen, Germany: Mohr [Siebeck], 2008), 127-51.

³⁵⁴ De Boer, *Johannine*, 139.

the gardener (ὁ κηπουρός), she said to him, “Sir, if you have carried him away, tell me where you have laid him, and I will take him away.” Jesus said to her, “Mary!” She turned and said to him in Hebrew, “Rabboni (ραββουνι, meaning Teacher!)” Jesus said to her, “Do not hold on to me, because I have not yet ascended to the Father. But go to my brothers and say to them, ‘I am ascending to my Father and your Father, to my God and your God’” (20:15-17).³⁵⁵

Could the Evangelist have omitted the resurrection and only used the ascent language? From the perspective of the narrative the Evangelist’s story would be weaker were the resurrection be omitted. The resurrection story, like the passion story, is an integral part of the Jesus-of-history tradition, and a way in which people witness his departure from the world. A question underlying the relationship of the resurrection and ascension is the exact time of Jesus’ ascent? The array of opinions on this question remains diverse. Footnoted below is a summary of three sample positions.³⁵⁶

³⁵⁵ Note: It is only here in John where Jesus tells his disciples that God/Father is “your” God/Father. Mary had been looking into the empty tomb, a place of metaphorical spatial representations. Not only was this a place where Jesus had been buried, his body wrapped in linen cloths remaining there for three days, it was a place where two angels in white sat where the body of Jesus had lain, One at the head the other at the foot. Metaphorically it perhaps represented the “two cherubs on either side of the Ark of the Covenant in the Holy of Holies.” Brown, *John*, 2.989. Perhaps this is a symbol of God’s presence in a place that once represented death.

³⁵⁶ I shall present here three perspectives on the question concerning the relationship of the resurrection and ascension and when Jesus ascends. According to in Martinus C. de Boer, “Jesus’,” 1-19, Jesus’ ascension occurs via his resurrection (p. 15). While Jesus’ death by crucifixion is a presupposition of his resurrection/ascension, it is the later and not the death that is his mode of departure. Raymond Brown’s view concurs for the most part with De Boer’s, in that the resurrection is part of the ascension, although he emphasizes that the understanding of ascension must be “differentiated from the concept of ascension after forty days found in the Book of Acts” (p. 1012). Brown assumes the position that the resurrection is part of the ascension, and he highlights the comment that Jesus makes to Mary Magdalene that he has not yet ascended to the Father (20:17). It appears that immediately after Jesus resurrection, he has not ascended, but only that he is ascending (20:17). The exact timing of Jesus’ ascension appears unclear according to Brown. Brown, *John*, 2.1013-14; Catherine Playoust argues, “there are two distinct timings of the ascension that are held in tension by John.” Once at Jesus’ crucifixion and the other followed Jesus’ resurrection, around the time of his discussion with Mary Magdalene. Playoust, “Lifted,” 212, 216. The

Additionally, Jesus makes a reference to his resurrection while in the Jerusalem temple after he had cleared out the money changers and animal merchants, “Jesus answered them, ‘Destroy this temple, and in three days I will raise it up.’” “But he was speaking of the temple of his body. After he was raised from the dead his disciples remembered that he had said this; and they believed the scripture and the word that Jesus had spoken” (2:19, 21-22).

What, if any, are the ontological concerns with the resurrection? There are several: what type of body or type of being is Jesus after his resurrection? Do Jesus and the Word have the same type of flesh mentioned in 1:14? For the Evangelist, how do flesh and body differ, or do they? After Lazarus’ and Jesus’ resurrections, does the substance of their bodies differ from each other? How does Jesus enter a room when all the doors remain closed? What body/substance does Jesus not allow Mary to hold onto, and what form or substance that includes nail and spear holes do the disciples see and Thomas possible touch?³⁵⁷ The Evangelist provides little if any guidance to answer these questions. One could presume that if it were important, some descriptive information would be provided. Certainly, the lack of detail encourages individual conclusions, as evidenced in the numerous doctrines, sermons, books, and articles written that attempt to

complete dissertation is worth reading. Playoust summarizes multiple scholarly views of ascension in her dissertation.

³⁵⁷ The meaning of Jesus’ response to Mary Magdalene at the tomb, “Do not hold me, for I have not ascended to the Father” (20:17) is the source of scholarly comment by many. Even though I shall not discuss this in the study here are a few specific resources to consider apart from commentaries that discuss this text: Ann Graham Brock, *Mary Magdalene, The First Apostle: The Struggle for Authority* (HTS 51; Harvard, Mass.: Harvard University, 2003), 55-60; Gregory J. Riley, *Resurrection Reconsidered: Thomas and John in Controversy* (Minneapolis, Minn.: Fortress, 1995), 98, fn. 86; Schneiders, “Touching,” 153-277; Bieringer, “‘I am Ascending to My Father and Your Father, to My God and Your God’ (John 20:17): Resurrection and Ascension in the Gospel of John” in *The Resurrection of Jesus in the Gospel of John* (ed. Craig R. Koester and Reimund Bieringer; (Tübingen: Mohr [Siebeck], 2008), 209-36.

answer these questions. In the midst of all these options, Sandra Schneiders contributes a good point, that Jesus has transcended the material substance identified as his body. She explains, “He is the same person, Jesus, but in a new mode of being and presence.”³⁵⁸ Likewise Craig Koester provides insight to these questions by incorporating cosmological language: “Jesus’ body was transformed into a body not limited by time and space.”³⁵⁹

Jesus-Son’s Return to God/Heaven

The depiction of Jesus-Son returning to God includes six actions: ἀναβαίνω (ascend),³⁶⁰ ὑπάγω (go, go away), μεταβαίνω (go, depart), πορεύω (go), ἀπέρχομαι (depart, go away), and ἀφίημι (leave, go). In mapping the verses that include these actions, the results show that some of the return actions represent movement on the vertical axis, as well as some on the horizontal axis.³⁶¹ One important result of the close examination of these actions is recognizing that the Leitmotif distinguishes between

³⁵⁸ Schneiders, “Resurrection,” 184.

³⁵⁹ Craig R. Koester, “Jesus’ Resurrection, the Signs, and the Dynamics of Faith in the Gospel of John,” in *The Resurrection of Jesus in the Gospel of John* (ed. Craig R. Koester and Reimund Bieringer; Tübingen, Germany: Mohr [Siebeck], 2008), 46-74, esp.45

³⁶⁰ The verb ascend (ἀναβαίνω), is often associated with heavenly journeys. The possible backgrounds of the descent/ascent motif was discussed in a footnote in chapter three of this study. I would like to mention four additional sources that speak specifically of ascents: April D. DeConick, *Voices of Mystics: Early Christian Discourse in the Gospels of John and Thomas and Other Ancient Christian Literature* (London: T & T Clark International, 2001); William C. Grese, ““Unless One is Born Again”: The Use of a Heavenly Journey in John 3,” *JBL* 107/4 (1988): 677-93; Playoust, “Lifted.” Bieringer, “I am,” 209-36, conducts a detailed analysis of the ascension in John 20:17.

³⁶¹ There are twenty-two verses representing Jesus’ return on the vertical axis: **3:13; 6:62; 7:33; 8:14, 21; 13:1, 3, 33, 36; 14:2, 3, 4, 12, 28; 16:5, 7, 10, 17, 28; 17:11, 13; 20:17**, and sixteen verses representing Jesus’ return on the horizontal axis: **1:43; 2:13; 3:26; 4:16; 5:1; 6:67; 7:10, 14, 35; 8:59; 11:7, 8, 11, 15; 12:36; 18:1**. Additionally, the mapping shows that ὑπάγω occurs in eleven verses, as compared to πορεύω that occurs in five verses, and ἀφίημι, ἀπέρχομα and μεταβαίνω only once or twice. The verses that include these return actions: ὑπάγω: **7:33; 8:14, 21; 13:3, 33, 36; 14:4, 28; 16:5, 10, 17**. πορεύω: **14:2, 12, 28; 14:3; 16:7, 28**. ἀφίημι: **16:28**. ἀπέρχομα: **16:7**, and μεταβαίνω: **13:1**. The action ἀναβαίνω, ascend, occurs in more verses on the horizontal axis than the vertical, as Jesus goes up to Jerusalem for feasts on several occasions. Nicholson, *Death*, 58.

Jesus-Son's departure from the world and his return to God. The actions include ὑπάγω (go, go away), πορεύω (go), ἀφίημι (go), and ἔρχομαι (come).³⁶² There is one exception however, where Jesus both departs and returns as one action. It occurs in 13:1, where Jesus departs (μεταβῆ ἔκ τοῦ κόσμου) from the world to the Father through the single use of μεταβῆ (13:1).³⁶³ Numerous questions arise regarding Jesus-Son's return; for instance, how does the Evangelist depict Jesus-Son's heaven/above destination? Why is it necessary for Jesus to return rather than remain in the world? What is the overall effect of linking the Leitmotif with the theme of Jesus-Son's return? In addition to the Descent/Ascent Leitmotif significantly being about Jesus-Son's coming from God, it is also significantly being about his returning to God.

Heaven: Home Sweet Home

The concept of heaven falls within a category that spatial theorists refer to as *conceptual space*, which is space defined through mental concepts or constructs. In other words, conceptual space is “a verbal and mental system of thought” about how that space functions (cosmologies), and how society can move in and out of it.³⁶⁴ In John, the space

³⁶² The action ἔρχομαι occurs twice in reference to Jesus-Son returning to the Father. In verses 17:11, 13, it occurs when Jesus is talking to the Father saying that “I am coming to you.” Additionally, in terms of the use of ὑπάγω as compared to πορεύω, Jesus speaks several times of going to the Father through the Evangelist's use of both actions, although it should not be overlooked that πορεύω alternates with ὑπάγω and occurs more frequently. In the main πορεύω occurs in sayings about the returning Lord and the Paraclete. Friedrich Hauck and Siegfried Schulz, “πορεύω,” *TNDT* 6: 566-575, esp. 575. In John, which easily prefers ὑπάγω (thirty-two times) to πορεύω, both are used to depict Jesus' going away, although each of these actions can be nuanced in their meaning and use, even though there appears to be no hard and fast rules of their uses. πορεύω does not occur until the Farewell Discourse and occurs only in chapters fourteen and sixteen. Its use suggests the going on a journey, while ὑπάγω suggests more of a going away or going back.

³⁶³ The verb μεταβαίνω occurs in John 5:24 and 7:3 representing an action on the horizontal axis.

³⁶⁴ George, *Israel's*, 25. This space is referred to as “Representations of Space” by Henri Lefebvre. Lefebvre, *Production*, 33. And named “Thirdspace” according to Edward Soja. Soja, *Thirdspace*, 11.

named heaven resides “above” the world. It is where God/Father “dwells.” Jesus “lifts” (ἐπάρατος), (ἄνω) his eyes to heaven and says, “Father...” (11:41; 17:1).³⁶⁵ Jesus-Son intimates that he was born from above (3:3) when he says to the Pharisees “You are from below, I am from above; you are of this world, I am not of this world” (8:23).³⁶⁶ The Evangelist writes that Jesus-Son came from above (8:23), from heaven (6:51), from God (8:42), and from the Father (16:28). The terms “above,” “heaven,” “God,” and “Father” are used synonymously, suggesting that heaven is not a place—a geographic location—but rather a metaphoric way of localizing God’s presence. Clearly, this is a different spatial conception of heaven than the one presented in the Synoptic Gospels, where heaven refers to a place that includes the “throne of God” (Matthew 5:34; 19:28; 23:21-22; 25:31; Mark 16:16; Luke 22:69).³⁶⁷

Clearly, ascent (ἀναβαίνω) action depicts Jesus’ return and includes the Leitmotif and all point to Jesus’ return to him who sent him (7:33; 16:5), to the Father (13:1; 14:12, 28; 16:10, 17, 28; 17:11, 13), to God (13:3), and to the Father’s house/place (14:2), with

³⁶⁵ The Greek verbs differ from the texts where Jesus is being lifted up (ὑψώω) from the earth (8:28; 12:32, 34).

³⁶⁶ This and other contrasts or dualisms occur in John including: light and darkness, life and death, spirit and flesh, truth and falsehood, love and hate, and belief and unbelief. Köstenberger, *Theology*, 283-92.

³⁶⁷ The Gospel of Matthew uses the Kingdom of heaven thirty-nine times, heaven thirty-eight times, Kingdom of God seven times and Kingdom fifty-five times. Mark includes heaven sixteen times, Kingdom of God fourteen times and does not use Kingdom or Kingdom of Heaven. Luke includes heaven 16 times and Kingdom of God fourteen times. Finally, John uses heaven eighteen times and Kingdom of God twice. As elaborated in chapter one of this study, there are three primary differences regarding Jesus’ ascension as depicted in John as compared to the Synoptic Gospels. These include the difference in ascension verbs in the Gospels, the descriptions of the ascension, and the frequency of the use of the ascend language in John compared to the Synoptics.

no mention of the crucifixion.³⁶⁸ As Martinus de Boer describes, “while his ascension effects his physical departure from the scene of human history, it more importantly for John, effects his return to the Father. He goes back to God who sent him, God from whom he came.”³⁶⁹

The Word becoming flesh partially depicts Jesus-Son’s origin, so did the Word ever “leave” its existence with God when it became incarnate in flesh? Does the Evangelist use the ascension as the means for the Word to discard its flesh? In other words, through the incarnation, the Word becomes flesh, and through the ascension, the Word loses its flesh, but not necessarily its body. This spiritual exaltation—ascension—represents the disappearance of the fleshly material body from the human senses but not the remembrance of the embodied Jesus-Son. Through his ascension, Jesus, rather than going from one place to a different place, illustrates his ascendancy over what seemed like boundaries in the world. He ascends to the recognition of the present reality as a sense of dimensionality or spatiality unrecognizable by those “in the world.”³⁷⁰ This

³⁶⁸ Nicholson, *Death*, 75; De Boer, *Johannine*, 157-59; Loader, *Christology*, 115-21; Playoust, “Lifted,” 227-44.

³⁶⁹ De Boer, “Jesus,” 1-19, esp. p. 10.

