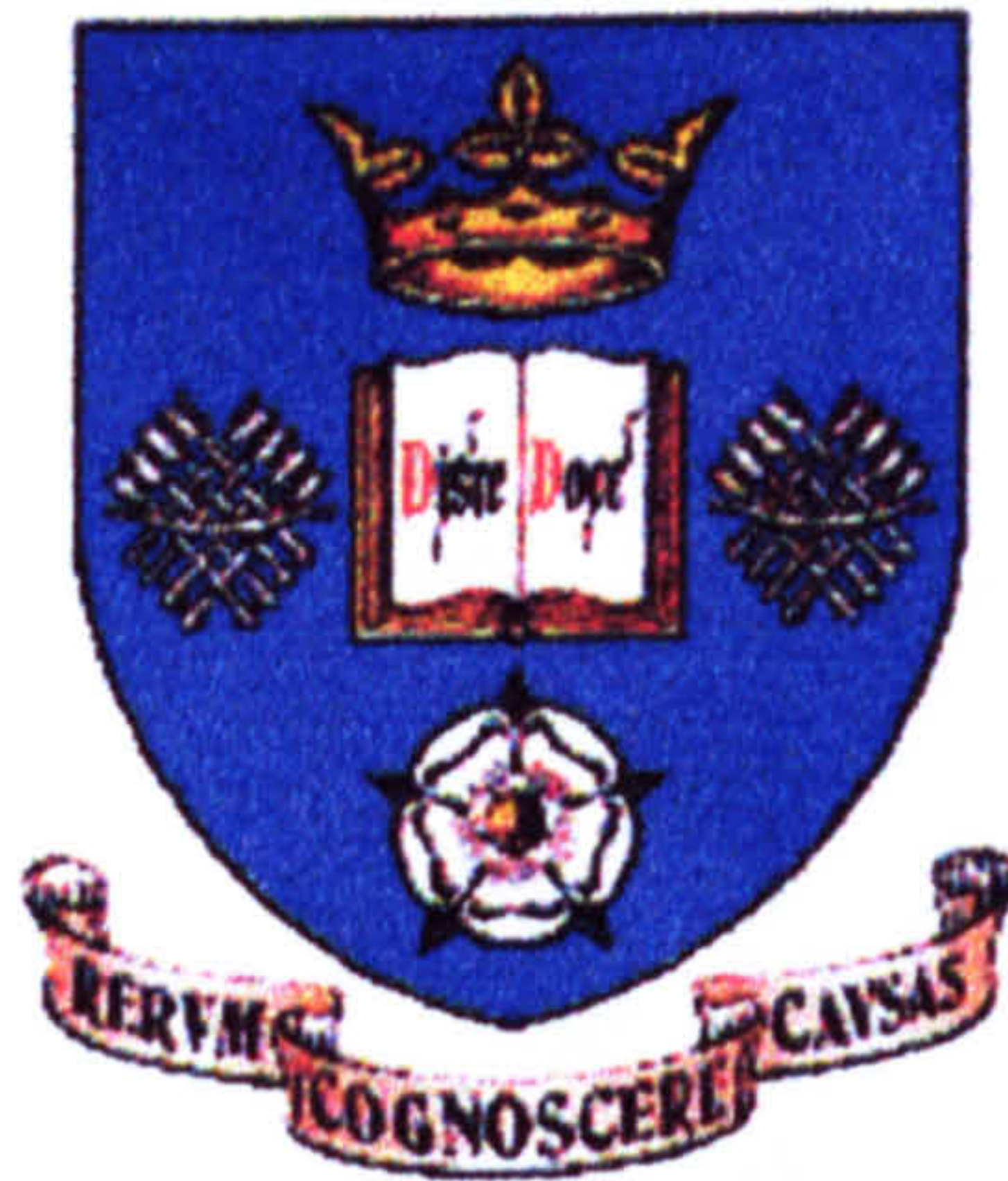


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The Sense of a Beginning

Bakhtinian Dialogic Criticism on 'the gospel' in Mark

by
Jakub Santoja



A Thesis

Submitted in Fulfilment of the Requirements

For the Degree of Doctor of Philosophy

The Department of Biblical Studies

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Abstract

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Contemporary literary approaches have caused paradigm shifts in Biblical Studies in the last two decades as it appears in a great deal of Markan studies using narrative, reader-response, deconstructive, feminist, and new historicist approaches. However, literary studies on the Gospel of Mark have not taken into account theoretical questions underlying those approaches. As a result biblical critics are driven by new trends without ever having a chance to examine the critical baggage of the approaches. Consequently, there is a gap of communication between the old and the new one. Therefore this thesis is an attempt to meet the need of enhancing the quality of critical endeavour in biblical studies.

In the light of most recent competing critical theories of literature, the first contribution of this thesis is the methodological finding that Bakhtinian dialogic criticism contains the most profound philosophical and practical foundations for solving some crucial theoretical problems in contemporary literary theories. It is a critique to a Saussurian linguistic system of language which becomes the very foundation of modern and postmodern literary criticism. Bakhtinian literary theory shifts the foundation of literary criticism on linguistic signs into the creative activity of the socio-cultural production of human communication. The shift into socio-cultural reality of language communication makes the notion of 'genre' very important to unlock the problem of text and context in literary studies. Since the Gospel of Mark has fascinated most literary critics in Biblical Studies, the problem of 'genre' of this gospel is chosen as the focus of this study.

Secondly, as no agreement is reached as to what 'genre' the Gospel of Mark belongs, this thesis makes its contribution to the discussion by locating the problem of 'genre' of Mark in the context of genre theories and argues that the Bakhtinian suggestion to find genre in the socio-cultural sphere by analysing artistic intercourse between narrative agents in Mark has freed the competing analysis from the unresolved problem between the kerygmatic (content oriented) approach and the analogical (form oriented) approach.

To achieve finding 'genre' in the socio-cultural sphere, this thesis focuses on Bakhtinian analysis of the process of artistic intercourse between narrative agents. The narrative communicative interrelationships between narrative agents is constructed in this thesis as a 'stereophonic' Bakhtinian model of dialogic communication. This model is an original contribution of this thesis for revising the traditional two dimensional model of narrative communication. Based on this dialogical model of communication, a special role is given to the Bakhtinian 'author-creator' in the realization process of genre through the interaction of polyphonic voices.

Through the interaction of voices of the author-artist and the hero we are led to discover a relatively stable type of portraying and controlling reality in Mark, known as the genre of Roman 'satire'. The closest literary affinity is *Satyrical* by Petronius. This narrative strategy of 'satire' in Mark has its root in the prophetic discourse of the Old Testament which is saturating the speech of the narrator, John the Immerser, the centurion, the people, and even Jesus.

Finally, the whole search for Markan 'genre' culminates in the analysis of the realization of genre through the analysis of Bakhtinian chronotope. The reality of the genre of Mark is its social reality that is in its role as ἀρχή/ 'beginning'. As the Gospel of Mark proclaims itself as 'a beginning', it defines its claim of socio-cultural 'authority' in early christianity. It is this 'sense of beginning' which enables the narrating and the narrated world of Mark to interact dialogically.

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Soli Deo Gloria,

Jakub Santoja
Sheffield, September 1999

ABBREVIATIONS

ASV	Annotated Scholars Version
CJB	Complete Jewish Bible
KJV	King James Version
NAB	New American Bible
NASB	New American Standard Bible
NEB	New English Bible
NIV	New International Version
NJB	New Jerusalem Bible
NKJV	New King James Version
NLT	New Living Translation
NREB	New Revised English Bible
NRSV	New Revised Standard Version
TEV	Today's English Version

Introduction

1. Methodology

Since the second half of the twentieth century there has been a rapid growth of scholarly work on new approaches in biblical studies. The birth of redaction criticism led to structural criticism and narrative criticism. The emphasis of narrative criticism on the primacy of text and ignoring the context marked a shift in biblical studies. The emphasis of the historical background of the making of biblical books in historical criticism was challenged. As New Criticism began to gain wider acceptance, biblical studies started to adopt its presuppositions. Since then new approaches began to flourish, the emphasis on the text as a credo has influenced innovative approaches in biblical studies: structuralism, narrative criticism, reader-response criticism, deconstruction, feminist criticism, ideological criticism, new historicism, etc. The second shift occurs when structuralism turned into post-structuralism. In biblical studies it is marked by reader-response criticism which shifted the emphasis from text to the reader. It is Stephen D. Moore¹ who has the credit for pointing out the need to seriously meet the theoretical challenge originated in literary criticism. With the twentieth century drawing to its close, only recently the challenge has just started to have a counterpart.² However, there is no publication in biblical studies yet to address

¹ Stephen D. Moore, *Literary Criticism and the Gospels: The Theoretical Challenge* (New Haven and London: Yale University Press, 1989); See also Elizabeth A. Castelli, Stephen D. Moore, and Regina M. Schwartz (eds.), *The Postmodern Bible: The Bible and Culture Collective* (New Haven and London: Yale University Press, 1995).

² Robert P. Carroll, 'Poststructuralist approaches, New Historicism and post modernism', in John Barton (ed.), *The Cambridge Companion to Biblical Interpretation* (Cambridge: Cambridge University Press, 1998), pp. 50-66.

the very fundamental issues of literary theory which is embedded in new literary approaches. This thesis is an attempt to meet that need.

Concerns of critical theory in literary studies as they have been commonly discussed in the Department of (English) Literature and the Bakhtin Centre are introduced in this study. Only recently the need of critical theory in literary approach also emerged in the Centre for the Bible and Culture at the Department of Biblical Studies. Certainly, it is impossible to discuss all the issues. Therefore this thesis picks one of the most important issues in the study of the gospel that is the problem of genre in the Gospel of Mark using one of the most promising theories of literature known as Bakhtinian Dialogic Criticism. It is a theory of literature that criticises the very foundation of contemporary literary critical practices which are based on linguistics as the study of language device. In particular Bakhtin criticises the Saussurian model of *'langue'* and *'parole'* where preference is given to *'langue'*.

For the purpose of biblical studies, Bakhtinian Dialogic Criticism offers a strategic and useful theory of criticism, because it stands right at the juncture between context oriented approach (historical criticism), text oriented approach (narrative criticism) and reader oriented approach (postmodern approaches). It begins with analysing the text, but it sees the text as a socio-historical event where voices of the author-artist, the hero (character), and the reader are engaged in creative activity of dialogue. Since it occupies such a unique theoretical position, it has the potential both to bridge the theoretical gap between approaches in biblical studies and to enhance the fruitfulness of the ever growing innovative studies of the Bible using contemporary literary theories.

In the context of the need to meet the theoretical challenge, this thesis begins

with locating the method of Bakhtinian literary theory within contemporary literary theory (Chapter 1). As a search for an innovative study of the bible, this thesis begins to address the most recent trend in contemporary theory of criticism known as post-modernism. It shows the inadequacy of postmodernism and how Bakhtinian theory might help to shift the direction of literary study toward the promising trend of what is known as contemporary cultural studies.

2. Beginning with genre of the gospel

The bridge between historical critical method and contemporary literary approaches is found in the Bakhtinian theory of genre. Any study of literature should start with genre, because genre lies between text and life. The study of genre belongs to artistic study. Genre is the driving belt between literature and the history of culture. The study of literary work should not examine linguistic features as language devices within the text apart from their function within the work as a holistic cultural utterance. On the other hand, it would be too precarious to jump quickly over the gap between the text and the life by concentrating on the reader. Bakhtinian dialogic criticism on genre provides the bridge over the streams of interacting creative voices as the text is engaged in dialogue with the reader.

The best place to start in the search for newest approaches in biblical studies is the Gospel of Mark, because it has fascinated recent critics on contemporary literary approaches.³ Since any study of literature should start with genre, there is no better place to start the study of Mark than its genre. Therefore the specific

³ See William Telford (ed.), *The Interpretation of Mark* (Edinburgh: T & T Clark, 1995); Stephen D. Moore and Janice C. Anderson (eds.), *Mark and Method: New Approaches in Biblical Studies* (Philadelphia: Fortress Press, 1992).

problem to be examined in this thesis is the problem of genre in the Gospel of Mark (Chapter 2). The survey of the study of the gospel's genre shows that there is no agreement yet as to what the gospel's genre is. According to a kerygmatic approach, the gospel's genre is seen as unique literature, but the analogical approach suggests it as biography, theodicy, apocalyptic history, cynic literature, etc.; while the structural approach regards it as tragicomedy. The disagreement is caused by the lack of relating the analysis to the approaches on genre. Therefore in this thesis the study of gospel genre is placed within the context of genre theories. The study of genre itself shows the tension between the need for genre as stable form and the demand for its change. The root of the ongoing tension lies in the confusion over the understanding of what genre is. There is no adequate theoretical basis to identify the nature of genre. In such a tension Bakhtinian theory defines genre as social entity. By locating genre in socio-historical plane, Bakhtinian approach has the ability to solve the tension between the need for stable type and the ongoing changes of textual features. The theoretical breakthrough lies in its position of developing a socio-historical (cultural) approach to genre. This approach is capable of avoiding both the normative tendency of universal principle based on nature that is so abstract and the ever changing tendency of human mind for determining genre.

3. Bakhtinian dialogic model of stereophonic communication

The search for genre in its socio-historical (cultural) context leads to further examination of dialogic communication between speakers within a particular piece of literary work. To illustrate how speakers relate to each other, this thesis makes its first original contribution by presenting the Bakhtinian dialogic theory of speaking voices in a stereophonic model of communication. This

stereophonic model of intercommunication between speaking voices is offered as a model of communication representing what is really happening when we read a narrative prose. As a three dimensional model it represents the complicating wholeness of narrative communication. Therefore it replaces simplification of the traditional two dimensional narrative model. This model is very important as it will help us to understand Bakhtin's theory of dialogic communication between speaking voices in prosaic literature. In particular it helps to solve the problem of the existence of implied-author and narrator.⁴

After presenting the Bakhtinian model of dialogic communication, this thesis explores the theoretical problem of content and form in aesthetic creative activity. 'Creative aesthetic activity' is the key concept in Bakhtinian dialogic criticism. Basically in any literary work one can analyse the creative activity of speaking voices (the author-artist, the narrator, the hero). In aesthetic creativity it is particularly important to analyse how the author-artist engaged in dialogic relations with the hero (the character). Within the aesthetic activity we can sense the creative living force who characterizes the artistic form. So this thesis explores how we sense the creative aesthetic activity of the author-creator in the work as a whole (Chapter 3).

4. Exploring 'the gospel'

Since right from the beginning the sense of the 'gospel' appears, the focus of exploration of genre is given to the sense of the 'gospel' especially its sense at the

⁴ See Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London and New York: Routledge, 1988), pp. 86-89 and Seymour Chatman, *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (Ithaca and London: Cornell University Press, 1993), pp. 80-89.

beginning of the Gospel of Mark and how it permeates the work as a whole. As a result of the search for genre, this thesis makes a second contribution to the study of the Gospel of Mark by demonstrating the aesthetic activity of reversal known as Graeco-Roman 'satire' rooted in the Jewish prophetic tradition (Chapter 4). Satire is the whole system of controlling consciousness of means and method towards reality in the Gospel of Mark as a whole. The best generic affinity of literary forms representing this genre of satire is the *Satyrica* of Petronius, because its genre as subversive pleasure does not only permeate the whole work but also emerges semantically to the surface and appears as the title of the work. *Satyrica* is also close to Mark in time and place of publication, that is in Rome, 65 CE. The chronotopic coincidence suggests the generic parallelism in their socio-cultural function in the Roman society (Chapter 5). This explains how the later Roman satire perpetuates hostility against Jews. The clearest example is the attitude to the Sabbath (Juvenal, Satire XIV:96-106; VI:159-160 and Mark 2:23-28; 7:15, 19-20).

5. The Sense of a Beginning

The third and the most important contribution of this thesis as a result of the search for genre is the finding that the word ἀρχή or 'beginning' is the place where the 'authoritative force' of the author-creator enters the semantic domain of the work and becomes the title of the book of Mark. Using Bakhtinian chronotopic analysis, this thesis explores how in the word ἀρχή the narrated world and the narrating world of Mark are engaged in the very intense and concise moment of dialogical intercourse. In the word ἀρχή the author-creator moves freely within the interchange between the narrating time and the

narrated time in the book of Mark. In Bakhtinian theory, the work of Mark as a whole belongs to ἀρχή as the *creative* chronotope. In it the work finds its *distinctive* life in the midst of its contemporary literature and communities. In it the genre 'satire' of Mark realized its social function in the socio-cultural world of the first century Judaeo- Hellenistic communities.

Therefore the word ἀρχή bears not only the sense of 'beginning' but as an utterance also the sense of 'authority' or 'power'. Through the claim of 'a beginning', the dialogic sense of both 'authority' and its 'limitation' is orchestrated at the same time by the author-creator. The tension of 'power' and 'powerlessness' of the hero Jesus saturating the entire story in Mark is summarized in the claim of the book of Mark as ἀρχή. It is through force of 'a beginning' that the book of Mark finds its authority within the context of socio-cultural forces of early Christianity.

This kind of authority strongly indicates what is known in sociology as 'charismatic' authority. The community which preserves this document possessed supernatural power through faith, but had no formal control over the more or less institutionalized leadership of the church. This socio-cultural position of Mark explains why the book of Mark has gained later acceptance in the canon as part of the institutionalizing church with difficulty. Even after the canonization was closed, it was still suffering from institutionalized suspicion over its reliability as cited by historian Eusebius from the writing of Papias with the tone of defence for Mark,

So Mark made no mistake in writing some things just as he had noted them. For he was careful of this one thing, to leave nothing he had heard out and to say nothing falsely. [Eusebius, *H.E.* 3.39.15]

The fact that the book of Mark has its place in the biblical canon indicates its 'authoritative' force to penetrate the institutionalizing process in the early church. This lived-life of the book of Mark as a document saturated with charismatic 'authority' explains why the long beginning of the book is preoccupied with accounts of Jesus with 'authority'. Even when the drama of the passion reaches the most critical power-encounter point between Jesus and the high priest the hero Jesus clearly launches the claim of 'power' as he 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.' " (Mark 14:62-
NRSV)

Even at the point of death on the cross the reader can sense the twisting voice of the author-creator who subverts the common logic of divine authority, when the centurion said, "Truly this man was God's Son!" (Mk 15:39-NRSV), as he saw Jesus' cry with a loud voice of agony, "My God, my God, why have you forsaken me?" (Mk 15:34-NRSV).

The impact of this socio-cultural position of the book of Mark as a book of 'power' would suggest the reversal of the traditional view that the book of Mark is a passion story with long introduction. Instead the book of Mark is an introduction (a 'beginning') to the power of the crucified Jesus.

Chapter 1

The Quest for methods

The wake of contemporary criticism of the Bible as a response to the more traditional historical criticism has raised new excitement and new interest of research among biblical scholars. As the contemporary biblical criticism is driven in the flow of the postmodern approaches in the critical study of literary theory, however, there has been a growing sense of gap with the previous historical critical study of the Bible. With some exceptions of course, the historical criticism is still very much alive in the European continent, while the literary approaches have been more flourishing in the United States. In Britain both have their own circles of scholarship.

The very important theoretical challenge launched by S.D. Moore in his *The Gospel and Literary Criticism, A Theoretical Challenge* has not been met with seriousness up till now. This thesis is an attempt to meet the very important challenge of critical theory as the foundation for the contemporary critical study of the Bible in order to enhance the need of Biblical scholarship in moving from the state of 'perpetual dilettantes' as Stephen Moore appeals at the conclusion of his theoretical exploration,

Yet, if we are not to remain perpetual dilettantes in our literary criticism of the Bible, we must be prepared to read long and hard in critical theory.¹

¹ S. D. Moore, *Literary Criticism and the Gospels: The Theoretical Challenge* (New Haven and London: Yale University Press, 1989), p. 178.

As it addresses the problem of theory in literary criticism, to some extent this study would also contribute to contemporary literary criticism. This happens due to the fundamental problem of methodology in biblical studies. On the one hand some New Testament scholars still hold the historical critical approach (diachronic) while others have embraced the position of the text-only or language only approaches (New Criticism, Structuralism, Narratology). Further than that recent biblical scholarship has been heavily influenced by reader oriented approaches focusing on the the role of the reader in its relation to the text. These two latter approaches abandon altogether the notion of historical context of the text. Even the most recent awareness of New Historicism does not direct the attention to the historical context of a particular text, instead they are more interested in developing the spirit of deconstructionism by remaining within Derridean credo, 'nothing outside the text'.² The facts that no consensus has yet been agreed about gospel genre and the fluidity within the world of contemporary approaches have definitely indicated a need to address the problem of gospel genre in a more fundamental research. This problem will involve crucial theoretical questions. Merely following the contemporary trends in postmodern approaches seems to accelerate the existing confusion over the issue of gospel genre. Therefore in this chapter I shall bring forward Bakhtinian dialogic criticism as an alternative to bridge the gap of communication between the context (historical) oriented approach, the text centred and the reader centred approach. Before addressing the problem of genre, therefore, it is necessary to

² Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* (Manchester and New York: Manchester University Press, 1995), p. 175.

address the issue of literary theory.

1. The theoretical challenge

Recent development in Markan studies has drawn attention to the narratology that sees the gospel of Mark as story³. This narrative approach has been followed by reader-response criticism⁴. Later, Mark as gospel bearing the generic mark of narrative is challenged further by the postmodern interpreters⁵. Since then there has been a fundamental need to be taken within the literary study of Mark which called for more serious attention. Stephen Moore is the one who has the credit of identifying the challenge of theory. In order to meet this challenge, he has adopted the theoretical framework of postmodern critical theorists: Derrida, Foucault, etc. Up till now there has been no fundamental attempt to meet this challenge, despite the practice to defend traditional historical criticism.⁶ As twentieth century is drawing to a close, only recently the challenge has just

² E. Best, *Mark: The Gospel as Story* (Edinburgh: T&T Clark, 1983); D. Rhoads and D. Michie, *Mark as Story: An Introduction to the Narrative of a Gospel* (Philadelphia: Fortress Press, 1982).

⁴ R.M. Fowler, *Let the Reader Understand: Reader-Response Criticism and the Gospel of Mark* (Minneapolis: Fortress Press, 1991).

⁵ S.D. Moore, *Literary Criticism and the Gospels: The Theoretical Challenge* (New Haven and London: Yale University Press, 1989); J.C. Anderson and S.D. Moore, *Mark and Method: New Approaches in Biblical Studies* (Philadelphia: Fortress Press, 1992); E.A. Castelli, S.D. Moore, R.M. Schwartz (eds.), *Postmodern Bible: The Bible and Culture Collective* (New Haven and London: Yale University Press, 1995); S.D. Moore, *Mark and Luke in Poststructuralist Perspectives: Jesus Begins to Write* (New Haven: Yale University Press, 1992).

⁶ As Norman R. Petersen, 'On the notion of Genre in Via's "parable and example story: a literary-structuralist approach"', *Semeia* 1 (1974), p. 164, reminds that "we cannot merely apply their categories, methods and theories to our texts. By the same token, and equally importantly, we cannot contribute to other disciplines in the sciences of man until we have learned to 'do our own things.' While we are learning, we will benefit from the other disciplines only to the extent that we are as critical of them as we are of our own."

begun to meet the counterpart.⁷

S.D. Moore has pointed out the methodological shift in biblical and literary studies from diachronic into synchronic methods, 'a shift from history to story'. For him this 'is more than a methodological shift; it is rather an epistemic shift that portends to change the way we think, across a span of disciplines about texts, about method, even about the human and material world'.⁸ Before long the shift happened again when narrative criticism moved into reader-response criticism and then to postmodernism. While the challenge has not yet met serious counterpart, however, it has shifted further towards the end of the century, as Caryl Emerson has rightly observed that 'by 1996 "the postmodern condition" has lost its shock value and become itself a platitude'.⁹

These shifts would create further problems in relation to the problem of gospel genre. The fluidity of genre as literary form would be affected by the shift of methods. Therefore, before discussing further the problem of genre it is necessary to meet the challenge of method, especially the challenge in the realm of literary theory.

The gap between the historical criticism and literary criticism in biblical scholarship started when a methodological shift occurred within the circle of biblical literary critics who put more emphasis on the text only. It was started with New Criticism who gives a prominent position to the text with the method of 'close reading'. Its credo of 'the prominence of text' emerged in biblical studies

⁷ Robert P. Carroll, 'Poststructuralist approaches, New Historicism and post modernism', in John Barton (ed.), *The Cambridge Companion to Biblical Interpretation* (Cambridge: Cambridge University Press, 1998), pp. 50-66; Paul L. Danove, *The End of Mark's Story: A Methodological Study* (Leiden, New York, Köln: E.J. Brill, 1993), pp. 56-75, discusses the challenge of narrative models of communication, but remains intact within the structuralist model.

⁸ Moore, *Literary Criticism and the Gospels*, p. 130.

⁹ Caryl Emerson, *The First Hundred Years of Mikhail Bakhtin* (Princeton-New Jersey: Princeton University Press, 1997), p. 13.

with the appearance of 'structuralism' and then 'narrative criticism' (Gerard Genette¹⁰, Seymour Chatman¹¹, Shlomith Rimmon-Kennan¹², Mieke Bal¹³). The validity and the usefulness of historical reconstruction and its hypothetical conclusions is decreasing, because the increase of methodological need to give priority for literary criticism as a fundamental stage preceding historical criticism.¹⁴ However, the emphasis on narrative elements of text, like plot, characters, narrating and narrated time, etc. does not correspond to the fact that the text of Mark is not a consistent narrative form. There are quite a lot of disruptions to the flow of story-telling, due to the redaction processes of the material. The methodological gap between the careful work of former historical critical approaches and newer literary approaches has not been addressed in time of rapid growth of innovative approaches.¹⁵ Recent Markan studies have called for "more comprehensive and systematic methodological procedures"¹⁶

The coming of reader-response approaches (Wolfgang Iser¹⁷ and Stanley Fish¹⁸) have made a further theoretical shift of focus from text to the reader. What is important is not the text but the reader in relation to the text. The task of reading a text is to fill the gaps of the text as they appear during the process of reading.

¹⁰Gerard Genette, *Narrative Discourse: Essay in Method* (New York: Cornell University Press, 1993); Gerard Genette, *Narrative Discourse Revisited* (New York: Cornell University Press, 1988).

¹¹ Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca and London: Cornell University Press, 1993); Seymour Chatman, *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (Ithaca and London: Cornell University Press, 1990).

¹² Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London and New York: Routledge, 1983).

¹³ Mieke Bal, *On Story-Telling: Essays in Narratology* (Sonoma, CA: Polebridge Press, 1991).

¹⁴ Norman R. Petersen, *Literary Criticism for New Testament Critics* (Philadelphia: Fortress Press, 1978), p. 21.

¹⁵ See John Riches, *A Century of New Testament Study* (Valley Forge, Pennsylvania: Trinity Press International, 1993), p. 173.

¹⁶ William R. Telford (ed.), *The Interpretation of Mark* (Edinburgh: T&T Clark, 1995), p. 40.

¹⁷ Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Baltimore and London: The John Hopkins University Press, 1978); Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction From Bunyan to Beckett* (Baltimore and London: The John Hopkins University Press, 1990).

¹⁸ Stanley Fish, *Is there a Text in this Class?: The Authority of Interpretive Communities* (Cambridge and London: Harvard University Press, 1980).

The questions of readers need to be taken into account and to be answered in the process of reading a text. As a consequence of the shift of emphasis to readers, some approaches quickly adopted the strategy of reception theory, 'reading against the grain',¹⁹ to defend their own agenda (feminist criticism, ideological criticism).²⁰ The text is to be subverted and the task of criticism is to criticise the text.

The strategy of subverting the text develops further into the strategy of deconstructing the text. As deconstruction is applied in biblical studies, the task of the critics is to revive the hidden layers of voice which are suppressed within the text/by the narrator. Since prominence is given to the reader, what happens is that the reader's own preoccupation with present political or ideological discourse is the determinant factor in reviving the suppressed voices of the text. The voice of the narrator is to be opposed by the suppressed voice of the reader successfully restored.²¹ The concentration on 'text-only' credo in the structural-narrative approach²² has led into the reader oriented approaches which shifted the focus of interpretive authority into the world in front of the text (the reader). Meanwhile the belief and practice of criticism on the prominence of the text still predominates in contemporary literary criticism (deconstruction). Since 'all texts undergo a process of re-writing as they are re-read, re-produced',²³ in the application of this approach literary critics become a secondary artist producing tertiary literary work.

¹⁹ Ian Maclean, 'Reading and Interpretation', in Ann Jefferson and David Robey, *Modern Literary Theory: A Comparative Introduction* (London: Batsford Ltd, 1995), p. 139.

²⁰ E.A. Castelli, S.D. Moore, R. M. Schwartz, (eds.), *The Postmodern Bible: The Bible and Culture Collective* (New Haven and London: Yale University Press, 1995).

²¹ S.D. Moore, *Mark and Luke in Poststructuralist Perspectives: Jesus Begins to Write* (New Haven and London: Yale University Press, 1992).

²² Robert J.C. Young, *Torn Halves: Political conflict in literary and cultural theory* (Manchester and New York: Manchester University Press, 1996), pp. 73-75, points out that poststructuralism is structuralism's different from itself. Derrida is more structuralist than structuralists.

²³ Roger Webster, *Studying Literary Theory: An Introduction* (London, New York, Melbourne, Auckland: Edward Arnold, 1990), p. 99.

In Bakhtinian terms, these literary criticisms 'do not deal with the world, but only with the word "world" in a literary context, works which are born, live, and die on the pages of magazines, without ever going beyond the pages of contemporary periodical publications, and no way taking us beyond their bounds'.²⁴ In the light of Bakhtinian aesthetic theory, postmodern approaches to the Bible can be seen as dealing with the form of the text and not with its content. Their concern is 'purely "literary" considerations', where 'one work of literature comes together with another' and creates difference.²⁵ In practice deconstruction in biblical studies takes the theoretical stand of the reader-response criticism in its theoretical emphasis on the authority of the reader over the text. Since then this position remains unchanged, despite the ever growing new brand of approaches in biblical studies, like biographical criticism and new historicism.

Theoretical positions offered by postmodern criticism in biblical studies have widened the gap between the more traditional historical criticism and the newer literary criticism. The need of emerging quest for 'the forces and factors which lay behind the text' and 'the relation between the present reader and reading communities and that text' has not been met yet.²⁶ As van Iersel has rightly observed the traditional confessional approach and the deconstructive approach have occupied the extreme ends of the pendulum. On one end the confession of the community determined the critics, but on the other end, the deconstructive critics impose the principle of deconstructing any kind of stability. Van Iersel refrains from the attempt of 'postmodern' or 'deconstructive approach' because,

²⁴ M.M. Bakhtin, *Art and Answerability* (Austin: University of Texas Press, 1990), p. 283. Cf. Moore, *Literary Criticism and the Gospels*, p. 176, helps to reveal the background of 'anaesthesia of a desk job, adrift in the sea of paper work that is the mainstay of biblical studies in peace time'.

²⁵ Bakhtin, *Art and Answerability*, p. 284.

²⁶ John Riches, *A Century of New Testament Study* (Valley Forge, Pennsylvania: Trinity Press International, 1993), p. 171. For complete accounts on the development of methods within the study of the Gospel of Mark, see J.C. Anderson and S.D. Moore, *Mark and Method, New Approaches in Biblical Studies* (Minneapolis: Augsburg Fortress, 1992).

in his view, they are less suitable for reader-response commentary due to the high degree of subjectivity involved. In Van Iersel's view the deconstructive approach occupies the other extreme position to the doctrinal approach. The traditional doctrinal approach is determined by the confession of the community, while the deconstructive approach insists on imposing the principle of deconstructing any kind of stable interpretation.²⁷

2. Heteroglossia of the text.

Bakhtinian dialogic criticism offers a possibility of bringing together these approaches into critical dialogue. Dialogic criticism as developed by Bakhtinian circles begins with the literary approach to the novel. Here the Bakhtinian contribution is related to narrative criticism, because of two reasons. First, narratology itself 'has been one of the most important areas for modern literary theory' and it structures 'all forms of knowledge'.²⁸ Secondly, technical terms in narrative criticism are useful to explicate the communicative interactions in Bakhtinian dialogic criticism. Bakhtinian dialogic criticism lays theoretical foundations for understanding narrative agents as they are interacting within the represented world and the representing world which creates the text. By examining the dialogic interaction of both worlds, the Bakhtinian approach fills the gap between the world of the past (narrated event), the text, and the world of the present (the reader). Only after examining the complications of these prosaic agents of a literary work, can we explore further the historical background of the text. The Bakhtinian approach brings together the world behind the text and the

²⁷ For further discussion on this, see B.M.G. van Iersel, *Mark: Reader-Response Commentary* (Sheffield: Sheffield Academic Press, 1998), p. 28, footnote 21.

²⁸ Roger Webster, *Studying Literary Theory: An Introduction* (London, New York: Edward Arnold, 1990), pp. 46, 47.

world in front of the text into dialogue.²⁹

The uniqueness of Bakhtinian literary theory lies in the notion of plurality of voices within the text. If postmodern literary theories put the emphasis on the plurality of the readers, Bakhtinian approach would suggest that still within the text itself we have already encountered the plurality of human voices. Even when we read in silence we still can hear many voices and points of view. Bakhtin calls this polyphonic phenomenon of text 'heteroglossia'. Within the text itself we have already found responses of voices. It is important to note that Bakhtin makes the distinction between text and artefact. The artefact is the dead material of the text: papyrus, inscriptions, etc. When postmodern literary theories hold the view that text is nothing until the reader reads it, there is a question about what is meant by 'text'. In postmodern theories, text refers to the artefact of visual signs, while in Bakhtinian theory text refers to the interactive network of cultural voices as they are heard by the reader.

The perspective of looking at the text as the locus of dialogic intercourse of human voices places the focus on the text as the centre of attention. The fact that the text itself is polyphonic warns postmodern theories of reading to take more caution before jumping too soon to the sphere of readers. Any reading practice which ignores the polyphonic nature of every text would overlook the complication of the dynamic interplay of voices which certainly has influenced the dialogic intercourse within the world of the readers. The Bakhtinian polyphonic theory of text has affinity with deconstruction's strategy of searching for the dissenting voice suppressed by the text. The difference lies in the fact that deconstructive theory has set an ideological/ doctrinal stance of opposition

²⁹ The dialogizing process is brought about by what Bakhtin calls 'chronotopes', that is the interrelationship of temporal and spatial aspects (This concept will be explained and applied in Chapter 5).

against what is explicitly stated in the text, while Bakhtinian strategy admits the plurality of voices even within what is explicitly said in the text by the speaking subjects.