³⁷⁰ Space and movement: How does Jesus move between heaven and earth? Is there a space between heaven and earth and is it physical space or dimensional space? Certainly, the round trip language suggests movement in “space” though I am not certain what that suggests. There are a few observations that hint at perhaps the Evangelist’s perspective. Heaven does not appear to be a solid space as there are multi-directional movement “in” and “out” of heaven. The Word (1:14), true light (1:9), Spirit (1:32), bread of life (6:33), Jesus-Son (6:38; 14:28), living bread (6:51) comes from above/the Father and Jesus-Son is going to the Father (14:12, 28; 16:10, 17, 28; 17:11). The heavens open, and angels ascend and descend on the Son of Man (1:51). Jesus-Son speaks of going to prepare a place with the Father and then coming again into the world to take the disciples to the Father (14). Is this movement from place to place or dimensionality? I suggest that the vertical movement represents dimensionality, not place to place, where the horizontal represents movement from place to place. As has been mentioned before, Jesus is quite active in his movement around Palestine. There is no cloud, like in Acts 1:9 to demarcate heaven and the world. If there is a space between heaven and the world, is it a physical space or dimension? Jesus/Word moves between those spaces as he moves in the space after his death. Perhaps this is where the horizontal

study agrees with John Ashton that the Evangelist “balks at the suggestion that Jesus went up bodily into heaven: it is clear that for John the ἀναβαίνω is not a movement in space but a change in the conditions under which Christ is apprehended as the glorified and exalted Lord.”³⁷¹

Jesus Ascends, the Paraclete Comes, and Jesus Returns Again

The Evangelist presents Jesus-Son’s ascension as more than just being about Jesus and his return to God. Jesus’ ascension represents the possibilities for humanity existing in God’s presence and human destiny. It is about Jesus’ God/Father being humanity’s God/Father when he says to Mary, “I am ascending to my Father and your Father, to my God and your God” (20:17). As Raymond Brown points out,

Jesus was going to the Father with a salvific purpose. He was not going to be content to prepare a heavenly dwelling palace to which one day he could take his disciples (14:2-3); rather he will return from his Father to establish them in a new relationship to God by giving them the Spirit.³⁷²

In a private conversation with his disciples following the discussion about Jesus’ departure and return to the Father, Jesus adds a new dimension to his departure—that of his return to his disciples after he first returns to his Father’s house. He is going away to prepare a place for them. Then he will return and be their personal escort to take them there himself (14:1-3). Even though he must go to the Father, he assures them that he will not leave them as orphans (ὀρφανός). He will come back to them (14:18). What does Jesus-Son refer to when he speaks of his Father’s house having many rooms (14:2)?

movement, Jesus’ going into the house twice to see the disciples, is more closely aligned or influenced by the vertical movement and the two movements become merged as one.

³⁷¹ Ashton, *Understanding*, 488.

³⁷² Brown, *John*, 2.1011.

Perhaps his description of his destination as his father's house provides a metaphorical spatial description of "heaven" that the disciples could understand.³⁷³ Raymond Brown suggests there is evidence for reading "my father's house" as "with my Father," particularly with the reference that Jesus is going to prepare a place (τόπος; 14:2) in heaven.³⁷⁴ In answering Thomas' question about the "way" to where Jesus is going, Jesus answers that one can only get to the Father "by me" (14:6). Adele Reinhartz concludes, "the temporal framework for the cosmological tale does not end with Jesus' ascension or with the close of the narrative, but will properly be completed with Jesus' return" and his taking them to his Father's house.³⁷⁵

When the disciples see Jesus again, they will rejoice (16:22). Why must Jesus go away? So that the Father can send another Paraclete (ὁ παράκλητος; 16:7), also referred to as the Holy Spirit (τὸ πνεῦμα τὸ ἅγιον; 14:25-26), and the Spirit of truth (τὸ πνεῦμα τῆς ἀληθείας; 14:15-17; 15:26; 16:13).³⁷⁶ It is interesting to note that the Evangelist links

³⁷³ This text has been the focal point of the debate regarding Johannine eschatology. James V. Brownson, "The First Farewell: A Redaction-Critical Reconstruction of the First Edition of the Farewell Discourse in the Gospel of John" (PhD Diss., Princeton Theological Seminary, 1989), 169. Brownson brings this to the forefront in a section of his dissertation and provides a list of scholars and their various views.

³⁷⁴ Brown, *John*, 2.619,620.

³⁷⁵ Reinhartz, *Word*, 24-25.

³⁷⁶ In this study, the Greek word παράκλητος is used rather than one of its English translations. Because of the various translations as Counselor, Advocate, Comforter, and/or Helper and it does not have an influence in the analysis of the role of the Descent/Ascent Leitmotif on the theme of Jesus' return. For a background and analysis of the English translations of παράκλητος one can consult most commentaries on the Gospel of John. Additional resources are extensive with a few listed here. Raymond E. Brown, "The Paraclete in the Fourth Gospel," *NTS* 13 (1966-67): 113-32. Kenneth Grayston, "The Meaning of Parakletos," *JSNT* 13 (1981): 67-82. George Johnston, *The Spirit-Paraclete in the Gospel of John* (Cambridge: Cambridge University Press, 1970). George L. Parsenios, *Departure and Consolation: The Johannine Farewell Discourse in Light of Greco-Roman Literature* (ed. Margaret M. Mitchell; NovTSup 117; Leiden: Brill, 2005).

the Paraclete (ὁ παράκλητος) to the Leitmotif by incorporating the sending language to describe the coming of the Paraclete (ὁ παράκλητος) to the disciples. This in part shifts the view of Jesus-Son's departure from the world as an act performed by those who hated him, to doing what the Father needed him to do, which enabled the Paraclete (ὁ παράκλητος) to come. The Paraclete (ὁ παράκλητος) will be with the disciples forever (14:16). Its primary function involves the didactic function to teach them all things in order to bring to their remembrance all that Jesus has said to them (14:25-26).³⁷⁷ The Paraclete (ὁ παράκλητος) becomes the means of ongoing revelation, not only to help them remember Jesus' life, but more importantly to transform their understanding of what his life means. Additionally, the Paraclete (ὁ παράκλητος) witnesses to Jesus (15:26) and assumes the task of convincing the world concerning sin, righteousness, and judgment (16:8). And as important as the rest, the Paraclete (ὁ παράκλητος) will guide the disciples into all truth, will speak and preach of those things to come, and glorify Jesus by taking what was Jesus' and declaring it to them (16:13-15).³⁷⁸ Stephen Smalley refers to the Paraclete as being part of the pneumatology in John, due to the identification of the Paraclete as the Holy Spirit (14:26).³⁷⁹ The Paraclete "works on two levels at once, drawing heaven and earth together [as does the Son of Man in John because it is

³⁷⁷ Eskil Franck, *Revelation Taught: The Paraclete in the Gospel of John* (Lund, Sweden: Wallin and Dalholm, 1985), 41-43, 46.

³⁷⁸ Franck, *Revelation*, 65.

³⁷⁹ Stephen S. Smalley, "'The Paraclete': Pneumatology in the Johannine Christology," in *Exploring the Gospel of John* (ed. R. Alan Culpepper and C. Clifton Black; Louisville, Ky.: Westminster, 1996), 275-288, esp. 291.

“another” Paraclete] in the present, as well as the future.”³⁸⁰ Did Jesus ascend and then return to appear to the disciples? The Evangelist does not make this clear, though one might conclude he did not, because Jesus did not take the disciples to his Father’s house as he told them he would do when he returned (14:3), nor is there mention of the presence of the Paraclete at Jesus’ appearances. And it is Jesus who breathed on them and said to them, “Receive the Holy Spirit” (20:22).

In summary, the Paraclete (ὁ παράκλητος) performs important functions for God, and acts on behalf of Jesus’ disciples after Jesus has departed and returned to the Father. The presentation of the Paraclete (ὁ παράκλητος) as the one sent by both the Father and Jesus serves the purpose of guiding, teaching, convincing, preaching, and glorifying, consequently lifting the mood of Jesus’ departure to one of hope and promise, rather than despair.³⁸¹

Conclusion

Thomas F. Torrance writes,

The relation established between God and man in Jesus Christ constitutes Him as the place in all space and time where God meets with man in the actualities of his human existence, and man meets with God and knows Him in His own divine Being. This is the place where the vertical and

³⁸⁰ Smalley, “The Paraclete,” 275-288, esp. 291.

³⁸¹ A thought-provoking question raised by scholars is the relationship between Jesus and the Paraclete. As an example, see: Smalley, “The Paraclete,” 291-292 where he suggests that the “Paraclete reflects Jesus both in his identity and his activity.” See also, Martyn, *History*, 140 who argues “Jesus returns in the person of the Paraclete.” The final resource I will mention, although these are by no means the complete list of sources on these questions, is Parsenius, *Departure*, 82 after comparing the Paraclete sayings and the statements about Jesus’ return, Parsenius concludes “such parallelism is John’s way of telling the reader that the presence of Jesus after his return to the Father is accomplished in and through the Paraclete. Not two presences, but the same presence is involved.” Other studies have explored the relationship of the Paraclete and the Beloved Disciple: See for example, R. Alan Culpepper, *Anatomy of the Fourth Gospel: A Study in Literary Design* (Minneapolis, Minn.: Fortress, 1983), 43-44. Franck, *Revelation*.

horizontal dimensionalities intersect, where the human being is opened out to a transcendent ground in God and where the infinite Being penetrates into our existence and creates room for Himself within the horizontal dimension of finite being in space and time. It is penetration of the horizontal by the vertical that gives man his true place, for it relates his place in space and time to its ultimate ontological ground so that it is not submerged in the endless relativities of what is merely horizontal.³⁸²

Even though Torrance's insight does not specifically define or describe the "vertical and horizontal dimensionalities," he accurately depicts a primary literary and christological effect of the Evangelist's incorporation of the Descent/Ascent Leitmotif: "God meets with man in the actualities of his human existence, and man meets with God and knows Him in His own divine Being." As depicted by the Evangelist, the "vertical and horizontal dimensionalities" are represented by Jesus-Son's vertical movement between heaven/God and the world, and his horizontal movements within the world. In John, we continually experience the Evangelist's depiction of the historical Jesus through the lens of Jesus-Son's divinity as established through his use of the Descent/Ascent Leitmotif. Jesus-Son's origin (not of this world), his identity (the emanation of divine being), his relationship to God (a reflective relationship), and his authority (the inseparable actions of God and Son in the world) penetrate the horizontal. Its effect can provide humanity with both an example and hope that one "is not submerged in the endless relativities of what is merely horizontal," but rather can also be the place where "divinity embraces humanity."³⁸³

³⁸² Thomas F. Torrance, *Space, Time and Incarnation* (London: Oxford University Press, 1969), 75.

³⁸³ Mary Baker Eddy, *Science and Health with Key to the Scriptures* (Boston, Mass. The First Church of Christ, Scientist, 1875, reprint 1994), 561.

CHAPTER SEVEN: CONCLUSION, AND IMPLICATIONS FOR JOHANNINE CHRISTOLOGY

With the Christology in the four Gospels focusing on the life and works of Jesus, one might conclude that they hold similar viewpoints, particularly when they may share some of the same material about Jesus. In the Gospel of John however, the list of material that differs from the Synoptic tradition is noticeably extensive. All four Gospels, for example, incorporate common themes, such as Jesus' origin, identity, authority, and his signs or miracles. They share "historical" information, such as where Jesus is from, where he traveled, that he had disciples, that he attended Jewish festivals in Jerusalem, and was arrested, put on trial, crucified, resurrected, and ascended. One of John's striking differences is the Evangelist's inclusion of the Descent/Ascent Leitmotif. This study sought to demonstrate that the Evangelist's Descent/Ascent Leitmotif becomes the Gospel's organizing principle by drawing together a constellation of verbs and a number of themes.

What verbs and themes did the Evangelist draw together into his constellation and how did they perform a significant literary and christological function? This dissertation argues that the Descent/Ascent Leitmotif includes the verbs of not only descending and ascending, but also going, coming, and being sent, as well as the themes of Jesus-Son's origin, identity, relationship to God, authority, signs and works, life, and glory. This study demonstrated that, when linked with these themes, the Evangelist's repetitive use of

the Leitmotif throughout the Gospel clarifies his Christology of Jesus' origin, identity, and authority.

In the preceding chapters, the Evangelist's use of the Descent/Ascent Leitmotif and its transforming influences on these themes has been analyzed. The Leitmotif portrays Jesus-Son's origin as being pre-existent with God, having descended from above into the world. The results of the study of the theme of Jesus' identity reveal that Jesus' identification as Son/Son of God/Son of Man are inextricably linked to the Leitmotif, and establish Jesus-Son's close reflective relationship of "oneness" with the Father. Jesus-Son's authority to do God's signs and works is the natural outcome of their reflective relationship.

Jesus departs from the world by means of his crucifixion, and returns to God after his resurrection by means of his ascension. Through the Evangelist's recurring use of the actions in the Leitmotif, one is constantly reminded that Jesus-Son descended, or came from above, being sent by God, and then returned or ascended to heaven. The Evangelist's inclusion and extensive use of the Descent/Ascent Leitmotif undergirds and shapes his Christology.

Implications of the Study for Johannine Christology

What are the implications of the results of this study? I maintain there are three primary implications. The first implication is a different reading of the Gospel of John. The Evangelist's use of the Descent/Ascent Leitmotif as the organizing principle in shaping and defining his Christology helps the reader recognize how these Leitmotif verbs that have been either passed over or not seen, reveal an important organic relationship that is now revealed. This Leitmotif is so central and so primary that it draws

a collection of verbs and themes into its field of gravity, the influence of which is recognized throughout the entire Gospel.

A second implication of this study involves the use of the spatial or cosmological implications of the Descent/Ascent Leitmotif. The Evangelist has placed the story of the historical Jesus within the context of a “cosmological or meta-tale” that provides an overarching theological, christological, and narrative framework for John.³⁸⁴ The cosmological tale [Descent/Ascent Leitmotif] serves as an interpretive key for the historical tale.³⁸⁵ In John, we witness the interaction and influence of Jesus-Son’s vertical movement between heaven and the world, and on his horizontal movements within the world, two movements that are inextricably bound. The Evangelist “skillfully directs the reader’s attention towards the cosmological dimension [the vertical] of a gospel drama which is paradoxically played out entirely upon the earth” [the horizontal].³⁸⁶ It is through this active and fluid interaction between Jesus’ vertical and horizontal movements that the Evangelist creates a Christology of God’s active and salvific action in the world. This unity of the vertical and horizontal that is christologically integral to the relationship between God and Jesus-Son is also the unity that is narratively integral to the Gospel.

The third primary implication is that even though the Gospel’s Christology and message focused on Jesus-Son, it is also a message for humanity today. Scholars debate the *Sitz im Leben* of the Fourth Gospel and propose multiple reasons for the composition

³⁸⁴ Reinhartz, *Word*, 16.

³⁸⁵ Reinhartz, *Word*, 29.

³⁸⁶ Holleman, Jr. “Descent,” 11.

of the Gospel of John. Some argue that it was written for a community of believers who were threatened due to various conflicts with Judaism and Jewish authorities. Other scholars argue for the Gospel's function of providing reinforcement for a community's social identity.³⁸⁷ It is generally accepted that the Evangelist's original audience would hear the book through their shared social context.³⁸⁸ One could suspect that even though the written Gospel was composed for the mid-1st to 2nd century audiences, the Evangelist could have had a broader audience in mind. So what message(s) might a reader today extrapolate from the Evangelist's use of the Descent/Ascent Leitmotif in the Gospel of John? One such message is that humanity too can recognize their origin and destiny as not of this world, the same as Jesus, even if they have not yet realized it. This message is evident in Jesus' prayer to his Father, "They do not belong to the world, just as I do not belong to the world. I ask not only on behalf of these, but also on behalf of those who will believe in me through their word, that they may all be one. As you, Father, are in me and I am in you, may they also be in us, so that the world may believe that you have sent me. I in them and you in me, that they may become completely one, so that the world may know that you have sent me and have loved them even as you have loved me" (17:16, 20-21, 23). And the Evangelist's promise to humanity, "But to all who received him, who believed in his name, he gave power to become children of God, who were born, not of blood or of the will of the flesh or of the will of man, but of God" (1:12-13). This promise extends to all peoples throughout all time.

³⁸⁷ Meeks, "Man," 70.

³⁸⁸ Keener, *John*, 1.194.

For Further Study

For anyone interested in the relationships between motifs and themes, to what other types of narratives can the application of the thematic structural method be applied? The method could be applied, as it was with John, to any or all of the Synoptic Gospels in order to identify motifs, leitmotifs, and themes, and to study the relationships between them. Such a study might reveal new insights on the author's use of leitmotifs, motifs, and themes in clarifying their Christology. This method could be added to the other arrows (exegetical, historical-tradition, textural, redaction criticisms, literary, rhetorical, semiotic analysis, and post-modern analysis) in one's quill of biblical methods. Certainly, its application is not limited to the gospels, and could be tried with other works such as Paul's letters, Hebrew Bible texts, Revelation, and extracanonical texts.

Another interesting study would be to consider the presence or absence of the Descent/Ascent Leitmotif in the three Johannine Epistles. What does their inclusion or lack of inclusion suggest about the "early" Johannine community and how they addressed the challenges they met?

Why did the Evangelist use the descending, ascending, coming, going, and being sent language? Of the many ways the Evangelist could have presented his Christology, what is the value of his decision to incorporate the language of the Leitmotif? Meeks asks the question, "what functions did this particular system of metaphors [descent/ascent motif] have for the group that developed it?"³⁸⁹ His answer, primarily grounded in a historical context of a community whose social identity appears largely negative, is that it

³⁸⁹ Meeks, "Man," 68.

“sees itself as unique, alien from its world, under attack, and misunderstood.”³⁹⁰ By incorporating the descent/ascent motif, the Evangelist presents Jesus as an “alien” or “stranger” rejected by “all men in the world.”³⁹¹ Many believers in the community could relate to Jesus as a stranger in the world, feeling and being rejected by some, and by their expulsion from the synagogue.³⁹² Their faith in Jesus then became a self-removal from the “world,” particularly the “world of Judaism.”³⁹³ Conflicts between “the world” and believers in the “Johannine community” are recognized and broadly accepted among scholars. Thus, the inclusion of the descent/ascent motif as a response to these conflicts seems one answer to why the Evangelist included this language.

Meeks’ view of the Johannine community’s alienation addresses the historical background as a possible reason for the Leitmotif’s inclusion. What, however might be the Christological reason(s) for its use by the Evangelist? One approach in an attempt to answer the question would be to look at the effects of the language on the themes discussed in this study, and then attempt to draw a hypothesis for what the Evangelist is trying to address or convey that required using the Leitmotif’s series of actions.

A final proposed question for further study is what is the importance of the appearance of Greeks asking to see Jesus, besides marking the hour of the Son of Man to be glorified (12:20-23)? The reason for raising the question regarding the appearance of

³⁹⁰ Meeks, “Man,” 70.

³⁹¹ Meeks, “Man,” 44-72. Also see: Marinus de Jonge, *Jesus: Stranger from Heaven and Son of God: Jesus Christ and the Christians in Johannine Perspective* (Wayne A. Meeks; trans. John E. Steely; SBLRBS 11; Missoula, Mont.: Scholars, 1977).

³⁹² Meeks, “Man,” 71.

³⁹³ Meeks, “Man,” 71.

the Greeks is to suggest an hypothesis for further study: that the Evangelist incorporated the language of the Leitmotif with its cosmological dimensions to counteract in some way and to some degree Greek myths of gods in Hellenistic religions and traditions, thereby attracting new believers. The appearance of the Greeks asking to see Jesus, and the resulting declaration that his hour has come to be glorified, creates an important change in the plot of John's story. Perhaps the Evangelist included this event as more than a side comment, suggesting instead an effect of the Gospel story on an audience thought to be unbelievers, a group he might have desired to attract—Hellenists. Uses of the ascent/descent or descent/ascent pattern occur in multiple Greco-Roman religions; for example, the god Asclepius, Greek philosophical traditions, or the Hermetica.³⁹⁴ Some scholars have looked to the Hellenistic sources for the background of the title "Son of God."³⁹⁵ Taking up the question of the possible influence of the Descent/Ascent Leitmotif and the introduction of the Greeks might be an interesting topic to consider.

In summary: I have claimed that the Evangelist's inclusion of the Descent/Ascent Leitmotif performs a significant literary and christological function in the Gospel of John in defining Jesus-Son's origin, identity, and authority. His divine round trip provides a key to understanding how the Evangelist shaped his Gospel in order that "you may believe that Jesus is the Christ, the Son of God, and that believing you may have life in his name."

³⁹⁴ Brown, *John*, 1.LVI-LIX.

³⁹⁵ Keener, *John*, 1.291-94.

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APPENDICES

Appendix A: Cinderella

Grimm, Jacob and Wilhelm Grimm. "Cinderella." Pages 61-65 in *The Complete Grimm's Fairy Tales*. Digireads.com Publishing, 2009.

The wife of a rich man fell sick, and as she felt that her end was drawing near, she called her only daughter to her bedside and said, "Dear child, be good and pious, and then the good God will always protect thee, and I will look down on thee from heaven and be near thee." Thereupon she closed her eyes and departed. Every day the maiden went out to her mother's grave, and wept, and she remained pious and good. When winter came the snow spread a white sheet over the grave, and when the spring sun had drawn it off again, the man had taken another wife.

The woman had brought two daughters into the house with her, who were beautiful and fair of face, but vile and black of heart. Now began a bad time for the poor step-child. "Is the stupid goose to sit in the parlour with us?" said they. "He who wants to eat bread must earn it; out with the kitchen-wench." They took her pretty clothes away from her, put an old grey bedgown on her, and gave her wooden shoes. "Just look at the proud princess, how decked out she is!" they cried, and laughed, and led her into the kitchen. There she had to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash. Besides this, the sisters did her every imaginable injury -- they mocked her and emptied her peas and lentils into the ashes, so that she was forced to sit and pick them out again. In the evening when she had worked till she was

weariness she had no bed to go to, but had to sleep by the fireside in the ashes. And as on that account she always looked dusty and dirty, they called her Cinderella.

It happened that the father was once going to the fair, and he asked his two step-daughters what he should bring back for them. "Beautiful dresses," said one, "Pearls and jewels," said the second. "And thou, Cinderella," said he, "what wilt thou have?" "Father, break off for me the first branch which knocks against your hat on your way home." So he bought beautiful dresses, pearls and jewels for his two step-daughters, and on his way home, as he was riding through a green thicket, a hazel twig brushed against him and knocked off his hat. Then he broke off the branch and took it with him. When he reached home he gave his step-daughters the things which they had wished for, and to Cinderella he gave the branch from the hazel-bush. Cinderella thanked him, went to her mother's grave and planted the branch on it, and wept so much that the tears fell down on it and watered it. And it grew, however, and became a handsome tree. Thrice a day Cinderella went and sat beneath it, and wept and prayed, and a little white bird always came on the tree, and if Cinderella expressed a wish, the bird threw down to her what she had wished for.

It happened, however, that the King appointed a festival which was to last three days, and to which all the beautiful young girls in the country were invited, in order that his son might choose himself a bride. When the two step-sisters heard that they too were to appear among the number, they were delighted, called Cinderella and said, "Comb our hair for us, brush our shoes and fasten our buckles, for we are going to the festival at the King's palace." Cinderella obeyed, but wept, because she too would have liked to go with them to the dance, and begged her step-mother to allow her to do so. "Thou go,

Cinderella!” said she; “Thou art dusty and dirty and wouldst go to the festival? Thou hast no clothes and shoes, and yet wouldst dance!” As, however, Cinderella went on asking, the step-mother at last said, “I have emptied a dish of lentils into the ashes for thee, if thou hast picked them out again in two hours, thou shalt go with us.” The maiden went through the back-door into the garden, and called, “You tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick

“The good into the pot,
The bad into the crop.”

Then two white pigeons came in by the kitchen-window, and afterwards the turtle-doves, and at last all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the pigeons nodded with their heads and began pick, pick, pick, and the rest began also pick, pick, pick, pick, and gathered all the good grains into the dish. Hardly had one hour passed before they had finished, and all flew out again. Then the girl took the dish to her step-mother, and was glad, and believed that now she would be allowed to go with them to the festival. But the step-mother said, “No, Cinderella, thou hast no clothes and thou canst not dance; thou wouldst only be laughed at.”

And as Cinderella wept at this, the step-mother said, “If thou canst pick two dishes of lentils out of the ashes for me in one hour, thou shalt go with us.” And she thought to herself, “That she most certainly cannot do.” When the step-mother had emptied the two dishes of lentils amongst the ashes, the maiden went through the back-door into the garden and cried, You tame pigeons, you turtle-doves, and all you birds under heaven, come and help me to pick

“The good into the pot,
The bad into the crop.”

Then two white pigeons came in by the kitchen-window, and afterwards the turtle-doves, and at length all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the doves nodded with their heads and began pick, pick, pick, pick, and the others began also pick, pick, pick, pick, and gathered all the good seeds into the dishes, and before half an hour was over they had already finished, and all flew out again. Then the maiden carried the dishes to the step-mother and was delighted, and believed that she might now go with them to the festival. But the step-mother said, “All this will not help thee; thou goest not with us, for thou hast no clothes and canst not dance; we should be ashamed of thee!” On this she turned her back on Cinderella, and hurried away with her two proud daughters.

As no one was now at home, Cinderella went to her mother’s grave beneath the hazel-tree, and cried,
“Shiver and quiver, little tree,
Silver and gold throw down over me.”

Then the bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She put on the dress with all speed, and went to the festival. Her step-sisters and the step-mother however did not know her, and thought she must be a foreign princess, for she looked so beautiful in the golden dress. They never once thought of Cinderella, and believed that she was sitting at home in the dirt, picking lentils out of the ashes. The prince went to meet her, took her by the hand and danced with her. He

would dance with no other maiden, and never left loose of her hand, and if any one else came to invite her, he said, "This is my partner."

She danced till it was evening, and then she wanted to go home. But the King's son said, "I will go with thee and bear thee company," for he wished to see to whom the beautiful maiden belonged. She escaped from him, however, and sprang into the pigeon-house. The King's son waited until her father came, and then he told him that the stranger maiden had leapt into the pigeon-house. The old man thought, "Can it be Cinderella?" and they had to bring him an axe and a pickaxe that he might hew the pigeon-house to pieces, but no one was inside it. And when they got home Cinderella lay in her dirty clothes among the ashes, and a dim little oil-lamp was burning on the mantle-piece, for Cinderella had jumped quickly down from the back of the pigeon-house and had run to the little hazel-tree, and there she had taken off her beautiful clothes and laid them on the grave, and the bird had taken them away again, and then she had placed herself in the kitchen amongst the ashes in her grey gown.

Next day when the festival began afresh, and her parents and the step-sisters had gone once more, Cinderella went to the hazel-tree and said --

"Shiver and quiver, my little tree,
Silver and gold throw down over me."

Then the bird threw down a much more beautiful dress than on the preceding day. And when Cinderella appeared at the festival in this dress, every one was astonished at her beauty. The King's son had waited until she came, and instantly took her by the hand and danced with no one but her. When others came and invited her, he said, "She is my partner." When evening came she wished to leave, and the King's son followed her and

wanted to see into which house she went. But she sprang away from him, and into the garden behind the house. Therein stood a beautiful tall tree on which hung the most magnificent pears. She clambered so nimbly between the branches like a squirrel that the King's son did not know where she was gone. He waited until her father came, and said to him, "The stranger-maiden has escaped from me, and I believe she has climbed up the pear-tree." The father thought, "Can it be Cinderella?" and had an axe brought and cut the tree down, but no one was on it. And when they got into the kitchen, Cinderella lay there amongst the ashes, as usual, for she had jumped down on the other side of the tree, had taken the beautiful dress to the bird on the little hazel-tree, and put on her grey gown.

On the third day, when the parents and sisters had gone away, Cinderella went once more to her mother's grave and said to the little tree --

"Shiver and quiver, my little tree,
Silver and gold throw down over me."

And now the bird threw down to her a dress which was more splendid and magnificent than any she had yet had, and the slippers were golden. And when she went to the festival in the dress, no one knew how to speak for astonishment. The King's son danced with her only, and if any one invited her to dance, he said, "She is my partner."

When evening came, Cinderella wished to leave, and the King's son was anxious to go with her, but she escaped from him so quickly that he could not follow her. The King's son had, however, used a stratagem, and had caused the whole staircase to be smeared with pitch, and there, when she ran down, had the maiden's left slipper remained sticking. The King's son picked it up, and it was small and dainty, and all golden.

Next morning, he went with it to the father, and said to him, "No one shall be my wife but she whose foot this golden slipper fits." Then were the two sisters glad, for they had pretty feet. The eldest went with the shoe into her room and wanted to try it on, and her mother stood by. But she could not get her big toe into it, and the shoe was too small for her. Then her mother gave her a knife and said, "Cut the toe off; when thou art Queen thou wilt have no more need to go on foot." The maiden cut the toe off, forced the foot into the shoe, swallowed the pain, and went out to the King's son. Then he took her on his his horse as his bride and rode away with her. They were, however, obliged to pass the grave, and there, on the hazel-tree, sat the two pigeons and cried,

"Turn and peep, turn and peep,
There's blood within the shoe,
The shoe it is too small for her,
The true bride waits for you."