In the context of gospel study, Bakhtinian polyphonic theory of text affirms historical criticism which proves the plurality of sources within the body of a particular gospel writing due to the process of development within the tradition of early Christianity. However, Bakhtinian approach treats the text itself as a communicative phenomenon. As a literary approach it does not start from theory about the background of the text but with the foreground that is the text itself as the stage of communicative interactions. This stage of communicative interactions enables the background of the text to engage with the readers in the foreground of the text. Therefore the strategy of exploring the speaking subjects represented in the text does not necessarily mean that only the text means something and the background and the foreground are to be ignored, as it was argued by New Criticism. Therefore, the socio-historical context also important.³⁰ So Bakhtin offers something for every camp.

In the context of contemporary literary theory, Bakhtinian approach does not treat the text as a visual representation but as an auditory. It means that the critics need to listen rather than to see. The emphasis of listening to voices has set the critics free from the preoccupation of seeing the text as visual linguistic symbol as suggested by Saussure. In Saussurian theory of language the visual symbol of written word is related directly to its 'technical' voice without considering the human being who is the agent from whom the language is

³⁰ David Shepherd, 'Bakhtin and the Reader', in Ken Hirschkop and David Shepherd (eds.), *Bakhtin and Cultural Theory* (Manchester: Manchester University Press, 1993), pp. 93-99, points out that for Bakhtin the most important thing is the specific socio-historical context. This position is different from the reading strategy of Stanley Fish which is based on 'situational' context of the reader.

produced. The shift from the Saussurian model of visual-technical analysis of word has enabled Bakhtinian criticism to explore the dynamic living voices of the speaking subject which are involved within the interactive communication. Such analysis revitalises the humanistic aspect of language analysis and helps the critics to set themselves free from the pseudo-scientific analysis of language which limits itself to the limited aspect of 'technicality' of words as a pseudo-objective phenomenon of language.³¹

3. Bakhtinology and negative atheology.

The move from looking at the text as visual object to listening to its auditory voices involves not only reading strategy but also a paradigm shift in the scientific study of literature. The tendency of 'negative atheology' in postmodern literary criticism has created a reading strategy which basically searches for the negative aspect of the text. In deconstructive criticism, one is enabled to trace any tears in the fabric of the text or any inconsistencies in its visual pattern.³² Underlying the deconstruction is the denial of any kind of transcendentalism. Bakhtinology, however, does not abandon transcendentalism, because it is the impossibility of fixing God (theo-) that makes possible the unfinalizability of thought (-logy). Such a position opposes relativism which denies anything, but on the other hand it refuses dogmatism which tends to imprison creativity. For Bakhtin his polyphonic approach has nothing in common with relativism nor with dogmatism, because in practice both relativism and dogmatism equally

³¹ David Patterson, *Literature and Spirit, Essays on Bakhtin and His Contemporaries* (Lexington, Kentucky: The University Press of Kentucky, 1988), p. 64, asserts that we need to respond to the literary text as a living voice. For the view of 'authorless' narrative voice in deconstruction, see Andrew Gibson, *Towards a postmodern Theory of Narrative* (Edinburgh: Edinburgh University Press, 1996), pp. 166-172; but for the specific nature of personal voice, see Gary Saul Morson, *Narrative and Freedom, The Shadows of Time* (New Haven and London: Yale University Press, 1994), p. 23.

³² Moore, *Literary Criticism and the Gospels*, p. 167.

close all argumentation; as he says,

We see no special need to point out that the polyphonic approach has nothing in common with relativism (or dogmatism). But it should be noted that both relativism and dogmatism equally exclude all argumentation, all authentic dialogue, by making it either unnecessary (relativism) or impossible (dogmatism).³³

Here it is important to distinguish between theology and dogmatism. Such a distinction has been blurred in the vocabulary of postmodern discussion. In relation to the tendency of 'negative atheology' it is also important that Bakhtinology does not confuse 'relativity' with 'relativism'. Bakhtin employs the 'relativity' of Einstein to drive the process of unfinalizability, but he is aware of the trap of 'abstract idealism' or the tendency of abstract 'hyperreality' which abandons any kind of position. The acknowledgement of a particular position in time and space does not necessarily abandon altogether the experimental baby with the bathwater. The force of relativity employed by Bakhtin enables the critic to move forward in laying bricks of scholarly study of literature and not keeping them from laying the foundation again and again.

In practice, Bakhtinian strategy of dialogic criticism avoids the danger of pseudo scientific objectivism, because by acknowledging the limitation of one's chronotopic (time and space) attachment, the embodiment one's existence is not abolished. In this perspective Bakhtin points out the fact that one's position is unavoidable. Refusing to take the position is contrary to the factuality of the body and in its turn denies the historicity of pluralism. Bakhtin calls such a phenomenon a 'non-alibi in existence'. This notion brings down the illusion/imagination of scientific objectivism of impersonal modernism to the the real world.³⁴ Consequently the hidden tendency towards domination by

³³ M.M. Bakhtin, *Problems of Dostoevsky's Poetics* (Minneapolis and London: University of Minnesota, 1993), p. 69.

³⁴ Moore, *Literary Criticism and the Gospels*, p. 176, points out the imaginative position which joins and separates belief and unbelief.

aggression is replaced with dialogic interaction of positions. The tendency of violent and absolute negation of all other positions is replaced with dialogic interactions. It is interesting to observe that there is an indication of similarity between the spirit of communism and postmodernism in their violent attack on the positions of others. Michael Epstein writes that 'communism is postmodernism with a modernist face that still wears the expression of ominous seriousness...'³⁵. In other words the tendency to destroy all other positions is the reincarnation of modernism without expression of seriousness. Behind all of the strategy of destroying the positions of others is the spirit of individualism which becomes the site of evaluation. As a result postmodern critics perpetuate themselves through citation, eclectic borrowing, cultural recycling, oxymorons, and closedness to otherness.³⁶ Such an individualistic position has been contrary to the reality of pluralism. It leads towards monologism and brings closure to dialogue. In practice it has the potential to brush the plurality of voices in the text that has been invented by narratology. The tendency of dogmatism in biblical studies which has ignored the plurality of narrative agents by subtle disguise of doctrinal monologisation of the text would have its twin personality in the brushing off of textual plurality by offering the much easier strategy of shifting the authority simply to the reader.

4. Beginning with 'genre'

The best place to start is the issue of 'genre'. Bakhtinian dialogic criticism as a holistic approach to a literary work suggests starting the analysis of any literary work with 'genre'. The failure of formalistic approaches like structural analysis of narrative is their basic theoretical framework employing linguistic theory from

³⁵ Emerson, *The First Hundred Years of Mikhail Bakhtin*, p. 14.

³⁶ Emerson, *The First Hundred Years of Mikhail Bakhtin*, p. 14.

F. Saussure. The traditional narrative criticism based on this framework tends to build an abstract models of actants³⁷. The rise of reader-response approaches, however, makes the critics realise the element of reading practice which can alter the whole attempt to reconstruct the (grand) narrative structure. Bakhtinian analysis, however, suggests that in practice we need to start any literary analysis not with language as grammatical system but with 'utterance' as the real unit of language as communication. The most important of all is 'genre' as the holistic utterance of a literary work. Failure to identify 'genre' would result in missing the process of communication and the process of literary production. Genre is learned by rejoinders of communications as the cultural determinant which commands the speakers to express their sense of the world into a particular style of language. In practice people start learning to communicate not with an abstract system of grammar, but with genre as the cultural atmosphere of communication.

Therefore this thesis will start to discuss the problem of genre which has preoccupied not only gospel scholarship in recent years³⁸, but also open a new turn in the area of literary critical theories, known as 'genre studies'.³⁹ In Bakhtinian perspective, the role of genre is very crucial for understanding the 'inner man' of the author-artist who keeps on searching for his own self.⁴⁰ The search for self is closely related with the search for living spirit.⁴¹ Therefore, the

³⁷ Cf. M.W.G. Stibbe, *John as Storyteller: Narrative Criticism and the Fourth Gospel* (Cambridge: Cambridge University Press, 1992).

³⁸ R.A. Burrige, *What are the Gospels? A Comparison with Graeco-Roman Biography* (Cambridge: Cambridge University Press, 1992); Lawrence M. Wills, *The Quest of the Historical Gospel Mark, John and the Origin of the Gospel Genre* (London and New York: Routledge, 1997). Adela Y. Collins, *The Beginning of the Gospel: Probing of Mark in Context* (Minneapolis: Fortress Press, 1992); M.A. Tolbert, *Sowing the Gospel: Mark's World in Literary-Historical Perspective* (Minneapolis: Fortress Press, 1996), especially chapter one.

³⁹ Aviva Freedman and Peter Medway (eds.), *Genre and the New Rhetoric* (London: Taylor & Francis, 1994), pp. 1-17.

⁴⁰ See Patterson, *Literature and Spirit*, p. 53.

⁴¹ Patterson, *Literature and Spirit*, p. 34.

search for genre needs to begin with the understanding of the living spirit of the author-creator (Chapter 3).

Chapter 2

Gospel and Genre studies: Locating approaches to Gospel's genre in theories of genre

Introduction

In recent literary studies of the Gospel, the importance of the question of 'genre' has been widely acknowledged. Especially with the rise of 'narratology', biblical scholarship has been brought to the increasing awareness of the unavoidable need to treat a particular book in the Bible as a whole. This holistic emphasis has led to the need to address the issue of 'genre'. Therefore, in this thesis I want to explore the classic problem of 'genre' in the study of the Gospels, because the Gospel scholarship has not as yet come to any point of agreement on the issue of 'genre', and also because the problem of literary genre and its theory addresses one of the most central and significant questions of literary criticism and literary history, as Joseph P. Strelka points out,

there is no question that the problem of literary genre and the theories dealing with it concern some of the most central and significant questions of literary criticism as well as of literary history.....whether this basic significance of "genre" be admitted or not.¹

The concept of genre is of great importance for the study of arts. Unless a clear distinction between fundamental genres is established, there will be confusion in

¹ J.P. Strelka (ed.), *Theories of Literary Genre* (University Park and London: The Pennsylvania State University Press, 1978), p. ix.

the field of aesthetics.²

I have decided to use Bakhtinian analysis to address the issue of genre, because his view on literary analysis is in line with the recent tendency of gospel literary studies, as he said:

Poetics should really begin with genre, and not end with it. For genre is the typical form of the whole work, the whole utterance. A work is only real in the form of a definite genre.³

With Bakhtin's suggestion to begin poetics with genre, I expect to open a fresh track towards a more fruitful outcome for the study of the Gospel, especially the Gospel of Mark.

The unsettling state of the study of Gospel genre will be presented in the following review with particular attention to the *problem of approaches* which has developed within the scholarly discussions. Therefore the *development* of scholarly views will be reviewed with the focus of *examining* the approaches. The aim of such a presentation is to enable us to locate the operating approaches within the context of the fluidity of genre theories. In the light of trends of genre theories, the contribution of Bakhtinian dialogic criticism on genre will be presented. In order to get a closer look on the study of Gospel's genre as literary study, it is important to mention the materials under considerations. Special attention is given to the Gospel of Mark, the most disputed Gospel from which the issue of genre needs to take its start, because so far the discussion on Gospel genre has not paid enough attention to the fact that there are some significant differences between the Gospel of Mark and other synoptic Gospels.

² Henri Bonnet, 'Dichotomy of Artistic Genres,' in *Theories of Literary Genre* (ed. J.P. Strelka; , University Park and London: The Pennsylvania State University Press, 1978), p. 3.

³ M.M. Bakhtin/ P.N. Medvedev, *The Formal Method in Literary Scholarship: A Critical Introduction to Sociological Poetics* (Baltimore and London: The John Hopkins University Press, 1991),p. 129

I. From content to structure

In this section we will discuss the development of the view that the Gospel is a unique literary genre. It includes some form-critics such as K. L. Schmidt, Rudolf Bultmann, and Martin Dibelius of the first half of the twentieth century up to the present defenders Graham N. Stanton, and Robert Guelich. They are exhibited here to represent the milestones of the contending views that the Gospel's genre is unique.

I.1. The Gospel as unique literature with 'kerygma' structure

In the 19th century the Gospels were regarded as primitive literature. Paying attention to their brief literary development and history, Franz Camill Overbeck⁴ described the Gospel as primitive literature (*Urliteratur*). It has unique original form, because of its eschatological character it does not correspond to history. It is related neither with the Jewish nor with Greek literature. Since the early 1920s up to the late 1960s, the rise of *form criticism* which turned the attention of biblical critics from the *author* of the Gospels to the *oral transmission* of units of Gospel traditions affirmed the general consensus that the gospels are *unique pieces of literature*.. The general tendency is to see the Gospels as bearers of the *kerygma-structure* of the Pauline 'gospel' in 1 Cor. 15:1-5 and Acts 10:36-43.

The Gospels belong to 'unliterary writings' (*Kleinliteratur*) as distinct from

⁴ See Franz Overbeck, *Über die Anfänge der patristischen Literatur* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1966), pp. 19-20, 23.

'literary works' (*Hochliteratur*)⁵. Since many individuals were involved, the Gospels do not belong to any particular person. One cannot speak of a particular author because the units of the Gospels came into being through a long process of oral transmission. The Gospel is not biography by an individual author with a discernible personality and artistic intention (*Hochliteratur*) but cult-legend or folk-book. The popular traditions are handed down by anonymous persons without any evidence of literary intention.⁶ There are no particularities of narrator or composer. A form is more recognized as a result of the natural usage of transmitted traditions.

As a result the Gospels are *sui generis*, since no examples of *Kleinliteratur* are in existence, except probable later traditions behind the eighteenth-century Hasidic legend of the Great Maggid, traditions behind Doctor Faust, *Apothegmata Patrum*, Franciscan legends and popular traditions preserved in a collection in Paris. Comparison with high literature (*Hochliteratur*) is not possible because they do not share the same nature. The concern was the *rules* which govern the formulations and transmission of traditions. This concern ended up with the impossibility of making conclusive results due to the vast difference of cultures and the remoteness of the periods and the varieties of the content in the traditions.

⁵ Karl L. Schmidt, 'Die Stellung der Evangelien in der allgemeinen Literaturgeschichte', in *Eucharisterion. Herman Gunkel zum 60. Geburtstag* (ed. H. Schmidt ; Göttingen: Vandenhoeck & Ruprecht, 1923), pp. 76, 124.

⁶ Martin Dibelius, *From Tradition to Gospel*, Cambridge & London: James Clarke & Co., 1971, pp. 1, 2.

I.2. The Gospel as cultic myth

Agreeing on the literary uniqueness of the Gospels, Bultmann⁷ broke the link between the Gospel and the biography genre of the 'Greek Tradition'. Even some similarities with '*lesser literature*' like Aesop and Apollonius of Tyana do not provide tenable proofs to match the unique nature of the Gospel as cultic myth literature of the Christ in Hellenistic Christianity. His denial of generic links between the canonical Gospels and ancient biographical literature rests on the arguments that the Gospels are mythical (under the rule of the unique myth of Christ as the Son of God, the Lord) and cultic (that is, the community's rationalization of its original ritual, but as the product of a worshipping community and not a person like biography) and emerged from a community with a world-negating outlook (eschatological perspective which is not world affirming); while the Graeco-Roman biographies take just the opposite position. Also unlike biographies, the *personalities of the authors* are not projected in the composition of the Gospels. Furthermore, the former contains no scientific-historical interest, whereas the latter have no link with myth and cult. In his view the Gospel does not show interest in biographical matters such as Jesus' human personality, origin, education, or development as a biography would do.⁸

Rather the Gospel material unified by the Christ myth that Jesus is the Son of God, the Lord.⁹ The Gospels are bearing their *present form* because their essential ingredients were already *contained in the kerygma*. The concern is more with

⁷ Rudolf Bultmann, *The History of the Synoptic Tradition* (Oxford: B. Blackwells, 1972), pp. 371-74; *Theology of the New Testament* (New York: Scribner's, 1951), Vol. 1, p.86.

⁸ R. Bultmann, 'The Gospels (Form)', in *Twentieth Century Theology in the Making* (ed. J. Pelikan; New York: Harper Row, 1971), Vol. 1, p. 87.

⁹ Cf. Julius Schniewind, *Euangelion: Ursprung und Erst Gestalt des Begriffs Evangelium* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1970), p. 373.

the development of the form of the Gospels and the way this literature came into being. The first *form* of Gospel is found in Mark as an *accidental* result of the fusion of sayings and narrations. The Gospel as literary form developed out of the kerygma of the death and resurrection of Jesus. The literary form *Gospel* of Mark is unique, arising out of the world-negating kerygma of eschatology in comparison to Luke-Acts which has lost the eschatological orientation. However, in this view it is unlikely that the Gospel genre originated in the Apocalypse, because in Mark and other Synoptics, the Life of Jesus was never written in the future and the history of the Messiah does not precede the Apocalypse. What precedes the Apocalypse is the history of the suffering nation. Therefore it is hardly possible to speak of the Gospels as a literary genus; rather 'the Gospel belongs to the history of dogma and worship'.¹⁰

I.3. Affirming 'the Gospel as unique literature with kerygmatic structure'

In response to the view of seeing the Gospel as biography, Graham N. Stanton has challenged the assumption behind the understanding of biography. Although he admits the biographical character of the Gospel (the story of the death of John the Baptist in Mark 6:14-29 = Matt. 14:1-12), he insists that the Gospels are not biographies. He pointed out that the genre of the most frequently cited parallel to the Gospels: Philostratus's *Life of Apollonius of Tyana* is far from clear, since it contains elements of biography, of a novel and of a travel tale.¹¹

¹⁰ Bultmann, *The History of the Synoptic Tradition*, p. 374; Bultmann, *Theology of the New Testament*, Vol. 1, p. 86. (Cf. Norman Petersen, 'So called Gnostic Type Gospels and the Question of the Genre "Gospel"', *Society of Biblical Literature* (Task Force on the Gospel Genre, 1970), pp. 26-29).

¹¹ Graham N. Stanton, *The Gospels and Jesus* (Oxford: Oxford University Press, 1989), p. 19.

He is aware of the different use of biography in modern terms and suggests that 'the Gospels must be read against the backdrop, not of modern biographical writing, but of their own times.'¹² It is almost certain that Mark did not have the intention to write a biography of Jesus, since 'only a small number of the features of Mark's gospel can be traced either in any one ancient biography or in any single *type* of biography'.¹³ Many features of the Gospel of Mark do not correspond to the technique of ancient biographical writing: the concentration on the death of Jesus, the enigmatic opening: 'The beginning of the gospel' assuming the reader's knowledge of prophecy about Jesus, the abrupt ending, the avoidance of entertaining anecdotes. Only in a later period (within sixty to seventy years after their composition) did many Christian readers read them as biographies (Justin Martyr).¹⁴

Despite some small similarities with Old Testament portrayal (David in 1 and 2 Samuel, the Elijah-Elisha cycles of traditions and some 'biographical' prophetic traditions) there is no part of the Old Testament closely comparable with the genre of the Gospels, or with the concentration of the teaching and action of Jesus and of his relationship with different groups of people.¹⁵ Nor do the later Jewish writings show close parallel with the Gospels. There are no comparable writings about the Teacher of Righteousness in the Dead Sea Scrolls with the Gospels.

Therefore, the Gospel of Mark is only partly related to the Old Testament and later Jewish writings. Mark largely developed the genre of 'Gospel' himself.¹⁶

¹² Stanton, *The Gospels and Jesus*, p. 18.

¹³ Stanton, *The Gospels and Jesus*, p. 19.

¹⁴ Stanton, *The Gospels and Jesus*, p. 19.

¹⁵ Stanton, *The Gospels and Jesus*, p. 20.

¹⁶ Stanton, *The Gospels and Jesus*, p. 20.

Later this genre influenced Matthew and Luke. Behind these Gospels there lies the tradition of oral proclamation containing the death and resurrection of Jesus and his coming (1 Cor. 15:3-5; 1 Thess. 1:9; 2:10; Rom. 1:3-4). Beside Mark, there was also early Christian oral tradition of the 'gospel' behind Acts 10:34-43. Although Mark might not be the first to link traditions about the actions and teaching of Jesus to oral proclamation of the 'gospel', he does appear to be 'the first to set out a written gospel'.¹⁷ Here Stanton is more concerned with the Jesus' tradition and its place in the New Testament preaching rather than with the Gospel genre as such.

Showing similar interests, but pursuing a further interest in the issue of the gospel's genre, Robert Guelich¹⁸ reconfirms the view¹⁹ that the Gospel of Mark is the first to put the gospel in written form and 'created a new *literary* genre, the gospel'. The Gospel of Mark is the first to represent the 'Church's gospel in narrative form'.²⁰ The source of the formal and material components was in Jesus' *tradition* as preached in Acts 10:34-43, which is considered to be pre-Lukan and in correspondence to the tradition in 1 Cor. 15:3-5. *Formally*, the *framework* of the gospel is the narrative of Jesus' ministry and passion, and they contain the *material of the kerygma* of the act of God in Jesus. The literary Gospel ultimately represents the church's gospel in narrative form. Not only do the individual units come from the oral tradition, but so does the actual *framework* and *genre identity*.

In this view Mark applies 'gospel' to the whole work as well as to Jesus' preaching. Mark 1:1 should not be treated as a separate unit, but it is to be related

¹⁷ Stanton, *The Gospels and Jesus*, p. 32.

¹⁸ Robert Guelich, 'The Gospel Genre', in *The Gospel and the Gospels* (ed. P. Stuhlmacher; Grand Rapids, Michigan: Wm.B. Eerdmans, 1983, transl. 1991).

¹⁹ Cf. William Lane, *The Gospel According to Mark* (Grand Rapids, Michigan: Eerdmans, 1974), pp. 10-11.

²⁰ Lane, *The Gospel According to Mark*, p. 202.

directly to Mark 1: 2-3. The word ἀρχή does not refer to the whole work, but to the 'beginning' section of the book of Mark only.²¹ In other words, ἀρχή is the label of the *beginning* of the *book* of Mark and it 'is not synonymous with the *content* of 1:4-16:8'. Therefore it is εὐαγγέλιον which refers to the literary work of Mark 1:4-16:8, while the opening part Mark 1:2-3 is called the 'beginning'. In this interpretation, the 'beginning' is limited only as a reference to the Old Testament prophetic book of Isaiah. However, in the light of this Isaianic motif, the beginning refers to the appearance of John the Baptist and Jesus in 1:4-15.²²

II. The search for forms

Parallel to the scholarly view that the Gospel is unique literature, in the nineteenth and early twentieth century, critical scholarship in biblical studies began to relate the Gospels to the classical and Hellenistic biographies. The gospels are seen as legendary biographies containing historical truth and models of virtue. They are compared with lives of saints, heroes and philosophers (Plato, Socrates).²³ According to Votaw, who discussed the similarities between the gospels and Arrian's *Discourses of Epictetus*, Philostratus's *Life of Apollonius of Tyana*, and the works of both Xenophon (*Memorabilia*) and Plato (*Dialogues*) preserving traditions about Socrates, the gospels were not to be viewed as historical or philosophical writing, but as propagandist literature of the early Christian movement promoting Jesus Christ as Lord and Saviour. Although they are not historical biography in a modern sense, they belong to the category

²¹ Lane, *The Gospel According to Mark*, p. 195.

²² Lane, *The Gospel According to Mark*, p. 196.

²³ Ernst Renan, *Life of Jesus* (Garden City, NY: Double Day and Co., 1863), p. 136; C.W. Votaw, 'The Gospels and Contemporary Biographies', *American Journal of Theology*, 19 (1915), pp. 45-73, 217-49.

of popular biography (they eulogize and idealize). Ancient literature and the gospels tend to portray rather than photograph the fact. At this initial stage not much attention was given to biography as a generic form.

The rise of redaction criticism by the middle of twentieth century (1960s) led to the attention to genre because of a new awareness that the concentration on individual parts had missed the significance of the whole. If formerly in the form-critical method the formation of the gospel was seen as passive, then with redaction criticism the active innovations of the author as creative redactor/editor returned. The influence of redaction criticism, which demonstrates the hand of the evangelist as redactor, has led to the discussion of authorial role.²⁴

II.1. The Gospel as prophetic biography

Realizing the wide agreement that the Gospels do not belong to the genre of ancient historical writings, Klaus Berger²⁵ concludes that the Gospels are best to be explained from ancient biography which depends on the encomium. They are closest to the lives of philosophers. This conclusion is taken after considering the possible genres of New Testament literature, the issue of methodology, genre theory, aretalogy, and evangelium. Detlev Dormeyer and Hubert

²⁴ Later on, under the influence of reader-response critics (W. Iser and S. Fish) the debate developed into the issue of 'ideal' reader or 'competent reader'. The tendency of the public reading of the gospel as assumed in biblical studies raised the question about the gospel's possible audience and their literary knowledge. This requires the need of the study of genre.

²⁵ Klaus Berger, 'Hellenistische Gattungen im NT', *Aufstieg und Niedergang der römischen Welt*, II.25.2, (1984), pp.1031-432, indexes pp. 1831-85. Cf. Klaus Berger, *Formgeschichte des Neuen Testaments* (Heidelberg: Quelle & Meyer, 1984), esp. 'Evangelium und Biographie', pp. 346-57; Bultmann, *History of the Synoptic Tradition*, pp. 362, 394; M. Dibelius, *From Tradition to Gospel*, (Cambridge, London: James Clarke, 1971), pp. 178, 299.

Frankenmoelle²⁶ also came to the conclusion that εὐαγγέλιον belongs to the epideictic genre as a subgenre of ancient biography.

After the consideration of literary approaches of text linguistics and structural understandings as well as the various attempt to place the Gospel within differing genres, the tendency is to identify the Gospel as a new biographical subgenre. Due to the lack of interest in the personality, the origin, the upbringing, the development of Jesus' human character and no mention at all of any authorial individuality of the evangelists, however, Klaus Baltzer²⁷ shows that the legitimation in the prophetic appointment is more important than the origin and the upbringing. The representation of the development of personality lies behind the opposition and connection of a particular motif/topoi. More important than the character is the representation of relationship to God and the human relationship in the context of fulfilling the office,

Die Legitimation in der Einsetzung ist wichtiger als Herkunft und Bildung. Die Darstellung einer Entwicklung tritt hinter die Aneinanderreihung und Verbindung bestimmter Topoi zurück. Und wichtiger als der menschliche Charakter ist die Darstellung des Verhältnisses zu Gott und zur menschlichen Gemeinschaft in der Erfüllung des Amtes.²⁸

The Gospel of Mark is seen to be the oldest to relate the word and deed of Jesus. It

²⁶ D. Dormeyer and H. Frankenmoelle, 'Evangelium als literarische Gattung und als theologische Begriff. Tendenzen und Aufgaben der Evangelienforschung im 20. Jahrhundert, mit einer Untersuchung des Markusevangeliums in seinem Verhältniss zur antiken Biographie', in *Aufstieg und Niedergang der römischen Welt*, 2.25.2, pp. 1543-1704 (p. 1601); D. Dormeyer, *Evangelium als literarische und theologische Gattung* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1989); H. Frankemoelle, *Evangelium-Begriff und Gattung: ein Forschungsbericht* (Stuttgart: Katholisches Bibelwerk, 1988), p. 194; The gospel as biography : Dormeyer (and Frankemolle), 'Evangelium als Begriff', 1581-1634; gospel and Greek biography: Klaus Berger, 'Hellenistische Gattungen im Neuen Testament, *Aufstieg und Niedergang der römischen Welt*, 2.25.2, pp. 1231-45; Cf. Dieter Luhrmann, 'Biographie des Gerechten als Evangelium: Vorstellungen zu einem Markus-Kommentar,' *Wort und Dienst*, Neue Folge 14 (1977) pp. 25-50 and idem, *Das Markus Evangelium* (Tübingen: Mohr/ Siebeck, 1987), pp. 42-44.

²⁷ Klaus Baltzer, *Die Biographie der Propheten* (Neukirchen: Neukirchener Verlag, 1975), pp. 185-89.

²⁸ Baltzer, *Die Biographie der Propheten*, pp. 184-5.

begins not with the birth but with the installment of Jesus in his prophetic office (with the force of aorist construction 'in you I am well pleased' [from God] is similar to Isaiah 42:1). This office installment is represented by the narrative report 'he saw the heaven torn'. He belongs to the heavenly realm, therefore the angels served him (1:13). Furthermore the installment words come from the disciples, the demons (3:11 and 5:7), confirmed to Peter, John and James (9:7), ensured by the high priest (14:61) and finally acknowledged by the gentile officer (15:39). The relationship between the report of the installation and biography is apparent here. The calling is related to the choice.²⁹

Baltzer compares the topic of Old Testament biography with the motif of 'resisting the enemy from outside, defending the lands, holy war' and 'the renewal of the temple and rituals' (11:15-19). It is worth considering the strict geographical design (Galilee-Chapter 1-6; Judea-Chapter 10; Jerusalem- Chapter 11f) of Jesus' activities while he was still in Galilee (Chapter 1-6) with the intrusion of the scribes from Jerusalem (3,22; 7:1). Jerusalem-Judea would go with Ephraim in the Old Testament. They are replaced with Galilee. Tyre and Sidon represent the foreign lands. This geographical design is parallel to the demarcation of the area of God's rule represented within the prophetic tradition. Despite the unanimous views in the New Testament concerning this geo-theological design, the gospel of Mark shows that God's rule is present where Jesus healed, taught, fed, and had mercy on the human beings.

The suffering story belongs more obviously to Old Testament biography. The comparison with Jeremiah's biography and Deutero-Isaiah's book shows not less the *bios* elements but more about the accountability of his suffering. The question of legitimation plays an important role here in the high trial of Pilate

²⁹ Baltzer, *Die Biographie der Propheten*, p. 186.

where he was designated as 'the prophet' (14:65) and 'the King of the Jews'(15:18).

The form of biography is confirmed by the resurrection report at the end of the Gospel of Mark which has recorded the act of 'seeing' the risen One (16:7). This is seen as parallel to 2 Kings 2:10ff. Thus the gospel of Mark is not only the memory of the past but the presently realized Preaching and Speech. The prophet also 'speaks' in his biography through his words and deeds to the living; the biography is the 'teaching'. In the content of the teaching the uniqueness is to be sought from time to time:

Auch der Prophet "spricht" in seiner Biographie durch seine Worte und Taten zu den Lebenden, sie ist "Lehre". In dem Inhalt der Lehre ist jeweils das Besondere zu erfragen. ³⁰

In the similar context of exploring the possibility of relating the gospel to the Jewish background, Philip S. Alexander, for example, provides a valuable survey of the evidence for biographical material within Rabbinic tradition.³¹ But the conclusion was that there are no rabbinic parallels to the gospel as such. The suggestion is to find the generic parallel in the Old Testament or more fruitfully in the Graeco-Roman world.

Although there are no parallels to the Gospels as such in the Rabbinic corpus, there are parallels to the individual pericopae in terms of form, function, setting and motif. They belong to the same broad Palestinian Jewish tradition of storytelling. This confirms the view that the Gospel pericopae circulated originally as separate stories about Jesus among his first followers. Yet nuances need to be noted. Rabbinic anecdotes incline more towards 'oral literature' while the Gospels tend more towards prosaic 'written literature'; even Mark as the closest

³⁰ Baltzer, *Die Biographie der Propheten*, p. 188.

³¹ Philip S. Alexander, 'Rabbinic Biography and the Biography of Jesus: A Survey of the Evidence', in *Synoptic Studies*, Journal for the Study of the New Testament Supplement Series 7, (ed. C.M. Tuckett; Sheffield: 1984), pp. 41-44.

parallel has more literary style. The Gospels appear more ponderous and prosaic. They are meant to circulate in written form. In the light of the 'written character' of the Gospels, it is questionable to search the origin of the Gospels only through examining their form or their 'frozen (written) frame'.³²

II. 2. The Gospel as aretalogy

Moses Hadas and Morton Smith argued that the Gospels, especially Luke, belong to the ancient category 'aretalogy' or 'spiritual biography'.³³ With a slight move toward acknowledging the genre of Graeco-Roman biography, Helmut Koester confirms the view that the closest form of the Gospels as a whole is what is called a 'biography of the prophet' as a result of combining aretalogical materials with the passion narrative.

The Gospel of Mark was not an accidental creation, but a conscious design starting with the appointment of Jesus through the heavenly voice (Mark 1:11). Like Elijah, Jesus was led to the wilderness and spent forty days there. Like other prophets he preached repentance and interpreted Israelite law and rituals in the light of 'prophetic Torah'.³⁴ Echoing source criticism, Koester contends that the genre of the Gospels is determined by the theological and sociological motifs of 'sapiential invitation', 'aretalogy', and 'dialogue', of the collections of source

³² Philip S. Alexander, 'Rabbinic Biography and the Biography of Jesus', pp.41-44.

³³ Hadas, Moses and Smith, Morton, *Heroes and Gods: Spiritual Biographies in Antiquity* (New York: Harper & Row, 1965). Cf. Howard C. Kee, who criticized the use of 'aretalogy' to indicate a pre-gospel form as a collection of miracle stories presenting Jesus as a 'divine man', because for him the ancients did not recognize a genre 'aretalogy'. See Howard Clark Kee, 'Aretalogy and Gospel', *Journal of Biblical Literature*, 92 (1973), pp. 402-22; *Community of the New Age* (Macon, GA: Macon University Press/ Rose, 1983); Patricia Cox also criticizes the synthesis of genre "aretalogy"- Cox, Patricia, *Biography in Late Antiquity: A Quest for the Holy Man* (Berkeley: University of California Press, 1983).

³⁴ Helmut Koester, *Ancient Christian Gospels* (London: SCM Press; Philadelphia: Trinity Press International, 1990), pp. 26-31, 292.

literature in sayings, parables (the source of Mark 4), miracle stories (sources of Mark and John), books of apocalyptic prophecies (Mark 13 and Matthew 24-25), and legends about Jesus' birth (Matthew 1-2; Luke 1-2).