Then he looked at her foot and saw how the blood was streaming from it. He turned his horse round and took the false bride home again, and said she was not the true one, and that the other sister was to put the shoe on. Then this one went into her chamber and got her toes safely into the shoe, but her heel was too large. So her mother gave her a knife and said, "Cut a bit off thy heel; when thou art Queen thou wilt have no more need to go on foot." The maiden cut a bit off her heel, forced her foot into the shoe, swallowed the pain, and went out to the King's son. He took her on his horse as his bride, and rode away with her, but when they passed by the hazel-tree, two little pigeons sat on it and cried,

"Turn and peep, turn and peep,

There's blood within the shoe
The shoe it is too small for her,
The true bride waits for you."

He looked down at her foot and saw how the blood was running out of her shoe, and how it had stained her white stocking. Then he turned his horse and took the false bride home again.

"This also is not the right one," said he, "have you no other daughter?" "No," said the man, "There is still a little stunted kitchen-wench which my late wife left behind her, but she cannot possibly be the bride." The King's son said he was to send her up to him; but the mother answered, "Oh, no, she is much too dirty, she cannot show herself!" He absolutely insisted on it, and Cinderella had to be called. She first washed her hands and face clean, and then went and bowed down before the King's son, who gave her the golden shoe. Then she seated herself on a stool, drew her foot out of the heavy wooden shoe, and put it into the slipper, which fitted like a glove. And when she rose up and the King's son looked at her face he recognized the beautiful maiden who had danced with him and cried, "That is the true bride!"

The step-mother and the two sisters were terrified and became pale with rage; he, however, took Cinderella on his horse and rode away with her. As they passed by the hazel-tree, the two white doves cried –

"Turn and peep, turn and peep,
No blood is in the shoe,
The shoe is not too small for her,
The true bride rides with you,"

and when they had cried that, the two came flying down and placed themselves on Cinderella's shoulders, one on the right, the other on the left, and remained sitting there.

When the wedding with the King's son had to be celebrated, the two false sisters came and wanted to get into favour with Cinderella and share her good fortune. When the betrothed couple went to church, the elder was at the right side and the younger at the left, and the pigeons pecked out one eye of each of them. Afterwards as they came back, the elder was at the left, and the younger at the right, and then the pigeons pecked out the other eye of each. And thus, for their wickedness and falsehood, they were punished with blindness as long as they lived.

Appendix B: The Greimas Mapping of Actions and Actants of the Leitmotif Texts

Functions						
Verse	1.9	1.11	3.2	3.13	3.17	3.19
Subject	Light	Jesus	Rabbi Jesus	No One	Jesus	Light
Action/verb	Coming	Came	Come (from)	Ascended	Sent	Came
Object	Enlighten	People	Do Signs	Heaven	Save World	World
Note	Enlighten Everyone	Own did not accept him	Can only do signs if God is with him	Except one descended	Not to condemn but save the world	People loved darkness rather than light
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	3.31	3:34	4:34	5.23	5.24	5.30
Subject	The One (Jesus)	Him (Jesus)	Jesus	Son	Jesus	Son
Action/verb	Comes	Sent	Sent	Sent	Sent	Sent
Object	Above All	Speak words of God	Father's Will	Honor	Life Eternal	Father's Will
Note	From Above	Speaks the words of God	To do His will	Honor the Father	Passed from death to life	
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	5.36	5.37	5.38	5.43	6.29	6.33
Subject	Me/Jesus	Father	Jesus	Son	Son	Bread
Action/verb	Sent	Sent	Sent	Comes	Sent	Sent
Object	God's Works	Testifies to Son	Word	Father's Name	Believe	Gives Life
Note	He does these works for the Father		Believe in whom the Father sent		Make others believe in who God sent	
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	6.38	6.39	6.41	6.44	6.46	6.50
Subject	Jesus	Jesus	Bread	Jesus	Jesus	Bread
Action/verb	Came Down	Sent	Came Down	Sent	From	Comes Down
Object	God's Will	Loose Nothing	??	Raise up	See Father	Eat & Not Die
Note				Raise up who is drawn to Jesus	Jesus from Father seen Him	
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I

Verse	6.51	6.57	6.58	6.62	7.16	7.18
Subject	Living Bread	Jesus	Bread	Son of Man	Jesus	Jesus
Action/verb	Comes Down	Sent	Came Down	Ascending	Sent	Sent
Object	Gives Life	Gives Life	Live Forever	He was before	God's Teachings	God's Glory
Note		Whoever eats me will live				
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	7.28	7.29	7.33	8.14	8.16	8.18
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Son
Action/verb	Come/Sent	Sent	Going	Come From	Sent	Sent
Object	Not Come on Own	Know God	To God	Testify	Judgment	Testify
Note						
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	8.21	8.23	8.26	8.29	8.42	9.4
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jesus
Action/verb	Going Away	From Above	Sent	Sent	Came	Sent
Object	??	Not of this World	Declare	Do what is Pleasing	Gods own will	Works
Note			Declare what is true	Pleasing to God		
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	9.33	10.1	10.36	11.27	11.42	12.44
Subject	Jesus	Jesus	Jesus	Messiah	Jesus	Jesus
Action/verb	From God	Came	Sent	Coming	Sent	Sent
Object	Do Works	Life	Works	Give Life	Believe God Sent Him	Believe in God
Note						
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	12.45	12.46	12.47	12.49	13.1	13.3
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jesus
Action/verb	Sent	Come	Came	Sent	Depart	Going
Object	See God	Not remain in Darkness	Save	What to Say & Speak	Love	Father given all things
Note					Love the disciples	
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I

Verse	13.16	13.20	13.33	13.36	14.2	14.3
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jesus
Action/verb	Sent	Sent	Going	Going	Going	Going
Object	Subservent to Master	To Reveive Father	Father	Father	Prepare a Place	Prepare a Place
Note						
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	14.4	14.12	14.24	14.28	15.21	16.5
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jesus
Action/verb	Going	Going	Sent	Going	Sent	Going
Object	Place	Works	Word	Father	Father ?	Father
Note						
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	16.7	16.10	16.17	16.27	16.28	17.3
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jesus
Action/verb	Going	Going	Going	Came	Came & Going	Sent
Object	Advocate Come	Father	Father	Love	Into World	Eternal Life
Note				Father loves		
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	17.8	17.11	17.13	17.18	17.21	17.23
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jesus
Action/verb	Came/Sent	Coming	Coming	Sent	Sent	Sent
Object	Words	May be One	Speak Things	World	May be One	Love
Note						
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	17.25	18.37	20.17	20.21		
Subject	Jesus	Jesus	Jesus	Jesus		
Action/verb	Sent	Came	Ascend	Sent		
Object	Know Father	Testify to Truth	Father	World		
Note						
Distributional/ integrative	D & I	D & I	D & I	D & I		

Appendix C: Descent/Ascent Leitmotif Verses

Chapter 1

John 1:9 The true light, which enlightens everyone, was coming into the world.

John 1:11 He came to what was his own, and his own people did not accept him.

Chapter 3

John 3:2 He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.”

John 3:13 “No one has ascended into heaven except the one who descended from heaven, the Son of Man.”

John 3:17 “Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him.”

John 3:19 And this is the judgment, that the light has come into the world, and people loved darkness rather than light because their deeds were evil.

John 3:31 “The one who comes from above is above all; the one who is of the earth belongs to the earth and speaks about earthly things. The one who comes from heaven is above all.”

John 3:34 “He whom God has sent speaks the words of God, for he gives the Spirit without measure.”

Chapter 4

John 4:34 Jesus said to them, “My food is to do the will of him who sent me and to complete his work.”

Chapter 5

John 5:22-23 The Father judges no one but has given all judgment to the Son, so that all may honor the Son just as they honor the Father. Anyone who does not honor the Son does not honor the Father who sent him.

John 5:24 “Very truly, I tell you, anyone who hears my word and believes him who sent me has eternal life, and does not come under judgment, but has passed from death to life.”

John 5:30 “I can do nothing on my own. As I hear, I judge; and my judgment is just, because I seek to do not my own will but the will of him who sent me.”

John 5:36 “But I have a testimony greater than John’s. The works that the Father has given me to complete, the very works that I am doing, testify on my behalf that the Father has sent me.”

John 5:37-38 “And the Father who sent me has himself testified on my behalf. You have never heard his voice or seen his form and you do not have his word abiding in you, because you do not believe him whom he has sent.”

John 5:43 “I have come in my Father’s name, and you do not accept me; if another comes in his own name, you will accept him.”

Chapter 6

John 6:29 Jesus answered them, “This is the work of God, that you believe in him whom he has sent.”

John 6:33 For the bread of God is that which comes down from heaven and gives life to the world.

John 6:38 “For I have come down from heaven, not to do my own will, but the will of him who sent me.”

John 6:39 “And this is the will of him who sent me, that I should lose nothing of all that he has given me, but raise it up on the last day.”

John 6:41 Then the Jews began to complain about him because he said, “I am the bread that came down from heaven.”

John 6:42 They were saying, “Is not this Jesus, the son of Joseph, whose father and mother we know? How can he now say, ‘I have come down from heaven?’”

John 6:44 “No one can come to me unless drawn by the Father who sent me; and I will raise that person up on the last day.”

John 6:46 “Not that anyone has seen the Father except the one who is from God; he has seen the Father.”

John 6:50 This is the bread that comes down from heaven, so that one may eat of it and not die.

John 6:51 “I am the living bread that came down from heaven. Whoever eats of this bread will live forever; and the bread that I will give for the life of the world is my flesh.”

John 6:57 “Just as the living Father sent me, and I live because of the Father, so whoever eats me will live because of me.”

John 6:58 “This is the bread that came down from heaven, not like that which your ancestors ate, and they died. But the one who eats this bread will live forever.”

John 6:62 “Then what if you were to see the Son of Man ascending to where he was before?”

Chapter 7

John 7:16 Then Jesus answered them, “My teaching is not mine but his who sent me.”

John 7:18 “Those who speak on their own seek their own glory; but the one who seeks the glory of him who sent him is true, and there is nothing false in him.”

John 7:28 Then Jesus cried out as he was teaching in the temple, “You know me, and you know where I am from. I have not come on my own. But the one who sent me is true, and you do not know him.”

John 7:29 “I know him, because I am from him, and he sent me.”

John 7:33 Jesus then said, “I will be with you a little while longer, and then I am going to him who sent me.”

Chapter 8

John 8:14 Jesus answered, “Even if I testify on my own behalf, my testimony is valid because I know where I have come from and where I am going, but you do not know where I come from or where I am going.”

John 8:16 “Yet even if I do judge, my judgment is valid; for it is not I alone who judge, but I and the Father who sent me.”

John 8:18 “I testify on my own behalf, and the Father who sent me testifies on my behalf.”

John 8:21 Again he said to them, “I am going away, and you will search for me, but you will die in your sin. Where I am going, you cannot come.”

John 8:23 He said to them, “You are from below, I am from above; you are of this world, I am not of this world.”

John 8:26 “I have much to say about you and much to condemn; but the one who sent me is true, and I declare to the world what I have heard from him.”

John 8:29 “And the one who sent me is with me; he has not left me alone, for I always do what is pleasing to him.”

John 8:42 Jesus said to them, “If God were your Father, you would love me, for I came from God and now I am here. I did not come on my own, but he sent me.”

Chapter 9

John 9:4 “We must work the works of him who sent me while it is day; night is coming when no one can work.”

John 9:33 “If this man were not from God, he could do nothing.”

John 9:39 Jesus said, “I came into this world for judgment so that those who do not see may see, and those who do see may become blind.”

Chapter 10

John 10:10 “The thief comes only to steal and kill and destroy. I came that they may have life, and have it abundantly.”

John 10:36 “Can you say that the one whom the Father has sanctified and sent into the world is blaspheming because I said, ‘I am God’s Son’?”

Chapter 11

John 11:27 She said to him, “Yes, Lord, I believe that you are the Messiah, the Son of God, the one coming into the world.”

John 11:42 “I knew that you always hear me, but I have said this for the sake of the crowd standing here, so that they may believe that you sent me.”

Chapter 12

John 12:44 Then Jesus cried aloud: “Whoever believes in me believes not in me but in him who sent me.”

John 12:45 “And whoever sees me sees him who sent me.”

John 12:46 “I have come as light into the world, so that everyone who believes in me should not remain in the darkness.”

John 12:47 “I do not judge anyone who hears my words and does not keep them, for I came not to judge the world, but to save the world.”

John 12:49 “For I have not spoken on my own, but the Father who sent me has himself given me a commandment about what to say and what to speak.”

Chapter 13

John 13:1 Now before the festival of the Passover, Jesus knew that his hour had come to depart from this world and go to the Father. Having loved his own who were in the world, he loved them to the end.

John 13:3 Jesus, knowing that the Father had given all things into his hands, and that he had come from God and was going to God.

John 13:16 “Very truly, I tell you, servants are not greater than their master, nor are messengers greater than the one who sent them.”

John 13:20 “Very truly, I tell you, whoever receives one whom I send receives me; and whoever receives me receives him who sent me.”

John 13:33 “Little children, I am with you only a little longer. You will look for me; and as I said to the Jews so now I say to you, ‘Where I am going, you cannot come.’”

John 13:36 Simon Peter said to him, “Lord, where are you going?” Jesus answered, “Where I am going, you cannot follow me now; but you will follow afterward.”

Chapter 14

John 14:2 “In my Father’s house there are many dwelling places. If it were not so, would I have told you that I go to prepare a place for you?”

John 14:3 “And if I go and prepare a place for you, I will come again and will take you to myself, so that where I am, there you may be also.”

John 14:4 “And you know the way to the place where I am going.”

John 14:12 “Very truly, I tell you, the one who believes in me will also do the works that I do and, in fact, will do greater works than these, because I am going to the Father.”

John 14:24 “Whoever does not love me does not keep my words; and the word that you hear is not mine, but is from the Father who sent me.”

John 14:28 “You heard me say to you, ‘I am going away, and I am coming to you.’ If you loved me, you would rejoice that I am going to the Father, because the Father is greater than I.”

Chapter 15

John 15:21 “But they will do all these things to you on account of my name, because they do not know him who sent me.”