Koester bases his argument on the necessity for including the apocryphal Gospels to look for an adequate solution to the Gospel genre. For him the criteria of traditional classification based on *doctrinal* observation to determine the definition of the 'gospel' genre are not useful, because the synoptic Gospels employed not only a common source (the Gospel of Mark), but also other sources with their generic forms. Furthermore, every individual canonical Gospel has its own structural composition (the 'kerygma' is no longer a fundamental element in Matthew; the Gospel of Luke presents Jesus' life and ministry in the form of a biography of divine man; the Gospel of John has an independent, unique character altogether.³⁵

Genres like 'wisdom book', 'dialogue' and 'aretalogy' were employed at the time of collecting and composing oral traditions of Jesus into literary forms. They continued to be influential in further development of the Gospel formation.³⁶ In Koester's view, Schniewind's understanding³⁷ of the Gospel as a special literary genre that had no parallels anywhere else is inadequate without considering the genre of the sources.³⁸ Also according to his survey no single instance of the term 'gospel' turns up as the title before the middle of the second century, despite Martin Hengel's thesis that the titles of the canonical Gospels, as they appeared in the earliest manuscripts of about 200 CE existed in the same

³⁵ Koester, *Ancient Christian Gospels*, pp. 44-45.

³⁶ Koester, *Ancient Christian Gospels*, p. 46.

³⁷ Also K.L. Schmidt based his hypothesis that gospels are 'casual literature' (*Kleinliteratur*) as distinct from 'high literature' of Patristic writings. See R. Bultmann, *The History of Synoptic Tradition* (Oxford: B. Blackwells, 1972) and M. Dibelius, *From Tradition to Gospel* (Cambridge, London: James Clark Co., 1971).

³⁸ Koester, *Ancient Christian Gospels*, p. 31.

form already at the beginning of the second century.

Despite his support for the possibility of exploring further the form of prophetic biography in the Roman official autobiography, Koester contends that, according to his survey of the use of the word 'gospel', there is no justification for regarding Mark's writing as an attempt to transform the oral 'gospel' (= the Christian proclamation) into a literary document. Mark 1:1 is not adequate to bear the burden of proof. Furthermore he points out that there is no evidence that the writers of the second century who first used the term 'gospel' as reference to a written source had any awareness of the kerygma-character of this literature.³⁹ 'The gospel' for the redactor of the Didache refers to rules and regulations for the Christian community, and what 2 *Clement* regards the 'gospels' are a collection of sayings of Jesus and not a biography. The word 'gospels' referred to the significance of the Lord's words and not to the documents which record them.⁴⁰

II.3. The Gospel as biography with mythical structure

Increasing interest in establishing links between the gospels and Graeco-Roman literature, especially biography is marked by the work of Charles Talbert. Criticising Bultmann, he proposes a new classification of the main examples of Graeco-Roman biography and fits the gospels into it. In his view, the gospels share the same *mythical structures* with Graeco-Roman biographies in the immortality of the divine figures (through the concept of *theios aner*)⁴¹, and the

³⁹ Koester, *Ancient Christian Gospels*, p. 29.

⁴⁰ Cf. Hans von Campenhausen, *The Formation of the Christian Bible* (London: A & C Black, 1972), p. 129.

⁴¹ Charles H. Talbert, *What Is a Gospel? The Genre of the Canonical Gospels* (Philadelphia: Fortress Press, 1977), p. 26.

descending-ascending figures (through the myth of Hellenistic Judaism).⁴² In his new classification of ancient biography, he proposes five functions of ancient biography: type A- to provide the readers a pattern to copy, type B-to dispel a false image of the teacher and to provide a true model to follow, type C- to discredit a given teacher by exposé, type D- to indicate where the 'living voice' was found in the period after the founder, type E- to validate and/or provide the hermeneutical key for the teacher's doctrine.⁴³

Employing the perspective of the history of religion, Talbert contended that myth and history merged resulting in biography or history 'which functioned as a myth of origins for the community'.⁴⁴ In his disagreement that the gospel is *sui generis*, he used *myth analysis* of the gospel genre from the approach of the *history of religion*. He demonstrated that both the Christian Gospels and Graeco-Roman biography used the same type of myth.⁴⁵ They are 'either myths of origin for some community or they are developments of such myths of origin'. Also both shared the same attitude of 'inclusive reinterpretation'. They tend to avoid absolutizing some part of the tradition.⁴⁶

II.4. The Gospel as subgenre of biography (encomium)

Despite the possible thesis of impersonal development of Jesus traditions in the process of oral transmission, there was insufficient time in which the New Testament came into being. Compared with the Old Testament, which covers at least ten centuries, the New Testament was composed only within about a

⁴² Talbert, *What Is a Gospel*, p. 77.

⁴³ Talbert, *What Is a Gospel*, pp. 92-96.

⁴⁴ Talbert, *What Is a Gospel*, p. 101.

⁴⁵ Talbert, *What Is a Gospel*, p. 107.

⁴⁶ Talbert, *What Is a Gospel*, pp. 122-123.

century.⁴⁷ Therefore there is a need to pay attention to the changes made in the traditions at the various stages of development and transmission rather than focusing on the formal characteristic of the tradition. The awareness of the changes raised by redaction criticism leads gradually to the element of authorship in the formation process of the Gospels.

Questioning the position of kerygmatic theories of Gospel formation based on form criticism, Philip Shuler points out the need of explaining the fact of the *bios* factor in the narrative form of the gospels. Before making his proposal of genre for the gospels, Shuler discusses the theory of genre. For him genre conveys 'the concept of pattern implicit in the content of a text and its affinities with other texts whose contents mediate similar patterns' (another term for 'pattern' is 'a principle of order').⁴⁸ Shuler also realizes the dynamic aspect of genre. Because of this dynamic character of genre, whereby every genre is developed from a pre-existing one, it is impossible to see the gospel genre as *sui generis*.

In addition to the 'pattern' and 'dynamic' aspects of the genre, it is important that genre investigation transcends the analysis of form. That is why he chooses the term 'pattern' over the terms 'structure' and 'form'. He proposes that the genre critic must be concerned with the whole and the pattern which emerges in that whole.⁴⁹ Since genre cannot be equated with form *per se*, neither can it be equated with content understood as subject matter or source. Then a genre can be determined neither on the basis of source dependence nor on the nature of

⁴⁷ See W.D. Davies, *Invitation to the New Testament* (New York: Doubleday, 1966), pp. 115-16; E.P. Sanders in *The Tendencies of the Synoptic Traditions* (Cambridge: The University Press, 1969), pp. 21-26; William O. Walker, Jr, 'A Method for Identifying Redactional Passages in Matthew on Functional and Linguistic Grounds', *Catholic Biblical Quarterly*, 39 (1977), pp. 76-93.

⁴⁸ Rene Wellek and Austin Warren, *Theory of Literature* (New York: Harcourt Brace, Jovanovich, 1949), p. 11, or 'structure'-William G. Doty, 'The Concept of Genre in Literary Analysis', *Society of Biblical Literature Proceedings* (1972), p. 422.

⁴⁹ Philip L. Shuler, *A Genre of the Gospel: The Biographical Character of Matthew* (Philadelphia: Fortress, 1982), pp. 24-30.

sources. In other words, the name of the source does not necessarily determine the name of the genre.

Also genre criticism needs to include the element of authorship as the representation of the editorial creation. It requires the sensitivity of the reader towards the text. Concluding the discussion of genre, Shuler says that 'a genre is a type of literature characterized by the formulation of a particular pattern, which employs certain literary techniques, rules and laws'.⁵⁰ The pattern may vary, depending upon the author's purposes and the particular response the author desires from the reading audience. It is more than the sum total of its sources. So genre may make use of varieties of methods, forms, themes, topics in order to achieve a desired effect. To identify the whole and its relation to the parts, the genre critics need to identify 'the forces behind the generic pattern of a particular narrative.'⁵¹ The task involves the disciplines of form, redaction, and genre criticism.

After discussing some Graeco-Roman works (Polybius, *The Histories* [second century BCE]; Cicero, *Epistulae as Familiares* [first century BCE]; Lucian, *How to Write History* [second century CE]; Cornelius Nepos, *Pelopidas* [first century BCE]; Plutarch, *The Lives of Alexander and Caesar* [late first century CE]), he notices the existence of *bioi* elements. He proposes a biographical genre for the gospels, arguing the existence of elements resembling the *encomium* or laudatory biography as a subgroup of biography within the gospels, especially the Gospel of Matthew.⁵² He points out the existence of 'bios' element in the gospels with the intention of praise either by amplification (exaggeration), minimization (selection) or comparison.⁵³ In classical Graeco-Roman literature, the element of

⁵⁰ Shuler, *A Genre of the Gospel*, p. 34 .

⁵¹ Shuler, *A Genre of the Gospel*, p. 34.

⁵² Shuler, *A Genre of the Gospel*, pp. 46, 92, 98-100, 106.

⁵³ Shuler, *A Genre of the Gospel*, p. 42, 9.

'*bios*' is in contrast to historical writing. This genre is found in the works of Isocrates, *Helen*, *Busiris*, and *Evagoras*; Xenophon, *The Agesilaus*; Philo, *The Life of Moses*; Tacitus, *Agricola*; Lucian, *Life of Demonax*; Josephus, *The Life*; and Philostratus, *The Life of Apollonius of Tyana*.

II.5. The Gospel as ancient historical writing

Criticizing Bultmann's notion that the gospel as genre has no history and no parallel examples, Hubert Cancik problematizes the uniqueness view by pointing to texts discovered in Akhim, Cairo, Oxyrrhynchos, Nag Hammadi. More than 50 attested and disclosed texts from about 50 CE up till 400 CE were acknowledged of the category of 'Gospel' as known from the titles.⁵⁴

With the help of terms of the ancient history of literature, Cancik sets the Gospel of Mark in its place within the history of the ancient eastern and western historiography. From the perspective of literary scholarship, he has shown that the Gospel of Mark has the structure of a hellenistic historical writing. However, he agrees that in the eyes of Graeco-Roman readers, the Gospel of Mark was read as Jesus' biography, because the ancient biography of a person is not one's personal record, which includes childhood history, not what he experienced, but how one lives. Childhood history is extraordinarily rare in ancient biography. Model and character are more important than the development of a person's psychology. *Bíos* and 'vita' also means 'form of life'.⁵⁵

⁵⁴ Hubert Cancik, 'Die Gattung Evangelium, Das Evangelium des Markus im Rahmen der antiken Historiographie', in *Markus-Philologie* (ed. Hubert Cancik; Tübingen: J.C.B. Mohr /Paul Siebeck, 1984), pp. 91-2.

⁵⁵ Cancik, *Markus-Philologie*, p. 95.

The Gospel of Mark belongs to the framework of ancient historical writing. The passion story is parallel to historical writing such as *'The Life of Nero'* by Suetonius. The Gospel of Mark also has grown out of the prophetic books of the Old Testament, but it has distinguished itself from them in the fact that it is more sharply and clearly designed. Presumably this development is under the influence of the book of 2 Maccabees (cf. 2 Macc. 7 // Mark 8:26).⁵⁶ The generic definition represents on one side the prophetic book, but on the other side the bios of θεῖος ἀνὴρ. The genre 'gospel' is the culminating point and the end of Graeco-Jewish literature. Its foundation is the Greek Old Testament. The formation of the canon by the second century CE. and the historical critical life of Jesus from Eusebius are special decisive turning points in the history of genre.⁵⁷

II.6. The Gospel as Graeco-Roman biography

The view of the gospel as biography has been confirmed by David Aune who argues for the biographical genre of Mark, Matthew and John but sees Luke -Acts as a little different. After making a survey of the features of Greco-Roman biography (Plutarch, *Alexander, Pompey*, Diogenes Laertius, Suetonius, Philostratus, *Life of Apollonius*, Tacitus, *Agricola*, Porphyry, *Life of Pythagoras*, and *Life of Plotinus*, Iambicus, *Life of Pythagoras*, Xenophon, *Memorabilia*, Lucian, *Demonax*, etc), he comes to the conclusion that the features offer 'many close if not exact parallels to the major literary qualities and features of the Gospels'.⁵⁸ He argues that the canonical Gospels constitute a distinctive type of ancient biography combining Hellenistic form and function with the Jewish

⁵⁶ Cancik, *Markus-Philologie*, p. 103.

⁵⁷ Cancik, *Markus-Philologie*, p. 110.

⁵⁸ David A. Aune, *The New Testament In Its Literary Environment* (Philadelphia: The Westminster Press, 1987), p. 43.

content. In comparing the Gospels and Graeco-Roman literature, it is not necessary to assume that literary forms were taken over without modification. 2 Maccabees is an example of a literature which is Hellenistic in form but Jewish in content. Furthermore, the practice of Graeco-Roman literary composition often departed from the prescription of ancient literary and rhetorical theories. Therefore, in making comparison, it is important to take the middle ground between the principles of strict analogy and ignoring the the differences of both literatures.⁵⁹ Gaeco-Roman biography is 'a single genre exhibiting great variety'. Biographers had to make a choice along a spectrum of possibilities, dependent on the content, the form, and the function.⁶⁰

Similar practices were exercised by the gospel writers who made connections with the Jewish and Hellenistic literary traditions using the principle of 'adaptation' and not exact literary analogue.⁶¹ The forms to be considered include language/ style, structure, oral/written. The Gospels (for example the Gospel of Mark) use popular literary style, choose to maintain the appearance of a chronologically ordered narrative following formal features of Greek tragedy [1) Introduction or exposition (1:1-13), 2) Rising Action or complication (1:14-8:21), 3) Climax or crisis (8:22-26; 10:46-52), 4) Falling action (11:1-13:37), 5) Catastrophe (14:1-15:39), 6) Denouement (15:40-16:8)], and constructing conventional literary forms from earlier traditions [The passion narrative in Mark 14-16, the temple dialogue in Mark 13, the homiletic midrash (Mark 12:1-12; Mark 12:28-31), genealogies (Matthew 1 and Luke 3), summary reports (1: 14-15,32-34,39; 3:7-12; 6:6b,34,53-56; 10:1 etc.)].⁶²

⁵⁹ Aune, *The New Testament In Its Literary*, pp. 22-3.

⁶⁰ Aune, *The New Testament In Its Literary*, p. 32.

⁶¹ Aune, *The New Testament In Its Literary*, pp. 46-8.

⁶² Richard A. Burridge, *What are the Gospels?: A Comparison with Graeco-Roman Biography* (Cambridge: Cambridge University Press,1992), pp. 47-52.

The debate over the question whether the gospel belongs to biography or not still continues. Considering the lack of attention to the *theory of genre*, Richard Burridge launched a wider and detailed investigation on Graeco-Roman literature and the gospel.⁶³ Expanding David Aune's project, in his analysis he proposes an examination of the aspects of (1) opening features: title, opening words/ prologue/ preface; (2) subject (determinative factor for βιοι): analysis of verbal subject, allocation of space; (3) external features: mode of representation, metre, size or length, the structure or sequence, scale, literary units, use of sources, methods of characterization; (4) internal features: setting, topics/ motifs, style, tone/ mood/ attitude/ values, and quality of characterization, social setting and occasion, authorial intention and purpose.

In his proposed solution he examines ten examples of Graeco-Roman biographies of which five predate the gospels, and five are later. The early Graeco-Roman *bioi* are Isocrates, *Evagoras*, Xenophon, *Agésilas*, Satyrus, *Euripides*, Nepos, *Atticus*, Philo, *Moses*; and the later are Tacitus, *Agricola*, Plutarch, *Cato Minor*, Suetonius, *Lives of Caesars*, Lucian, *Demonax*, Philostratus, *Apollonius of Tyana*. From the first he found that the variety of date and setting exhibits a similar generic features within what he called 'flexible pattern',⁶⁴ while from the later he concludes that 'there is a family resemblance, yet the overall impression is of a diverse and flexible genre, able to cope with variations in any one work'.⁶⁵

The same procedure is applied to the gospels with the gospel of John treated separately, but at the end he refutes the views which regard the gospel of Mark as

⁶³ Adopting the model of genre from Alastair Fowler, *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (Oxford: Clarendon Press, 1985).

⁶⁴ Burridge, *What are the Gospels?*, p. 152.

⁶⁵ Burridge, *What are the Gospels?*, p. 189.

the 'unique literary contribution', and defends the view that the gospels do not appear especially strange among Hellenistic works. He shows that his study resulted in the conclusion that all the gospels share 'many common biographical features' with Graeco-Roman βίοι. However, he also admits the problem of the number of shared features to make the genre. Acknowledging that on the one hand the gospel shares the motif of the hellenistic biographies, but on the other hand some common elements do not match the common genre, BurrIDGE claims that there are a sufficient number of shared features of the synoptic gospels with Graeco-Roman βίοι.⁶⁶

Based on his findings about the variety of forms of biography in Graeco-Roman literature, he demonstrates how the gospels do not differ from biographies any more than biographies differ from each other. Defending the position of gospel as biography, he uses the term βίος to indicate the 'family resemblance', despite his acknowledgement of divergences in some of the features. These generic βίος features are lost in non-canonical gospels.⁶⁷

Realizing the complex question of the relationship between form and content, Christopher Bryan⁶⁸ reiterates the view of gospel as 'Graeco-Roman biography' (βίος) by adopting exactly BurrIDGE's schemes of characteristic indicators for analysing the genre. Furthermore he demonstrates the aspect of story performance of Mark as a gospel with the characteristics of oral composition.

⁶⁶ BurrIDGE, *What are the Gospels?*, p. 218.

⁶⁷ BurrIDGE, *What are the Gospels?*, p. 259.

⁶⁸ Christopher Bryan, *A Preface to Mark: Notes on the Gospel in its Literary and Cultural Settings* (New York, Oxford: Oxford University Press, 1993), pp. 9-15, 22-64.

III. Between form and content

Beside the view to fix the gospel as a unique form of genre and the attempt to find the parallel genre in ancient literature, there have emerged some attempts to relate the content with the form oriented approaches. The following positions will indicate other various ways of viewing the gospel's genre which are not necessary bound with the existing controversy between the mainline views of the kerygmatic and biographical approach. Although in practice they compare the Gospels with the Old Testament and Graeco-Roman literature, the outcomes are different (the gospel as cynic literature, as theodicy, as aretalogical biography), because they have attempted to apply a slightly different approach. There is no new theoretical approach to be offered, but the general tendency is to practise a more detailed and realistic comparison of the analogical approach without making any commitment to the existing mainline positions.

III.1. The Gospel as popular cynic literature

Criticizing Shuler, F. Gerald Downing pointed out the impossibility of separating *bios* and *historia*, or regarding the *encomium* as a species different from other kinds of *bios*.⁶⁹ Although he is in agreement with Shuler and Talbert in criticizing the notion that gospels are *sui generis*, Downing pointed out that the gospels do not 'exhibit any distinct contemporary form' nor was there ever 'a genre recognized as such at the time'.⁷⁰

⁶⁹ F.G. Downing, 'Contemporary Analogies to the Gospels and Acts: "Genres" or "Motifs"?' in *Synoptic Studies: The Ampleforth Conference of 1982/1983*, (ed. C.M. Tuckett; Sheffield: Journal for the Study of the New Testament Supplement Series 7, 1984), pp. 51,54.

⁷⁰ Downing, 'Contemporary Analogies', p. 52.

Suggesting that analogies are to be found in the search for shared motifs, Downing examined the life of the hero in non-religious sources, hellenistic Jewish, Greek, Jewish Aramaic / Hebrew, and Christian works. 71

After comparing the gospels and the contemporary hellenistic literature, he points out the fact that those literary works listened to 'speakers who directly or indirectly framed their utterance' because they were 'an important part of *popular* entertainment and culture'. In this light Mark is seen as writing 'somewhat lower down the cultural scale than do Plutarch or Quintilian, and more 'provincially'....., and Luke is a little more "upmarket" than Mark.'72 Against the modern distinction of 'low and high literature' (K.L. Schmidt), he argues that such contemporary narrative distinction of *genre* does not seem to correspond to the actual practice of communication in the earliest Church, because the gospels shared similar sets of similar pieces for a similar narrative 'game' with their contemporaries. Thus he concludes that 'the discernment of contemporary narrative *genres* is of little use. Even if noted at the time they were probably school-room ideals, not researched descriptions of practice. A few parallels with such theoretical models in, say, Matthew tells us little of his likely intention or method in writing. A much more illuminating positive conclusion is that much of our early Christian narrative literature belongs to the ordinary everyday world of first-century narrative communication. It is commonplace,

71 These analogies include: historical value of the sources; family background; birth (referred to); baby-and- childhood; precocity, beauty--- something exceptional in childhood; trouble in the family; danger in youth; concern for ancestral tradition; perils in full career; travels; deliberate risking of death; self- discipline; non-miraculous great deeds; omens, prodigies, miracles; overt divine guidance; quality of thought --- of a thinker; effectiveness as teacher, leader; acknowledge authority; extent of following; care for followers; care for the poor, the underprivileged; for complete outsiders; concern for integrity of marriage, sexual purity; forgiving, reconciling; superiority to wealth; concern for law , justice, community; humility and gentleness; had some faults, weaknesses; religious piety; showed real emotion; looked to own death; death and burial; perhaps alive after death; influence after death; and explanations of obscure customs etc.-Ibid, p. 54.

72 Downing, 'Contemporary Analogies', p. 56.

*not peculiar, not in any way esoteric.*⁷³

Further than that, he suggests that 'some early Christians selected from the common stock of Jesus tradition, stories and teaching, what would look like, and was perhaps meant to look like, a variant of Cynic radicalism. They presented a life-style, a world view that would have been readily understood by those used to hearing Cynic preachers at the street corners, in the markets, in the lecture-halls.'⁷⁴ He also notices that the search for the origin or the sources of the New Testament ideas in Jewish, hellenistic, or pagan literature has ignored the writer's awareness of their audience who might want simply to receive their own current opinions clearly echoed back to them, like perhaps the way of the sophists.⁷⁵

III.2. The Gospel as Roman historiography

Albrecht Dihle encourages the attempt to understand the gospels as biographies but also questions whether the gospels could belong to the Greek literary genre, because they lack the basic anthropological presupposition of shared human nature between the hero and the reader due to the perfect figure of Jesus right from the start.

In his examination of Graeco-Roman literature (Plutarch's biographies) the Greek biography as a literary category cannot be defined as the literary genre by its description of lives with an attempt at completeness and chronological precision.

⁷³ Downing, 'Contemporary Analogies', p. 56.

⁷⁴ See Dio Chrysostom, *Discourses* 32.9-10; 33.3-6; 42.4, 58 (Cambridge, MA, London: Harvard University Press, 1940).

⁷⁵ Downing, 'Contemporary Analogies', p.62. See also G. Downing, 'Cynics and Christians', *New Testament Studies*; A.J. Malherbe, *The Cynic Epistles*, Missoula: Scholars Press, 1977.

What interested a Greek biographer was the realization of morally appraised ways of conduct in human life. Important in Plutarch's work is the assumption that human nature is not affected by historical change. Individuals are very unlike each other. Natural aptitudes of a person elude every moral judgment. Moral judgments are reserved for good and bad modes of conduct of a person. In the course of one's life, a person uses these natural gifts to respond to what happens to him with deliberate and intellectually/ rationally guided action. The entire complex mode of one's conduct is equal to character. These Plutarchian biographies were influenced by the Aristotelian doctrine of humankind.

This anthropological view of Plutarchian biography as having an unpolitical, unhistorical, private character results from the naturalism and individualism determining Hellenistic philosophy. The attention of such biography to origin, family and childhood is due to the intention to permit the conclusion about the natural tendency of the person presented. The actions of the hero are intended to be understood as the traits of his character. It is hardly possible to find a 'biography' genre as such. The great diversity in the field of Greek literature (Plutarch's *Lives*, Diogenes, *Life of Socrates*, Porphyry, *Life of Plotinus*, Satyrus, *Life of Euripides*, Philostratus, *Life of Apollonius*) has led to 'the proposal to relinquish the assumption of the existence of a distinct genre called "biography" in Greek literature.' This view is confirmed by the fact that ancient literary theory seems hardly to have taken notice of 'biography' as a genre, because 'ancient rhetorical and literary theory seem never to have granted biography the status of a genre that can be formally categorized as such.'⁷⁶ Thus there was no definite structured form of biography.

⁷⁶ Albrecht Dihle, 'The Gospels and Greek Biography', in *The Gospel and the Gospels* (ed. Peter Stuhlmacher; Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1991), pp. 373-375.

Dihle's suggestion is to relinquish the attempt to define the literary genre of biography in vogue in the Hellenistic and imperial period of the first to the second or even third century CE. The Gospels do not imply an orientation to the genre of Greek biography.⁷⁷ There were stronger tendencies toward historiography in the development of Roman literature. In his view, it is more likely that the Christian Gospels received their influence from Roman historiography, possibly through the work of Suetonius, and met the demand of Roman historiography.⁷⁸ It is more useful also to consider the cynic literary tradition of Lucian, *Demonax*. The similarity in structure of this cynic work to the Gospel of Mark is undeniable.⁷⁹

III.3. The Gospel as popular novel

Mary Ann Tolbert approaches the problem of genre from *literary criticism*. Genre is a set of shared expectations between author and audience. She points out the necessity of perceiving the *nature of genre*. There can be no unique genres by definition, because genres are fluid patterns. She asserts that there is no extant ancient text, written prior to the composition of the Gospels, that displays any obvious close resemblance to them. Although she admits that a resonance of aretalogy and memorabilia could be identified in the Gospel of Mark, the simple, crude and synthetic nature of Markan narrative does not meet the elite qualities of the Graeco-Roman biographies. Since the Gospel of Mark is not sophisticated, it belongs to popular literature with stronger affinities to the ancient novel. In her view, the popular Graeco-Roman literature 'might be literature composed in such a way as to be accessible to a wide spectrum of society, both literate and

⁷⁷ Dihle, 'The Gospels and Greek Biography', p. 375.

⁷⁸ Dihle, 'The Gospels and Greek Biography', p. 386.

⁷⁹ Dihle, 'The Gospels and Greek Biography', p. 377.

illiterate'.⁸⁰ The closest parallel to the Gospel of Mark is Xenophon, *An Ephesian Tale*, because they have linguistic, stylistic and rhetorical similarities.⁸¹

III.4. The Gospel as tragicomedy

Deeper theoretical analysis of the problem of the theory of genre came from Dan O. Via Jr. who constructs the particular genre called 'tragicomedy' (serious and comic) that generates the transformations or performance of the Gospel of Mark.⁸² The genre tragicomedy consisting of the death and resurrection message is the core which resonated in the mind of Mark and triggered the comic genre.⁸³

Thus in Mark death and resurrection is the *ever present* paradigm of the valuational level (genre) which is in constant tension with the syntagmatic level of the Gospel of Mark as a particular transformation in narrative form. The tension is not between the tradition and redaction, but between the internal valuational level of the narrator with the surface level in the actual saying of the text. For example, at the syntagmatic level the disciples are repudiated, but at the paradigmatic level, the ever present generic message of life through death is available to everyone who has a hardened heart (the disciples, the Jewish crowd, and the authorities).⁸⁴

The result of the psycho-mechanistic process is the narrative form of Mark. It is the genre tragicomedy that determines how what Jesus did and said was

⁸⁰ M.A. Tolbert, *Sowing the Gospel, Mark's World in Literary-historical Perspective* (Minneapolis: Fortress Press, 1996), p. 70.

⁸¹ Tolbert, *Sowing the Gospel*, p. 69.

⁸² Dan O. Via Jr, *Kerygma and Comedy in the New Testament* (Philadelphia: Fortress Press, 1975), p. 99.

⁸³ Via, *Kerygma and Comedy*, p. 93.

⁸⁴ Via, *Kerygma and Comedy*, p. 161.

construed (the narrative construction). Here genre is seen as the structure that predetermined the text regardless of its historical aspects. The most important thing is the synchronic aspect of genre and not the diachronic representation of a work. Genre as (relative) superstructure which gives the whole meaning to the text is located in the higher level beyond the text itself. By systematic use of intuition one needs to establish intelligible relations between one text and other texts. From these texts a hypothetical model can be deduced, because the *hidden structure unconsciously* informs the various aspects of a society. ⁸⁵

Once a particular work is detached from its historical author, the real concern for structuralist critics is the narrator. Although the narrator is not the one who writes the text, but is 'the new implied being who assumes form as the work is being created'.⁸⁶ The narrator is the one who expresses the valuational element which is inherent in the book and is a part neither of the reader's experience nor of the historical author. The narrator is an aspect of the author, a position of the author's logic. This position is independent of the historical situation of the author. Thus the narrator is understood as 'a figure created' by 'the materials-in-the-process-of-becoming-a-work'.⁸⁷ In turn he confers on the work a unity in the form of signified grid or the genre. In this structuralist perspective, the work is seen as a signifier and not as a product of an author. This move leads to the independent status of the text and the concept of the narrator as ahistorical 'incarnate author'.⁸⁸

Consequently the gospel is 'autosemantic', meaningful in itself.⁸⁹ Underlying this perspective is the belief in the possibility of human being to create a

⁸⁵ Via, *Kerygma and Comedy*, p. 10.

⁸⁶ Via, *Kerygma and Comedy*, p. 78.

⁸⁷ Via, *Kerygma and Comedy*, p. 78.

⁸⁸ Via, *Kerygma and Comedy*, p. 78.

⁸⁹ Via, *Kerygma and Comedy*, p. 77.

psychological gestalt, since the mind or psyche is a gestalt and even the body-self which unites subject (creative input of author) and object (source) within itself is a gestalt. Using this theoretical framework, the gospel of Mark as narrative art refers to literary discourse itself that becomes an 'indeterminate reservoir of formal possibilities which comprises the linguistic competence of the author and from which the work sprang.'⁹⁰ From this angle the work does not refer to historical, theological, sociological or psychological but to literary discourse.

III.5. The Gospel as theodicy

M. Davies and E.P. Sanders discuss the genre problem of the synoptic gospels by comparing Matthew with both Graeco-Roman and Jewish literature (Philostratus, *Life of Apollonius Tyana*, Lucian, *Alexander the False Prophet*, Apuleius, *The Golden Ass*, Josephus, *Jewish Antiquities; Jewish War*, and Philo, *Life of Moses; On Reward and Punishment*) and find some similarities and differences. They conclude that the most satisfactory definition of the genre is 'a theodicy about creation and recreation' centering in the life, death and resurrection of Jesus (with special reference to palingenesia, 'new world' in Matthew 19:28).⁹¹

Mark is less like hellenistic biography than Matthew. Noting the work of J.M. Hull who relates Mark to the Hellenistic Magical Papyri, they notice a source of picturing Jesus as a divine man (*theios aner*) behind the present text of Mark. However, they cannot see the divinity of Jesus in Mark, despite Jesus' role as a

⁹⁰ Via, *Kerygma and Comedy*, p. 103; Note: this theoretical perspective indicates the influence of belief in the mechanistic development of the modern technical culture.

⁹¹ Margaret Davies and E.P. Sanders, *Studying the Synoptic Gospels* (London: SCM Press; Philadelphia: Trinity Press International, 1991), p. 265.

healer. Therefore, the Gospel of Mark 'in its present form is better understood as anti-docetic.'⁹²

After comparing the attempt of V.K. Robbins who imposes the literary conventions of Xenophon's *Memorabilia* on the Gospel of Mark with the evidence from the New Testament, they acknowledge the influence of Cynic preachers in first century Palestine, but point out that this was mediated by Jewish traditions of messianic heralds. Therefore, they contend that the attempt to regard Mark as determined by the genre 'memorabilia' is a failure, because the present text of Mark is more influenced by prophetic-apocalyptic traditions within first century Judaism.⁹³

In the light of Matthew, the Markan story of Jesus is not a tragedy of innocent martyrdom, but a 'theodicy of creation'. In spite of the differences, 'the genre of Mark is the same as that of Matthew',⁹⁴ and the four Gospels 'belong to the same genre. They are theodicies, vindicating God's purpose by telling the story of Jesus.'⁹⁵

The comparison of Luke with Josephus, *Against Apion*, leads to the recognition of the influence of Graeco-Roman history writing, despite some inaccuracies in dating found in the Third Gospel. At last they conclude that Luke is to be the same genre as Matthew and Mark, but it has greater links with Hellenistic biography and historiography.⁹⁶

⁹² Davies and Sanders, *Studying the Synoptic*, p. 267.

⁹³ Davies and Sanders, *Studying the Synoptic*, p. 270.

⁹⁴ Davies and Sanders, *Studying the Synoptic*, p. 275.

⁹⁵ Margaret Davies, 'Genre', in *A Dictionary of Biblical Interpretation* (ed. , R.J. Coggins and J.L. Houlden; London:SCM Press, 1990), pp. 256-7.

⁹⁶ Davies and Sanders, *Studying the Synoptic*, pp. 287,296.

III.6. The Gospel as apocalyptic history

Based on the precedents for the historical type of writing in the Israelite-Jewish tradition (Deuteronomy - Kings, Chronicles, Ezra, Nehemiah, 1 Esdras, 1 and 2 Maccabees, the *Jewish War*, and the *Antiquities of the Jews*), Adela Yarbo Collins⁹⁷ suggests that the primary intention of the author of Mark was to write history.⁹⁸ Disagreeing with the notion that the primary purpose of Mark is to provide a synthesized 'host genre' which comprises small genres ('parable', 'miracle story', 'pronouncement story', 'aphorism', and 'passion narrative'),⁹⁹ she acknowledges Mark's focus on Jesus and his identity (like biography), but he is not interested in establishing his character or essence, but more concerned with writing a *particular kind of history*.

However, she adds that the Gospel of Mark is not history in the rational, empirical sense, but history in an *eschatological* or *apocalyptic* sense, as it bears an apocalyptic perspective like 1 Enoch, the book of Daniel, and the Qumran literature. This kind of history is 'a narration of the course of eschatological events'.¹⁰⁰ Furthermore she contends that although the presence of miracles and other mythic elements could prevent the modern reader from acknowledging Mark as historical writing, the aim of its author is to place the various genres of the tradition about Jesus into a historical framework, because in his worldview these elements are considered true and real. Here the Bultmannian tradition of "demythologization" is reversed into a

⁹⁷ Adela Yarbo Collins, *The Beginning of the Gospel: Probing of Mark in Context* (Minneapolis: Fortress Press, 1992), pp. 1-37.

⁹⁸ Collins, *The Beginning of the Gospel*, p. 27.

⁹⁹ See David Aune, 'The Apocalypse of John and the Problem of Genre', in *Early Christian Apocalypticism: Genre and Social Setting* (ed. Adela Yarbo Collins; *Semeia* 36; Atlanta: Scholars Press, 1986), p. 80.

¹⁰⁰ Aune, 'The Apocalypse', p. 80.

'resymbolization' which embraces the whole universe of God's creation as part of a 'developmental history'.¹⁰¹

III.7. The Gospel as aretalogical biography (combining content and form)

Another recent investigation of the history of the the 'gospel' is by Lawrence M. Wills, *The Quest of the Historical Gospel*, which discusses the problem of viewing the gospel as biography and even history. Adopting Robert Guelich's classification of the study of the 'gospel' genre, he acknowledges that the history of this genre can be classified into two theories: *analogical* and *derivational*. Analogical theories tend to compare the gospels to the Greco-Roman or Jewish literature, while derivational theories prefer to reconstruct the development of the genre from the kerygma of early Christianity. Analogical theories tend to be synchronic, while derivational theories tend to be diachronic. According to Wills the best approach combines both derivational and analogical theories, that is to emphasize the internal development of narrative inspired by *kerygma*, and yet also to emphasize the parallels between these developments and biographies.¹⁰²

In agreement with Mary Ann Tolbert and Adela Yarbo Collins, Wills sees that the assertion to relate the genre of the gospel with the ancient novel as a positive contribution towards a solution to the genre problem. However, he points out the weakness of relating the gospel to the novel mainly in the area of technique: the description of the individual, characters and psychology. Therefore, accepting the need to maintain the balance between kerygma and biography-oriented

¹⁰¹ Aune, 'The Apocalypse', p. 38.

¹⁰² Lawrence M. Wills, *The Quest of the Historical Gospel* (London, New York: Routledge, 1997), p. 18.

approach he proposes that the link could be found in the *Life of Aesop*, composed probably in the first or second century CE. He considers it as the missing link between popular, aretalogical biographies in Greco-Roman culture and the gospel tradition, on the basis of its length which is more or less similar to the gospel.¹⁰³ He argues that the gospels are 'biographical' in the sense that they are parallel to the popular biographies that have a strong sense of cult or reference to the extraordinary hero.¹⁰⁴

IV. From kerygma to biography (identifying the development of approaches)

The classification proposed by Robert Guelich has offered a good summary to examine the approaches with regard to gospel genre. As mentioned earlier, gospel genre scholarship can be divided into two approaches: derivational and analogical. On the one hand, the derivational approaches tend to trace the origin of the gospel form and postulate that its origin was in the kerygma of the earliest church about the cross and resurrection of Jesus as preached by Paul in 1 Cor. 15:3-4 or its concise form found in Acts 10:34-43. The analogical approaches, on the other hand, have the tendency to suggest various possibilities of gospel genre: biography of the prophet, encomium, Graeco-Roman biography, aretalogy, etc. Further variety of comparisons has produced even more different outcomes: apocalyptic history, theodicy, popular novel, aretalogical biography, etc.

It is obvious from this survey of the scholarly work on the gospel's genre that there has not as yet emerged any general consensus in New Testament

¹⁰³ Wills, *The Quest of the Historical Gospel*, p. 16.

¹⁰⁴ Wills, *The Quest of the Historical Gospel*, p. 18.

scholarship concerning the 'gospel' genre. Even examinations of the same writings (Graeco-Roman literature) by different scholars produced different views of the genre (Votaw: legendary biography; Shuler: encomium; Aune, Burridge, Bryan: biography; Dihle: Roman historiography; Downing: popular cynic writings; Tolbert: popular novel; Davies & Sanders: theodicy). While further comparison between the application of the traditional kerygmatic analysis (using form/ tradition/ source/ historical criticism: Overbeck, Schmidt, Dibelius, Bultmann, Stanton, Guelich) with the later application of literary analysis (using structural criticism: Via) upon the same biblical materials (Pauline literature, Gospels and Acts) have come to a different conclusion about the genre of the gospel (the gospel as 'unique' literature; the gospel as 'tragicomedy').¹⁰⁵

These findings lead us to the need for examining the fundamental differences within approaches applied to the writings under consideration. The most recent attempt to combine the derivational approach with the analytical approach by Lawrence Wills indicates the continuing concern to build a bridge to overcome the tension between these approaches. Despite his refutation of the methodological aspects of the latest literary approach by Mary Ann Tolbert, there seems to be a gradual realization that the 'gospel' genre is a mixture of form. However, this latest eclecticism does not show any indication to solve the unsettling state of the various proposals for the 'gospel' genre.

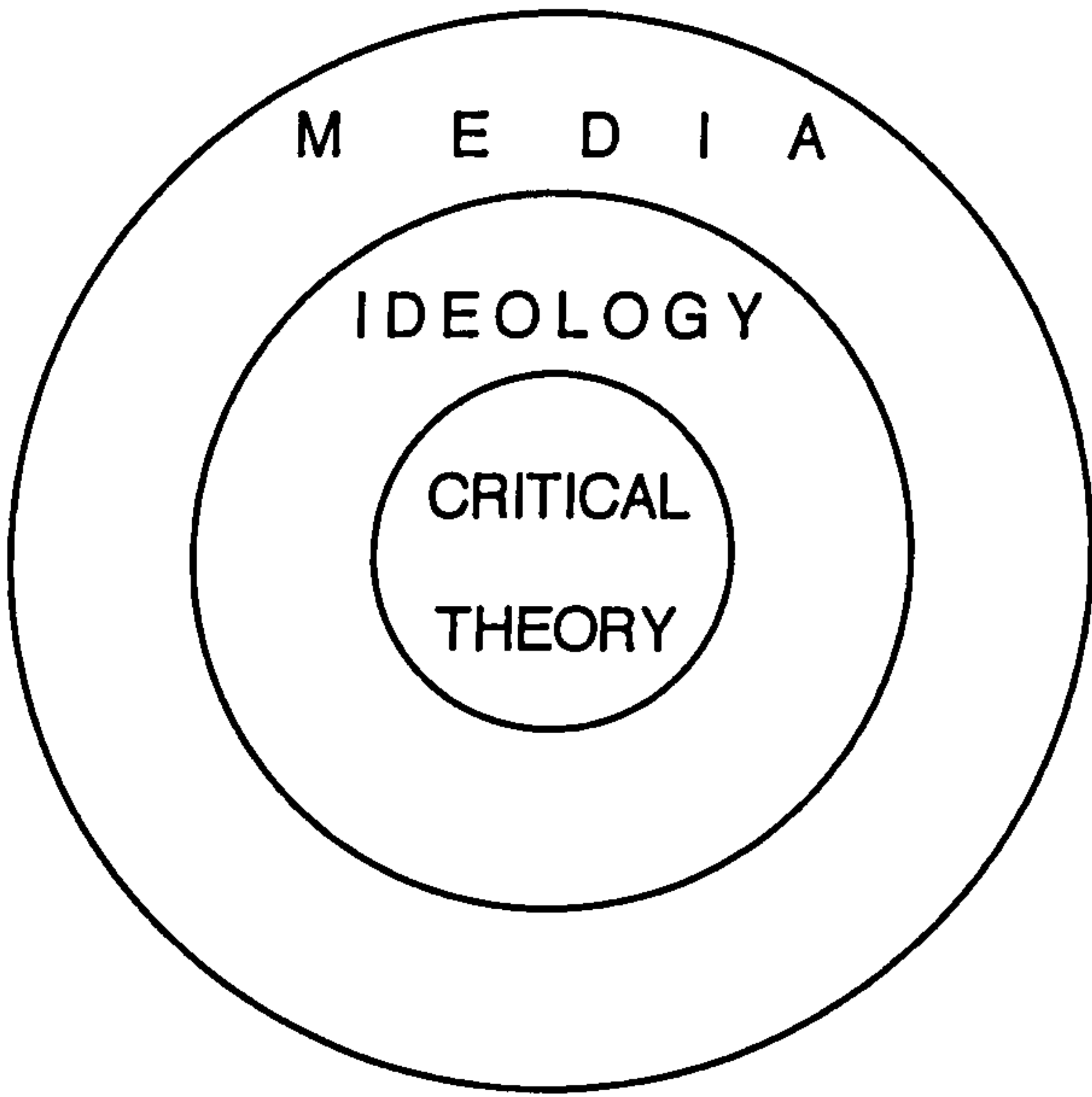
The second aspect is that gospel genre study has begun to move towards the necessity of taking into account the aspect of theory. It is to the credit of Richard Burridge that he has recently emphasized the need of taking into account literary

¹⁰⁵ Cf. Howard Clark Kee, *Community of the New Age, Studies in Mark's Gospel* (Macon, Ga.: Mercer University Press and Rose, 1983), pp. 17-30 and W.R. Telford, *Mark* (Sheffield: Sheffield Academic Press, 1995), pp. 94-100.

theory, especially the theory of genre. Also, the literary approach taken by Mary Ann Tolbert indicates the tendency of the 90s toward treating the issue on the basis of literary criticism by investigating the nature of genre. However, this important move has not touched the heart of the critical literary theory, as it has developed quite extensively within recent literary and cultural studies.¹⁰⁶ With the exception of Via's treatment, attempts to take into account contemporary literary theory tend merely to scratch the surface.

Mary Ann Tolbert recognizes the need to address the problem of the nature of genre, when she points out *the fluidity of 'genre'* as form. In my view this problem of the 'gospel' genre dispute has its root in the problem of approaches which are bound up with the dichotomy between content and form. Even the serious treatment of literary theory by Dan O. Via has been preoccupied with this dichotomy. Closer examination of derivational analysis leads to the recognition

¹⁰⁶ Such concern for critical literary theory has drawn the attention of the Centre for the Literary and Cultural Studies of the Bible, University of Sheffield, which has moved towards addressing this area as shown in its annual reports. In its second year report, a need to address critical theory began to emerge. Three areas of contemporary study of the Bible are identified: 1) Critical Theory, 2) Ideology, and 3) Media Praxis. The report (*Theory and Practice*, May 1996) displays three concentric circles where 'critical theory' occupies the core, 'ideology' constitutes the middle layer, and 'media-praxis' represents the skin.



of the use of 'doctrinal' or 'content' orientation as the criteria for determining the name of 'gospel' genre. The underlying agreement among these 'kerygmatic' approaches appears to be the unity of form and content. Richard Soulen has rightly observed that

These studies [form and redaction criticism] have further shown that the form and content of literature cannot be easily separated, that linguistic images and forms have affective as well as cognitive content, and that such forms have theological as well as aesthetic significance.¹⁰⁷

However, in this theoretical position there is a gap which has been overlooked, that is the classic problem of content and form in literary theory.¹⁰⁸ Similarly, analogical approaches unconsciously agree to jump too quickly from the 'extant form' of the Graeco-Roman or Jewish literature into the canonical Gospels. Although there is general recognition of differences between the synoptic Gospels and the Gospel of John due to the apparent philosophical nature of the latter, there is no adequate treatment addressing the theoretical debate of form and content as a problem of literary theory.

Thirdly, but the most important aspect, is the practice of approaches. The derivational approaches rely on the view of 'kerygma' as the form of the gospel

¹⁰⁷ See Richard N. Soulen, *Handbook of Biblical Criticism* (Atlanta: John Knox Press, 1981, 2nd ed.), p. 114.

¹⁰⁸ Norman R. Petersen, 'On the notion of Genre in Via's "parable and example story: a literary-structuralist approach"', *Semeia* 1 (1974), p. 135, 142, begins to notice problem of relation between grammar/text and 'deep structures' as he criticizes Via's 'generative stemma' (Diagram 1) and suggests a revision (Diagram 2).

Diagram 1:

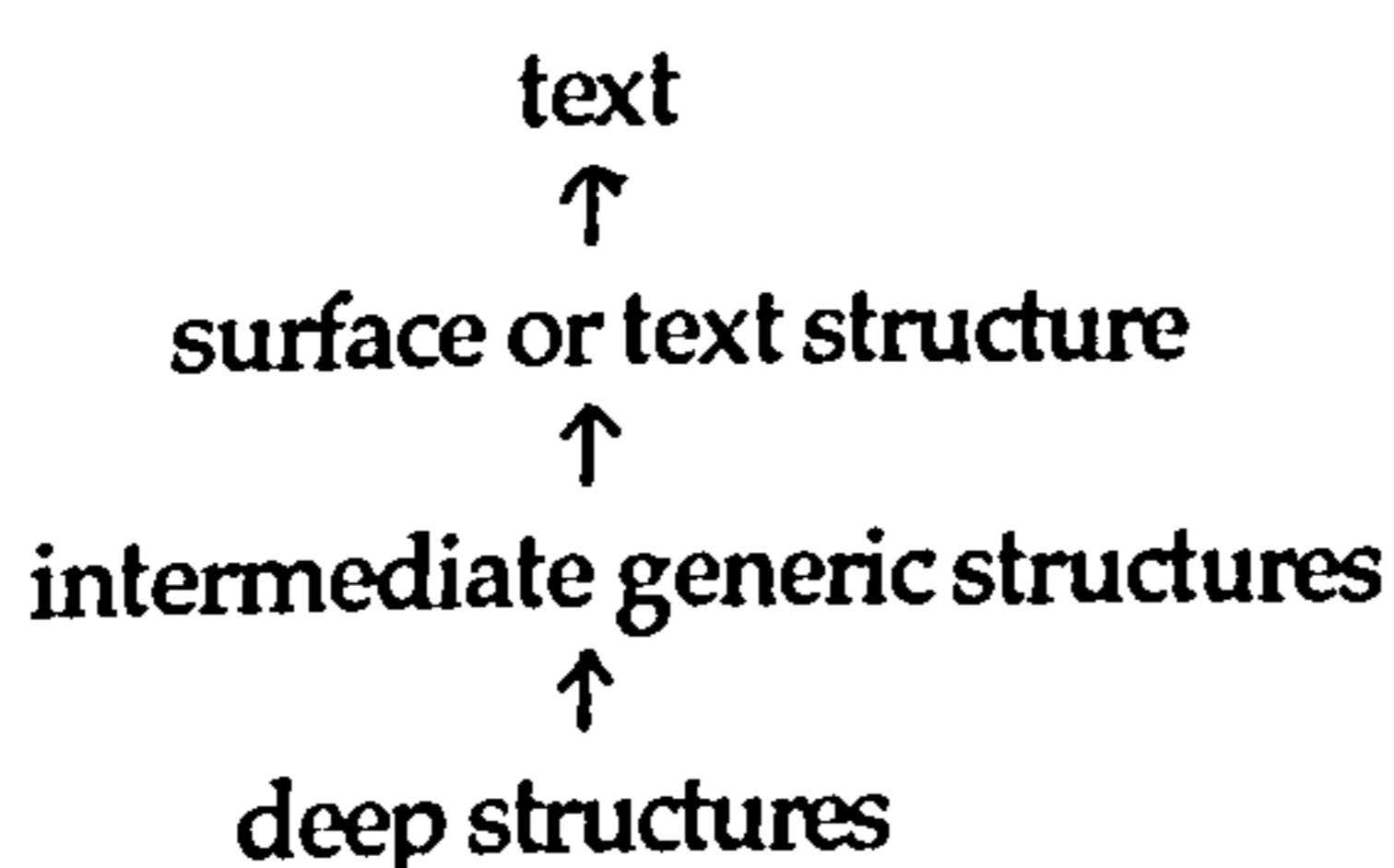
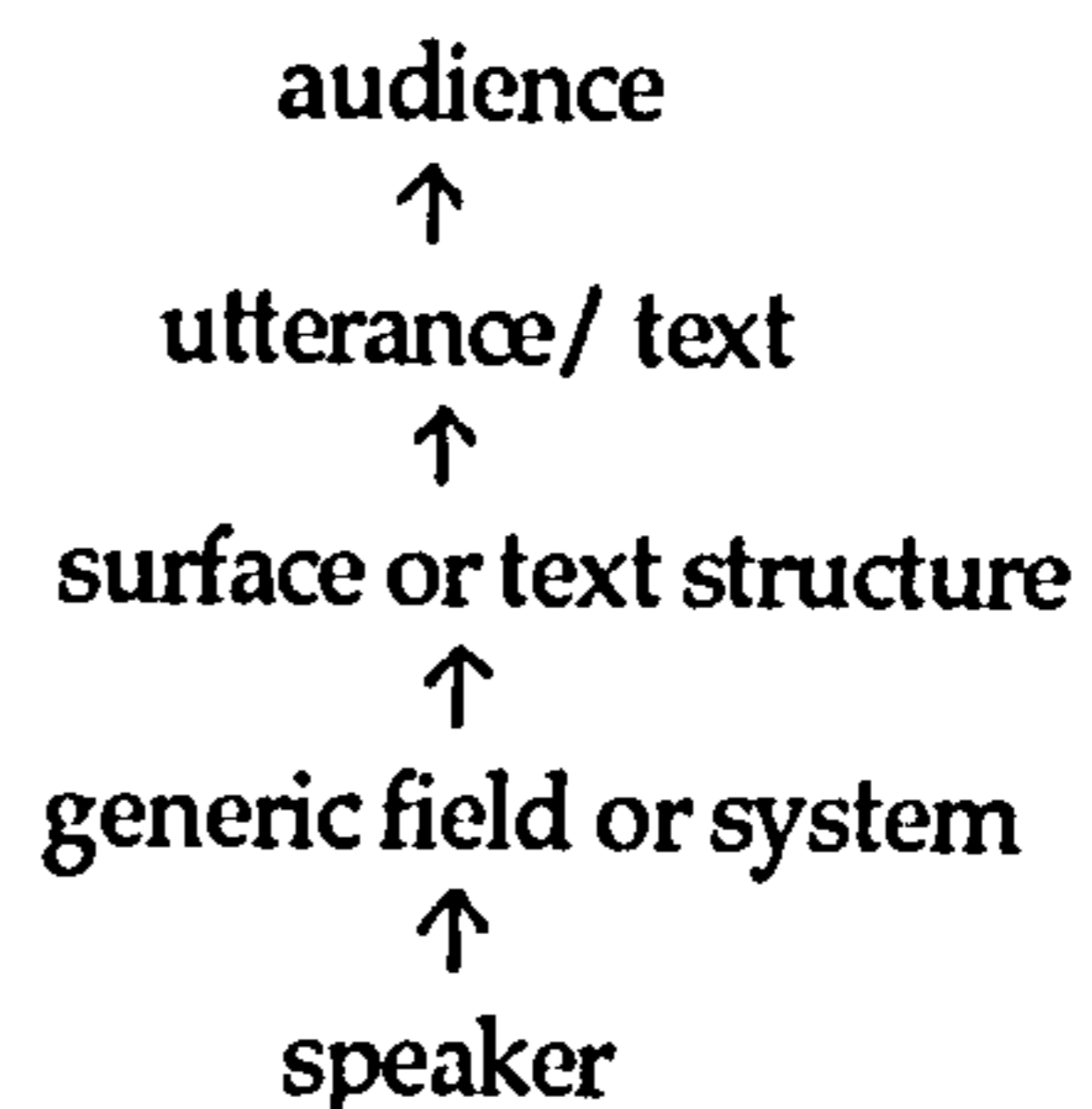


Diagram 2:



genre, while analogical approaches draw their conclusions after analyzing the 'frozen, visible and visual' form of the existing gospel text without first of all taking into account the fundamental problem of its literary nature. The common ground underscoring both approaches in practice has been basically the same, that is *the practice of analysis of form*. The *form* of the kerygma as found in 1 Cor. 15:3-4 or the *form* of the kerygma in Acts 10:36-43 is the basis for determining the genre of the canonical Gospels. Similar *form analysis* has been applied in the comparative studies of the gospels with Graeco-Roman or Jewish literature which resulted in the dispute over the *final form* of the gospel genre. Thus the practices of analyzing the gospel genre have so far agreed in their *practice of form oriented approach*. The underlying theory of this practice of form analysis will be dealt with in the next chapter.

Finally, concerning the material under examination: the distinction between Mark and other gospels is not adequately addressed. There is a general awareness to distinguish the Gospel of John from the synoptics, but the generic nuance of the Gospel of Mark among the synoptics has not reached any decisive conclusion yet. Some studies do pay attention to some part of the Gospel of Mark, especially the beginning (Mark 1:1; 1:1-14-15), but with the exception of Guelich's work, there is no further study to address the very important issue of 'the gospel' in terms of the 'content and form' problem.

V. Trends in Genre approaches

Tolbert is right in pointing out that the problem of identifying gospel genre is tied with the fluidity of genre. The problem of genre study is the tension between the search for stability of form and the challenge of change in literary form due to

changes of historical circumstances. In order to have a clear picture of how this problem is solved, let us make a review of how key literary movements have made their suggestions. According to its theoretical basis, there are four trends of orientation in genre theory: 1) nature oriented approach (Aristotelian/ neo-Aristotelian), 2) human oriented approach (Romantic criticism), 3) text oriented approach (structuralism), 4) reader/critic oriented approaches (post-modernism; anti-structural approach: deconstructionism).

V.1. Nature oriented approach

The most predominant and common theory of genre that has been repeated, expanded, refined or challenged by most literary critics derives from Aristotle who defines genre as 'imitation of reality' (mimesis). The mimesis is the principle of measuring likeness with nature. He enumerates three principal criteria to imitate reality: 1) the medium (rhythm, melody, verse or some combination of them), 2) the object of imitation (the action of human being), 3) the manner of imitation (how the poet uses the first person or the third person to imitate the discourse). What is important is how the actual reality in life is imitated: whether it is depicted as better, worse or identical in the work of art. It includes not only the closeness to nature, but also the quality or representation with the actual event, and the manner of the imitation of the actual action towards the audience (drama as living and moving representation before the audience). Since the basic criteria of the theory of imitation is the closeness to

nature or real event¹⁰⁹, the most perfect type is the form that matches nature.¹¹⁰ Since the role of the artist is to imitate as close as possible the natural forms, a work or art is highly appreciated and more enjoyable if it is more immediate to reality. Even 'genre' is subject to the order of natural growth like the species of plant.¹¹¹ In neo-classical and neo-Aristotelian movements the principle of imitation was transformed into the search for ideal form towards the rules in cosmology or social system. Furthermore, within the system of imitation, the concept of decorum (the principle of appropriateness of form and content) plays an important part, because a particular subject (content) requires appropriate form.

V. 2. Human oriented approach

Such appreciation of reality is challenged with the awakening of the Renaissance when human civilization became conscious of its self worth. Rhetoricians of the Renaissance opened the trend of deviation from classical genre theory. They challenged the classical orientation to nature as the highest criterion for literary forms. The central creed of Aristotelian imitation (mimesis) began to recede. Common sense and emotion became the criteria to appreciate a work of art. Consequently poetry was highly valued and poet was regarded as 'divinely sub-

¹⁰⁹ Richard Harland, *Literary Theory from Plato to Barthes: An Introductory History* (Houndmills and London: Macmillan Press, 1999), p. 11, points out that Aristotelian credo 'Art imitates Nature' means 'the arts, like Nature, work to unfold the potentials hidden within things.' Adrian Marino, 'Toward a Definition of Literary Genres,' in *Theories of Literary Genre*, (ed. Joseph P. Strelka; University Park and London: The Pennsylvania State University Press, 1978), p. 48, finds that the understanding of the concept of 'imitation' (process of imitation, representation) becomes 'the great and eternal difficulty obsession of "modern" study of the relationship writer/personage'. Rene Wellek, *A History of Modern Criticism 1750-1950: The Later Eighteenth Century* (Cambridge: Cambridge University Press, 1981), Volume 1, p. 14, clarifies that imitation does not mean merely copying 'dead nature', but rather reproduction of reality by art.

¹¹⁰ Wellek, *A History of Modern Criticism*, vol. 1, p. 10. For Aristotle, nature includes biological organism.

¹¹¹ Wellek, *A History of Modern Criticism*, vol. 1, p. 12.

creator'¹¹² The attention is not directed to the content (what is said), but to the form (the length and the frequency of what is said; in other words how it is said).

This tendency encouraged the birth of Romantic criticism which tends to reject norms and sometimes even the whole concept of genre. The root of the rejection of stable forms is the interest in the individual person. The examination is directed not to the physiology of genre but psychology. The new emphasis is the importance of mind as dialectical unity of the sensuous and the idea, and not the external physical reality.¹¹³ The triad (lyric, epic and dramatic) is compared with the consciousness of a person. A poet should write with imagination and feeling, with soul and heart. ¹¹⁴

The tension between nature oriented approach and human personality approach keeps on appearing in later scholarship about genre theory. The element of traditional trend of comparison with nature still prevails, as Frye has suggested that 'mimesis' is applicable to the world of nature and myth. As he is preoccupied with taxonomy, Frye relates the norms of nature and the norms of human mind with the help of Jungian psychology. Dubrow also agrees that psychological metaphor is more apt as a measure than a physiological one. Genres are seen as strikingly similar to human personalities. Different genres are distinguished from one another by the total pattern of psyche of the form in question. Like different personalities, different genres are distinguished from another according to which characteristic predominates.¹¹⁵ Colie also asserts that forms of genre functions are pointers to personality and 'schemata' of one's

¹¹² Harland, *Literary Theory from Plato to Barthes*, pp. 34-35; Sir Philip Sydney, *An Apology for Poetry* (Manchester: Manchester University Press, 1973), p. 115.

¹¹³ G.W.F. Hegel, *Aesthetics: Lectures on Fine Art*, Oxford: Clarendon Press, 1975, Vol. 2; Rene Wellek, *A History of Modern Criticism 1750-1950: The Romantic Age* (Cambridge: Cambridge University Press, 1981), Volume 2, pp. 320, 323, 328.

¹¹⁴ Victor Hugo, *Ouvres poetiques* (Paris: Gallimard, 1974), p. 7; Wellek, *A History of Modern Criticism*, Volume 2, pp. 242, 243, 252-258.

¹¹⁵ Heather Dubrow, *Genre* (London: Methuen, 1982), p. 7.

environment.¹¹⁶

V.3. Text oriented approach (Structuralism)

The most innovative shift in the study of literature including genre was brought about by formalism and structuralism. With the intention of rejecting the separation of the sciences from humanities, both schools offered original scientific analysis on genres based on modern linguistics. The crucial influence came from Ferdinand de Saussure who distinguishes *langue* from *parole*. *Langue* represents the law governing a particular language. *Parole* refers to a specific linguistic utterance. The first is more important because it provides the order, while the second is not to be used as the basis for scientific study of language, because it keeps on changing.

Since this scientific study of language is based on sign and its relation to things, it encouraged the birth of the study of meaning through signs known as semiotics. In the earliest writings the studies were concentrated on the examination of sound patterns and subsequently the concentration moved to other literary elements like motif/theme.¹¹⁷ Basically the main concern is the structural pattern and the system of a work. In the later writings, however, in line with the changes in the society the interests were in generic changes. More often genre changes through the law of contrast where it changes abruptly. Literary changes are struggles of destructing and constructing previous values and elements.¹¹⁸

¹¹⁶ Rosalie L. Colie, *The Resources of Kind*, (ed. Barbara K. Lewanski; Berkeley: University of California Press, 1973), p. 97.

¹¹⁷ Vladimir Propp, *The Morphology of Folktales* (Austin and London: University of Texas Press, second edition, 1968).

¹¹⁸ As Tynyanov says that 'any literary succession is first of all struggle, a destruction of old values and a reconstruction of old elements'- B. Eichenbaum, 'The theory of the formal method', in *Russian Formalist Criticism, Four Essays*, (transl. and ed. Lee T. Lemon and Marion J. Reis; Lincoln and London: University of Nebraska Press, 1965), p. 134.

Moreover, the changes occurring within a framework of poetic genre affect the hierarchy of poetic genres and the artistic devices.¹¹⁹

The emphasis on the structure of the work gives privilege to text and ignores the context as the extrinsic aspect of literary analysis. The concern was analysing textual elements such as sound patterns plot structures within the system of a work. The more obvious shift to focusing on the study of the structure emerged within structuralism as the study was concentrated more on searching the underlying pattern of deep structures of any phenomenon. These deep structures resemble linguistic patterns. The most recurrent and significant relationship within any system (including genre) is the binary opposition that is the opposition between static and dynamic form. By emphasising the study of literature as system, the tendency is moved to the search for repetitions in plot.

V.4. Reader/Critic oriented approaches (Post-modernism)

The most challenging shift in contemporary genre theory occurred with the arrival of the deconstructive approach. For this approach, any attempt to classify literature according to its genre is a denial of the very nature of genre. Original works always break generic laws. Since establishing formal classification denies the very essence of genre, every work of art is unique.¹²⁰ Rejecting the conventional theory of genre as well as the historical approach of literature, the later post-modern approaches shift their theoretical basis from the text to the

¹¹⁹ See Ladislav Matejka and Krystyna Promoska (eds.), *Readings in Russian Poetics* (Cambridge, MA: MIT Press, 1971), p. 85.

¹²⁰ Benedetto Croce, *Aesthetic* (New York: Noonday, 1968); Harland, *Literary Theory from Plato to Barthes*, p. 240, observes that postmodernism relies upon the linguistic theory of Saussure, but inverts the relation between *langue* and *parole*. Since *parole* as the destabilizing force is more important than *langue* as the controlling principle, every language phenomenon including a work of art is unique.

reader. Since the reader is confronted with an unlimited series of conflicting signs, it is virtually impossible and irrelevant to determine genre.

The theory of conflicting signs lead to the birth of deconstructionism which has become the trademark of postmodern literary critics as represented by Jacques Derrida. For him, genre ends as soon as it is recognised. It ends as soon as it begins. A more appropriate term for 'genre' as understood by scholarly discussion is the term suggested by Derrida as 'trait' or 'mark'. Genre as distinctive traits are always apriori remarkable. Genre is then seen as a set of marks. He calls this set a text.¹²¹ These remarks are 'absolutely necessary for and constitute of what we call art, poetry, or literature'.¹²² This notion relies on the hypothesis that generic trait as the effect of the code or of generic mark is locating between texts without belonging to them, as Derrida says,

a text cannot belong to no genre, it cannot be without or less than a genre. Every text participates in one or several genres, there is no genreless text; there is always a genre and genres, yet such participation never amounts to belonging. And not because of an abundant overflowing or a free, anarchic, and unclassifiable productivity, but because of the *trait* of participation itself, because of the effect of the code and of the generic mark. Making genre its mark, a text demarcates itself. If remarks of belonging belong without belonging, participate without belonging, then genre-designations cannot be simply part of the corpus.¹²³

For example 'novel'. The principle of exclusion and inclusion of the novel places itself within and without the work, along its boundary. The conflicting principles of closure and non closure are mixed together. The conflicting mix forms the law text and 'genre clause', as he says,

an inclusion and exclusion with regard to genre in general, as to an identifiable class in general. It gathers together the corpus, and at the same time in the same blinking of an eye, keeps it from closing, from identifying itself with itself. This axiom of non-closure or

¹²¹ Jacques Derrida, 'The Law of Genre', *Critical Inquiry*, 7 (1980), p. 63,64.

¹²² The notion of 'remark' or 'signal-ing' is similar to Barthes' notion of the relationship between 'connotation' and 'denotation'.

¹²³ Derrida, 'The Law of Genre', p. 65.

nonfulfilment enfolds within itself the condition for the possibility and the impossibility of taxonomy. This inclusion and this exclusion do not remain exterior to one another; they do not exclude each other. They are neither one or two. They form what I call the *genre-clause*, a clause stating at once the juridical utterance, the precedent-making designation and the law-text, but also the closure, the closing that excludes itself from what it includes (a floodgate [ecluse] of genre).¹²⁴

The law of genre is the law of textual event that imposes itself as a law text, as the text of the law, because it speaks the law. This law is 'the figure of the law which will also be the invisible centre'. Furthermore the law of genre has its controlling role in the process of challenging the opposition between the nature of law and symbolic history as Derrida states,

the law of genre also has a controlling influence and its binding on that which draws the genre into engendering, generations, genealogy, and degenerescence...It challenges the opposition between the law of nature and the law of symbolic history.¹²⁵

So Derrida sees the importance of genre as traits that are remarkable and remark the work of art (symbolic senses) and the natural senses. Barthes, however, does not seem to see the necessity to cling on the Model that has such influence on literature. Instead he seems to leave the notion of what he calls 'patriarchal' Model as determinant and shifts his theory of literature towards the continuing process of literary production.

Underlying the debate of genre theory is the central problem of language theory. The notion of giving primacy to the 'text as independent entity' and the view that 'there is nothing outside text' carries the tradition of 'intrinsic' criticisms as initiated by New Criticism¹²⁶ and Structuralism. It is interesting to observe how, like New Criticism, Deconstruction concentrates on the primacy of visual

¹²⁴ Derrida, 'The Law of Genre', p. 65.

¹²⁵ Derrida, 'The Law of Genre', p. 73.

¹²⁶ See Shuli Barzilai and Morton W. Bloomfield, 'New Criticism and Deconstructive Criticism, Or What's New?', *New Literary History*, vol. XVIII (1986), pp. 151-169.

(written) text, but at the same time its practice in Biblical studies strangely shares similarities with the old historical critical approach in their search for 'tensions, inconsistencies, or "aporias"'¹²⁷ The practice of concentrating on the visual written text and its inconsistencies leads to the principle of indeterminacy or interplay of visual signs.¹²⁸

This notion of indeterminacy also has gained support from later writings of Roland Barthes. Barthes provides the theoretical basis for the value or the basic typology of a text. The primary evaluation of all text is the practice of writing. The value of a text lies in 'the writerly' quality of it. The reader is the producer of a text. Opposite to the value of 'writerly' text is the negative, or reactive value of a text: what can be read not written: the 'readerly'. He calls any 'readerly' text a classic text.¹²⁹

The writerly text is not a thing but *ourselves writing*. They are productions and not the products of writing. What constitutes text is the plurality. In this ideal text, there are many networks that interact. None of them surpasses the rest. This ideal text is a 'galaxy of signifiers, not a structure of signified; it has no beginning; it is reversible'.¹³⁰ To interpret a text is not to seek meaning but to appreciate the 'plurality' of a text. Interpretation is not acknowledging the existence of the plurality of truth within a text, but asserting 'the very existence of plurality, which is not of the true, the probable, or even the possible.....The text must be distinguished from its exterior and from its totality.' It must be disentangled from 'the paternal eye of the representative Model'.¹³¹

¹²⁷ Cf. Stephen D. Moore, *Post Structuralism and the New Testament* (Minneapolis: Fortress Press, 1994), pp. 68,69.