Chapter 16

John 16:5 “But now I am going to him who sent me; yet none of you asks me, ‘Where are you going?’”

John 16:7 “Nevertheless I tell you the truth: it is to your advantage that I go away, for if I do not go away, the Advocate will not come to you; but if I go, I will send him to you.”

John 16:10 “about righteousness, because I am going to the Father and you will see me no longer;”

John 16:17 Then some of his disciples said to one another, “What does he mean by saying to us, ‘A little while, and you will no longer see me, and again a little while, and you will see me’; and ‘Because I am going to the Father’?”

John 16:27 “For the Father himself loves you, because you have loved me and have believed that I came from God.”

John 16:28 “I came from the Father and have come into the world; again, I am leaving the world and am going to the Father.”

John 16:30 “Now we know that you know all things, and do not need to have anyone question you; by this we believe that you came from God.”

Chapter 17

John 17:3 And this is eternal life, that they may know you, the only true God, and Jesus Christ whom you have sent.

John 17:8 “For the words that you gave to me I have given to them, and they have received them and know in truth that I came from you; and they have believed that you sent me.”

John 17:11 “And now I am no longer in the world, but they are in the world, and I am coming to you. Holy Father, protect them in your name that you have given me, so that they may be one, as we are one.”

John 17:13 “But now I am coming to you, and I speak these things in the world so that they may have my joy made complete in themselves.”

John 17:18 “As you have sent me into the world, so I have sent them into the world.”

John 17:21 “...that they may all be one. As you, Father, are in me and I am in you, may they also be in us, so that the world may believe that you have sent me.”

John 17:23 “I in them and you in me, that they may become completely one, so that the world may know that you have sent me and have loved them even as you have loved me.”

John 17:25 “Righteous Father, the world does not know you, but I know you; and these know that you have sent me.”

Chapter 18

John 18:37 Pilate asked him, “So you are a king?” Jesus answered, “You say that I am a king. For this I was born, and for this I came into the world, to testify to the truth. Everyone who belongs to the truth listens to my voice.”

Chapter 20

John 20:17 Jesus said to her, “Do not hold on to me, because I have not yet ascended to the Father. But go to my brothers and say to them, ‘I am ascending to my Father and your Father, to my God and your God.’”

John 20:21 Jesus said to them again, “Peace be with you. As the Father has sent me, so I send you.”

**Appendix D: The Greimas Mapping of Actions and Actants of Texts on the Theme
of Jesus's Origin**

Functions					
Verse	1.9	3.2	3.13	3.17	3.31
Subject	Light	Rabbi Jesus	No One	Jesus	The One (Jesus)
Action/verb	Coming	Come (from)	Ascended	Sent	Comes
Object	Enlighten	Do Signs	Heaven	Save World	Above All
Note	Enlighten Everyone	Can only do signs if God is with him	Except one descended	Not to condemn but save the world	From Above
Distributional/integrative	D & I	D & I	D & I	D & I	D & I
Verse	6.33	6.38	6.51	6.58	6.62
Subject	Bread	Jesus	Living Bread	Bread	Son of Man
Action/verb	Sent	Came Down	Comes Down	Came Down	Ascending
Object	Gives Life	God's Will	Gives Life	Live Forever	He was before
Note					
Distributional/integrative	D & I	D & I	D & I	D & I	D & I
Verse	7.28	7.29	7.33	8.14	8.21
Subject	Jesus	Jesus	Jesus	Jesus	Jesus
Action/Verb	Come/Sent	Sent	Going	Come From	Going Away
Object	Not Come on Own	Know God	To God	Testify	??
Note					
Distributional/integrative	D & I	D & I	D & I	D & I	D & I
Verse	8.42	10.36	12.46	14.2	14.28
Subject	Jesus	Jesus	Jesus	Jesus	Jesus
Action/Verb	Came	Sent	Come	Going	Going
Object	Gods own will	Works	Not remain in Darkness	Prepare a Place	Father
Note					
Distributional/integrative	D & I	D & I	D & I	D & I	D & I

Verse	16.5	16.10	16.27	16.28	17.8
Subject	Jesus	Jesus	Jesus	Jesus	Jesus
Action/Verb	Going	Going	Came	Came & Going	Came/Sent
Object	Father	Father	Love	Into World	Words
Note			Father loves		
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I
Verse	17.11	17.13	20.17		
Subject	Jesus	Jesus	Jesus		
Action/Verb	Coming	Coming	Ascend		
Object	May be One	Speak Things	Father		
Note					
Distributional/ integrative	D & I	D & I	D & I		

Appendix E: Theme—Jesus-Son’s Origin

Verses that Include the Leitmotif and a Reference to Jesus’ Origin from Which the

Theme of Origin Emerges

Chapter 1

John 1:9 “The true light, which enlightens everyone, was coming into the world.”
Distributional and Integrative as it tells something of the subject, is coming into the world, and as integrative relates that the Word is the true light.

Chapter 3

John 3:2 He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.”
The function with the subject being Jesus/Rabbi who has come from God is distributional because Jesus coming from God allows him to perform signs and is integrative because it relates information about Jesus, that Jesus is from God and God is present when Jesus is doing these signs.

John 3:13 No one has ascended into heaven except the one who descended from heaven, the Son of Man.
It is distributional since Jesus moves the plot forward by both descending and ascending from heaven. In the context of 3:12 this function is also integrative because it tells us something about Jesus, that he can speak of heavenly things because he has descended and will ascend into heaven.

John 3:17 “Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him.”
The function of God is the sender, sending Jesus into the world is distributional as it opens the plot of Jesus being sent into the world by God, and also is integrative as it states Jesus’ mission.

John 3:31 “The one who comes from above is above all; the one who is of the earth belongs to the earth and speaks about earthly things. The one who comes from heaven is above all.”
The functions are distributional and move the plot forward by describing that because Jesus comes from above/heaven and is above all and 3:32 and 3:34 carries this forward by stating that Jesus hears and witness to what he has seen and heard and that that God loves the Son and has given all things into his hands.

Summary: what emerges from these texts is a theme of Jesus origin and its association with descending, heaven, and the kingdom of God. Theme: Origin

Chapter 6

John 6:32-33 Then Jesus said to them, “Very truly, I tell you, it was not Moses who gave you the bread from heaven, but it is my Father who gives you the true bread from heaven. For the bread of God is that which comes down from heaven and gives life to the world.”

The functions of the Father giving the bread are integrative as it distinguishes who sent the bread that came from heaven; my Father not Moses. The functions are also distributional because the Father gives the true bread that comes down from heaven, Jesus, for the purpose of giving life to the world.

John 6:37-38 “...for I have come down from heaven, not to do my own will, but the will of him who sent me.”

The function of Jesus coming down from heaven and doing the senders (God's) will is distributional, since this advances the plot by indicating that Jesus has come from heaven to do Gods will, not his own. This steers the plot into Jesus doing God's will.

John 6:50-51, 58 “This is the bread that comes down from heaven, so that one may eat of it and not die. I am the living bread that came down from heaven. Whoever eats of this bread will live forever; and the bread that I will give for the life of the world is my flesh. This is the bread that came down from heaven, not like that which your ancestors ate, and they died. But the one who eats this bread will live forever.”

The functions of Jesus, as bread, coming down from heaven is integrative as it reiterates that Jesus is the bread from heaven. It is also distributional since a person may eat this living bread and live forever, and its corollary, that if a person eats the same bread their ancestors ate, they will not live forever.

John 6:62 Then what if you were to see the Son of Man ascending to where he was before?

The function of seeing is distributional because the disciples may or may not see the Son of Man ascending. The function of ascending is integrative as it informs that Jesus, as the Son of Man is ascending to where he came.

Summary: There are two themes which emerge from this chapter: Jesus' origin from above and came down from heaven and Jesus as the bread of life give life.

Chapter 7

John 7:28-29 Then Jesus cried out as he was teaching in the temple, “You know me, and you know where I am from. I have not come on my own. But the one who sent me is true, and you do not know him. But I know him because I come from him, and he sent me to you.”

This function is distributional because Jesus knows him and was sent by him, as well as integrative because the one sending him is true.

John 7:33 Jesus then said, “I will be with you a little while longer, and then I am going to him who sent me.”

This function is distributional because Jesus returning to him that sent him and integrative in that Jesus originated from him who sent him.

Summary: There are two related themes from these verses, where Jesus has come from and where he is going. They are themes that emerge from the second half of the chapter in the dialogue with Jewish authorities.

Chapter 8

John 8:14 Jesus answered, “Even if I testify on my own behalf, my testimony is valid because I know where I have come from and where I am going, but you do not know where I come from or where I am going.”

The function is distributional as he knows where he comes from and going and integrative because he knows where he has come from his testimony is valid.

John 8:21 Again he said to them, “I am going away, and you will search for me, but you will die in your sin. Where I am going, you cannot come.”

Distributional as he knows where he comes from and is going and integrative is that they cannot come where he is going.

John 8:42 Jesus said to them, “If God were your Father, you would love me, for I came from God and now I am here. I did not come on my own, but he sent me.”

This function is distributional because he came from God and integrative is that he did not come on his own.

Summary: In the second half of the chapter, again in a controversy with Jewish authorities Jesus origin, as coming from God, and his returning to God are two important themes.

Chapter 10

John 10:36 can you say that the one whom the Father has sanctified and sent into the world is blaspheming because I said, “I am God’s Son”?

The function is distributional because the Father sent the Jesus into the world and integrative as Jesus is God’s Son.

Chapter 12

John 12:46 “I have come as light into the world, so that everyone who believes in me should not remain in the darkness.”

Jesus coming into the world is distributional and Jesus being the light of the world has an integrative value.

Chapter 14

John 14:2 “In my Father’s house there are many dwelling places. If it were not so, would I have told you that I go to prepare a place for you?”

Distributional as Jesus tells his disciples he is going to the Father’s house. Integrative in that Jesus knows something about the Father’s house, that it has many places/rooms.

John 14:28 You heard me say to you, “I am going away, and I am coming to you.” If you loved me, you would rejoice that I am going to the Father, because the Father is greater than I.

Distributional because he is again going to the Father and integrative since it is added that the Father is greater than he is.

Summary: A theme that emerges from these few verses in this chapter is that Jesus is returning (going) to where he originated-his Father/Father’s house.

Chapter 16

John 16:5 But now I am going to him who sent me; yet none of you asks me, “Where are you going?”

This function is distributional because he is going to him that sent him and has integrative value in that he is in a continued relationship to the Father to be returning to him.

John 16:10 “... I am going to the Father and you will see me no longer;”

This function is distributional because he is going to him that sent him and has integrative value in that he is in a continued relationship to the Father to be returning to him.

John 16:27 “for the Father himself loves you, because you have loved me and have believed that I came from God.”

Jesus coming from God is distributional and the disciples are loved by the Father because they have loved him.

John 16:28 “I came from the Father and have come into the world; again, I am leaving the world and am going to the Father.”

Distributional with an emphasis that he came from the Father and going to the Father and integrative in his close relationship to the Father having coming from and going to Him.

Summary: A theme that emerges from this chapter is Jesus retuning/going to the Father.

Chapter 17

John 17:8 “..for the words that you gave to me I have given to them, and they have received them and know in truth that I came from you; and they have believed that you sent me.”

The function is distributional because he came from and was sent by God, and it has integrative value as Jesus has the relationship with the Father to have been given the words to speak.

John 17:11 And now I am no longer in the world, but they are in the world, and I am coming to you. Holy Father, protect them in your name that you have given me, so that they may be one, as we are one.

Distributional: Jesus, in his prayer to God, says he is coming to him.

John 17:13 “But now I am coming to you, and I speak these things in the world so that they may have my joy made complete in themselves.”

Distributional because Jesus, in his prayer to God, says he is coming to him with integrative value in maintained a close enough relationship to return to him.

Summary: In Jesus’ prayer to his Father, there are two themes that emerge from these texts; that Jesus is coming to the Father and Jesus existed before the world/foundation of the world.

Chapter 20

John 20:17 Jesus said to her, “Do not hold on to me, because I have not yet ascended to the Father. But go to my brothers and say to them, “I am ascending to my Father and your Father, to my God and your God.””

Distributional Jesus ascending to his Father and God and integrative because God is his Father and God.

Summary of Texts: In examining the functions listed above each of these were classified as either distributional or integrative. From these certain themes emerged, Jesus’ preexistence (being with God before the foundation of the world), his origin with his Father, and his returning to the Father. The primary actions are come, go, leave, and sent. An argument will be made that these primary actions, all part of the Descent/Ascent Leitmotif, present Jesus’ origin as with the Father.

Appendix F: Titles for Jesus in the Four Gospels

Title	Matthew	Mark	Luke	John
Son	1	1	1	17
Only Son	0	0	0	4
Son of God	8	5	8	8
Son of Man	25	14	26	13
Son of David	9	2--3	2--13	0
Prophet	2--21	1--3	4--13	6--10
Messiah/Christ	10--16	5--7	4--13	9--20
Lord	24--57	5--15	20--82	3--17
King	6--19	6--11	4--9	11--11
Rabbi/teacher	2	2--3	15	8
Jesus of Nazareth	2	3--5	2--8	4--5
I Am statements	0	0	0	21
Holy One of God	0	1	1	1
Word	0	0	0	4
Savior	0	0	1--3	1--1
Jesus	159	97	126	255
Father: referring to God	45	4	16	99-120

Note: These numbers represent the titles applied specifically to Jesus.

Note: the #-# represents the number of times the title is used for Jesus as compared to the number of uses of the title in the Gospel.