¹²⁸ The interplay of visual signs can be made audible in the ear or the critic as in Garrett Stewart, *Reading Voices, Literature and the Phonotext* (Berkeley, Oxford: University of California Press, 1990).

¹²⁹ R. Barthes, *S/Z* (Oxford: Basil Blackwell, 1993), pp. 3,4.

¹³⁰ Barthes, *S/Z*, p. 5.

¹³¹ Barthes, *S/Z*, p. 6.

The appreciator or the instrument which can grasp a certain portion of the plural is 'connotation'. Connotation is constituted by a sign or system of primary signification called denotation. The system includes 'the expression', 'the content' and 'the relation' of both (the sign). Connotation is 'a determination, a relation, an anaphora, a feature which has the power to relate itself to anterior, ulterior, or exterior mentions, to other sites of the text (or of another text)'. It is 'a correlation immanent in the text'. It is 'an association made by the text-as-subject within its own system'.¹³²

The task of reading is to move, to shift systems whose perspective ends neither at the text nor at the reading subject 'I', because the reading subject is already in itself a plurality. The meanings found are established by their 'systematic mark'. Reading does not 'consist in stopping the chain of systems, in establishing a truth, a legality of the text', but it is a function of coupling these systems according to their plurality.¹³³ One text is 'not an access to a Model, but entrance into a network with a thousand entrances... each text is the very theory of... vanishing'.¹³⁴ The text is to be disassembled.

VI. Bakhtinian dialogic criticism of speech genre

If we examine the discussion about genre above we will notice that most theories are concerned with the form of a text. Although Aristotle gives hints towards the role of the reader in determining genre, it is only after the rise of reader-response criticism, that genre critics seems to place the reader in the process of

¹³² Barthes, *S/Z*, pp. 7, 8.

¹³³ Barthes, *S/Z*, pp. 10, 11.

¹³⁴ Barthes, *S/Z*, p. 12.

literary communication. The views of Derrida and Barthes are the clearest example of an attempt to discuss the problem of genre which takes into account the reader seriously. Despite their attempts to shift the discussion about genre towards the process of production of literature, the fundamental notion involved in the term 'genre' does not reach general agreement.¹³⁵ Is genre a form of the text, a mental construction eliciting the mind of the reader, a text which guides the reading or the production of a literary work, or a universal law which controls any natural or symbolic senses?

In response to the confusion of the notion 'genre',¹³⁶ Bakhtin offers an approach to genre which is based on the 'communicative interaction between speakers'. What is important is that the issue of genre is seen in the perspective of interaction between people speaking. Therefore Bakhtin met the need to define the function of genre by locating¹³⁷ genre in the socio-cultural sphere. In every communication two rejoinders involve in a dialogic intercourse using some interchangeable forms of 'speaking (cultural) sensitivity'. In a real dialogue people use some forms of speech. In written works, particularly in novel as narrative we can find the use of not only one form but some forms. To concentrate on the visual form of a text is not enough.¹³⁸ Even to concentrate on the linguistic form of a sentence needs to be seen in its real use by rejoinders

¹³⁵ Traditionally genre is perceived as 'literary' kinds; it is 'not subject-matter classifications as might equally be made for non-fiction' - Rene Wellek and Austin Warren, *Theory of Literature* (New York: Harcourt, Brace & World, 1962, 3rd. ed.), p. 235.

¹³⁶ Survey of genre studies over the last few decades shows the confusion about the description of genres; see Eugenio Bolongaro, 'From Literariness to Genre: Establishing the Foundations for a Theory of Literary Genres', *Genre*, vol. xxv, numbers 2-3 (1992), p. 304.

¹³⁷ To understand the function of genre it is necessary to 'constitute a space where subjects can interact cognitively with objects and with each other'- Bolongaro, 'From Literariness to Genre', p. 305.

¹³⁸ Derridean project of pondering on the visual written text has ignored the fact that even in written text we can hear the presence of voices of rejoinders: the speaker and the hearer. Careful examination of Derridean theory of text would result in the effacement of the author-scriptor and the reader altogether. What is happening is the communication between the text as free-float written inscription and the critic representing the creating reader. Cf. J. Derrida, *Limited Inc* (Evanston, IL: Northwestern University Press, 1995), pp. 7,9, states that 'A written sign is proffered in the absence of the receiver'.

within the framework of their real communication. The starting point is not the linguistic form of a text but the cultural interactive sphere of communication between speakers. It is genre as speech intercommunication which determines a linguistic form of a text or a sentence. People speaking do not start with linguistic forms but with genre as intercommunicative speech.

So much attention has been given by the postmodern critics to study the visual and linguistic forms of a written text as the basis of exploring the genre. Derrida represents the postmodern critic who tries to exploit the persistent spirit of renewing the established forms of genre by exploring the philosophical nature of genre. He places 'genre' at the border between a text and a reader. Genre could be identified within a text, but at the same time it is not identical with the text. Since Derrida does not tell us how to recognize the genre which is erased, it is hard for its usefulness for the theory and practice of genre analysis.¹³⁹ Barthes even accelerates the process of 'forgetting' any domination of a particular textual form by stressing the importance of what he calls the 'writerly text'. What he means by that is nothing other than 'ourselves writing'. In other words writerly text is nothing other than 'readers'.

Bakhtin distinguishes between the text and inscriptions or books. Inscription and books stand between the the realm of 'dead nature' and 'culture'. They are the carriers of the text. The text is not a dead thing, because it is part of 'culture'. In the final analysis of text we will hear 'the human voice'. Despite the fact that every text is 'always imprisoned in dead material', we will encounter 'human being'. For Bakhtin the inscription, the text and the human voices are inseparable. 'Where we find the inscription or a book we find as well a real person - one who originates spoken speech as well as the inscription and the

¹³⁹ Bolongaro, 'From Literariness to Genre', p. 303.

book- and real people who are hearing and reading the text'.¹⁴⁰ These real authors, and the listeners or readers are 'all located in a real, unitary and as yet incomplete historical world set off by a sharp and categorical boundary from the *represented* world in the text'. This real world with all its aspects - 'the reality reflected in the text, the authors creating the text, the performers of the text (if they exist) and finally the listeners or readers who recreate and in so doing renew the text - participate equally in the creation of the represented world in the text'. Bakhtin calls this 'real world' with all its aspect: 'the world that *creates* the text'. The source of the 'represented' world of the text is 'the actual' times and spaces of the human world.

Bakhtin is aware of the need to distinguish between 'the actual world as source of representation' and 'the world represented in the work'. But he also warns us of the danger of what he calls 'naive realism' by confusing the 'represented world' in the text with the world of 'dead nature' or 'the world outside the text'. Thus it is clear that we need to distinguish between the world of (human) culture as the source of the text, the represented world of the text, and the world of (dead) nature. Bakhtin's contribution is his emphasis on the importance of the world of culture as the bridge between the world of nature and the represented world of the text. So far literary study has ignored the importance of this cultural aspect by concentrating on examining the form of text and its direct relation to biological or cosmological nature ('naive realism').¹⁴¹

¹⁴⁰ M.M. Bakhtin, *The Dialogic Imagination* (Austin: University of Texas Press, 1981), pp. 252, 253.

¹⁴¹ Bakhtin, *The Dialogic Imagination*, p. 253.

Bakhtinian dialogic criticism fills the gap between the Derridean abstract¹⁴² philosophical theory of genre and Barthesian philosophical theory of reading practice. Like Barthes, Bakhtin builds his theory of genre upon practice. Unlike Barthes, however, he does not start with the practice of reading text but the practice of 'real dialogue'. By doing so, Bakhtin sets himself free from the preoccupation of the printing culture of modern western civilisation. His attention to the real practice of dialogic communication between living human beings protects him from falling into the trap of starting a critical theory from examining the problem of text (science of text) regardless of the persons involved in its socio-cultural production. By using Bakhtin's theory of starting with the person, a breakthrough in socio-cultural¹⁴³ genre studies can be made, because one of the most important trends in genre studies is the awareness that studying genre involves the creativity of the 'author's self'.¹⁴⁴ Consequently studying the narrative genre should not begin with examining the text as it appears visually, but with the emotional attitude of the author towards the heroes, the subjects and the readers.¹⁴⁵ Unlike Derrida, Bakhtin does not start to construct his critical analysis on 'theorising about genre' based on philosophical analysis of the paradigmatic existence of genre. Therefore the Bakhtinian school can avoid what they call 'abstract objectivism'. Bakhtinian emphasis on 'person' has made a

¹⁴² In particular his philosophy of 'rejection' of any existing philosophical category has led him to the 'ideal' of 'No-ness'. In fact such 'ideal of "no"-ness' has unavoidably created its own super-abstract escaping ontology of 'differance' as 'an economic concept designating the production of differing/ diferring'- J. Derrida, *Of Grammatology* (Baltimore and London: The John Hopkins University Press, 1976), p. 23. Stephen D. Moore has acknowledged the impossibility to divorce Derridean deconstruction from negative theology, despite its claim of the separation- Stephen D. Moore, *Post Structuralism and the New Testament* (Minneapolis: Fortress Press, 1994), p. 40.

¹⁴³ Traditional theories of genre trapped in the vicious circle of abstract universal norm and the reality of historically specific text. Bakhtinian genre theory, however made a radical break by shifting genre into socio-cultural sphere. See the discussion in Evelyn Cobley, 'Mikhail Bakhtin's Place in Genre Theory', *Genre*, vol. XXI, no.3 (1988), pp. 321-338.

¹⁴⁴ See Adrian Marino, 'Toward a Definition of Literary Genres', in *Theories of Literary Genre*, (ed. Joseph P. Strelka; University Park and London: The Pennsylvania State University Press, 1978), p. 48- '...Finally a very important consequence: literature - being the product of of only creative self, the "author" of a basically unitary kind of literature- is at the same time lyrical, epic, dramatic in a circular movement...'

¹⁴⁵ This relationship of speaking subjects will be explained in Chapter 3.

breakthrough in filling the missing link of Saussurian theoretical model of language analysis which discusses only the relationship of language as 'signifier' and its 'reference' in the world without taking into account the person involved.¹⁴⁶ Since literary analysis begins with 'person', it involves 'emotions' and 'ethical values'. These 'verbal artistic' elements are missing in the whole mechanistic system of contemporary literary analysis which is based on 'cognition'.¹⁴⁷

Furthermore, Bakhtin warns that we should not confuse what he calls 'the author-creator' of a work with the 'flesh and blood' author or author as a human being. Here he makes a breakthrough in the world of narrative criticism by identifying the existence of a *living force* in the 'creation event' of a work/text.¹⁴⁸ The scheme of narrative communication need to be revised as a dynamic and stereophonic interaction (see the cubes of Bakhtinian interactive communication).¹⁴⁹

By inventing author-creator as an agent in narrative communication, Bakhtinian dialogic approach is able to locate the living force of creating a work which is not imprisoned in the dead material of the text. Since the author-creator

¹⁴⁶ Cf. John Sturrock, *Structuralism* (London: Fontana Press, 1993; second edition), pp. 15-19.

¹⁴⁷ Cf. A.K. Voronsky, *Art as a form of cognitive life* (Oak Park: Mehring Books, 1998), pp.104, 105.

¹⁴⁸ This dialogic approach offers the present quest for the forces and factors which lay behind the text and the relation between the present readers, reading communities and the text. In particular the stereophonic model of dialogic communication meets the need to address the problem of 'oversimplifying' modes of literary production which only distinguishes between the impersonal third person as 'narrative' agent and the personal 1st/ 2nd person as the 'discourse' agent. -John Riches, *A Century of New Testament Study* (Valley Forge, Pennsylvania: Trinity Press International, 1993), pp. 171, 173.

¹⁴⁹ Cf. Van Iersel's model of narrative communication which indicates the need of revising the existing two dimensional model of narrative communication by adding an imaginary auditive and mental representation model of communication-- p. 19; The aesthetics of the classical approach is based on the concept of imitation and the eighteenth century on the concept of imagination- Albert William Levi, 'Literature and the imagination: A Theory of Genres', in *Theories of Literary Genre* (ed. J.P. Strelka; University Park and London: The Pennsylvania State University Press, 1978).

is located outside the text, it is operating in the socio-historical (cultural) world of human communication where genre finds its realization in the process of artistic interaction between narrative agents.

Thus the Bakhtinian dialogic approach to genre has offered an alternative solution to the traditional problem of tension between the need of 'stability' and the demand of form 'innovation' in genre theory. The reality of genre does not lie in the visual text as we see it nor in the abstract ideal (model) of text plurality but in its socio-historical (cultural) realization.

Chapter 3

Bakhtinian Dialogic Criticism

I. Author Artist and Author-Creator

I. 1. Bakhtinian theory of dialogic voice

It is very important to understand the theoretical issue of Bakhtinian dialogic voices of 'authorship', before understanding Bakhtinian approach of 'content-form' within the context of the art of verbal creation. To address the problem of dialogic voice, we should start by discussing the issue of 'implied-author' and 'narrator'. It was Wayne Booth who started to make a distinction between narrator and implied author in the axis of text. 'Narrator' is a technical term for indicating the voice of the person who tells the story, whether it is in the first person or in the third person, while 'implied-author' is like a second-self of the author that is implied in the text.¹

Among narrative critics there is no unanimous position on this matter. In response to the concept of implied author, Gerard Genette² has argued the impossibility of instituting a third instance standing between author and narrator, because basically we cannot distinguish between the author and the 'implied-author'. According to him, the most important thing is the narrator, who should be distinguished from the author. Furthermore, it is 'the narrator' who has the voice. Therefore Genette does not see any point in developing a complicated scheme for narrative analysis involving implied author. Instead he

¹ Wayne C. Booth, *The Rhetoric of Fiction* (London: Penguin Books, 1991), pp. 70-71.

² Gerard Genette, *Narrative Discourse Revisited* (Ithaca: Cornell University Press, 1988), pp. 137-149.

suggests a simple theoretical scheme that comprises Author, Narrator, Narratee, and Reader. On the other hand, however, Seymour Chatman sees the necessity of defending the role of the implied author.³ He distinguishes the implied author from the narrator. The narrator is the literary device by which a story is told, while the implied author is 'the principle' that shows the reader how to read a story. He argues that 'the implied-author' is not a person but 'an agent', 'principle', or 'intelligence' within a story that shows the reader how to read. As regards to this issue, Shlomith Rimmon-Kenan does not agree with Chatman that the narrator should be excluded from the narrative communication scheme. Because there is always a *teller* in every story, she suggests that the narrator (and also the narratee) should be included not just as optional but constitutive factors in narrative communication.⁴ Therefore she simplifies the scheme of narrative communication in the reading practice by excluding 'the implied author' as optional. According to her, the scheme contains: the real-author, the narrator, the narratee, and the real reader.

In his writing of the 1970s, Bakhtin appears to address this issue when he states his disagreement with the term 'image of the author'. For him 'image' is created, while 'author' is creating. Image is a created thing and not *a creating force that itself creates*.⁵ So it is impossible to combine these two notions. Instead he suggests using 'author-creator', because in reading practice, we hear a 'voice' of 'a person'. He acknowledges that we should distinguish the 'author-creator' from 'the real author' or, using his term, 'the author-person', although he admits that in practice they could not be separated from each other completely. The author-creator should be distinguished from the real author, but he has a 'personality'.

³ Seymour Chatman, *Coming to Terms, The Rhetoric of Narrative in Fiction and Film* (Ithaca: Cornell University Press, 1990), pp. 74-89.

⁴ Shlomith Rimmon-Kenan, *Narrative Fiction, Contemporary Poetics* (London: Routledge, 1993), p. 88.

⁵ M.M. Bakhtin, *The Dialogic Imagination* (Austin: University of Texas Press, 1992), p. 256.

This personality, therefore, has the potential for the dynamic force of creation. In criticising the idea of a dead structure within structuralism, Bakhtin develops the notion of a 'body' / 'personae'. For him, it is impossible to talk about a disembodied narrator. Therefore his concept of 'author-creator' could be viewed as a critique for the tendency towards a structuralistic analysis of narrative using elements of narration (narrator, character, plot) simply as mechanistic devices.

In similar tone, reader-response criticism has typically stated that a text is nothing until it is read by its reader. In Bakhtinian terms we could say that a text is nothing but 'people speaking'⁶. It is understandable, therefore, that reader response critics may be able to say that a text cannot say anything except through the reader. To some extent this idea conforms with Bakhtin's idea about the necessity of the body. However, Bakhtin's notion is different from the position of some recent reader-response critics who state that the validity of interpretation depends on every individual reader. Such a position seems to originate from the subjective-individualistic world view of some modern literary critics. According to them, the text is nothing. But, the fact that there is a text as material artifact which contains narrative as cultural entity would make it difficult to support the idea of some the reader-response theory which abandons the text in the process of communication. It is undeniable that text is a reality and an unrepeatable and constitutive element in the process of communication. In this case a distinction needs to be made between putting the necessity of the reader to the fore within the dynamic of communicative interaction and abandoning the important

⁶ If we use the term narrator as an impersonal voice, we cannot identify the position of the author. Therefore it is important to understand the narrator's voice in its relation to the author. Bakhtin's notion of author, author-artist, author-creator, posited author helps to clarify the distinction of these discursive and metadiscursive speaking subjects. In the context of postmodern theory of authorship, the response of Michel Foucault to Barthes' announcement of the death of the author indicates a promising venue for developing links with Bakhtinian theory of voice. See Michel Foucault, From 'What Is an Author?' and Donald E. Pease, 'Author', in Sean Burke, *Authorship: From Plato to the Postmodern: A Reader* (Edinburgh: Edinburgh University Press, 1995), pp. 232-246, 261-276.

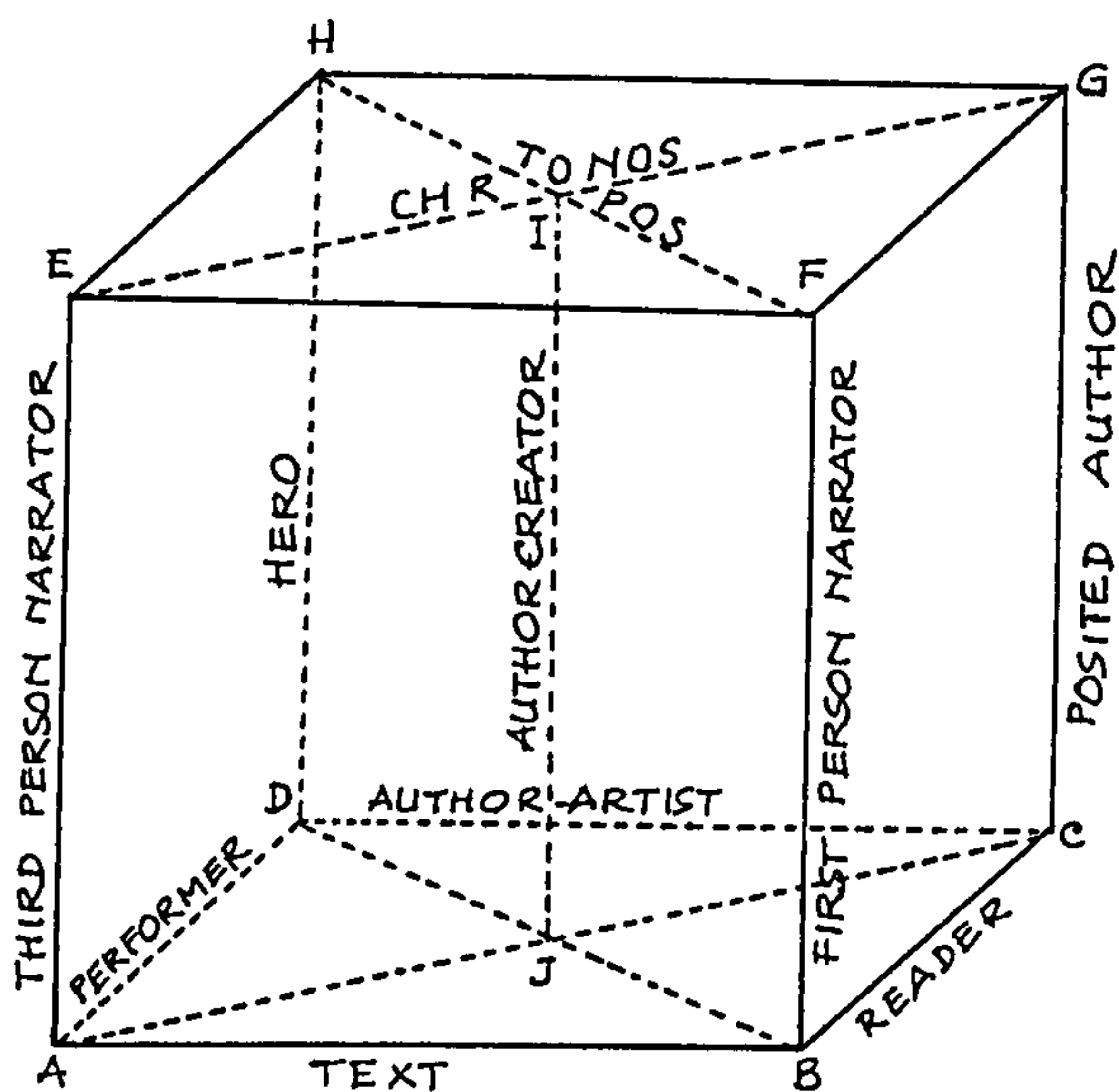
notion of the uniqueness and the reality of a text.

In the light of this discussion about the voice in narrative communication, Bakhtin's notion of 'author-creator' (the term 'author-artist' belongs to the real world of communication and refers to 'the author who *created* the narrative') could be seen as a solution to the theoretical problem concerning the debate about the existence of the 'implied-author'. This view has addressed the lack of both a philosophical and a practical basis for the existence of 'implied-author' and 'narrator'. In this case, Bakhtin has made a breakthrough by arguing the impossibility of combining 'the image' with 'the person'. In other words, we should distinguish between 'what is implied' from the text (which is an image) from 'who is speaking' (which is a voice).

In practice, Bakhtin uses the notion of 'the author-creator' in the sense of a personal voice who can occupy the point of view of a hero, a narrator, an assumed author, or the direct discourse of a real author (first person narrator). Here, we need to distinguish between the voice of the narrative figures as appeared in the text with the 'voice of the author-creator' which we heard in a particular expression of '*a narrator*' (whether it is *third person narrator*, first person narrator, posited/assumed author, or hero).⁷ In this scheme, Bakhtin has made a distinction between *the communicative level* of the 'personal voice' of an 'author-creator' and *the textual level* of a hero, a narrator, an assumed author/ posited author, and the the first person narrator, as textual devices in the text. To help us clarify Bakhtin's notion of different 'point of views' ('angles') from which a story is told, I construct the following design of 'stereophonic-cube'. This model is also useful to enable us to acknowledge the distinction between

⁷ There is confusion concerning the use of the term 'narrator'. In narrative prose the author-artist speaks through first person narrator, third person narrator, assumed author or hero. When critics use "narrator", what they mean is 'third person narrator'.

the real world, the narrating world, and the narrated world.



Model
of
Dialogic
Communication⁸

(Fig: 1)

[ABCD=real world; EFGH=represented world; AE,BF,CG,DH,JI=discourse world]

⁸ It is advisable to consult this dialogic model while reading the text of Mark dialogically, because it is important that we identify the speaking subjects who are engaged in the movements of the dialogic intercourse. A pull out is supplied at the inside of the front cover of this thesis. A computerised and animated version of this dialogic model of communication to demonstrate the stereophonic and the movements of the intercommunicative model is also supplied at the inside of the front cover of this thesis. As the model moves, the narrative speaking subjects disappear interchangeably, while the author-creator remains stable. This demonstrates visually how we hear the dialogic interchange between these voices. To see the difference between this three dimensional model and some versions of two dimensional models, see Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca: Cornell University Press, 1993), p. 151; Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London: Routledge, 1993), p. 87; Bas M.F. van Iersel, *Mark: A Reader- Response Commentary* (Sheffield: Sheffield Academic Press, 1998), pp. 17-19; F.K. Stanzel, *A Theory of Narrative*, Cambridge: Cambridge University Press, 1984), p. xvi; Susana Onega and Jose Angel Garcia Landa (eds.), *Narratology: An Introduction* (London: Longman, 1996), pp. 7,11; Patrick O'Neill, *Fictions of Discourse, Reading Narrative Theory* (Toronto: University of Toronto Press, 1994), p. 111; Suzanne Fleischman, *Tense and Narrativity, From Medieval Performance to Modern Fiction* (London: Routledge, 1990), p. 136. For Bakhtinian critique of Saussurian 'telegraphic' model, see Gary Saul Morson & Caryl Emerson, *Mikhail Bakhtin, Creation of a Prosaics* (Stanford, CA: Stanford University Press, 1990), p. 128. Tzvetan Todorov, *Mikhail Bakhtin, The Dialogical Principle* (Minneapolis: University of Minnesota Press, 1994), p. 54, tries to show the difference between Bakhtinian model of communication and the model of communication from Roman Jakobson. Despite his theoretical explanation of the difference between these models, his model is still closely tied to the traditional linear model of communication. An example of the structuralist linear model is Paul L. Danove, *The End of Mark's Story: A Methodological Study* (Leiden: E.J. Brill, 1993), p. 64; See Appendices, pp. 288-290.

As we can see in this model, there are three dimensions in a narrative communication. The first is the real world, that is the world of communication between the text, the reader, the author and the performer (ABCD). This real world of communication is very important in the process of telling and retelling the story. The text as a cultural artefact is born in the real process of interaction between the author and the reader. Once born, the text plays a significant role in the communication process of this real world by means of the discourse world of communication it contains. A particular narrative text as a cultural construct has always *the narrator*. The form of the narrator is either a first person narrator (BF), a posited/ assumed author (CG), a hero (DH), or a third person narrator (AE). The most important aspect to observe is the relation of a particular narrator with the author-creator (JI). This author-creator represents the authorial voice in the work. We can hear his/her intentions and accents in the voice of the narrator. Sometimes, the distance between the authorial intonations is great, but at other times it is less, or even completely fused.⁹ Then, through the narrator (including the hero as a narrator), the author-creator constructs the represented world/ the story-world (EFGH). In this represented world we can find time and space reference as its main constitutive axis (EG-HF). When the narrator tells the story, we can feel its point of reference in time and space (EGCA- HFBD). This time and space (chronotope) axis is also constitutive in the real world of communication (AC-DB).

For the purpose of analysis, the most important thing is to examine the

⁹ M.M. Bakhtin, *The Dialogic Imagination: Four Essays* (Austin: University of Texas Press,1992), p. 315.

relationship between the author-creator and the narrator. We need to discover the position of the narrator, then we try to hear the ideological accent of the author-creator. The possibility of their relationship could be mutually supportive, in opposition to each other in varying degrees. This literary phenomenon of plurality of voices is known in Bakhtinian term as 'heteroglossia'. Thus, methodologically a critical reader needs to be aware of the presence of some ideological positions within an utterance. Even within the whole of a story, the reader will find a plurality of view points. In the midst of these *competing* ideological positions, it is first of all important to identify the point of view of the narrator. Because it is impossible to *tell* a story without choosing a particular speaker, it is important always to start with the narrator as 'the teller'. Basically we have to discuss how the author-creator demonstrates his¹⁰ point of view, using the voice of the third person narrator and the hero. We need to examine how these positions are related 'dialogically' by the author-creator. Therefore, the focus of criticism is the interactive process of creative activity between the speakers.

By inventing this living and creating human aspect in the communicative interaction, Bakhtin has avoided the naive tendency of the science fictional model of narrative communication between the two dimensional narrative agents (the author- the implied author- the narrator- the story- the narratee- the implied reader- the real reader). At the theoretical level, he has clarified the unresolved theoretical dispute between those who defend the notion of implied author as the impersonal 'patterns in the text which the reader negotiates' ¹¹ and those who suggest abandoning it by simplifying the communication between the

¹⁰ As a matter of convenience I would use 'he' as a personal pronoun for the author-artist of Mark.

¹¹ Seymour Chatman, *Coming to Terms* (Ithaca: Cornell University Press, 1990), pp. 88,89.

personified fictional narrator and the fictional narratee only.¹² In gospel studies, the author-creator is not identical with the real author because an author in fact uses some sources in the tradition. The author-creator is not impersonal, because we can hear personal voice from somebody, whether it is in the form of author's indirect voice in the narration or in Jesus' direct discourse. The author-creator is not identical with the reader either, because we hear the voice from the work.

Parallel to the notion of 'author-creator' Bakhtin mentions also the existence of 'the listener or reader of multiple and varied periods, recreating and renewing the text'. This 'recreating and renewing reader/listener' should be distinguished from 'the passive listener or reader' of a particular time, who 'leads to dogmatism in interpretation and evaluation'.¹³ This notion of 'creative-reader' is similar to Barthes' notion of 'writerly text' which is none other than 'ourselves writing'. Unlike Barthes, however, Bakhtin does not confuse 'text' with 'personalities' who recreate and renew the text. Most important of all is that in the speaker's orientation's toward the world of the listener, the speaker 'strives to get a reading of his own.' The speaker enters into certain aspect of the listener and makes a breakthrough for the listener to enter a new horizon.¹⁴

Although such a distinction is methodologically necessary, the boundary line is not allowed to be regarded as absolute and impenetrable. Although the 'real' cultural and the 'represented' world resist fusion, they are 'indissolubly tied up with each other'.¹⁵ Both of them interact in continual mutual interaction. The

¹² Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London: Routledge, 1993), p. 89, 'only four of Chatman's six participants are thus relevant to my conception of narration: the real author, the real reader, the narrator, the narratee.' Similar to the notion of author-creator, Wayne Booth notices 'the sustained creative centre implied by a sequence of implied author' which he calls 'the career-author'. Wayne Booth, *Critical Understanding: The Powers and Limits of Pluralism* (Chicago: University of Chicago Press, 1979), p. 270.

¹³ Bakhtin, *Dialogic Imagination*, p. 253.

¹⁴ Bakhtin, *Dialogic Imagination*, p. 282.

¹⁵ Bakhtin, *Dialogic Imagination*, p. 254.

interaction is like the continuous exchange of matter between living organism and the environment.¹⁶ The work with its represented world enters the 'real' cultural world and enriches it. The 'real' cultural world 'enters the work with its represented world in the process of its creation, as well as part of its subsequent life, in a continual renewing of the work through the creative perception of listeners and readers'.¹⁷ This interactive process occurs 'first and foremost in the historically developing social world, but without ever losing contact with changing historical space'.¹⁸ In other words there is a special creative time and space (chronotope) within which the interactive process between work and life occurs. This creative time and space constitutes 'the distinctive life of the work'.

Although the readers are involved within the creative process, Bakhtin stresses the primary role of the author-creator as the distinctive agent in that process. The author-creator places himself outside the space and time of the work and outside the represented world of the work, but he is tangential to both. His activity can be sensed most of all in the composition of the work. It is he who segments the work into parts. The author-creator has his own time in telling his story. He can begin at the end, the middle or at any moment of the events represented. As a result of this, we can sense the distinction between representing and represented time. Since author-creator places himself between the real socio-cultural world of the author and the represented world of the work, he can relate himself to both worlds. He can occupy the position of the 'teller' or 'writer' of an event, but he is also outside of the account. He is never identical with the represented world nor with the real flesh and blood author. Since he is a creating living force, he is not an image created by the reader. It is impossible for the created image of

¹⁶ Bakhtin, *Dialogic Imagination*, p. 254.

¹⁷ Bakhtin, *Dialogic Imagination*, p. 254

¹⁸ Bakhtin, *Dialogic Imagination*, p. 254.

the author to enter into the images that make up the literary work.¹⁹

I.2 . Bakhtinian theory of genre and its relation to the author-creator

Bakhtinian critical theory about genre which is useful for contemporary genre studies is the notion that 'the reality of the genre is the social reality of its realization in the process of artistic intercourse'. Within the process of interactive process of producing the work of art, the genre is realized, or concretized in the form of an artistic work of art. Before it is made real or concrete, the genre operates as sociocultural sense between the speakers. As a socio-cultural sense, the genre is real. What is important for genre theory is Bakhtinian notion of 'the reality of the genre as social reality'. The reality of the genre as social reality corresponds to the concept and practice of dialogic communication. Genre is not something which is static or in static form, but it is the reality that lives in the interaction between people. This social reality is concretized or in Bakhtinian terms 'finalized' in the realization of genre in a particular work. We need to be aware that the work in itself is not 'the reality' of the genre but the outcome of 'the realization' of the genre. Contemporary analysis on the forms of text so far have confused the genre as the form of a work and the genre as social reality, because they failed to identify the existence of the 'social reality' of the genre. In Bakhtinian approach, the source of the work that speaks about genre is the social reality of the genre as it is realized within the process of artistic communicative interaction. So its reality is not limited and bounded to the art as product but is in real human socio-cultural (creative) life.

¹⁹ Bakhtin, *Dialogic Imagination*, pp. 255-257; cf. images of the author generated by the reader in Bas M.F. van Iersel, *Mark: A Reader-Response Commentary* (Sheffield: Sheffield Academic Press, 1998), p. 20.

Since genre operates within creative human communicative intercourse, it is a complex system of means and methods of collective consciousness to control/order and finalize reality.²⁰ First of all genre is a collective consciousness of seeing the reality. It is a way of seeing things. Secondly, genre is a method to 'freeze' reality. Genre consists of special methods to depict reality in the form of a work. These special types and modes of consciousness ('finalization' or 'concretization' of a whole) refract existence. As 'a complex system of means and methods for the conscious control and finalization of reality', genre places itself between the text and consciousness of the people. Therefore it does not belong to the text nor to a particular person who is limited to a particular space and time. It lives as a system within societies. This theoretical perspective is similar to what Derrida says, that genre does not belong to a text. But, unlike Derrida, Bakhtin finds the location of genre in the socio-cultural life of human civilization. If Barthes locates the production of literature within 'our own mind' as the 'writerly text', Bakhtin does not confuse the human mind with the way consciousness shapes and reshapes reality.²¹

Furthermore, unlike Barthes, Bakhtin has broken the individualistic theory that communication happens only between the text and the reader. In reality even within the literary communication, what happens is that the reader engages with the voices within the text. In the midst of this dialogic process of voices we can hear a relatively stable type of utterance of the author-creator who is the source of 'creating force' for the dynamic interactive communication of the work. In other words, the author-creator is the place or point where the speech genre takes its place or 'embodies' its 'self' in the stereophonic scheme of dialogic

²⁰ M.M. Bakhtin/P.N. Medvedev, *The Formal Method in Literary Scholarship: A Critical Introduction to Sociological Poetics* (Baltimore: The John Hopkins University Press, 1991), p. 133.

²¹ Theoretically genre as the ways of seeing and shaping reality has its own life and history within human civilization, although its life depends on the human mind.

communication. In the practice of any communication it is impossible to find what Barthes calls 'neutral space without a voice'.²² Even clashes between voices in a work require the existence of voices. Barthes confuses the written text as 'silent' artefact with the 'speaking' agents of communication. 'The author-function' always exists as a 'mediation' and exists at all levels of communication. In fact it is impossible to disregard the authorial voice, because it is a cultural fact of the text, as Earnshaw observes (after discussing Barthes' contradictory theoretical positions) that 'the notion of author as an original creator with a unique voice cannot be discarded, it is a fact of the text that has its direct correlative with the actual historical existence of the author'.²³ Eagleton also points out that poststructuralism has 'damagingly suppressed the fact that meaning always has an author' because it is not possible to move '*directly* from difference to signification'. It is necessary to have someone to 'identify the difference as difference' and to make a difference.²⁴

It is through the author-creator that the work is created by employing genre as socio-cultural link between the reality as the represented world and the artistic discourse as the representing world. In its relation to reality, an artistic work has two orientations: towards the listener or perceiver with its definite condition and perception; and toward life, from within by its thematic content.²⁵ The characteristics of this two-fold orientation in reality determine the genre as the type of the whole. In its turn genre as a type of dialogic communication represents 'organic' / 'interactive' unity between the theme of a particular artistic work and its role in real life. So genre is the 'organic' unity of theme with what lies behind it, that is the real life of that theme. Thus genre as speech

²² R. Barthes, 'The Death of the Author', in *Image, Music, Text* (London: Fontana Press, 1977), p. 142

²³ Stephen Earnshaw, *The Direction of Literary Theory* (London: Macmillan, 1996), pp. 27,28.

²⁴ Terry Eagleton, 'Self-authoring subjects', in *What is an Author?* (eds. Biriotti and Nicola Miller; Manchester: Manchester University Press, 1993).

²⁵ Bakhtin/ Medvedev, *The Formal Method*, pp. 130-131.

communication serves as the link which enables the inner theme of the work as a whole utterance to be related to its real place in life. Only through genre can the theme of a particular artistic work be properly linked to its real life. Therefore the notion of genre as 'organic unity' (it appears through the 'personal author-creator') is the missing link between historical criticism and literary criticism. The methods of source criticism as practised in historical sciences fail to take into account 'the structure specific'²⁶ to a work of art and confound the author-creator and the author-person. They are paying attention only to the 'purely factual approach'²⁷. Contemporary approaches in literary criticism have the credit of reminding us of the need of theoretical distinction between the author-person, the implied author, and the narrator. However there is no agreement yet whether the implied author or the narrator should be regarded as a person, and whether there is any implied author at all.²⁸ Text and reader approaches (reader-response and postmodern criticism)²⁹ have placed the (modern) reader's mind as the determining focus within the process of communication. By doing so, they miss the fact that a text is basically a 'multivoiced event' (in Bakhtinian terms: 'heteroglossic'). They fail to observe the complication involved within 'the creative principle in the author's relationship to a hero'.³⁰ Since the creative principle is found in the authorial relationship to the hero, we now turn to theoretical exploration of the relationship of 'author and hero' in verbal art.

²⁶ M.M. Bakhtin, *Art and Answerability: Early Philosophical Essays* (Austin: University of Texas Press, 1990), p. 11

²⁷ Bakhtin, *Art and Answerability*, p. 11.

²⁸ Seymour Chatman, *Coming to Terms* (Ithaca: Cornell University Press, 1990), pp. 74-89; Shlomith Rimmon-Kenan, *Narrative Fiction, Contemporary Poetics* (London: Routledge, 1988/93), pp. 86-89; Wayne C. Booth, *The Rhetoric of Fiction* (London: Penguin Books, 1991), pp. 70,71.

²⁹ Reader's response approaches clearly give prominence to the reader. The postmodern theoretical writings of later Barthes are a good example. Derridean deconstructionism based on the ontological philosophy of the text (starting with philosophising the semantics of word: see for example Jacques Derrida, 'The Law of Genre', *Critical Inquiry* 7 (Autumn 1980), pp. 63f., when Derrida discusses the etymology of genre) misses the delicate theoretical distinctions between textual agents as discovered in narratology.

³⁰ Bakhtin, *Art and Answerability*, p. 10.

II. Content and Form

II. 1. The problem of 'content and form' in genre theory

From the previous chapter we know that the problem in discussing genre lies in the nature of genre which is fluid. On the one hand genre is defined as a more or less fixed form, but on the other hand genre is actually developing. Basically the study of genre is swinging between the attempt to find fixed form and the need of change.

The study of gospel genre cannot avoid such a tension. For example, defining the Gospel genre as an 'ideal form' of βίος is not quite useful or even not in existence in the real operating action of communication. By attending to the parallel form of literary works, the *analogical* approach tends to move towards traditional Aristotelian genre analysis of language forms in their project of searching the Gospel genre. On the other end of the continuum the view of historical criticism that the Gospels are a unique form of literature fail to supply a secure basis for defending the uniqueness of the Gospel. Although their suggestion that the form of the Gospel parallel to the structure of the preaching of Peter in Acts 2: 22-24 seems to represent the closest evidence to the outline of the gospel (particularly Mark), there is still doubt whether such form does not come as a concise form of the gospel itself, since Acts was published after the gospels. Also there is no discussion whether the gospel's 'genre' is identical with the gospel's 'outline of content'. The tendency is to put emphasis on 'content', 'message' or 'kerygma' and to confuse it with the structure of the text. There is no adequate treatment of the distinction between the gospel form as the 'compositional structure' of the earliest kerygma and the gospel form as 'literary ways' of conveying the message.

Since both approaches take their own ways, there is a need to search for genre as 'literary form' in which the missing link in the process from the individual forms of gospel units into the finalised existing narrative forms of the Gospels could be identified. Underneath this tension there is the ignored problem of literary critical theory, that is the problem of 'content and form' which needs to be addressed in the first place, since the studies of gospel genre have failed to spot this difficult but fundamental issue in contemporary literary criticism.

II. 2. Bakhtinian theory on the notion of content and form

It has been quite widely acknowledged that 'content' and 'form' cannot be separated, but how these two are related in practice has not been adequately addressed on the level of theory. Bakhtin confirms the necessity of content or meaning. It is meaning that determines the aesthetic strategy of choosing the form. As Bakhtin says,

Form cannot be understood independently of content, but neither can it be independent of the material used and the devices determined by the latter. Form is conditioned by the given content, on the one hand, and, on the other, by the particular nature of the material and the methods of working that material. A purely *material* artistic task would constitute a technical experiment. An artistic device cannot be solely a device of working the verbal material.....; it must be first and foremost a device of working a particular content.³¹

Bakhtin offers a critical alternative by pointing out the failure of the formalistic approach which concentrates on the language as device only without taking into account to its socio-historical (cultural)³² aspect. An artist does not play simply

³¹ Bakhtin, *Art and Answerability*, p. 192.

³² Recent use of the word 'culture' in contemporary cultural criticism includes the whole sphere of socio-historical forces as ideology, power, gender, ethnicity and so forth. Also this word represents the humanistic aspect which characterizes the whole corpus of Bakhtinian dialogic theory.

on language as linguistic device only,³³ but uses language as a mean of artistic expression resulting from the emotional encounter between the artist as a person and reality. This interactive communication creates an event of literary encounter which has socio-cultural dimensions. Since the cultural event involves people's emotions, the task of a literary critic is to 'feel the words in a work of art' as 'a *verbal* whole.'³⁴ But Bakhtin reminds us that this *verbal* whole is not the *artistic* whole. What needs to be understood is not the technical apparatus but '*the immanent logic of creative activity*'.³⁵ Since creative activity is human activity upon which language is based, the first thing to understand in the creative process is '*the value-and-meaning structure* in which creative activity comes to pass and in which it gains an axiological awareness of itself that is, the *context* in which the *act of creation* becomes meaningful'.³⁶

This *human creative consciousness* is 'never coincident with language consciousness'. The language consciousness is a material governed by the artistic task. It is a passive constituent in creative activity. The artist works first of all not with words but with 'constituent features of the world, with the *values of the world and life*' which could be defined as 'the sum total of the devices for giving form to and consummating a human being and his world' ³⁷. These values are determined by the event of immediate *relationship* between the *artists and the world*. This axiological position determines the emotional, the phonetic, the pictorial and other features of the work. The *author's creative value-and-meaning context* does not coincide with the purely material literary context of the work. Although the creative act of the author-artist has to take its position in

³³ Cf. The theoretical 'trace' of structuralism in Derridean effacement of 'content' and its neutralisation by 'the relief and design of structures'- J. Derrida, *Writing and Difference* (London: Routledge & Kegan Paul, 1995), pp. 5, 15.

³⁴ Bakhtin, *Art and Answerability*, p. 193.

³⁵ Bakhtin, *Art and Answerability*, p. 194.

³⁶ Bakhtin, *Art and Answerability*, p. 194.

³⁷ Bakhtin, *Art and Answerability*, p. 195.

the midst of the literary context of the work, this position is determined by the more fundamental position of the author in the real event of his/her being as it embodies in the values of the world. The author is compelled to contend with old or more recent literary forms, yet the determining factor is his 'primary artistic contention' with 'the *cognitive-ethical directness of a life and its valid persistence as a distinctive life*'.³⁸ 'The value-context in which a work of literature is actualised and in which it is rendered meaningful' is very important. It is 'not just literary context', because 'in the world of forms alone, form has no validity or force'.³⁹ The *collision* with the chaos of life ignites the artistic spark representing the *aesthetic standpoint*. This axiological weight bearing the meaning is brought into the material *literary* sphere.

In the material literary sphere, this axiological position is determined in the relation to the hero and his life world. Therefore a concrete literary formal device (words, sentences, verbal symbols, semantic series, etc.) needs to be seen also from the *meaning-governed cognitive-ethical autonomy of the hero's life*, the meaning-governed laws or persistence of his '*act-performing consciousness*'.⁴⁰

This act-performing consciousness constitutes one of the independent laws of power which is in a state of intense interaction with the author's system of laws. Therefore an artistic whole represents the essential overcoming of a certain necessary whole of meaning in which two independent laws of powers are exercised in a state of intense interaction. A work of art is regulated by the hero's and the author's system of laws: the laws of content and the laws of form. In this relation, 'the author-artist *finds* the hero as already given prior to and apart from

³⁸ Bakhtin, *Art and Answerability*, p. 197

³⁹ Bakhtin, *Art and Answerability*, p. 201.

⁴⁰ Bakhtin, *Art and Answerability*, p. 198.

his own purely artistic act: he cannot engender the hero out of himself'.⁴¹ The hero is already given in an artistically valid form. This aesthetic reality of otherness of the hero 'constitutes the *object* of aesthetic vision which imparts *aesthetic objectivity* to that vision'. Such a reality of otherness is necessary for an artistic event to happen. The artistic event needs two participants: the hero who is the one passively real, and the author artist/contemplator who is active.⁴²

Since the world is perceived as values and meanings as a result of relationships, what is important to be understood is the *emotional-volitional tension of form*. Form has the character of *expressing* some *axiological relationship* of the author and contemplator *to* something apart from the material. This emotional-volitional relationship expressed by form is *intense and active* in character and more than simple relationship to the material.⁴³ The intention of creation and contemplation proceeds in the direction of this aesthetic form. The artistic form sings, celebrates, adorns, transfigures, justifies, affirms someone or something. This artistic form is directed axiologically toward something *apart from the material*. It is important therefore to acknowledge the *moment of content* to understand the sense of form. Content in this sense is ethical event. In this perspective Bakhtin maintains the distinction between the content and the form without abandoning the content altogether, because he sees the content as ethical moment, and the form is not the text as material but as artistic form celebrating the event of axiological content.

⁴¹ Bakhtin, *Art and Answerability*, p. 199.

⁴² Bakhtin, *Art and Answerability*, p. 200.

⁴³ Bakhtin, *Art and Answerability*, p. 265.

II. 3. The task of artistic analysis

The artistic analysis is directed not to the work ordered by cognition but to the significance of the work for the artist's and the contemplator's aesthetic activity directed toward the work.⁴⁴ In other words the object of artistic analysis is the content of aesthetic activity directed toward a work. The first task of aesthetic analysis is to disclose the constituents of the content immanent to the aesthetic object without going beyond the bounds of this object as realised in the process of creation and contemplation. Hence this content can be called the aesthetic object as distinct from the external work demanding sensory perception by concept. Therefore the task of artistic analysis involves first of all the aesthetic object and secondly the extra aesthetic, material givenness of a work and thirdly the technical apparatus of aesthetic execution.

The first task of aesthetic analysis is '*to understand the aesthetic object in its purely artistic distinctiveness and to understand its structure, which is called the architectonics of the aesthetic object*'.⁴⁵ How can we perceive the architectonic form? Architectonics forms are distinctive forms of the inner and bodily value of aesthetic man.⁴⁶ The architectonic form determines the compositional form. For example tragedy as form of an event can select the compositional form of drama.

The second task is '*to address the work in its primary, purely givenness and its construction completely apart from the aesthetic object: the aesthetician must become a geometer, a physicist, an anatomist, a physiologist, a linguist, just as the artist must to some degree*'. In other words the task is to address the extra

⁴⁴ Bakhtin, *Art and Answerability*, pp. 266-7.

⁴⁵ Bakhtin, *Art and Answerability*, p. 267.

⁴⁶ Bakhtin, *Art and Answerability*, p. 272.

aesthetic, material givennes of a work.⁴⁷

The third task is to understand how the external material work as 'the technical apparatus of aesthetic execution' is used in achieving the execution of the aesthetic distinctiveness. The goal-directed composition of a work could be defined as 'the sum total of the factors that produce an artistic impression' (the teleological understood composition of a given material),⁴⁸

These distinctions helps to clarify the confusion in works of material aesthetics which blurs the architectonic form of the artist's inner man with compositional forms of the work.⁴⁹ Aesthetic individuality is a purely architectonic form of the aesthetic object itself. What is *individualised* is an event, a person, an aesthetically animated object, and so on. The confusion is usually caused by conflating the composition and the artistic value/ object itself. In doing so, cognitive judgment and inferior technical evaluation are substituted for artistic activity (contemplation, reflection).

Such aesthetic approach of art opens the possibility of revealing the interaction and interdetermination process between art and other areas of cultural creativity, within the process of historical becoming of culture. The establishment of interaction and interdetermination of a given series of cultural creativity with other series creates the historical approach. Isolated technique of examining a work of art (text) can only be considered part of history⁵⁰. This notion of history as the process of interactive cultural becoming shows the weakness in traditional historical approach and formalistic (text only) approach, because they attempt to

⁴⁷ Bakhtin, *Art and Answerability*, p. 267.

⁴⁸ Bakhtin, *Art and Answerability*, p. 267.

⁴⁹ Bakhtin, *Art and Answerability*, p. 268.

⁵⁰ Bakhtin, *Art and Answerability*, p. 272.

'construct a science of art independently of systematic philosophical aesthetics'.⁵¹

II.4 The interdetermination of relationship between aesthetic object and aesthetic form

The distinctions of such artistic tasks lead us to the need to understand more about aesthetic object and aesthetic form. A work is alive with its artistic validity in its intense and active interdetermination with a reality identified and evaluated by a performed action. A work is alive and valid in a world which is both alive and valid cognitively, socially, politically, economically, and religiously.⁵² Reality here is not neutral but reality with axiological (ethical: good or true) position. Every cultural phenomenon is concretely occupying some essential points in opposition to other given position of cultural standpoints. Cognition only cannot grasp this.⁵³ These ethical actions are expressed 'as the relation of the ought to reality.'⁵⁴

This ethical position enters into the work through character. Therefore the basic feature of the aesthetic is 'its receptive, positively accepting character, which enters to the work' (into the aesthetic object) and 'there becomes an indispensable constitutive moment'. In this sense 'life is not only outside art but ...within it'.⁵⁵ The artist is only specialist in relation to the given material, because art is not specialised.

The identified and evaluated reality is transposed by *aesthetic form* to another

⁵¹ Bakhtin, *Art and Answerability*, p. 273.

⁵² Bakhtin, *Art and Answerability*, p. 275.

⁵³ Bakhtin, *Art and Answerability*, p. 276.

⁵⁴ Bakhtin, *Art and Answerability*, p. 279.

⁵⁵ Bakhtin, *Art and Answerability*, p. 278.

axiological level, subordinates it to a new unity and orders it in a new way.⁵⁶ *Aesthetic activity* does not create a wholly new reality, but 'celebrates, adorns, and recollects this conveniently encountered reality of cognition and action...enriches and completes them... and above all *it creates the concrete intuitive unity* of these two worlds.'

By allowing a character to get involved in the aesthetic creativity, aesthetic activity 'humanizes nature and naturalizes man.'⁵⁷ In other words aesthetic activity dialogizes human being and nature. In the aesthetics, the ethical man is enriched by nature positively affirmed, while natural man is enriched by ethical meaning. All of these enriching, optimistic categories of human thinking about world and man are aesthetic in character. The tendency to bring about the ought is also aesthetic. This tendency creates mythical and metaphysical thinking. ⁵⁸

Thus in the process of aesthetic activity, the reality of cognition and ethical action entering the aesthetic object as character is called the *content* of a work of art or *aesthetic object* and is subjected to the process of comprehensive forming by means of a particular material. Outside its relation with this content form cannot fulfill its functions.⁵⁹

II. 5. The position of the author-artist

In the process of aesthetic activity, the role of the author-artist has primary importance. The position of the author-artist in the world is to be understood in

⁵⁶ Bakhtin, *Art and Answerability*, p. 278.

⁵⁷ Bakhtin, *Art and Answerability*, p. 279.

⁵⁸ Bakhtin, *Art and Answerability*, p. 279.

⁵⁹ Bakhtin, *Art and Answerability*, p. 281.

connection with all the values and cognition and ethical action. The material participates in the axiological and meaning related movement of an action. It is the event of reality as the comprehensively experienced axiological make up of reality which is united, individualized, rendered whole, isolated and consummated. While aesthetically valid form is the expression of an essential relation to such world of cognition and action.⁶⁰ However the artist does not intervene in the event as participant. The artist assumes the outside position as a contemplator who 'understands the axiological sense of what is coming to pass'.⁶¹ The artist is the co-evaluator and co-experiencer of the event. This outside situatedness allows 'self-activity to unite, give a form to, and consummate the event from outside'.⁶² Every artist is 'the first artist'. He 'must assume an aesthetic position with regard to the extra aesthetic reality of action and cognition'.⁶³ Since in art people remember and recognize events, art creates a new form as axiological relation toward what has previously been recognized in cognition and action. The originality in art is born against the background of the recognized world.

Aesthetic form intuitively embodies content from outside. Form and content are inseparable and interpenetrate, but for aesthetic analysis they are not fused. It is important to take into account the persistent, autonomous directness of life to meaning. In the work of art there are two powers as constituent moments: the system value of content and the system value of form. Both are in interaction.

Cognitive-ethical moment as truly content needs to be distinguished from judgments and ethical assessments which can be constructed and uttered by the reader concerning the content which are not part of the aesthetic object.

⁶⁰ Bakhtin, *Art and Answerability*, p. 281.

⁶¹ Bakhtin, *Art and Answerability*, p. 282.

⁶² Bakhtin, *Art and Answerability*, p. 282.

⁶³ Bakhtin, *Art and Answerability*, p. 284.

Furthermore ethical moment has essential primacy in content, because 'everything cognized must be correlated with the world in which human action is performed.'⁶⁴ It must be related to 'the acting consciousness'.⁶⁵ Content is not to be conceived as theoretical whole, a thought or an idea.

Artistic creation and contemplation by the artist control the ethical constituent of content '*by way of co-experiencing or emphasizing and co-evaluating*'.⁶⁶ This ethical *event* of action in its living performance from within the acting consciousness itself is completed from outside by artistic form, not its theoretical transcription, but the action itself in its primary ethical nature 'by way of co-experiencing with the willing, feeling, and acting consciousness'.⁶⁷

The artist and the contemplator do not co-experience with psychological consciousness but with 'ethically directed, acting consciousness'. Empathy and sympathetic co-evaluation in themselves are not ethical, but the content of the act of empathizing is. So the content of the act of empathizing is 'the moral and practical-quotidian axiological attitude (emotional-volitional attitude) of another consciousness'.⁶⁸ This content of the art of empathizing can be made an object of cognition or it may condition an ethical action or it may be made an object of aesthetic consummation. In this matter, it is necessary to consider the role of the creative personality of the author as a constitutive moment in artistic form.

The activity of artistic creation and contemplation is accompanied by the constituent of cognitive recognition. The cognition joins the ethical striving.

⁶⁴ Bakhtin, *Art and Answerability*, p. 285.

⁶⁵ Bakhtin, *Art and Answerability*, p. 285.

⁶⁶ Bakhtin, *Art and Answerability*, p. 285.

⁶⁷ Bakhtin, *Art and Answerability*, p. 286.

⁶⁸ Bakhtin, *Art and Answerability*, p. 286

The aesthetic object, as the content of artistic vision and its architectonics, is a completely new formation that is not of a linguistic order, but it is an aesthetic existent. This new aesthetic existence arises on the boundaries of a work by way of overcoming its extra-aesthetic material.⁶⁹ The overcoming of the material happens when words, sentences, chapter, etc. create the whole of hero's appearance, character, situation, action, etc. In other words the overcoming of the material occurs when linguistic features are turned to create 'the whole of an aesthetically shaped and consummated ethical event of life'.⁷⁰ In this case 'all the verbal interconnections and interrelations of a linguistic and compositional order are transformed into extra-verbal architectonic event-related interconnections'.⁷¹

The components of the artistic object of a given work are the *characterization of a concrete value* (the city's wide and silent street, the shadow of night, the scroll of memory, etc) and not visual representations, not general psychic experiences and not words. It is not the *linguistic forms* that enter into the aesthetic object, but *their axiological significance* ('the emotional-volitional moment corresponding to that form')⁷². These components of artistic object, which are aesthetically shaped, are joined together to form the unity of axiological event of life. This ethical-aesthetic event is unambiguous and distinct. Its components could be called 'images', not in a visual sense but 'shaped moments of content'.⁷³ These aesthetic components cannot be seen only with the unseeing eyes or with noisy ears because it is neither a concept nor a word, nor visual representation, but a 'distinctive aesthetic formation' realised with the help of the word, visually apprehended material or their combinations. This includes 'the ethical

⁶⁹ Bakhtin, *Art and Answerability*, p. 297.

⁷⁰ Bakhtin, *Art and Answerability*, p. 297.

⁷¹ Bakhtin, *Art and Answerability*, p. 297.

⁷² Bakhtin, *Art and Answerability*, p. 299.

⁷³ Bakhtin, *Art and Answerability*, p. 300.

constituent and the feeling appropriate to it.’⁷⁴ The aesthetic object is located in the accountable dealing ‘with the state and with the law’, not only in the material work of art nor in the psyche.⁷⁵

II. 6. From architectonic form to compositional form (through the author-creator)

Artistic form is the form of content, but a form which is realised and attached to the material. Form must be studied in two directions: (1) from within aesthetic object, as architectonic form; (2) from within the compositional material whole of the work - the study of the technique of form.

First, from within aesthetic object, ‘form is dematerialized and taken beyond the bounds of the work as organized material’ becomes ‘the expression of the axiologically determinate creative activity of an aesthetically *active subiectum*’. In form the subject find himself, his own productive, axiologically form-giving activity [form as the expression of activity], *he feels intensely his own movement that is creating the object* during the contemplation of a work of art. He must experience himself as the creator of form, in order to actualize the artistically valid form.⁷⁶ One must enter as a creator into what is seen, heard, or pronounced. In this case, one is directed with the words, the phonemes, and the rhythm toward content. In this case feeling is important. Feeling is individual and related to a person. The feeling of one’s own activity does not enter into the object-related content of the act of thinking itself.⁷⁷ It is different from the

⁷⁴ Bakhtin, *Art and Answerability*, p. 302.

⁷⁵ Bakhtin, *Art and Answerability*, p. 301.

⁷⁶ Bakhtin, *Art and Answerability*, p. 304.

⁷⁷ Bakhtin, *Art and Answerability*, p. 304.

cognitive form which does not have author creator. The cognitive form is found in the object. In cognition the person does not feel either himself or his productive activity. In contrast to form, content is passive, receptive, in need of form. As soon as the subject ceases being active in form, calmed and consummated form rebels and appears in its pure ethical validity. In this situation artistic contemplation ceases and is replaced by co-experiencing or by cognitive reasoning, by theoretical agreement or disagreement, by practical approval or disapproval, etc.⁷⁸

What is seen, heard or pronounced need to be made 'one's own active, axiological relationship'. To overcome the material as extracreatively determinate character of the form, one must enter as creator into what is seen, heard or pronounced.⁷⁹ Therefore, 'form is the expression of the active, axiological relationship of the author-creator and of the recipient (who co-creates the form) to content'.⁸⁰

Secondly, from outside the content, form is an expression of a subjective active relationship to content. It becomes a creative form to consummate content through isolation. Here the *function of form in relation to content* is the 'isolation or detachment' from the work's significance, from its content.⁸¹ To enable consummation, the content has to be detached from future event. The content of a work is a segment of the unitary open event of being that has been isolated and freed by form from responsibility to the future event. An object that is isolated is a fictive object, not actual within the unity of nature and has not existed within the event of being. Fiction and isolation coincide.⁸² *What is*

⁷⁸ Bakhtin, *Art and Answerability*, p. 305.

⁷⁹ Bakhtin, *Art and Answerability*, p. 305.

⁸⁰ Bakhtin, *Art and Answerability*, p. 306.

⁸¹ Bakhtin, *Art and Answerability*, p. 306.

⁸² Bakhtin, *Art and Answerability*, p. 307.

detached is not the striving, the axiological tension. Different from the Formalist defamiliarization, however, the isolation function does not mean 'destroying the habitual place of a word', but as 'the removal of the object, the value and the event from the necessary cognitive and ethical series'.⁸³ The activeness of feeling of the content with all the creative energies of this feeling is freed. Isolation is the negative condition of the personal, subjective character of form. Isolation enables the author-creator to become a constitutive moment of form. It is the author's assumption of control. However, isolation foregrounds and defines the significance of the material and its compositional organization. The material becomes a condition. Through its own strength, the word transposes the consummating form into content. By using the material, form brings any event and ethical tension to fullness completion. Thus, isolation makes the word, the utterance, and *the material formally creative.*⁸⁴

II. 7. The role of the author-creator as creative individuality within the material

The words as material consists of the following constitutive moments: (1) the phonic side; (2) the referential meaning of the word (with nuances and variations); (3) the constituent of verbal connections; (4) the intonational (the emotional-volitional) constituent of the word, the axiological directedness of the word that expresses the diversity of the speaker's axiological relations; (5) the feeling of verbal activeness, the feeling of the active generation of signifying sound (all motor elements-- articulation, gesture, facial expression, etc. and the whole inner directness of the speaker's personality, which actively assumes

⁸³ Bakhtin, *Art and Answerability*, p. 307.

⁸⁴ Bakhtin, *Art and Answerability*, p. 308.

through utterances a certain value-meaning position). The emphasis is 'the feeling of generating the signifying word'. The feeling here is a feeling of generating both meaning and evaluation; 'both the flesh and the spirit of the word are generated together in their concrete unity'. The fifth moment, turned to the speaker's personality, reflects all the previous four moments. It is the form-giving activity of the author-creator and the contemplator that takes the possession of all the aspects of the word. In the selecting, constructing, determining, consummating activity, the creator and the contemplator feel their activity and at the same time, they 'feel something upon which this activity is directed'. The fifth moment is the 'governing moment, the focal point of the form-giving energies'.⁸⁵

The unity of all these compositional moments realises the formal unity of the work. The unity of the verbal whole of a work is based not in 'what is said but in how it is said, in the feeling of the activity of meaningful speaking, which must constantly feel itself as a unitary activity'.⁸⁶ What is repeated is not constituent of meanings but constituent of relational activity. The unity of the verbal whole of the work is not of the object and not of the event but the unity of encompassing the object and the event.⁸⁷ From the perspective of form, the beginning and the end of a work are the beginning and the end of *activity*.⁸⁸ The end, the beginning, and the compositional moments show the aesthetic activity of its author-*subiectum*.⁸⁹ Chapters, paragraphs, stanzas, lines, words as the compositional divisions of the verbal whole express *stages* of verbal generating activity. They are moments of the activity of encompassing content *from outside*. These moments are determined by the activity of the author-artist toward

⁸⁵ Bakhtin, *Art and Answerability*, pp. 308-9.

⁸⁶ Bakhtin, *Art and Answerability*, p. 310.

⁸⁷ Bakhtin, *Art and Answerability*, pp. 310-311.

⁸⁸ Bakhtin, *Art and Answerability*, p. 311.

⁸⁹ Bakhtin, *Art and Answerability*, p. 311.

content. Therefore the unity of aesthetic form is the unity of the position assumed by acting human being. The unity is created by the feeling and willing of human being.⁹⁰ This activity of generating the signifying sound of the word is the activity which bears the intonative aspect expressing the speaker's axiological attitudes toward the content of an utterance that is the diversity of the speaker's emotional-volitional reactions.⁹¹ This activity of expressed valuation colors all aspects of the word (its abuse, care, indifference, etc.)⁹²

Furthermore, the feeling of the activity of connecting also constitutes the organizing moment. This feeling is determined axiologically as well. Therefore simile and metaphor rely on the unity of the activity of the evaluation.⁹³ The verbal connections are based upon 'the emotional-volitional interrelations and upon the kinship of words'.⁹⁴ The author's feeling of connecting (constructive) activity saturates the compositional connections (syntactic verbal connections). This connecting activity is directed toward the 'unity of the feeling of tension and form-giving encompassing from outside of cognitive ethical content'.⁹⁵ This activity is realised through compositional components.

Even the activity of choosing meanings envelops the referential meaning of the word. This feeling of choice embraces 'the cognitive and ethical autonomy'.⁹⁶ Finally, this feeling of activity also takes possession of the phonic side of the word. The sound becomes the expression of the activity and tension of inner man, who generates the axiological valid sound. The author is the speaking human being, he is the immediate producer of sound. What is ordered is not the

90 Bakhtin, *Art and Answerability*, p. 312.

91 Bakhtin, *Art and Answerability*, p. 311.

92 Bakhtin, *Art and Answerability*, p. 312.

93 Bakhtin, *Art and Answerability*, p. 312.

94 Bakhtin, *Art and Answerability*, p. 312.

95 Bakhtin, *Art and Answerability*, p. 313.

96 Bakhtin, *Art and Answerability*, p. 313.

acoustical aspect of words, but 'the articulatory, the motor aspect'.⁹⁷ The activity of generating word is the fundamental principle governing form. This is an activity of spiritual generation and selection of meanings, connections, axiological relations. It is the inner tension of consummating spiritual contemplation and encompassing large verbal wholes, chapters, parts, and the whole. Particularly apparent is the feeling of intense, axiological remembering activity, of emotional memory, the internally active human being as creator. His feeling of creative activity remains throughout the entire work from the beginning to the end.⁹⁸

This unity of the active axiological position of the author-creator determines the unity of form. The unity of form is realised by means of the word, by relating it to content. The assumed position through the word becomes productive and creatively consummates content as a result of the isolation of content by the form-giving consciousness. The isolation is given by form upon content.

The moments of the word that realise form become the expression of the author's creative relation to content.⁹⁹ Thus rhythm penetrates content as a creative relation to content. It transposes content into the plane of aesthetic being.¹⁰⁰ The form, having become the expression of the author's attitude, creates 'the architectonic form, which orders and consummates the event, independently of the unitary, invariably pure event of being'.¹⁰¹

The creative subjective personality of the author as constitutive moment of form is the organized activity. This activity is issued from within the creator's

⁹⁷ Bakhtin, *Art and Answerability*, p. 314.

⁹⁸ Bakhtin, *Art and Answerability*, p. 315.

⁹⁹ Bakhtin, *Art and Answerability*, p. 315.

¹⁰⁰ Bakhtin, *Art and Answerability*, p. 315.

¹⁰¹ Bakhtin, *Art and Answerability*, p. 315.

personality differs from the passive personality of the hero. The personality of the creator is an *embodying activity* of seeing, hearing, remembering and not as an embodied activity. This creator plays the role within the creation of aesthetic object.¹⁰²

Therefore we need to study the aesthetic object in its distinctiveness as aesthetic activity where form is the form of content and content is the content of form. The aesthetic activity is not a thing, since in it the subject feels himself as an active subjectum, and into which the subject enters as a vital constitutive moment.¹⁰³ This artistically creative form gives a form to the whole human being, giving a form to the world as the world of man, either by humanizing and vivifying it directly, or by bringing it close into an axiological connection with man that the world loses its own axiological independence. As a result, the relation of form to content in the unity of aesthetic object has a distinctive *personal* character, and 'the aesthetic object is a distinctive, realised event of the action and interaction of creator and content'. In this verbal artistic creation, the aesthetic object has the character of an event. What especially clear is the event of the author entering into the object.