Appendix G: Distribution of the Christological Titles for Jesus Throughout John

Chapter	Son	Only Son	Son of God	Son of Man	Word/Logos	I Am	Light
1		14, 18	49	51	1 (3x), 14		9
2							
3	16, 17, 35, 36 (2x)	16, 18	18	13, 14			19 (2x). 20, 21
4						35	
5	19 (2x), 20, 21, 22, 23 (2x), 26		25	27			35
6	40			27, 53, 62			
7							
8	36			28		12	12 (2x)
9				35			5
10			36			7, 11, 14	
11			4, 27			25	
12				23, 34(2x)			35 (2x)
13				31			36 (3x)
14	13					6	35 (2x), 36 (3x), 46
15						1	
16							
17	1 (2x)						
18							
19			7				
20			31				

Chapter	Messiah	Rabbi	King	Prophet	Lord	Lamb of God	Savior	Holy One of God
1	41	38, 49	49			29, 36		
2								
3		2, 26						
4	25, 29	31		19, 44	1		42	
5								
6		25	15	14	23, 34, 68			69
7	26, 27, 31, 41 (2x), 42			40, 52				
8					11			
9	22	2		17	38			
10	24							
11	27	8, 28				2, 3, 12, 21, 27, 32, 34, 39		
12	34		13, 15					
13		13, 14				6, 9, 13, 14, 25, 36, 37		
14						5, 8, 22		
15								
16								
17								
18			33, 37 (2x), 39					
19			3, 12, 14, 15 (2x), 19, 21 (2x)					
20	31	16				2, 13, 18, 20, 25, 28		

**Appendix H: The Greimas Mapping of Actions and Actants of Texts on the Theme
of Jesus's Identity**

Functions						
Verse	1.9	1.51	1.51	3.2	3.13	3.17
Subject	True Light	Angels	Angels	Rabbi Jesus	No One	Son
Action/verb	Coming	Ascend	Descend	Come (from)	Ascend/ Descend	Sent
Object	Enlighten	Son of Man	Son of Man	Do Signs	Heaven	Save World
Note	Jesus as True Light to Enlighten Everyone	Reference to Jesus as Son of Man	Reference to Jesus as Son of Man	Can only do signs if God is with him	Reference to Jesus: Into/From Heaven	Jesus as Son
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	3.19	4.25	5.23	5.36	6.14	
Subject	Light	Messiah	Son	Jesus	Prophet	
Action/verb	Came	Is Coming	Sent	Sent	Comes	
Object	Judgement	Show all things	Honor	God's Works	Feed multitude	
Note	Reference to Jesus	Jesus acknowledges he is the Messiah	Honor the Father	He does these works for the Father	Reference to Jesus	
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	
Verse	6.33	6.51	6.62	7.28	9.5	9.39
Subject	Bread of God	Living Bread	Son of Man	Jesus	Light of World	Son of Man
Action/verb	Came Down	Comes Down	Ascending	Come/Sent	Sent	Came
Object	Life	Life	He was before	Signs	Works of God	Judgment
Note	Reference to Jesus	Reference to Jesus			Reference to Jesus	
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I

Verse	11.27	12.13	12.46	14.3,4,6	17.3
Subject	Christ/Son of God	King of Israel	Jesus	Way, Truth, Life	Jesus Christ
Action/verb	Coming	Comes	Come	Comes	Sent
Object	Give Life	Signs	Not remain in Darkness	Intermediary	Eternal Life
Note	Also: Resurrection and Life	In the name of the Lord	Jesus as Light	Come to Father by him	Know only true God and Jesus Christ
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I

Appendix I: Theme—Jesus-Son’s Identity

Verses that Include the Leitmotif from Which the Theme of Identity Emerges

Chapter 1

John 1:9 The true light, which enlightens everyone, was coming into the world. *The function is both distributional and integrative. Distributional in that the true light is coming into the world and the function has integrative value because includes that it enlightens everyone.*

John 1:51 And he said to him, “Very truly, I tell you, you will see heaven opened and the angels of God ascending and descending upon the Son of Man.” *The function is distributional because the angels ascend and descend on the Son of Man, and it has an integrative value because the heavens opening suggests a relationship with the Father in heaven.*

Summary: The theme of Jesus’ identity as the true light and Son of Man emerges from these verses.

Chapter 3

John 3:2 He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.” *The function with the subject being Jesus/Rabbi who has come from God is distributional because Jesus coming from God allows him to perform signs. It is integrative because it relates information about Jesus--that Jesus is from God and God is present when Jesus is doing these signs.*

John 3:13 “No one has ascended into heaven except the one who descended from heaven, the Son of Man.” *This function is distributional, since Jesus moves the plot forward by both descending and ascending from heaven. In the context of 3:12 this function is also integrative because it relates something about Jesus--that he can speak of heavenly things because he has descended and will ascend into heaven.*

John 3:17 “Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him.” *The function with God as the sender sending Jesus into the world is distributional, as it opens the plot of Jesus being sent into the world by God, and is integrative as it states Jesus’ mission.*

John 3:19 And this is the judgment, that the light has come into the world, and people loved darkness rather than light because their deeds were evil.

The function is distributional because light has come into the world, but integrative in that even with the light, people did not accept the light.

Summary: Identity of Jesus as Rabbi, as the light from above, as God's Son and Son of Man emerges from these texts.

Chapter 4

John 4:25-26 The woman said to him, "I know that Messiah is coming" (who is called Christ). "When he comes, he will proclaim all things to us." Jesus said to her, "I am he, the one who is speaking to you."

This is distributional because the Messiah is coming, but also integrative because Jesus acknowledges he is the Messiah.

Summary: Jesus' identity as Messiah emerges.

Chapter 5

John 5:23 Anyone who does not honor the Son does not honor the Father who sent him.

Distributionally, Jesus is identified as the Son who was sent by his Father with an integrative value of the reciprocal relationship between the Father and Son expressed as those who do not honor the Son do not honor the Father.

John 5:36 "The works that the Father has given me to complete, the very works that I am doing, testify on my behalf that the Father has sent me."

This function is distributional since Jesus is sent by his Father and has integrative value because as a Son he is close enough to the Father to testify on behalf of the Father.

Summary: Emerging is the theme of Jesus as the Son sent by the Father.

Chapter 6

John 6:14 When the people saw the sign that he had done, they began to say, "This is indeed the prophet who is to come into the world."

This function is distributional because a prophet came into the world and integrative in that Jesus is that prophet.

John 6:33, 35 "For the bread of God is that which comes down from heaven and gives life to the world." Jesus said to them, "I am the bread of life. Whoever comes to me will never be hungry, and whoever believes in me will never be thirsty."

This function is distributional because Jesus came down from heaven, and has integrative value since he came as the Bread of Life, and whoever comes to him will never be hungry or thirsty.

John 6:39-40 “And this is the will of him who sent me, that I should lose nothing of all that he has given me, but raise it up on the last day. This is indeed the will of my Father, that all who see the Son and believe in him may have eternal life; and I will raise them up on the last day.”

Distributional as the Son is sent by the Father and integrative in that Jesus is the one to do God’s will.

John 6:42 They were saying, “Is not this Jesus, the son of Joseph, whose father and mother we know? How can he now say, ‘I have come down from heaven’?”

Primarily integrative, since Jesus is the son of Joseph and his human parents are known.

John 6:51 “I am the living bread that came down from heaven.”

The function of Jesus as bread coming down from heaven is distributional as it reiterates that Jesus is the bread from heaven. It also has integrative value since a person may eat this living bread and live forever, and its corollary, that if a person eats the same bread their ancestors ate, they will not live forever.

John 6:62 “Then what if you were to see the Son of Man ascending to where he was before?”

The function of seeing is distributional, because the disciples may or may not see the Son of Man ascending. The function of ascending is integrative, as it informs that Jesus is the Son of Man who is ascending to where he came from.

Summary: The theme of Jesus’ identity as the Bread of Life, Son of Man, Prophet, Son, and son of Joseph emerges from these verses.

Chapter 8

John 8:28-29 So Jesus said, “When you have lifted up the Son of Man, then you will realize that I am he, and that I do nothing on my own, but I speak these things as the Father instructed me. And the one who sent me is with me; he has not left me alone, for I always do what is pleasing to him.”

The function is distributional because the Son of Man is sent by the Father, and has integrative value because the Father has never left Jesus alone, and he always does what is pleasing to the Father.

Summary: Theme emerging is identity, Jesus as the Son of Man.

Chapter 9

John 9:4-5 “We must work the works of him who sent me while it is day; night is coming when no one can work. As long as I am in the world, I am the light of the world.”

The function is distributional, as Jesus is sent into the world, and integrative, as Jesus is the light of the world given the task of working God’s work.

John 9:35, 39 Jesus heard that they had driven him out, and when he found him, he said, “Do you believe in the Son of Man?” Jesus said, “I came into this world for judgment so that those who do not see may see, and those who do see may become blind.”

Distributional as the Son of Man came into the world, and integrative that he came with the authority for judgment so the blind may see and those who see may become blind.

Summary: Emerging theme is identity, with Jesus as light of the world and the Son of Man.

Chapter 11

John 11:27 She said to him, “Yes, Lord, I believe that you are the Messiah, the Son of God, the one coming into the world.”

This function is distributional because Jesus is coming into the world, and has integrative value both by stating that he is the Messiah, the son of God, and due to Martha’s belief in Jesus.

Summary: Theme of Jesus’ identity as the Messiah and Son of God emerges from these functions.

Chapter 12

John 12:13 So they took branches of palm trees and went out to meet him, shouting, “Hosanna! Blessed is the one who comes in the name of the Lord—the King of Israel!”

Distributional, as Jesus is the one who comes proclaimed as the King of Israel, and with integrative value because the people recognize him as the one who comes in the name of the Lord.

John 12:46 “I have come as light into the world, so that everyone who believes in me should not remain in the darkness.”

The function is distributional, since he has come as a light into the world, and integrative because there is a way for people not to remain in darkness, which is to believe in him.

Summary: Again, identity is the theme that emerges, with Jesus proclaiming to be the light of the world and proclaimed as the King of Israel.

Chapter 14

John 14:6, 3, 4 Jesus said to him, “I am the way, and the truth, and the life. No one comes to the Father except through me. And if I go and prepare a place for you, I will come again and will take you to myself, so that where I am, there you may be also. And you know the way to the place where I am going.”

This function is distributional because Jesus is Way, Truth, Life going to the Father and integrative that the only way someone can come to the Father is through him.

Summary: Theme identity as Jesus states he is The Way, Truth, and Life.

Chapter 17

John 17:3 “And this is eternal life, that they may know you, the only true God, and Jesus Christ whom you have sent.”

Distributional, because Jesus Christ being sent by the true God, and integrative that this is life eternal.

Summary: The theme is again identity, as Jesus is identified as Jesus Christ.

**Appendix J: The Greimas Mapping of Actions and Actants of Texts on the Theme of
Jesus's Relationship to God**

Functions						
Verse	3.2	3.13	3.17	3.31	3:34	4:34
Subject	Rabbi Jesus	No One	Jesus	The One (Jesus)	Him (Jesus)	Jesus
Action/verb	Come (from)	Ascended	Sent	Comes	Sent	Sent
Object	Do Signs	Heaven (into)	Save World	Above All	Speak words of God	Father's Will
Note	Can only do signs if God is with him	Except one descended	Not to condemn but save the world	From Above	Speaks the words of God	To do His will
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	5.23	5.30	5.36	5.37	5.43	6.29
Subject	Son	Son	Me/Jesus	Father	Son	God
Action/verb	Sent	Sent	Sent	Sent	Comes	Sent
Object	Honor	Father's Will	God's Works	Testifies to Son	Father's Name	Jesus
Note						
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	6.37	6.38	6.44	6.46	6.57	6.62
Subject	Bread of God	Jesus	Jesus	Jesus	Jesus	Son of Man
Action/verb	Comes Down	Came Down	Sent	From	Sent	Ascending
Object	Give Life	God's Will	Raise up	See Father	Give Life	He was before
Note			Raise up who is drawn to Jesus	Jesus from Father seen Him	Whoever eats me will live	
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	7.16	7.18	7.29	7.33	8.16	8.18
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Son
Action/verb	Sent	Sent	Sent	Going	Sent	Sent
Object	God's Teachings	God's Glory	Know God	To God	Judgment	Testify
Note						
Distributional/integrative	D & I	D & I	D & I	D & I	D & I	D & I

Verse	8.26	8.29	8.42	9.33	10.36	11.42
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jesus
Action/verb	Sent	Sent	Came	From	Sent	Sent
Object	Declare	Do what is Pleasing	Gods own will	Do Works	God's Son	Believe God Sent Him
Note	Declare what is true	Pleasing to God				
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	12.44	12.49	13.3	13.16	13.20	13.36
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jesus
Action/verb	Sent	Sent	Coming/ Going	Sent	Sent	Going
Object	Believe in God	What to Say & Speak	Father	Subservent to Master	To Reveive Father	Father
Note						
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	14.12	14.29	16.28	17.3	17.7	17.11
Subject	Jesus	Father	Jesus	Jesus	Jesus	Jesus
Action/verb	Going	Sent	Came & Going	Sent	Came/Sent	Coming
Object	Works	Me (Jesus)	Into World	Into World	God's Words	God
Note						
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	17.13	17.18	17.21	17.23	17.25	20.17
Subject	Jesus	Jesus	Jesus	Jesus	Jesus	Jeus
Action/verb	Coming	Sent	Sent	Sent	Sent	Ascend
Object	God	Into World	Into World	To Disciples	To disciples	Father
Note						
Distributional/ integrative	D & I	D & I	D & I	D & I	D & I	D & I
Verse	20.21					
Subject	Jesus					
Action/verb	Sent					
Object	World					
Note						
Distributional/ integrative	D & I					

Appendix K: Theme—Jesus-Son’s Relationship to the Father

Verses from Which the Theme of Jesus’s Relationship to the Father Emerges and

Also Include the Leitmotif

Chapter 3

John 3:2 He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.”

Distributional and Integrative: Jesus is a teacher from God and can only do signs because God is with him.

John 3:13 “No one has ascended into heaven except the one who descended from heaven, the Son of Man.”

It is distributional since Jesus moves the plot forward by both descending and ascending from heaven. In the context of 3:12 this function is also integrative because it tells us something about Jesus, that he can speak of heavenly things because he has descended and will ascend into heaven.

John 3:17 “Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him.”

The function of God is the sender, sending Jesus into the world is distributional as it opens the plot of Jesus being sent into the world by God, and also is integrative as it states Jesus’ mission.

John 3:31 The one who comes from above is above all; the one who is of the earth belongs to the earth and speaks about earthly things. The one who comes from heaven is above all.

The functions are distributional and move the plot forward by describing that because Jesus comes from above/heaven and is above all and 3:32 and 3:34 carries this forward by stating that Jesus hears and witness to what he has seen and heard and that that God loves the Son and has given all things into his hands.

John 3:34-35 He whom God has sent speaks the words of God, for he gives the Spirit without measure. The Father loves the Son and has placed all things in his hands. *The function is both distributional and integrative as Jesus speaks the words of God and also gives the Spirit.*

Summary: A theme that emerges is Jesus close relationship to the Father as confirmed by Jesus being loved by the Father, the Father is present with him, he speaks the words of the Father, being given all things by the Father, he comes from above where the Father is, and Jesus’ mission is from the Father.

Chapter 4

John 4:34 Jesus said to them, “My food is to do the will of him who sent me and to complete his work.”