II. 8. The features of dialogic relationship between author and hero¹⁰⁴

Bakhtin has spent most of his analytic thought upon the relationship between author and hero. His earliest philosophical essays are basically predominated by

¹⁰² Bakhtin, *Art and Answerability*, p. 316.

¹⁰³ Bakhtin, *Art and Answerability*, p. 317.

¹⁰⁴ If we analyse a narrative (prosaic) text like novel or the gospel, we soon discover that we are involved with the problem of 'heteroglossia'. As narratology has pointed out there are some agents of voices within every text.

the issue of author and hero relationship.¹⁰⁵ Bakhtin's invention that every narrative discourse bears plurality of voices leads to the primary task of examining the complex formal relationship of 'distancing' and 'evaluation' effected between the discourse of the narrator and the discourse of the hero. It is called the 'orchestration' of multiple social voices within an artistic unity.¹⁰⁶ The focus of examination is the force of dynamic relations of high complexity and tensions between the voices of the author-artist/narrator and the hero as found between the reported speech and the reporting context.¹⁰⁷ The aim is characterising the 'interorientation of the author's and another person's speech'. The author's attitude appears to show the distinctiveness in 'defamiliarization' / 'made strange' colorization of a word.¹⁰⁸

The first literary philosophical principle to be heeded is that every author is transgredient to the hero. Every time an author starts to write about something he will occupy a particular place and time (chronotope) different from the hero's. Even when the author writes his own biography, he becomes somebody else. It is impossible for an author to write from within the lived-life of the hero. He must step outside himself in order to consummate the account. So an author is surpassing the lived-life of the hero. It is impossible for the hero to see himself. The hero needs somebody else who is capable of seeing the whole of his life. Even with a mirror it is impossible to see the whole of oneself. As a consequence of that, an author as 'the other' of the hero knows what is not accessible to the hero. The surpass-ability of the author makes him transgredient to the hero.

However, the lived-life of the hero has never been able to be consummated fully.

¹⁰⁵ His essay on 'Author and Hero in Aesthetic Activity' occupies 231 pages of the whole book of 318 pages.

¹⁰⁶ Pam Morris (ed.), *The Bakhtin Reader* (London: Edward Arnold, 1994), p. 19.

¹⁰⁷ V.N.Volosinov, *Marxism and the Philosophy of Language* (Cambridge, MA: Harvard University Press, 1986), p. 119.

¹⁰⁸ Volosinov, *Marxism and the Philosophy*, p. 131

One's lived-life has never been able to be consummated as long as he is alive. In order to live and act everybody needs to be unconsummated. He needs to be open to himself in all the essential moments constituting his life. A person has to be 'someone who is axiologically [from the point of view of value] yet-to-be, someone who does not coincide with his already existing makeup'.¹⁰⁹

In dialogic analysis what we need to do is to observe the '*fundamental, aesthetically productive principle* of the author's relationship to the hero'¹¹⁰

This creative principle in the author's relationship to a hero needs to be revealed and not only the account of the bare facts of the author's ethical, biographical personality. By giving account to this *creative act /event* we can understand the whole of a work and a hero. In order to understand this *creational structure* of a work we need to sense the author-creator. First of all, we need 'to single out all those *moments or constituent features* which bring about the *consummation* of the hero and the event of his life and which are in principle transgredient to his consciousness'. Secondly we need 'to determine the *active, creatively intent, and essentially necessary* [principled/ founded on a necessary principle] *unity* of all such *consummating moments*'.¹¹¹ In other words, we need to understand the *principle* of seeing the hero that engenders the hero as a determinate whole.¹¹² We need to bear in mind that the author occupies an intently maintained position outside the hero.

⁰⁹ Bakhtin, *Art and Answerability*, p. 13.

¹⁰ Bakhtin, *Art and Answerability*, p. 10.

¹¹ Bakhtin, *Art and Answerability*, pp. 13,14.

¹² Bakhtin, *Art and Answerability*, p. 8.

III. Bakhtinian Speech Genre Analysis

Underneath the problem of form is the basic theory of human communication through the language. At this point it is important to perceive further Bakhtinian critique of Saussure, specifically in relation to the notion of genre as speech. The analysis on the form of the text as the basis lacks the most essential element of what is understood in Bakhtinian approach as the interactive function of language that is the dialogic role of language use between two rejoinders. Language analysis does not start with the form as device at the first place, as Bakhtin and Medvedev pointed out that 'the formalists usually define genre as a certain constant, specific grouping of devices with a defined dominant'.¹¹³ Analysing genre concentrating on the form as we see earlier in the review, will end up in what Voloshinov vigorously argued as 'abstract objectivism'. The synchronic system underlying the practice of formalistic analysis of genre 'does not correspond to any real moment in the historical process of becoming'.¹¹⁴

III.1. Bakhtinian concept of genre

For Bakhtin and Medvedev, however, 'genre is the typical totality of the artistic utterance, and a vital totality, a finished and resolved whole'. This means that Bakhtinian analysis of 'genre' stresses the importance of the holistic aspect of the work as interactive relationships of speaker's expressions. What is unique in this theory is the nature of genre as the totality of 'utterance'. It suggests that genre needs to be seen as means of communicative expression. Genre includes

¹¹³ Bakhtin/Medvedev, *The Formal Method*, p. 129.

¹¹⁴ Volosinov, *Marxism and the Philosophy*, p. 66.

an intercommunicative structure of consciousness and ways of seeing, because for Bakhtin genre is 'a complex system of means and methods for the conscious control and finalization of reality'.¹¹⁵ This definition consists of : 1) a controlling consciousness to freeze reality, 2) strategies/tools (the means and methods) of that act of perception, 3) a system of such creative consciousness. The reality of genre, therefore lies in the socio-cultural construction as it is exercised within the consciousness. If Hirsch said that there is no real entity of the genre as a type concept embracing all the individuals, 'at the level of history there is no real entity such as a genre if by that word we mean a type concept that can adequately define and subsume all the individuals'¹¹⁶ then Bakhtinian theory would suggest that the historical reality of genre is the socio-cultural system of strategies of human consciousness to control reality. Because genre relates to the conscious control of reality, the realm of genre closely tied with not only with socio-cultural consciousness of a community but also with social relations within it.

In the light of these artistic strategies of portraying reality, what we need to identify is the 'relatively stable types of the utterances' in the text¹¹⁷ Since 'utterances' are real intercommunicative exchanges between speakers, they include dialogic interplay between the rejoinders at the first place. These holistic types are called 'speech genre'. This perspective of real intercommunicative practice has enabled critical literary analysis to overcome the unfruitfulness of hermeneutic vicious circle between form and content/concept. Hirsch perceives genre as 'concept'; while Bakhtin made a breakthrough by identifying genre as a

¹¹⁵ Bakhtin/Medvedev, *The Formal Method*, p. 133.

¹¹⁶ E.D. Hirsch Jr, *Validity in Interpretation* (New Haven: Yale University Press, 1967), p. 108.

¹¹⁷ M.M. Bakhtin, *Speech Genre & Other Late Essays* (Austin: University of Texas Press, 1994), p. 60.

controlling system of the concept.¹¹⁸ The problem with the dichotomy between form and content is that such an approach to genre operates on the paradigmatic presupposition of mechanistic functions, which is built on dichotomy, does not correspond to the real communicative interaction between speakers. Since Bakhtinian analysis stresses the utterance as expression, it is very important to start analysing the texts as expressions of speakers.

Thus our generic analysis needs to start with the acknowledgment of the dialogic nature of communication. Textual form is important but it should not be regarded as the basis of the analysis. Analysing the form only would ignore the bases which constitute the existence of intercommunicative event. The actual determining factor is the interactive power relationship between the speakers. As Voloshinov pointed out that 'a word is two-sided act' and 'the product of the reciprocal relationship between speaker and listener'¹¹⁹. These reciprocal relationships are made possible because of the different points of view of the speakers found in the words as utterance. Thus, what we need to observe is the dynamic interrelationship of these positions within the text. These dialogic interactions will reflect the generic tone of the whole work as an utterance.

For the purpose of analysing gospel as narrative, Bakhtin suggested that we pay attention to the emotional-volitional tone within the dual relationship of intentionality between author and reader as reflected in the author's emotional tone to the hero in the narrative. The theoretical basis of this analysis is that 'every word in narrative literature expresses a reaction to another reaction, the

118 Cf. Hirsch, *Validity*, p. 109; see also pp. 81,82 '... "raindrops" is the intrinsic genre of these particular raindrops"...'. Here Hirsch founds his theory on the inseparability of form and meaning. He also developed the generic theory on Saussurean linguistic framework of langue and parole as the general and the particular, as he said, 'This is the intrinsic genre of the meaning, and that is the meaning in its particularity.'

119 Volosinov, *Marxism and the Philosophy*, p. 86.

author's reaction to the reaction of the hero'.

III.2. The features of utterance

Before applying Bakhtinian analysis to the Gospel of Mark, I shall discuss how the theoretical aspect of Bakhtinian speech genre analysis is put into practice. First of all, for Bakhtin speech genre is a relatively stable type of utterance. So speech genre as a relatively stable type develops from utterances. The real unit of communication is 'utterance'. A sentence is not an utterance, until it is used by a speaking person. Therefore as a critique to the Saussurean linguistic approach, this analysis does not begin with units of language such as words and sentences, but with *the utterance* as a holistic unit of communication. An utterance can occupy a word, a phrase, a sentence or a passage, but it is not identical with it. What is important in this approach is the *communicative function* of language. The basic principle of this dialogic analysis is that *any utterance is a response to the preceding utterance and an anticipation of a potential responsive understanding in the future*. As Bakhtin puts it, 'any speaker is himself a respondent to greater and lesser degree'¹²⁰. An utterance which belongs to a particular speaker always plays a *particular* role in the communicative relationship between the speaker and the rejoinder. It bears a particular stylistic identity of a particular speaker within a particular sphere of genre. A speaker always enters one *relation* or another with *the other* ; he might build other utterances, polemicise with them, or presume the understanding of the rejoinder. Therefore, what the critics need to do is to uncover *the communicative function* of a particular 'utterance' within the framework of responsive activity between speakers. What matters here is the *reflection* of the

¹²⁰ Bakhtin, *Speech Genres and Other*, p. 69.

relationship between utterances *in the structure of the utterance itself*.¹²¹

Moreover, as a unit of speech communication, every utterance is 'a *link* in a very complexly organized *chain* of other utterances' within the work as a whole. Then the work as a whole is a form of dialogic communication between the author-artist with his 'particular cultural sphere': with the works of the predecessors, with other works of the same school, with the works of opposing schools, and so on. Thus, the work bears *the mark of individuality* of the speaking subject (the author-artist) who manifests it 'in his style, his world view and in all aspects of the design of his work'.¹²²

Therefore, in examining the whole work as 'speech genre', it is practically important to identify some 'features of utterance'. According to Bakhtin, the features are: 1) the change of speaking subject/ speakers; b) the finalization; and 3) the addressivity.

III.2.1. *The change of speaking subjects*

In Bakhtin's dialogic theory, the reader of a particular piece of work of conversation can identify the change of speaking subjects as if he is involved in everyday dialogue. What is important in analysis is to identify the *shift of positions* of the speakers from one particular utterance to another. The essence of the shift is marked by '*real pauses*' between utterances. Dialogic pauses differ from grammatical and stylistic pauses. What makes the pauses real is the person or the speaking subject to whom the utterance belongs. Even an utterance can be interrupted by pauses. The cause of the interruptions might come from

¹²¹ Bakhtin, *Speech Genres and Other*, p. 122.

¹²² Bakhtin, *Speech Genres and Other*, p. 75.

psychological process or some external circumstance. Such promptings represent the markings of the *real context* of external world.

In literary work, known in Bakhtinian terms as secondary artistic genres, such pauses are worked out by the artist, the director, or the actor.¹²³ Unlike in primary speech genres of everyday life, the artist in the secondary speech genres frequently raises questions, answers them himself, raises objections to his own ideas, responds to his own objections, and so on. Basically, the speaker is engaged *in dialogue* with the *other*. Also in secondary genres like scholarly works, various dialogic forms are used 'to introduce *primary speech genres* and *relations* among them into the *construction* of the utterance' as Bakhtin points out that 'these phenomena are nothing other than the conventional playing out of speech communication and primary speech genres'.¹²⁴ Since the speaking subject is the same in secondary genres, the primary speech genres have undergone some *alteration*. In this case we can see *the way* an artist treats the primary speech genres.

For the purpose of analysing the work as a 'mega utterance', it is important to examine the nature of an utterance within the work as a whole. As in a conversation, a speaking subject determines the *boundaries* of an utterance; in a written work, an utterance embodies the position of a speaking subject at a particular point of time in the story. Therefore, within the whole work as a speech genre (mega utterance) it is important to examine the *dynamics of dialogic communications* from one utterance to another and their *representations* of reality, that is *the way* the speaker depicts reality. In this overall process of speech communications, the important thing to identify is the movements of thought of the speaker in continuing, supplementing, and

¹²³ Bakhtin, *Speech Genres and Other*, p. 74.

¹²⁴ Bakhtin, *Speech Genres and Other*, p. 74.

substantiating his preceding utterance. In this analysis the sentence is seen within the context of an utterance whose boundary is the change of speaking subject. Therefore the most important feature of the utterance as a unit of speech communication is the change of speaking subject.

III.2.2. The *finalization* of the utterance

In the inner side of the speaking subjects, the finalization occurs because the speaker has said or written *everything* he wishes to say at a particular moment and under particular circumstances. Consequently the reader can sense the end of the utterance. It is called the speaker's concluding *dixi*.¹²⁵ This finalization is particularized and is determined by specified criteria.

The first criterion is *the possibility of responding to the utterance* or the assumption of a responsive attitude toward the utterance.¹²⁶ The indicator of the *wholeness* of the utterance is subject neither to grammatical nor to abstract semantic definition. This finalized wholeness of the utterance is determined by three inseparable aspects that are linked in the organic whole of the utterance: 1. semantic exhaustiveness of the theme; 2. the speaker's plan or speech will; 3. typical compositional and generic forms of finalization.¹²⁷

In various spheres of communication, the referential and semantic exhaustiveness of the theme of the utterance differs. In a business, military or industrial sphere the creative aspect is almost completely lacking. By becoming the *theme* of an utterance of scientific work, a subject achieves a relative

¹²⁵ Bakhtin, *Speech Genres and Other*, p.76.

¹²⁶ Bakhtin, *Speech Genres and Other*, p. 76.

¹²⁷ Bakhtin, *Speech Genres and Other*, p. 77.

finalization under certain conditions, when the problem is posed in a particular way, on the basis of a particular material, within the boundaries of particular intents of the author. Conversely, in creative spheres of artistic communication, the semantic exhaustiveness of the theme tends to be relative. The finalization is kept to a minimum to allow a responsive position.

The second aspect is the *speech plan* or *speech will*. In reality of communication, an address to someone evoking something has a particular plan. The plan marks a real link in the chain of speech communion in a particular sphere of human activity or everyday life. It determines the length and boundaries of the entire utterance. The speech will represents what the speaker wishes to say. This speech plan can be used to measure the finalization of the utterance. It determines both the choice of the subject under certain conditions of speech communication in connection with preceding utterances, as well as its boundaries and its semantic exhaustiveness. Therefore it also determines the choice of a generic form which represents the construction of the utterance. The plan as the subjective aspect of the utterance joins with the objective referentially semantic aspect, restraining the latter by relating it to a particular situation of speech communication with all its individual circumstances, its personal participants, and the statement-utterances that preceded it. Therefore, the closest participants in communication, orienting themselves with respect to the situation and the preceding utterances, understand the speaker's speech plan. The sense of the developing whole of the utterance can be perceived by the participants from the very beginning of the speaker's words.¹²⁸

The third and most important aspect is the stable *generic* forms of the utterance. The speaker's speech will is revealed in the *choice of a particular speech genre*.

¹²⁸ Bakhtin, *Speech Genres and Other*, p. 77.

This choice is determined by the *specific nature* of the given *sphere* of speech communication, thematic considerations, the *concrete situation* of the speech communication, the *personal composition* of its participants, and so on. The individuality and subjectivity of the speaker's plan is applied and adapted by undergoing a process of shaping and developing within a certain generic form.¹²⁹

People speak only in *definite* speech genres. Their utterances have definite and relatively *typical forms of construction of the whole*. In the practice of communication, people use the richness of repertoire of speech genres confidently and skilfully. Without critical examination its existence in theory is not realized. Even in the most free and unconstrained conversation, the rejoinders cast their speech in definite generic forms. They could be rigid or trite but sometimes they sound more flexible, plastic, and creative. These speech genres are acquired by the speakers in nearly the same way they obtain their native language. In real process of communication, speakers master a particular genre fluently long before they start to learn grammar. The knowledge of native language which includes lexical composition and grammatical structure comes not from dictionaries and grammars but from concrete utterance as it is heard and reproduced in the practice of real communication between speakers.¹³⁰ Thus a speaker receives not only mandatory forms of the national language, but also *mandatory forms of utterance* known as *speech genre*.¹³¹ Since in conversation speakers need a repertoire genre of communication, the more they master the genre the more perfect they implement their speech plan. The better the speaker's command of genres, the more freely they employ them. The more fully and clearly the speakers reveal their own individuality in them, the

¹²⁹ Bakhtin, *Speech Genres and Other*, p. 78.

¹³⁰ Bakhtin, *Speech Genres and Other*, p. 79.

¹³¹ Bakhtin, *Speech Genres and Other*, p. 80.

more flexibly and precisely they reflect the *unrepeatable situation of communication*.¹³²

Mandatory forms of language are absorbed by the speakers in forms of utterances and in conjunction with these forms. Both the forms of language and the typical forms of utterances or speech genres enter the experience and the consciousness at the same time, and in close connection with one another. In the process of learning how to speak, the speakers learn to construct utterances. They speak in utterances and not in individual sentences or words. Speech genres organise speech in nearly the same way as grammatical forms do. In the process of shaping speech in generic forms and hearing the speaker in dialogue, the rejoinder senses the genre from the very first appearance of word, predicts the length of the whole speech, its compositional structure, and its end. Speech communication would not be possible without establishing and mastering speech genres right from the start. Originating speech genres and keeping on constructing new utterances during speech process would destroy the communication.¹³³

The generic forms differ from language form. The latter are stable and normative for the speaker, while the generic forms are much more fluid: changeable, flexible, plastic, and free. Although they are fluid, generic forms have a normative significance for the speaking subject, because they are not created by him but are given to him.¹³⁴ Speech genres are very diverse, because they differ depending on the situation, social position, and personal relation of the participants. The structure of speech genres also includes *a certain expressive intonation*. The high or official ones have only limited and slight nuances of

¹³² Bakhtin, *Speech Genres and Other*, p.80.

¹³³ Bakhtin, *Speech Genres and Other*, p. 79.

¹³⁴ Bakhtin, *Speech Genres and Other*, pp. 80-81.

expressive intonation, while the low ones have more freedom and creativity. Freer and more creative genres of oral speech communication can be found in the low speech genres. In practice these speech genres are to some extent creatively reformulated by the speakers who mix them.¹³⁵

The consideration of the form of the *whole* utterance as speech genre determines the choice or type of sentence. For implementing the whole utterance one or more sentences are needed. Because the speech subject changes, there is a great range of sizes and diversity in compositional structure. Within the whole structure of utterance, a sentence can act as a complete utterance. In this system, a sentence is seen as a signifying unit of language. In order to be able to determine the directly active responsive position of the speaker, a sentence needs to become a complete utterance. It is in the whole of the utterance as the context, a sentence obtains a fullness of its sense. The chosen genre predetermines the types of the sentences and their compositional links. The response is directed only to the entire utterance which is constituted by the given sentence as signifying element. The responsive reaction as *artistic-ideological impression and evaluation* can be fitting only for the entire landscape of utterance. Therefore what is important to attend to in the utterance is the capability of determining the active responsive position of the other participants in the communication. It is the main criterion to determine the finalization of an utterance.¹³⁶

¹³⁵ Bakhtin, *Speech Genres and Other*, pp. 79-80.

¹³⁶ Bakhtin, *Speech Genres and Other*, p. 82.

III.2.3. The relation of the utterance to the other participants in speech communication (addressivity)

Since an utterance is a real unit of communication, it is always directed to other people's utterance. This third feature of utterance is called the 'addressivity'. An utterance bears an 'addressivity' to somebody else. Because an utterance is addressed to other people's utterance, it is a part of the whole dynamics of dialogic interactive speaking relations. Therefore an utterance is a link in the chain of speech communion. As an utterance is a response to other utterances, it could agree, sympathise, object, and so forth. So it is important to identify the existence of the utterance of others and how it is responded.

First of all the addressivity is an active position of the speaker in one referentially semantic sphere or another. Therefore, each utterance is characterised essentially by a particular referentially semantic content. These referentially semantic assignments of the speech subject determine the choice of linguistic means and speech genre. This first aspect of the utterance determines also compositional and stylistic features.¹³⁷

The second aspect of the utterance that determines its composition and style is the expressive aspect. The expressive aspect is the speaker's subjective emotional evaluation of the referentially semantic content of his utterance. Since there is never any neutral utterance, every utterance carries subjective emotional tone. The expressive aspect exists everywhere and has varying significance and varying degrees of force in various spheres of speech communication. The speaker's *evaluative attitude* toward the subject of his speech also determines the

¹³⁷ Bakhtin, *Speech Genres and Other*, p. 84.

choice of lexical, grammatical, and compositional means of utterance. It is the expressive aspect which determines the *individual style* of an utterance.

Thus *expressive intonation* is a constitutive marker of the utterance. What is dealt with is not the meaning of the word or unit of language but a complete utterance and *specific sense*. The meaning of a given word is not simply as a word of language, but an *active* responsive position with respect to it (sympathy, agreement, etc.). The expression of an utterance illuminates the selected word.¹³⁸ Utterance as the application of the neutral meaning of the word to a particular actual reality under particular real conditions of speech communication creates a spark expression. It is within the utterance the event of contact between the *language meaning* and the *concrete reality* creates the spark of expression.¹³⁹

Thus evaluation, emotion and expression are born *in the process of its live usage* in a concrete utterance. A speaker selects words from another person's utterances and from utterances that are akin to the speaker in genre. Consequently the speaker chooses words according to generic specifications. Therefore a speech genre is a typical form of utterance. Genre also includes a *certain typical kind of expression* that inheres in it. Since genres correspond not only to *typical situations* of speech communication and *typical themes*, but also to *particular contacts* between the *meanings* of words and *concrete reality* under certain typical circumstances. The typical expression as generic normative quality attached to a word does not have force of compulsoriness that language forms have. This *typical or generic expression* is called the word's '*stylistic aura*'. This aura belongs to the genre in which the given word usually functions. It is an *echo of the generic whole* that resounds in the word.¹⁴⁰

138 Bakhtin, *Speech Genres and Other*, p. 85.

139 Bakhtin, *Speech Genres and Other*, p. 87.

140 Bakhtin, *Speech Genres and Other*, p. 87.

The word's generic expression and its generic expressive intonation are *impersonal*, as speech genres are. They are *typical forms* of individual utterances, but not the utterances themselves.¹⁴¹ However, as words enter one's speech from others' individual utterances, they retain to some degree the tones and *echoes of individual utterances*. The use of words in live speech communication is always individual and contextual in nature. Therefore for the speaker any word exists in three aspects: 1) as a neutral word of a language, belonging to nobody; 2) as *other's* word, which belongs to another person and is filled with echoes of the other's utterance; and, finally, 3) as *my* word, it is imbued with the speaker's individual expression in a particular situation with a particular speech plan. It originates at *the point of contact between the word and actual reality*, under the conditions of the real situation articulated by the individual utterances. In this case the word as an abbreviation of the utterance appears as an *expression of some evaluative position* of an individual person.¹⁴²

In each era, social circle, and all areas of activity, there are always *authoritative utterances that set the tone*, to which one refers, which are cited, imitated, and followed. Particular traditions are expressed and retained in verbal garments: in written works, in utterances, in sayings, etc. They represents some *verbally expressed leading ideas* of the '*masters of thought*' of a given epoch with some basic tasks.¹⁴³

What is important to observe is how the speaker assimilates, reworks and re-accentuates. In the creative process of assimilation of other's words, every utterance bears varying degrees of otherness and one's-own-ness. In other words

¹⁴¹ Bakhtin, *Speech Genres and Other*, p. 88.

¹⁴² Bakhtin, *Speech Genres and Other*, p. 87.

¹⁴³ Bakhtin, *Speech Genres and Other*, p. 89.

every utterance bears varying degrees of awareness and detachment. In the process of dialogic interaction the unique speech experience of each individual is *shaped and developed in continuous and constant interaction with other's individual utterances.*¹⁴⁴

In such continuous and constant dialogic interaction, there are types of sentences that usually function as whole utterances belonging to particular generic types. It is important to notice that in the dialogic process the first and last sentences of an utterance are unique and have a certain additional quality. They can be called sentences of the '*front line*', because they stand right at the boundary of the change of the speech subjects.¹⁴⁵

The sentence as a unit of language does have a special grammatical intonations or the *intonation of finalization*: explanatory, distributive, enumerative, etc. Some grammatical intonation like interrogatory, explanatory, and imperative intonations occupy a special position as if grammatical cross with generic intonations, but they do not cross with expressive intonation. The sentence acquires expressive intonation only in the whole utterance. It gets the intonation from the expressive aspect of the given text as an utterance. ¹⁴⁶

In traditional stylistics the style and the composition of an utterance are determined by *the theme* and the *expressive aspect* of the speaker's *evaluative attitude* toward the *referentially semantic element* in the utterance. Stylistics accounts only for the language system, the theme of the speech, and the speaker with his evaluative attitude toward the object. In dialogic approach of utterance, however, any concrete utterance is a link in the chain of speech communication

¹⁴⁴ Bakhtin, *Speech Genres and Other*, p. 89.

¹⁴⁵ Bakhtin, *Speech Genres and Other*, p. 89.

¹⁴⁶ Bakhtin, *Speech Genres and Other*, p. 90.

of a particular sphere. Utterances are conscious of and dialogically reflect one another.¹⁴⁷ Every utterance has to be regarded first of all as *a response* to the preceding utterances of the given sphere. It *refutes, affirms, supplements, and relies* on the others, presupposes them to be known, and takes them into account. To be able to respond, the utterance occupies a particular position in a given sphere of communication. To determine its position it has to be correlated with other positions. Therefore, *each utterance is occupied with various kinds of responsive reactions to other utterances* of the given sphere of speech communication. These reactions can take various forms: direct introduction of other's utterances into the context of the utterances, or may be one word or sentence as representative of the whole utterance. They might retain their alien expression, but they might be re-accentuated (ironically, indignantly, reverently, etc.) Other's utterances might be repeated with *varying degrees of reinterpretation*. They can be assumed as though the interlocutor were already aware of the presupposed expression in one's speech. The presupposed expression silently appears in the selection of language means and intonations. These selections are determined primarily *not by the topic of one's own speech but by the other's utterances concerning the same topic*. Frequently the expression of the speaker's utterance is determined not so much by the referentially semantic content of this utterance, but by other's utterances on the same topic to which the speaker is responding or with whom the speaker is in argument. They also determine the speaker's emphases on certain elements, repetitions, the selection of the qualitative expression of emotional tone. The response of the speaker is manifested in the finest *overtones and nuances* of the style or the composition. The *dialogic overtones* which saturate the utterance have to be taken into account in order to understand fully the style of the utterance. These verbal expressions reflect the birth of the speaker's thought in

¹⁴⁷ Bakhtin, *Speech Genres and Other*, p. 91.

the process of interaction and struggle with other's thought. Since the speech process is reflected in the utterances, various viewpoints, world views, and trends *cross, converge, and diverge* in the utterance. Two ideas correlate in the soul of the speaker. The *subject of human's speech* becomes the *arena* where one's views encounter those of the partner. The entire utterance is constructed *in anticipation of encountering the response* of others. The utterance is addressed to other's speech about world views, trends, viewpoints and opinions. 148

In written narrative speech it is important to observe how the intonation isolates other's speech. The intonation as designated by quotation marks is a special phenomenon. There the *change of speech subjects* has been internalised. The boundaries created by this change are weakened and belong to special sort. What happens is the speaker's expression penetrates through these boundaries and spreads to the other's speech, which is transmitted by means of expressive intonation: in ironic, indignant, synthetic, or reverential tones. In written speech the reader can sense it because of 1) the context that frames the other's speech, or 2) by means of the extra verbal situation that suggests the appropriate expression. Therefore direct discourse as the other's speech has a *dual expression*; its own, that is *the other's*, and the expression of *the narrator's utterance enclosing* the speech. Such enclosure takes place when the other's speech is openly introduced and clearly demarcated in quotation marks. Since any utterance reveals *half-concealed* or *completely concealed* words of others, the task of the critic is to search the relations of utterances as they are disclosed not on the verbal-compositional and stylistic plane but on the semantic plane as it is correlated with other's voice.¹⁴⁹

Furthermore the addressivity of an utterance as the quality of being directed to

¹⁴⁸ Bakhtin, *Speech Genres and Other*, p. 94.

¹⁴⁹ Bakhtin, *Speech Genres and Other*, p. 93.

someone ¹⁵⁰ has *both an author and an addressee*. The addressee can be an immediate participant-interlocutor, a collective of specialists, or differentiated public. It is also possible to have indefinite other. These varieties and conceptions of addressee are determined by the *area of human activity and everyday life to which the given utterance is related*. Both the composition and the style of the utterance rely on *those to whom the utterance is addressed*, how the speaker (or writer) senses and imagines his addressees, and the force of their effect on the utterance. Each speech genre in each area of speech communication has its own typical conception of the addressee. Thus the *various typical forms* this addressivity *assumes* and the *various concepts* of the addressee are *constitutive and definitive features* of various speech genres.¹⁵¹

The responsive act of an author is in accordance with the response of anticipation. This anticipated response exercise an active influence on one's utterance. When speaking one always takes into account the *apperceptive background of the addressee's perception of one's speech*.¹⁵² Since the addressivity is inherent not in the unit of language but in the utterance, the expression of this actual addressivity is never exhausted by special grammatical means. These considerations of addressivity also determine the choice of a genre for one's utterance, one's choice of compositional devices, and finally, the choice of *style* of one's utterance as language vehicles. ¹⁵³

In some cases, the analysis can be much more complicated. Accounting for the addressee and anticipating his responsive reaction are frequently *multifaceted processes* that introduce *unique internal dramatisation* of the utterance. For example, *the addressee's social position, rank and importance* are reflected in a

¹⁵⁰ Bakhtin, *Speech Genres and Other*, p. 95.

¹⁵¹ Bakhtin, *Speech Genres and Other*, p. 99.

¹⁵² Bakhtin, *Speech Genres and Other*, p. 96.

¹⁵³ Bakhtin, *Speech Genres and Other*, p. 99.

special way in utterances of everyday speech communication, but when one analyses an individual sentence apart from its context, the traces of addressivity and the influence of the anticipated response, dialogical echoes from others' utterances, silent traces of changes of speech subjects that have tracked the utterance from within are erased because they are alien to the sentence as a unit of language. 154

The social position of the addressee also influences the nuances of personal proximity. The nature and degree of personal proximity between the author and the addressee determines the nuances of style. This gives rise to the degree of directness of speech. In intimate styles this is expressed in an apparent desire for the speaker and addressee to merge completely. They are based on a *maximum internal proximity* of the speaker and addressee. Intimate speech is imbued with a deep confidence in the addressee, in his sympathy, in the sensitivity and goodwill of his responsive understanding. In this atmosphere of deep trust, the speaker reveals his internal depths. The expressive attitude determines the special expressiveness and internal directness of these styles, as distinct from the street-language directness of familiar speech. The account of the speaker's expressive attitude toward the other and his utterances is the way to understand the genre or style of speech. In other words the special sense and understanding of the reader characterizes literary genre, trend and epoch.155

In addition to those real meanings and ideas of one's addressee that actually determine the style of a whole work as utterance, there are *conventional and semi conventional forms of address to readers*. In secondary genre there are *conventional and semi conventional images of substitutive authors, editors, and various kinds of narrators* in addition to the actual author. Secondary genres as

154 Bakhtin, *Speech Genres and Other*, pp. 98, 99.

155 Bakhtin, *Speech Genres and Other*, p. 98.

complex cultural communication are composed of various transformed genres and they play out various forms of primary speech communication. In this complex cultural communication secondary genre is the *source of or all literary/conventional characters of authors, narrators, and addressees*. However, the most important and the most complex of secondary genre is a single integrated real utterance as a whole with its real author and real addressees perceived and imagined by the author.¹⁵⁶

¹⁵⁶ Bakhtin, *Speech Genres and Other*, p. 99.

Chapter 4

The Sense of a Beginning

Introduction

To continue the search for the Gospel's genre in the light of Bakhtinian critical literary theory in the previous chapters, the theme of the 'gospel' will be explored in this chapter. Since in Bakhtinian perspective, the content is important, the sense of the word 'gospel' is discussed. All passages in the Gospel of Mark¹ containing the word 'gospel' are the primary focus of investigation. To address the problem of Gospel's genre,² the application of Bakhtinian dialogic criticism³ will be applied to address the issue of genre of the Gospel of Mark.

I. The generic origin of 'the gospel' - Mark 1:1-15 (1:1, 14-15)

The beginning of the good news of Jesus Christ, the Son of God.
(1:1-NRSV)

Now after John was arrested, Jesus came to Galilee, proclaiming the good news of God, and saying,
"The time is fulfilled,
and the kingdom of God has come near;
repent, and believe the good news." (1:14,15 NRSV)

¹ With regard to the problem in textual criticism, the focus is on the word 'gospel' in the main body of the Gospel of Mark. However, the appearance of the word 'gospel' in the shorter or longer version of the end of Mark will also be considered in conjunction to the main body of the Gospel of Mark.

² In Chapter 2.

³ In Chapter 3

I.1. The gospel as the Good News from God

There are many interpretations of the word 'gospel' in this opening passage. Some interpret the word 'gospel' as referring to the book of Mark as 'the first gospel' known to us.⁴ Others interpret 'the gospel' as the good news about Jesus Messiah (the content or the meaning of the word 'gospel').⁵ A third suggestion⁶ is to interpret the gospel as referring neither to the book of Mark nor to the message about Jesus but to 'the gospel after the book of Mark'. In other words the book of Mark is only the beginning of the gospel. The real gospel is not the book of Mark, but the mission of the church.