This function is both distributional and integrative due to Jesus is doing the will and completing the work of God and is integrative because it indicates whose will he does.

Chapter 5

John 5:22-23 The Father judges no one but has given all judgment to the Son, so that all may honor the Son just as they honor the Father. Anyone who does not honor the Son does not honor the Father who sent him.

The function is a distributional action because one may choose to honor or not honor the Father and/or son and has integrative value because if one does not honor the son automatically does not honor the Father.

John 5:30 “I can do nothing on my own. As I hear, I judge; and my judgment is just, because I seek to do not my own will but the will of him who sent me.”

The function is distributional because Jesus seeks to do not his own will but Gods will and is Integrative because the Son can do nothing on his own.

John 5:36 But I have a testimony greater than John’s. The works that the Father has given me to complete, the very works that I am doing, testify on my behalf that the Father has sent me.

The function is distributional because he is doing the works the Father gave him and integrative the works were given to him by the Father and they testify that Father sent him.

John 5:37-38 And the Father who sent me has himself testified on my behalf. You have never heard his voice or seen his form, and you do not have his word abiding in you, because you do not believe him whom he has sent.

The function is distributional since the Father who sent him testifies on his behalf and has integrative value because the Jewish authorities had never heard or seen the Father and thus do not have his word abiding in them.

John 5:43 “I have come in my Father’s name, and you do not accept me; if another comes in his own name, you will accept him.”

Again both distributional because they do not believe in or accept him even they do of others and integrative as Jesus comes in his Father’s name.

Summary: Emerging from this chapter is as the Father works so does Jesus, all that Jesus does he does not do on his own, Jesus is given authority to the Father to all that he does, the one who sent him testifies of him. Themes: Jesus close working relationship with the Father in that he does nothing apart from himself.

Chapter 6

John 6:29 Jesus answered them, “This is the work of God, that you believe in him whom he has sent.”

Distributional and Integrative: Distributional the work of God is for everyone to believe in Jesus who was sent by God and integrative: Jesus was sent by God and believes must believe that.

John 6:37-38 “Everything that the Father gives me will come to me, and anyone who comes to me I will never drive away; for I have come down from heaven, not to do my own will, but the will of him who sent me.”

Distributional and Integrative: Distributional since everything the son has, comes from the Father and he will never send away anyone who comes to him and integrative: he has come from heaven to do his Father’s will.

John 6:44 “No one can come to me unless drawn by the Father who sent me; and I will raise that person up on the last day.”

The function is distributional because the Father who sent Jesus is the one who sends all to Jesus and the function is integrative since the person drawn will be raised up.

John 6:46 Not that anyone has seen the Father except the one who is from God; he has seen the Father.

Distributional due to Jesus being from God but also integrative as he has seen God.

John 6:57 “Just as the living Father sent me, and I live because of the Father, so whoever eats me will live because of me.”

The function is distributional since the Father sent Jesus and integrative in that Jesus lives because the Father sent him.

John 6:62 “Then what if you were to see the Son of Man ascending to where he was before?”

The function of seeing is distributional because the disciples may or may not see the Son of Man ascending. The function of ascending is integrative as it informs that Jesus, as the Son of Man is ascending to where he came.

Summary: Themes: Jesus is doing the will of the Father and Jesus has a unique relationship to the Father. Jesus is doing the will of the Father because the Father sent him-he has come from the Father. Jesus is the only one who has seen the Father.

Chapter 7

John 7:16 Then Jesus answered them, “My teaching is not mine but his who sent me.”

The function is distributional because the Father sent him but also integrative because Jesus teaching is the Fathers who sent him.

John 7:18 Those who speak on their own seek their own glory; but the one who seeks the glory of him who sent him is true, and there is nothing false in him.
The function is distributional because those either seek the own glory or the glory of God and integrative because for who God sent and seeks His glory there is nothing false in him.

John 7:29 “I know him, because I am from him, and he sent me.”
Distributional because Jesus is sent by Him and integrative because being sent by him Jesus knows him.

John 7:33 Jesus then said, “I will be with you a little while longer, and then I am going to him who sent me.”
The function is distributional because Jesus is returning to him that sent him and also integrative in that this informs that he originated with him (the Father) that sent him, and he will remain with his disciples a little longer.

Summary: The theme of Jesus’ relationship to his Father emerges in these verses in chapter 7 because he knows the Father, he is returning to him, Jesus’ teachings and glory are not his but the Fathers.

Chapter 8

John 8:16 “Yet even if I do judge, my judgment is valid; for it is not I alone who judge, but I and the Father who sent me.”
Both the Father and Son judging is a distributional action and integrative because Jesus’ judgment is valid.

John 8:18-19 “I testify on my own behalf, and the Father who sent me testifies on my behalf.” Then they said to him, “Where is your Father?” Jesus answered, “You know neither me nor my Father. If you knew me, you would know my Father also.”
Distributional as “they” have a choice to know him or Father and integrative because both the Father and Son testify on Son’s behalf.

John 8:26 “I have much to say about you and much to condemn; but the one who sent me is true, and I declare to the world what I have heard from him.”
The function is distributional because “they” can choose to hear or not hear what Jesus’ says. and has integrative value because the One who sent him is true.

John 8:29 “And the one who sent me is with me; he has not left me alone, for I always do what is pleasing to him.”
Distributional because the Father sent him and Jesus does what is pleasing to him and has integrative value because the Father has not left him alone.

John 8:42 Jesus said to them, “If God were your Father, you would love me, for I came from God and now I am here. I did not come on my own, but he sent me.”

*Distributional and Integrative: Distributional: “they” choose not to love the Son.
Integrative: the Son came, not on his own, but rather from God.*

Summary: Jesus’ relationship to the Father is repeated in several pericopes: that he came from God, is returning to God and can on hear and do the words and works of the Father. The Father sent, instructed, testifies glorifies, gives the teachings to Jesus. Thus the theme of their relationship emerges from these verses.

Chapter 9

John 9:33 “If this man were not from God, he could do nothing.”
Distributional because this man, Jesus, is from God and integrative because he could do nothing if he were not from God.

Summary: The theme of Jesus being from God, hence their relationship is present.

Chapter 10

John 10:36 “...can you say that the one whom the Father has sanctified and sent into the world is blaspheming because I said, ‘I am God’s Son’?”
The theme of Jesus relationship to God emerges from this function being distributional because he was sent into the World and has integrative value since he is God’s Son.

Chapter 11

John 11:41-42 So they took away the stone. And Jesus looked upward and said, “Father, I thank you for having heard me. I knew that you always hear me, but I have said this for the sake of the crowd standing here, so that they may believe that you sent me.”
The function is distributional because prays thanking God and sent the Son and has integrative value because God always hears the Son. Here the theme of the Father and Son’s relationship emerges.

Chapter 12

John 12:44-45 Then Jesus cried aloud: “Whoever believes in me believes not in me but in him who sent me. And whoever sees me sees him who sent me.”
Distributional: choice to believe the son. Integrative: Believe in the Son also believes in the Father who sent him. Distributional and Integrative: Distributional: choice to see the son. Integrative: Who sees the Son also sees the Father who sent him.

John 12:49 “For I have not spoken on my own, but the Father who sent me has himself given me a commandment about what to say and what to speak.”
Distributional in that he speaks only as and what Father has given him to speak. And integrative in what the Father has told him what to say.

Summary: These pericopes emphasize that seeing and believing in Jesus is seeing and believing in the Father and that Jesus only speaks what the Father has given him. Emerging is the theme of the relationship between the Father and Son.

Chapter 13

John 13:3 Jesus, knowing that the Father had given all things into his hands, and that he had come from God and was going to God,
Distributional function the Son comes from God and is returning to God and integrative as the Father has given all things to the Son.

John 13:16 “Very truly, I tell you, servants are not greater than their master, nor are messengers greater than the one who sent them.”
Distributional because the Messenger sends the servant and integrative because the servant is not greater than one Messenger.

John 13:20 “Very truly, I tell you, whoever receives one whom I send receives me; and whoever receives me receives him who sent me.”
Distributional in the choice of receiving him. Integrative: receive him receives him who sent him.

John 13:36 Simon Peter said to him, “Lord, where are you going?” Jesus answered, “Where I am going, you cannot follow me now; but you will follow afterward.”
The function is distributional since where Jesus is going they cannot come and also integrative by the suggestion that Jesus is going to the Father.

Summary: Again, the theme is the relationship between the Father and Son.

Chapter 14

John 14:2 “In my Father’s house there are many dwelling places. If it were not so, would I have told you that I go to prepare a place for you?”
Distributional as Jesus tells his disciples he is going to the Father’s house. Integrative in that Jesus knows something about the Father’s house, that it has many places/rooms.

John 14:11-12 “Believe me that I am in the Father and the Father is in me; but if you do not, then believe me because of the works themselves. Very truly, I tell you, the one who believes in me will also do the works that I do and, in fact, will do greater works than these, because I am going to the Father.”
Distributional in the disciples can believe or not believe Jesus is in the Father and the Father in him. The function has integrative value because the greater works he is able to do.

John 14:24 Whoever does not love me does not keep my words; and the word that you hear is not mine, but is from the Father who sent me.

Distributional: one can choose or not choose to love him does and keep his words.

Integrative: what they hear is from the Father who sent him.

John 14:28 You heard me say to you, “I am going away, and I am coming to you.” If you loved me, you would rejoice that I am going to the Father, because the Father is greater than I.

Distributional because he is again going to the Father and integrative since it is added that the Father is greater than he is.

Summary: As in other chapters the relationship of the Father and Son emerges as Jesus knows the Father's house has rooms, speaks of what he hears from the Father, and he says and does is because the Father is in him, and he in the Father and is going back to the Father.

Chapter 16

John 16:28 “I came from the Father and have come into the world; again, I am leaving the world and am going to the Father.”

Distributional with an emphasis that he came from the Father and going to the Father and integrative in the Father is the one above because Jesus came into and is leaving the world.

Chapter 17

John 17:3 “And this is eternal life, that they may know you, the only true God, and Jesus Christ whom you have sent.” (see notes below).

John 17: 7-8 “Now they know that everything you have given me is from you; for the words that you gave to me I have given to them, and they have received them and know in truth that I came from you; and they have believed that you sent me.” (see notes below).

John 17:11 “And now I am no longer in the world, but they are in the world, and I am coming to you. Holy Father, protect them in your name that you have given me, so that they may be one, as we are one.” (see notes below).

John 17:13 “But now I am coming to you, and I speak these things in the world so that they may have my joy made complete in themselves” “As you have sent me into the world, so I have sent them into the world” (17:18). (see notes below).

John 17:21 “As you, Father, are in me and I am in you, may they also be in us, so that the world may believe that you have sent me.” (see notes below).

John 17:23 “I in them and you in me, that they may become completely one, so that the world may know that you have sent me and have loved them even as you have loved me.” (see notes below).

John 17: 25 “Righteous Father, the world does not know you, but I know you; and these know that you have sent me.” (see notes below).

Summary: Each of these is both distributional and integrative. In Jesus’ prayer to the Father at the end of his mission summarizes what Jesus has done and his close relationship to the Father. He acknowledges his oneness with the Father and he is returning to him. Theme: Jesus’ relationship to the Father.

Chapter 20

John 20:17 Jesus said to her, “Do not hold on to me, because I have not yet ascended to the Father. But go to my brothers and say to them, ‘I am ascending to my Father and your Father, to my God and your God.’”

Distributional Jesus ascending to his Father and God and integrative because God is his Father and God.

John 20:21 Jesus said to them again, “Peace be with you. As the Father has sent me, so I send you.”

Distributional and Integrative: Distributional function because the Father sent so and Jesus sends disciples but also integrative because Jesus has the authority to send the disciples.

Summary: The theme of Jesus’ close relationship to the Father continues represented by Jesus being sent and returning to the Father. This theme emerges from these texts is the relationship between the Father and Son. This is expressed in different statements, such as the Son does nothing that the Father does not do or instruct him to do. The Father is in him and he in the Father. Who loves or hates the Son loves and hates the Father. He and his Father are one.

Appendix L: Scholarly Views on Jesus' Role in Being Sent

A discussion of Jesus' role in fulfilling his mission has given rise to multiple interpretations. Is he God's agent, is he God's emissary, is he subordinate to God? I will briefly address the three primary differing views. The first view is that Jesus was sent as a prophet, like Moses. Jesus being sent as a prophet is closely aligned with the Jewish principal of agency or *shalakah*. The general premise of this position is that the agent is like the one who sent him, and to deal with the agent is the same as dealing with the sender. Additionally, it is assumed that the agent would, in obedience to his sender, carry out his mission. A sample of proponents of this view include the following: Paul N. Anderson, *The Christology of the Fourth Gospel: Its Unity and Disunity in the Light of John 6* (Eugene, Ore.: Cascade, 2010), 174-79; Paul N. Anderson, "The Having-Sent-Me-Father: Aspects of Agency, Encounter, and Irony in the Johannine Father-Son Relationship," *Semeia* 85 (1999): 33-57; Peder Borgen, "God's Agent in the Fourth Gospel," in *Religions in Antiquity: Essays in Memory of Erwin Ramsdell Goodenough* (ed. Jacob Neusner; Leiden: Brill, 1986), 137-48; Helen S. Friend, "Like Father, Like Son," *ATJ* 22 (1990): 18-28; Ernst Haenchen, "Der Vater, Der Mich Gesandt Hat," *NTS* 9 (1963): 208-16; Anthony E. Harvey, "Christ as Agent" in *The Glory of Christ in the New Testament: Studies in Christology in Memory of George Bradford Caird* (eds. L. D. Hurst and N. T. Wright; Oxford: Clarendon, 1987); Craig S. Keener, *The Gospel of John: A Commentary* (2 vols.; Peabody, Mass.: Hendrickson, 2003), 1.310-317; Calvin Mercer, "Jesus the Apostle: "Sending and the Theology of John," *JETS* 35/4 (1992): 457-62.

A counter argument to this view is proposed by Marianne Thompson: Marianne Meye Thompson, "Thinking about God: Wisdom and Theology in John 6" in *Critical*

Readings of John 6 (ed. R. Alan Culpepper; Leiden: Brill, 1997); James D. G. Dunn, “Let John Be John: A Gospel for Its Time” in *Das Evangelium und die Evangelein* (ed. Peter Stuhlmacher; Tübingen: Mohr (Siebeck), 1983), 330. This position generally argues that the halakhic is not an appropriate model for Jesus being sent, as it does not account for the heavenly origin of Jesus-Son which goes back to the beginning of time and a “closeness of continuity between the Father and Son which is more than simply identity of will or function.”

It is important to note that the combining of the descent and ascent language with the sent language reframes the sent motif, so that Jesus-Son was not sent as a prophet was sent—for instance, Moses—but rather as a Son. This dissertation contends that Jesus’ role should not be limited to the category of prophet, since his preexistence and origin was with God. This is not to say that as Son he does not have a prophetic voice. I use four comparative points: First, typically the Hebrew Bible description of YHWH appointing a prophet is accomplished through a “call” narrative. Jesus is not “called” or appointed like a prophet, but rather is a Son whose origin is with the Father. Second, the prophets are already in the world when called, whereas Jesus-Son resides with God and descends into the world. Third, YHWH gave the prophet his message, whereas Jesus is both the message and messenger of God’s message. Jesus speaks and acts as the Father tells him, and the Father authorizes all that he does. Fourth, the language of the relationship between the prophet and YHWH is not a close “oneness” and reciprocal relationship like the one described between Jesus and his Father.

The second view of Jesus’ role is that he is subordinate to the Father. This view argues that the “sending” Christology emphasizes the subordinationist aspect of John’s

Christology. Scholars argue that Jesus-Son's dependence and obedience to God portrays the Son's subordination. The statement "I can of mine own self do nothing, I did not come on my own, but he sent me" (8:42) exemplifies this position. Additional examples from the gospel include: 3:34-35; 5:18, 19, 22, 26, 27; 6:37, 39. See Christopher Cowan, "The Father and Son in the Fourth Gospel: Johannine Subordination Revisited," *JETC* 49/1 (2006): 115-35. Scholars who specifically discuss or support this position include: Charles K. Barrett, "The Father is Greater Than I (John 14:28): Subordinationist Christology in the New Testament," in *Essays on John* (Philadelphia, Pa.: Westminster, 1982), 19-36; Craig S. Keener, *The Gospel of John: A Commentary* (2 vols.; Peabody, Mass.: Hendrickson, 2003), 1.317. Those who oppose a subordinationist perspective point out that neither the words "obedience" nor "obey" occur in John. See Ernst Käsemann, *The Testament of Jesus: A Study of the Gospel of John in Light of Chapter 17* (trans. Gerhard Krodel; Philadelphia: Fortress, 1968), 18; Ernst Haenchen, *The Gospel of John* (trans. J. C. B. Mohr (Paul Siebeck); 2 vols.; Hermeneia: A Critical and Historical Commentary on the Bible; Philadelphia: Pa.: Fortress, 1984), 1.250.

A final view focuses on the notion that Jesus is sent as the incarnation of divine wisdom based on the figure of Wisdom-Sophia (σοφία). See Marianne Meye Thompson in "Thinking about God: Wisdom and Theology in John 6," in *Critical Readings of John 6*, (ed. R. Alan Culpepper; Leiden: Brill, 1997), 225-31; her book *The God of the Gospel of John* (Grand Rapids, Mich.: Eerdmans, 2001), 130-36. She argues the Evangelist makes several associations in John between Jesus and Wisdom. First is the influence of wisdom on the Prologue, where "wisdom and Word had already coalesced and overlapped in tradition" (p.131). Second involves the linking of Jesus, wisdom, and

Torah (p. 131). Then, the association of law symbolized as manna (p. 132), with personified wisdom inviting people to eat her bread (p. 132). Lastly, Wisdom has a heavenly origin and dwelling, and descends to earth (p. 228), associating Jesus as God's wisdom incarnate; in other words God's self-expression (p. 230). Robert Hamerton-Kelly concludes from his work that John's specific contribution "to the Wisdom Christology was to identify Jesus as Wisdom with the Logos of Alexandrian Judaism." Robert G. Hamerton-Kelly, *Pre-Existence, Wisdom, and the Son of Man* (Cambridge: Cambridge University Press, 1973), 241. John Ashton argues that there is still fresh ideas to be learned from the Prologue in light of the wisdom literature. He concludes that Jesus Christ is identified with the figure of Wisdom as understood as "Wisdom being re-enacted by Christ," fulfilling a divine plan throughout Israel's history. John Ashton, "The Transformation of Wisdom: A Study of the Prologue of John's Gospel," *NTS* 32 (1986): 161-86, esp. 161, 179.

Due to the unique relationship between the Father and Son, I would argue that the question of Jesus' role as the one sent is less important than the attention given to it. This is not to suggest that the arguments on each side are not well reasoned and convincing, I am simply taking the position that the discussion is more relevant to a discussion of someone identified as a prophet. The Evangelist does not present Jesus-Son as just a human, but rather as the preexistent, incarnate Son of God. To argue whether the Son is subordinate, of a lower rank, or an agent sent to represent the sender, is to overlook an important element in the Evangelist's Christology: that of Jesus descending/coming from above to fulfill his mission and then ascending/going back to God. As presented above, due to Jesus' pre-existence with the Father, he comes to his mission as one with a

knowledge and reciprocal relationship that establishes that he can speak as the Father in terms unlike any one else can. Jesus is more than a human being sent as a prophet or agent, having received a message through some means in order to be communicated to the world. Jesus-Son of Man descends directly from the Father, with not only a message, but with the essence of the Father, and he remains in a reciprocal/oneness relationship with the Father while in the world.

**Appendix M: Mapping of Actions and Actants of Texts from Which the Theme of
Jesus' Authority Related to Signs and Works Emerges**

Functions					
Verse	3.2	5.36	9.4	12:49	14:12
Subject	Jesus	Jesus	Jesus	Father	Jesus
Verb/action	Come	Sent	Sent	Sent	Going
Object	Signs	Works	Works	Son	Father
Note	Jesus does signs	Jesus does the works Father sent him to do	Must work the works of him who sent him	Speaks with the Father's authority	Jesus does the Father's works
Distributional/ integrative	D&I	I	D	I	D&I

Appendix N: Theme—Jesus-Son’s Authority as Shown by His Signs and Works

Verses that Include the Leitmotif and a Reference to Jesus’ Authority from Which the Theme of Authority and Signs and Works Emerge

Chapter 3

John 3:2 He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.”

Distributional and Integrative: Moves the plot forward by introducing Nicodemus’ acknowledgement that Jesus has come from God and integrative by Nicodemus’ recognition that not one can do the signs that Jesus’ does apart from the presence of God.

Chapter 5

John 5:36 “The works that the Father has given me to complete, the very works that I am doing, testify on my behalf that the Father has sent me.”

Integrative: Integrative as Jesus points out the works he is doing are those given to him by the Father and in stating that the Father has sent him.

Chapter 9

John 9:3 Jesus answered, “Neither this man nor his parents sinned; he was born blind so that God’s works might be revealed in him.”

Integrative: the man’s blindness is not the result of sin and the purpose of his blindness is that God’s works can be revealed in him.

John 9:4 “We must work the works of him who sent me while it is day; night is coming when no one can work.”

Distributional: Must work the works of God who sent him.

Chapter 12

John 12:49-50 “For I have not spoken on my own authority, but the Father who sent me has himself given me a commandment about what to say and what to speak. What I speak, therefore, I speak just as the Father has told me.”

Integrative: This statement tells us something about Jesus and the Father: that Jesus speaks only as the Father tells him and he speaks only with the Father’s authority.

Chapter 14

John 14:12 Very truly, I tell you, the one who believes in me will also do the works that I do and, in fact, will do greater works than these, because I am going to the Father.

Distributional and Integrative: This verse moves the plot forward in stating that his disciples will do greater works because he is going to the Father and integrative by stating that the ones who believe in him will do the works he does.

**Appendix O: The Greimas Mapping of Actions and Actants of Texts on the Theme
of Jesus' Authority Related to Life**

Functions					
Verse	1.9	3:13 & 15	5.24, 26	6.33	6.51, 58
Subject	Jeus as Life	Son of Man	Jesus	Jesus/Bread of Life	Jesus/Bread of Life
Verb	Coming	Descended & Ascended	Sent	Descends	Descends
Object	Light of Men	For people to believe and have eternal life	Eternal life	Father/life	Life
Note			Who ever believes in Him who sent Jesus has eternal life	Comes to give eternal life	Eats this bread has eternal life
Distributional/ integrative	D&I	I	D&I	D&I	D&I
Verse	10.10	11:25, 27	12:44, 49-50	17.3	
Subject	Jesus	Jesus	Jesus	Jesus	
Verb	Came	Coming	Sent	Came	
Object	Life	Life	Life	Life	
Note	Jesus came that they may have life	Jesus is the Resurrection and Life	Speaks the commandment which is life	Jesus is eternal life	
Distributional/ integrative	I	I	D & I	I	

Appendix P: Theme—Jesus-Son’s Authority as Shown in the Theme of Life

Verses that Include the Leitmotif and the Theme of Life

Chapter 1

John 1:9 The true light, which enlightens everyone, was coming into the world.
Distributional and Integrative: Distributional as it moves the plot forward with the light coming into the world and integrative as it is the true light that enlightens everyone.

Chapter 3

John 3:13, 15 No one has ascended into heaven except the one who descended from heaven, the Son of Man. . . .that whoever believes in him may have eternal life.
Integrative in stating that the only one who has ascended is the one who descended and distributional in that anyone who believes has eternal life.

Chapter 5

John 5:24, 26 “Very truly, I tell you, anyone who hears my word and believes him who sent me has eternal life, and does not come under judgment, but has passed from death to life.” “For just as the Father has life in himself, so he has granted the Son also to have life in himself.”
Distributional and Integrative: Distributional moving the plot forward by anyone who believes in him who sent Jesus passes from death to life and integrative with the Father grants the life that he has to the Son.

Chapter 6

John 6:33 “For the bread of God is that which comes down from heaven and gives life to the world.”
Distributional and Integrative: Bread of God which comes down gives life.

John 6:51 “I am the living bread that came down from heaven. Whoever eats of this bread will live forever; and the bread that I will give for the life of the world is my flesh.”
Integrative: Jesus is the bread of life that came down from heaven. Distributional: whoever eats the bread will have life.

John 6:58 “This is the bread that came down from heaven. Long ago your people ate manna and died. But those who feed on this bread will live forever.”
Integrative: whoever eats the bread which came down from heaven lives forever.

Chapter 10

John 10:10 The thief comes only to steal and kill and destroy. I came that they may have life, and have it abundantly.

Integrative in giving the reason for the reason of his (Jesus') coming, that all may have abundant life.

Chapter 11

John 11:25, 27 Jesus said to her, "I am the resurrection and the life. Those who believe in me, even though they die, will live," She said to him, "Yes, Lord, I believe that you are the Messiah, the Son of God, the one coming into the world."

Integrative: Jesus' proclamation that he is the resurrection and life and Martha's acknowledgement that Jesus is the one coming into the world.

Chapter 12

John 12:44, 49-50 Then Jesus cried aloud: "Whoever believes in me believes not in me but in him who sent me." "For I have not spoken on my own, but the Father who sent me has himself given me a commandment about what to say and what to speak." "And I know that his commandment is eternal life. What I speak, therefore, I speak just as the Father has told me."

Distributional if you believe in the one who sent Jesus they will have eternal life.

Integrative by Jesus' statements that what he was given a commandment of what to speak and the Father's commandment is eternal life.

Chapter 17

John 17:2-3 Since you have given him authority over all people, to give eternal life to all whom you have given him. And this is eternal life, that they may know you, the only true God, and Jesus Christ whom you have sent.

Integrative: Jesus gives eternal life and eternal life is knowing God and Jesus Christ whom God sent.

**Appendix Q: The Greimas Mapping of Actions and Actants of Texts on the Theme
of Jesus' Authority Related to Glory**

Functions	
Verse	7.18
Subject	Glory
Verb/action	Sent
Object	God
Note	Seek the glory of him who sent him
Distributional/ integrative	D & I

Appendix R: Theme—Jesus-Son’s Authority as Shown in the Theme of Glory

Verses that Include the Leitmotif and the Theme of Glory

John 7:18 Those who speak on their own seek their own glory; but the one who seeks the glory of him who sent him is true, and there is nothing false in him.

Distributional: if you speak on your own you seek your own glory but if seeks glory of Him who sent him is true. Integrative: the glory of God is true and nothing false is in him.

Verses that include the theme of Glory and show influence of the Leitmotif but do not specifically include the Leitmotif.

Chapter 1

John 1:14 And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father’s only son, full of grace and truth.

Chapter 2

John 2:11 Jesus did this, the first of his signs, in Cana of Galilee, and revealed his glory; and his disciples believed in him.

Chapter 5

John 5:41, 41 “I do not accept glory from human beings.” “How can you believe when you accept glory from one another and do not seek the glory that comes from the one who alone is God?”

Chapter 8

John 8:50 “Yet I do not seek my own glory; there is one who seeks it and he is the judge.”

John 8:54 Jesus answered, “If I glorify myself, my glory is nothing. It is my Father who glorifies me, he of whom you say, ‘He is our God,’”

Chapter 11

John 11:1-4 Now a certain man was ill, Lazarus of Bethany, the village of Mary and her sister Martha. Mary was the one who anointed the Lord with perfume and wiped his feet with her hair; her brother Lazarus was ill. So the sisters sent a message to Jesus, “Lord, he whom you love is ill. “But when Jesus heard it, he said, “This illness does not lead to death; rather it is for God’s glory, so that the Son of God may be glorified through it.”

John 11:40 Jesus said to her, “Did I not tell you that if you believed, you would see the glory of God?”

Chapter 12

John 12:28 “Father, glorify your name.” Then a voice came from heaven, “I have glorified it, and I will glorify it again.”

Chapter 13

John 13:32 If God has been glorified in him, God will also glorify him in himself and will glorify him at once.

John 13:31-32 When he had gone out, Jesus said, “Now the Son of Man has been glorified, and God has been glorified in him. If God has been glorified in him, God will also glorify him in himself and will glorify him at once.”

Chapter 16

John 16:14 “He will glorify me, because he will take what is mine and declare it to you.”

Chapter 17

John 17:1 After Jesus had spoken these words, he looked up to heaven and said, “Father, the hour has come; glorify your Son so that the Son may glorify you,”

John 17:5 “So now, Father, glorify me in your own presence with the glory that I had in your presence before the world existed.”

John 17:22 “The glory that you have given me I have given them, so that they may be one, as we are one,”

John 17:24 “Father, I desire that those also, whom you have given me, may be with me where I am, to see my glory, which you have given me because you loved me before the foundation of the world.”