Using Bakhtinian dialogic analysis, however, we need to start with Mark 1: 14-15, because there we can hear different voices of speaking subjects: Jesus, the narrator, God (as seen by the narrator). Following Bakhtinian theory, we need to start by searching for *content*. The content of the gospel is reported at the beginning of v.15, 'The time is fulfilled, and the kingdom of God has come near; ...' [NRSV]. It is such a message that is called 'good news' at the conclusion of v. 15. Here we have a good example how within the direct quotation of Jesus' direct discourse, the reader can hear the voice of Jesus as a speaking subject calling 'the proclamation of the arrival and the nearness of God's Kingdom' as the good

⁴ A.E.J. Rawlinson, *The Gospel according to St. Mark* (London: Methuen & Co. Ltd., 1960), pp. xv-xvi; Willi Marxsen, *Mark the Evangelist: Studies on the Redaction History of the Gospel* (New York: Abingdon, 1968), pp. 25, 207-213; William L. Lane, *The Gospel According to Mark* (Grand Rapids, MA: William B. Eerdmans, 1974), pp. 2,3; R. Bultmann, *The History of Synoptic Tradition* (Oxford: Basil Blackwell, 1972); Graham N. Stanton, *The Gospel and Jesus*, (Oxford: Oxford University Press, 1989), pp. 35-39, 43.

⁵ Robert A. Guelich, *Mark 1-8:26: Word Biblical Commentary*, vol. 34a (Dallas, TX: Word Books, 1989), p. xxi; R.H. Gundry, *Mark. A Commentary on His Apology for the Cross* (Grand Rapids: W.B.Eerdmans, 1993), p. 32.

⁶ Robert Carroll and Stephen Prickett (eds.), *The Bible: Authorized King James Version* (Oxford: Oxford University Press, 1997), p. 408; See C.E.B. Cranfield, *The Gospel according to St Mark* (Cambridge: Cambridge University Press, 1966,) pp. 33-35, (point iv).

news. Jesus as the hero sees the world in which he lived as the time of fulfillment. Although the situation is not good, as the narrator reported, 'After John was arrested'(v.14), Jesus pronounced the good news. This cognitive-ethical orientation characterized the ethical consciousness of the hero Jesus in his lived life. His utterance of 'good news' collides with the hostile context of his lived life. Here we can sense the tension force of reversal. The collision with lived life is caused by the aesthetic standpoint taken by him. The pronouncement of 'fulfilment' of time echoes the voice of prophecy. It corresponds to the narrator's comment in v.2 that the event of the coming of the Kingdom was in accordance with the prophetic writing of Isaiah. Within this discourse of prophecy the reader can sense the reversing force as an immanent logic of creative activity.

What is important in Bakhtinian analysis is hearing the voice of the speaker within the written discourse as reported by the narrator. Jesus' direct discourse in v. 15 is divided into three utterances: 1) the proclamation of the arrival of God's Kingdom- a) the pronouncement of time ('The time is fulfilled'), b) the pronouncement of space ('The kingdom of God has come near'); 2) the call to repentance ('repent'); and 3) the act of believing ('believe in the good news'). Each utterance has its own concluding *dixi* or speech plan. All these utterances are framed by the narrator as 'the good news of God'. Here the narrator sees the whole saying of Jesus as the good news from God. There is a shift from what the hero Jesus sees as the good news. For Jesus the good news is the arrival of God's Kingdom, while for the narrator the whole of Jesus' proclamation is the good news from God. In Bakhtinian analysis, what is important to search for is not which voice is original (as in historical criticism), but first of all what 'immanent creative activity' within the artistic framing of the hero's utterance by the author-artist is operating. The creative framing act of the author-artist on the utterance of Jesus opens the possibilities of dialogic interaction between the voices in vv.

14, 15. The concern is the dynamic relations of the author-artist's voice through the narrator and the hero.⁷ What is most important to start with in Bakhtinian dialogic criticism is the hero's perspective to see his lived life. In this case the good news as seen by Jesus contains the arrival of God's Kingdom, but the author artist has seen the whole preaching of Jesus as the good news from God (including the calling for repentance and trust to the message of the arrival of God's Kingdom). The semantic shift in the use of the 'gospel' happens here. It shows what Bakhtin calls the tension between the hero's act of consciousness and the author's perspective of framing. As artistic activity the tension is to be seen as the creative activity and opens the loophole in which dialogic process of voices is happening from the axis of author-creator. The next step to observe is how the dialogic process of voices is happening.

The reality of the arrival of God's Kingdom is causing the good news. As Bakhtin has suggested, the content as event (the arrival of God's Kingdom) creates a value and meaning within the consciousness of Jesus as authorial agent who gives the semantic name of the content: the *good news*. The gospel as good news represents what Bakhtin calls 'ethical moment of content'. Such ethical moment of good news involves the ethical moment of turning from sins and the act of belief in the event of the coming of God's Kingdom. Jesus as the speaking subject proclaiming the good news is the one who calls to believe in that good news. The calling to believe the good news is 'the act of performing consciousness' of Jesus as he related himself with the event of God's Kingdom.

Following Bakhtin's theory of the relationship between aesthetic content and form, we can move *from content to form* by examining how the author's artistic activity has portrayed or framed what the hero Jesus speaks. Through the *voice*

⁷ See David Patterson, *Literature and Spirit, Essays on Bakhtin and His Contemporaries* (Lexington, KY: The University Press of Kentucky, 1988), pp. 67, 70, 73.

of the narrator, we can hear how the author-artist calls the good news of Jesus in v. 15 as 'the Good News from God' [CJB]. In the perspective of the author-artist, what Jesus proclaimed is viewed as 'the good news from God'. In other words the preaching of Jesus is God's good news. A semantic shift is happening to the word 'good news'. The narrator's good news is Jesus' preaching. If we relate what the narrator says here with what he says in the opening of Mark (v.1- 'The beginning of the good news of Jesus Christ'), we can hear the same shift from 'the good news of God' to 'the good news of Jesus'. Although the phrase 'the good news of Jesus' is situated in the opening of the book of Mark, it is obvious that it is a *framing form* of saying by the author-artist about what Jesus has proclaimed. As a framing artistic activity, the phrase 'the good news of Jesus' comes later, that is after the event of Jesus' proclamation of the good news from God. Here the reader can hear the the tension of the voice of the narrator about the good news in v. 14 and the voice of Jesus about the good news in v. 15. The dialogic tension creates a silent voice of the author-creator who suggests that Jesus the speaker is at the same time carrying the voice of God. How could a human being carry the divine voice? The answer can be traced back to the beginning of the good news. The beginning of the good news of Jesus the Messiah is traced back to the prophetic tradition of Isaiah. So the author-artist placed the good news of Jesus within the prophetic tradition. The display of the massive response of the people from Judea and Jerusalem and the portrayal of John as wearing clothes of camel's hair confirms the framework of prophetic discourse.

When precisely is the beginning of the good news of Jesus? From the axis of the author-creator, the beginning of the good news was when Jesus proclaimed the arrival of God's Kingdom. It is the proclamation of the arrival of the Kingdom which marked the beginning of the good news of Jesus. However in the perspective of the author-artist the root of the beginning of the good news of

Jesus was traced back in the time of Isaiah the prophet. The concern of the author-artist is the time when the good news began. The word 'beginning' as an utterance is first of all an expression of form and content referring to time. The appearance of John the Immerser in the desert (as reported in v. 4) follows the model of prophetic fulfillment. Since the very beginning of the good news is in the time of Isaiah, the appearance of John the Immerser is the preparatory stage of the proclamation of the good news of Jesus. The content of the beginning as ethical moment is the proclamation of 'an immersion involving turning to God from sin in order to be forgiven' [CJB]. Although this content of the proclamation is written in indirect discourse, the reader can hear John's voice in his proclamation of the immersion. Already in the event of John's proclamation of immersion baptism for the forgiveness of sin we can hear the beginning of good news. The echo of John's call for repentance can be heard also in Jesus' voice in v. 14, 'Turn to God from your sins' [CJB]. The call of repentance or turning to God from sins is the content of Isaianic prophetic utterance. The turning of one's direction of life toward the divine is the cause of reversing human values.

The voice of the *author-creator*: The prophet is believed to be the carrier of the good news from God. It is God himself who sent the messenger (John the Immerser) to prepare the way for Jesus (vv. 2,3). It is interesting that the author-creator has silently collided the word the 'LORD' ('ADONAI'- CJB) with Jesus. Although it is not said, the reader can hear the silent voice of the author-creator who suggests Jesus as the LORD. It is this adoration of Jesus as the LORD that celebrates Jesus' role in the whole book of Mark. Here the discussion of Jesus' consciousness also comes into play.

There is a loophole for the reader to ask whether Jesus himself is conscious that

he is the LORD at the time of or before the immersion. This loophole triggered a response of another gospel writing. Luke 4:18a indicates that Jesus' anointing to proclaim the good news is the result of the Spirit of the LORD (ADONAI), 'The Spirit of ADONAI is upon me; *therefore* he has anointed me to announce Good News....' (CJB). The reality of the Spirit's presence upon Jesus is the reason for his anointing of proclamation. In other words, Jesus' consciousness of the divine presence in the Spirit is the cause of his divine proclamation.

I.2. The gospel with power

Furthermore, in Bakhtinian literary analysis, the word 'gospel' would be seen as an utterance to be taken from its previous use and at the same time as a response to its anticipated use by the addressee. There is no word that is free from other people's use, even Adam is addressed by God. In the the practice of communication, one cannot use a word which is 'unique' or 'never knowingly used'. Therefore we need to seek the orientation toward the previous use of this word. In Bakhtinian perspective the word 'the gospel' is a borrowed word which should have been put between quotation marks, because this word belongs to the earliest Christian Church. The word 'gospel' seems to be a familiar word used in the earliest church, also in the community in which the book of Mark is used. It is interesting to observe that Mark uses 7 (8) times the word εὐαγγέλιον - 'the gospel' and 12 [14] times κηρύσσω - 'to proclaim [the gospel]'. Paul uses 59 times the word εὐαγγέλιον and 19 times κηρύσσω. Statistical comparison with other NT writings clearly suggests 'the recognition of some connection between Mark and

Paul'.⁸

Moreover, there are some close affinities between Mark's perspective and Paul's in terms of the nature of 'the gospel'. It is not a '*human* message' (Gal.1:11) because it is not received from any 'human being' (Gal. 1:12; cf. Mark 7:7; also Mark 1:1), but through a 'revelation' of Jesus Christ or God (1 Cor. 2:10). Also Paul made the contrast between the gospel and the '*traditions*' of his '*ancestors*' (Gal. 1:14) which is parallel to the tradition of the elders in Mark (7:3, 5, 9, 13). This contrast of the meaning of 'the gospel' indicates the problem of interpreting it in the early church.

In the Pauline letters the issue of 'the gospel' was very central to the life of the earliest church. Paul's warning to the Galatians is the most prominent example that shows how Paul has warned the Galatians about the false gospel which is not gospel at all (Gal. 1:9; see also in 2 Cor. 11:4),

... and going over to a different gospel - not that it is another gospel [which is *really* not another-NASV; "which is really no gospel at all"-NIV; "Actually, there is no "other gospel"..."-TEV]; except that there are trouble-makers among you who are seeking to pervert the gospel of Christ. But even if we ourselves or an angel from heaven preaches to you a gospel other than the one we preached to you, let God's curse be on him. I repeat again what we declared before: anyone who preaches to you a gospel other than the one you were first given is to be under God's curse (NJB-Gal. 1: 6-9).

'The gospel' mentioned by Paul here is the only gospel, there is no other gospel preached by all the Apostles (2 Cor. 11:4) than the message of the cross (1 Cor. 1:18). The gospel of the cross is '*the power of God*' (1 Cor. 1:18) for those who are on the road to salvation. The gospel of the cross as 'the gospel of divine power' is placed once against human understanding, '... to destroy the wisdom of the wise and bring to nothing the understanding of any who understand' (1 Cor. 1:19).

⁸ John Painter, *Mark's Gospel* (London: Routledge, 1997), p. 24.

Therefore it is preached 'not by means of human wisdom of language' (1 Cor.1:17). It is revealed by God through the Spirit (1 Cor. 2:10). Therefore Paul saw the gospel he preached was 'not the human message' (Gal. 1:11). He felt that the same gospel given to Peter for the Jews and to him for the Gentiles is accompanied with 'God's power' - '... for he who *empowered* Peter's apostolate to the circumcision also *empowered* mine to the gentiles ...' (Gal. 2:8 NJB). The expression 'the gospel of Jesus Christ' (note the technical term retained in the opening formula of Mark) is seen in I Cor. 1:17, 18 as 'the power of God containing the proclamation about the crucified Christ' for those who believe. Also in Rom. 1:16 the gospel is related to the power of God. The theology of God's power in the cross echoes in the structure of Mark as a story. Therefore the parallel of the Pauline use of the word 'gospel' (Rom. 1:16, οὐ γὰρ ἐπαισχύνομαι τὸ εὐαγγέλιον τοῦ Χριστοῦ, δύναμις γὰρ θεοῦ ἐστὶν εἰς σωτηρίαν παντὶ τῷ πιστεύοντι) with Mark 1:1 (τοῦ εὐαγγελίου Ἰησοῦ Χριστοῦ) [and the indirect use of framing the proclamation as λόγος in Mark 8:38 (ἐπαισχυνθῆ...τοὺς ἐμοὺς λόγους)] suggests the closest reference for 'the gospel' in the opening formula of Mark.⁹

The emphasis of the 'divine power' in both Mark and Paul suggests their close relations. Although Paul acknowledges that he handed on the tradition of the church about the death and resurrection of Jesus as Lord (1 Cor. 15: 1-8), the key

⁹ See Painter, *Mark's Gospel*, 1997, p. 24. From statistical study of the usage of εὐαγγέλιον, εὐαγγελίζω, κηρύσσω in Mark, Matthew, Luke, Acts, Pauline Letters, it appears that the use of the terms (particularly εὐαγγέλιον) in Pauline letters is the highest and in Mark is the second. The strongest assertion of the consanguinity of Pauline and Markan theologies is that of Gustav Volkmar, *Religion Jesu* (Leipzig: Brockhaus, 1857) who considers Mark as 'far from being a life of Jesus [to be] actually a life of Paul'. More moderate assessments of Pauline influence on the Second Gospel are found in Alfred Loisy, *Les Evangiles Synoptiques* (Haute-Marne: Ceffonds, 1907), pp. 112-19; Benjamin Wisner Bacon, *The Beginnings of the Gospel Story* (New Haven: Yale University Press, 1909), pp. xxvii-xxviii; Willi Marxsen, *Mark the Evangelist: Studies on the Redaction History of the Gospel* (New York: Abingdon, 1968), 126-38; and Albert C. Outler, 'The Gospel according to St. Mark', *Perkins School of Theology Journal* 33(1980), pp. 3-90.

of his gospel is the power of the Spirit. Even the interpretation of the scripture¹⁰ needs to be understood in the light of the divine power (Mark 12:24). If Paul speaks about the gospel with power, Mark portrays how the divine power of Jesus is demonstrated by using the narrative form (Mark 1:14- 'the Gospel from God'). Mark demonstrated in narrative form what is meant by Paul's concept of the gospel as the power of the cross. It was rooted in the divine authority of the crucified Jesus who preached 'the gospel', accompanied with powerful deeds. Because of this close relation between 'the gospel' and 'the divine power', many times we hear Mark reporting the response of awe, right from the beginning (Mark 1:22) '... his teaching made the deep impression on them (ἐξεπλήσσαντο) because, unlike the scribes, he taught them with *authority*'; Mark 1: 27 "The people were so astonished that they started asking one another what it all meant, saying, 'Here is a teaching that is new, and with *authority* behind it: he gives orders even to unclean spirits and they obey him' ..." The presence of divine authority in Jesus' ministry as reported in Mark indicates the charismatic element of the prophetic tradition.

It is interesting that in this prologue we are told about the prophetic tradition through which the readers are invited to see the good news.¹¹ Moreover we can see how the author-creator has changed the Old Testament text and applies it to Jesus as the LORD. What is fascinating in Bakhtinian literary analysis is the change of the written text of the Old Testament, because it is in its application lies the creative hands. Also the incongruity of the allusion with the book of Isaiah (v. 2- Exod. 23:20; Mal.3:1; v. 3- Isa. 40:3) indicates the particular position of the

¹⁰ Hans von Campenhausen, *The Formation of the Christian Bible* (London: Adam and Charles Black, 1972), pp. 105-113.

¹¹ Cf. Robbins, Vernon, *Jesus the Teacher: A Socio-Rhetorical Interpretation of Mark* (Philadelphia: Fortress Press, 1984/1992), pp. 53-55, 68; Cancik also argued that Mark would have been read as a prophetic book by Jewish readers familiar with LXX- Hubert Cancik, 'Die Gattung Evangelium', in *Markus-Philologie: Historische, literargeschichtliche und stilistische Untersuchungen zum zweiten Evangelium*. WUNT 33 (ed. Cancik, Hubert; Tübingen: Mohr/ Siebeck, 1984), pp. 94-98.

author-creator who is standing in the line of prophetic literature which belongs to a revisionary subverting movement conflating prophetic and anti-priestly Aaronide establishment by stressing the role of 'divine messenger' (*mal'akhi* in Mal. 3:1 revises Deut. 18:18 as it first appears in Exod. 32:34).¹² The change of *μου* into *σου* is a striking evidence of the freedom of the author-artist's practice of interpreting the scripture. To the author-artist, it is God himself who prepares the way for Jesus through his messenger John the Immerser. Right at the very beginning of the book of Mark, the reader can hear from the author-creator the sense of venerating Jesus, even by God Himself. The fact that the author-artist calls the prophetic utterance in v. 2, 3 as coming from Isaiah the prophet indicates the practice of a variant of charismatic¹³ scriptural interpretation different from the practice of more established priestly scriptural enterprise. The fact that Mt. 11.10 and Lk. 7:27 omits the confusion indicates that they are standing closer to the later ways of more institutionalized scriptural tradition¹⁴. However, the claim is clear that the beginning of the gospel of Jesus Christ is to be seen from the discourse of prophetic literature especially Isaiah.

I.3. The sense of a beginning

In the context of the various versions of 'the gospel' within the life of the early christian communities, ἀρχή of Mark 1:1 refers to 'the beginning' of 'the Gospel

¹² Herbert Marks, 'The Twelve Prophets' in *The Literary Guide to the Bible* (ed. Robert Alter and Frank Kermode, London: Fontana Press, 1989), p. 232.

¹³ About the affinities between 'charismatic exegesis' and 'prophecy', see David E. Aune, 'Charismatic Exegesis in Early Judaism and Early Christianity', in *The Pseudepigrapha and Early Biblical Interpretation* (ed. James H. Charlesworth and Craig A Evans; Sheffield: Sheffield Academic Press, 1993), pp. 126-132.

¹⁴ Cf. Morna D. Hooker, *A Commentary on the Gospel According to St. Mark* (London: A&C Black, 1991), p. 35.

of Jesus'. ἀρχή as a word can be imbued with different senses: the time before creation, the historical time, the time of John the Immerser, etc. But as an utterance ἀρχή refers to the beginning of the gospel as it was proclaimed by Jesus (Matthew 11:10 confirms that vv. 2-3 comes from Jesus). The uniqueness of this opening lies in the connection of ἀρχή with the reported event of Gospel proclamation in v. 14. It contains the sense of temporal relation with 'the beginning' used in Jn 15:27, 'And you too will be witnesses because you have been with me from the beginning'. Here 'the beginning' refers to Jesus' calling to the disciples at the beginning of his ministry after John was arrested and Jesus proclaimed the Gospel from God. The emphasis is on the event of the initiation of God's Kingdom proclaimed by Jesus. So, with this Bakhtinian analysis of speaking voices, we are aware of the limitation of linguistic reference which concentrates merely on the grammatical constraints/ rules. The relation of Mark 1:1 to the following verses should be seen as the uniqueness of utterance which requires more than linguistic analysis.

In Bakhtinian dialogic perspective, the word needs to be analysed, as an 'utterance' containing 'anticipation'. The opening sentence needs to be seen as a unit of utterance which is a response not only as a borrowing of the previous known utterance but an anticipation of the possible utterance of the addressee. As an utterance v. 1 is a self contained unit. Therefore v. 1 needs to be seen as the title of the book as an anticipation of what the addressee has in mind, 'how was the beginning of the gospel?' It functions as an opening utterance of the book of the prophet similar to Hos. 1: 1-2. Since the word ἀρχή as an utterance anticipates the voice of the addressee asking about how gospel started, it refers to the whole book of Mark. By telling the story of Jesus, Mark communicates '*the sense of a beginning*' of '*the gospel*'. All these suggest that the Gospel of Mark as a book,

right from its beginning states the nature or the intention of the work as an account of *'the beginning'* of *'the gospel'*. In other words Mark wanted to tell the reader about *'how the gospel was originally proclaimed'* in narrative form. The reference to the very 'beginning' or 'origin' of the gospel is not without authorial purpose. The very title of the book of Mark as the 'beginning' or 'origin' of the gospel carries the dialogical voice of the author-creator who communicates with the readers the 'authoritative' sense of the book in terms of time. Therefore within the word ἀρχή the reader can also hear the sense of 'authority in time' as it is categorized with other expressions of authority (ἐξουσία, δυνάμις) that it 'denotes a primacy of rank'.¹⁵ Therefore the disputed word ἀρχή which means 'beginning' and placed at the very beginning of the book of Mark is very important because it is loaded with the very essence of the book of Mark as the book of the beginning of the powerful gospel as preached by Jesus. Since the very essence of the book itself is claimed as the 'beginning', it has set its authoritative version of the gospel's narrative as proclaimed by Jesus. Such authoritative claim is the condensed form of the portrayal of Jesus as 'authoritative' main hero against any other characters (the religious leaders and even Jesus' own disciples).

So the gospel as preached in the earliest church derived its origin from the gospel as preached by Jesus. Although 'the gospel' / τό εὐαγγέλιον is an expression borrowed by the author of the *book* of Mark from the word treasury of the

¹⁵ K. Weiss, 'ἀρχή', in *Exegetical Dictionary of the New Testament*, vol1 (ed. Horst Balz and Gerhard Schneider; Edinburgh: T&T Clark, 1990), pp. 161,162. Here ἀρχή is translated as 'beginning' and 'power'.

earliest church,¹⁶ it does not necessary rule out the possibility the word 'gospel' originated from Jesus (cf. Luke 4). Also the possibility that the word 'gospel' might come from the hand of later scribes does not rule out the possibility that such a word originated from Jesus himself. The fact that Mark preserves both expressions, 'on behalf of me' and 'on behalf of the gospel' indicates the distinction between 'me'/'Jesus' and 'the gospel'. Even if mentioning both expressions shows the text as the product of later scribes, the word 'the gospel' itself does not necessary belong to the later addition. Although the text might come from later scribes, the word 'the gospel' still derived from an earlier period. Here it is important to distinguish the age of the text and the age of a word. It is important to pay attention to the distinction made by Bakhtin between text as 'dead material' artefact in 'inscriptions' (stone, brick, leather, papyrus, paper) and text as language phenomenon.¹⁷ Bakhtin distinguishes 'inscription' from 'text'. Text is language phenomenon which is regarded as cultural artefact. The inscriptions are the 'carriers of the text'. They lie on the 'boundary line between culture and nature.' This distinction helps to clarify the difference between the age of inscription and the age of the text (words, sentence, utterances). Consequently, a later inscription might preserve an earlier text and vice versa.

There is quite a long dispute over the interpretation of the position of this

¹⁶ See P. Stuhlmacher, *Das Paulinische Evangelium* (Göttingen: Vandenhoeck & Ruprecht, 1968), pp. 209-44 discussing Rev. 10:7; 14:6; Mat 11:5 (=Luke 7:22); Luke 4:18; Mark 1:14; and Matt 4:23; 9:35; 24:14; 16:13 as possible evidence for the use of εὐαγγέλιον and εὐαγγελίζεσθαι by the Palestinian church, possibly by Jesus himself. It is more probable that the Pauline use of the terms derives from the early Hellenistic church from which Paul derives such kerygmatic formulations, called 'gospel', as 1 Thess 1:9-10 and 1 Cor 15:3-5; cf. Bultmann, *Theology*, pp. 87-89; Koester, *Ancient*, p. 4 footnote no. 3, demonstrates that τοῦ εὐαγγελίου does not come from the original text of Mark. Therefore the term is missing in Matthew 16:25; 19:29 (parallels of Mark 8:35 and 10:29). The expressions of 'for the sake of Christ and for the sake of the gospel' are redundant. The beginning of the gospel in Mark 1:1 is a later addition of the scribe deriving from the text of another writing cf. Walther Schmithals, *Das Evangelium nach Markus* (Ökumenischer Taschenbuch Kommentar zum NT2/1; Güthersloh: Güthersloher Verlagshaus, 1979) pp. 73-74. The tone of secondary literature in the expression of 'on behalf of Christ' in Mark 8:35; 10:29 clearly indicates the later addition or the voice of the writer of the book of Mark.

¹⁷ Bakhtin, *Dialogic Imagination*, p. 253.

opening sentence. C.E.B. Cranfield¹⁸ lists various ways of relating v.1 to what follows: (i) the whole verse is a gloss; (ii) ἀρχή stands for ἄρχεται which means 'here begins'. Thus the title of the book is τό εὐαγγέλιον; (iii) ἀρχή is the gloss, the original title is τό εὐαγγέλιον; (iv) the whole verse is the title of the book and the Church's mission is the continuation of the gospel as it is recorded by Mark. All the recorded account is the beginning of the gospel. Acts 1:1 and Hebr.2:3 are cited as support; (v) the whole verse is the title, but ἀρχή means 'origin'. Mark's intention is to relate the historic basis of the church message; (vi) the whole verse is the title, but ἀρχή means 'summary' of catechumens instructions- Ecclus 29:21, Hebr. 5:12, 6:1; (vii) v. 1 goes with vv. 2-3 and supplying ἦν, the meaning is that the beginning of the gospel was in accordance with prophecy; (viii) v. 1 goes with v. 4 (vv. 2-3 being parenthesis) and v. 4 as the predicate of v. 1; (ix) v. 1 goes with v. 4 but the subject and predicate are to be reversed; (x) v. 1 refers to the things in vv. 2-13 or vv. 2-8, as the title for the content of those verses only. Cranfield chooses the last as the most satisfactory to be compared with LXX Hos. 1:2; Acts 1:21f., 10:37; Lk. 3:1f., 23, Jn 15:27, 16:4. In the light of Bakhtinian analysis of voices above, however, Cranfield's choice of relating v. 1 with vv. 2-13 or vv. 2-8 demonstrates the inability of grammatical analysis to go beyond the vicious circle of linguistic arguments; while Bakhtinian analysis of dialogic voices offers a literary ground for seeing Mark 1:1 as the title of the book of Mark which reveals the historic and authoritative basis for the mission of the early church to proclaim 'the gospel'.

¹⁸ C.E.B. Cranfield, *The Gospel according to St Mark* (Cambridge: Cambridge University Press, 1966), pp. 33-35.

I.4. The relevance of Bakhtinian's contribution to the problem of interpreting the 'beginning'

The result of Bakhtinian dialogic analysis above has offered a literary solution to the dispute over the role of the expression 'the beginning of the gospel' in Mark 1:1. According to Hooker 'the beginning of the gospel' refers to the whole account of the life and ministry of Jesus as the basis of the good news.¹⁹ More detailed grammatical observation, however, shows that the *καθώς* clause of vv.2,3 always depends on the preceding clause (4:33; 9:13; 11:6; 14:16,21; 15:8; 16:7)²⁰ Gundry²¹ argues that v. 1 should go with v. 2 and 3. Verse 4 marks a new beginning. Therefore the prologue of Mark runs from vv. 1-3. Gundry suggests that vv. 1-3 is a unit. Although this offers to solve the odd grammatical construction of *καθώς*, the dispute about where the 'beginning' should stop remains.

To solve the problem Bakhtinian dialogic analysis above offers a solution by going beyond the constraint of grammatical linguistic analysis. Since Bakhtin

¹⁹ Morna D. Hooker, *A Commentary on the Gospel According to St. Mark* (London: A&C Black, 1991), p. 33; cf. F. Matera, 'The Prologue as the Interpretative Key to Mark's Gospel', in *The Interpretation of Mark* (ed. William R. Telford; Edinburgh: T&T Clark, 1995), pp. 290-292. Matera summarizes the developments of views concerning the extent of prologue. At the beginning of this century, most commentators view the prologue included 1:1-8. Since the preaching of John the Baptist was the beginning of Jesus' ministry, the beginning of the Gospel of Jesus Christ refers to the preaching of John the Baptist. Toward the middle of this century, however, R.H. Lightfoot argued the prologue should be extended to v. 13, because only in vv. 9-13 the identity of Jesus of Nazareth as the Son of God is revealed. In 1966, a third position emerged when L.E. Keck contended that the prologue should be extended to v. 15, because the appearance of *εὐαγγέλιον* in vv. 1, 14-15 indicates the overarching interest in *τό εὐαγγέλιον*. Matera chooses Lightfoot's option on the basis of narrative considerations that there is a change in geography and narrative point of view in vv. 14-15.

²⁰ Cf. Mt. 26:24; Luke 2:23; Acts 7:42; 15:15; Rom. 1:17; 2:24; 3:4,10; 4:17; 9:13,33; 10:26; 11:8; 15:3,9,21; 2 Cor. 8:15; 9:9; 4 Kgdms 14:6; 23:21 LXX; 2 Chron. 23:18; 25:4 LXX; Tob. 1:6; *T. Levi* 5:4; cf. Mark 7:6; John 6:31; 12:14; 1QS 5:17; 8:14; CD 7:19; 4QFlor 1:2, 12; on the other side, Dan. 9:13 Theod.

²¹ R.H. Gundry, *Mark: A Commentary on His Apology for the Cross* (Grand Rapids: W.B. Eerdmans, 1993), pp. 30-33, 39, 40.

sees a word as an 'utterance', his generic approach belongs to 'metalinguistic'.²² The traditional interpretation limiting the beginning of the good news only to John the Immerser by comparing the book of Mark with outline references in Acts 1:1-2 tends to read Mark with the perspective of Lukan historical genre and ignore the sense of the beginning of the gospel as it was first proclaimed by Jesus himself, 'It was *first* announced *by the Lord himself*, and is guaranteed to us by those who heard him'- Heb.2:3b. It is more appropriate to give preference to the possibility that 'the gospel of Jesus Christ' could have been meant as subjective genitive. Especially verse 14-15 as the very important beginning of Jesus' role of proclaiming the gospel is too striking to be ignored, because there we can hear the bringer of the good news. Therefore the echo of the prophetic voice of Isaiah needs to be related to its fulfillment as divine prophecy in v. 14-15.

It is only by reading v.1 as the author-artist's 'utterance' anticipating the need of the addressee to know about the beginning of the 'good news', the expression 'the beginning' can be freed from the constraint of linear reading of traditional grammar. It becomes a response from the author-artist as speaking subject to the anticipated addressee within the stereophonic model of communication. This stereophonic position enables v. 1 to be related to vv. 14-15. The reference in vv. 1-3 is not to be limited to John only but as a whole utterance it functions first of all as a pointer to Jesus the Lord, the bringer of the good news. The prologue is a concise formula introducing the appearance of Jesus as the one proclaiming the good news about the kingdom of God. Gundry rules out this possibility by interpreting 'Ἰησοῦ Χριστοῦ' as objective genitive on the basis that the beginning of the gospel 'covers only vv. 4-8' and 'Jesus does not preach good news in those

²² Gundry suggests the beginning of the gospel ends with v.8 since the verb ἐγένετο / 'came' indicates a break between v. 8 and 9. However, he ignores the presence of καί in front of ἐγένετο. - Gundry, *Mark: A Commentary*, p. 31.

verses'.²³ Here we can see that Gundry confuses the represented world where Jesus preaches and the text itself (verses). Linguistic analysis of the verb on the level of grammar only is not sufficient. To analyse Mark we need to be aware of the narrative levels. Gundry simplifies the complication of 'who speaks what' by excluding vv. 14-15 where the narrator informs the reader that 'Jesus...proclaiming the gospel of [the kingdom of] God' and the hero Jesus says, 'The time has been fulfilled, and the kingdom of God draws near. Repent and believe in the gospel'. Hooker is more careful not to rule out other possibilities, despite the tendency of Mark to preach the good news about Jesus.²⁴ Therefore as a whole utterance the prologue becomes the title of the book of Mark about the origin of the good news about the kingdom of God as it was proclaimed by Jesus. This suggests the sense that the narrated events were thought to have been revealed by the risen Jesus.²⁵

Although '(the) beginning of the gospel of Jesus Christ, (a) Son of God'²⁶ grammatically could be part of vv. 2, 3, it functions first of all as an utterance which gives response to the question of 'how was the beginning of the good news?' Simultaneously it functions as the very start of utterance referring to the whole story of Mark. As the opening title of the book, the prologue's first²⁷ narrative connection with the whole account of the book of Mark is the event of John's appearance reported in v. 4. But because the connection follows the

²³ Gundry, *Mark: A Commentary*, p. 31.

²⁴ Hooker, *A Commentary on the Gospel*, p. 34. More recent view supports to preserve the tone of subjective genitive construction- Elizabeth Struthers Malbon, *The Beginning of a Narrative Commentary*, SBL Seminar Papers, Annual Meeting (Atlanta, GA: Scholars Press, 1996), p. 99.

²⁵ Collins, Adela Yarbo, *The Beginning of the Gospel, Probing Mark in Context* (Minneapolis: Fortress Press, 1992), p. 36.

²⁶ The title Son of God is to be read in the context of psalm of Messianic Kingship, relating to the event of divine anointing by God-Ps. 2:7; so Christ, Son of God is basically emphatic expression of divine Messiah.

²⁷ Cf. D. Rhoads and D. Michie, *Mark as Story: An Introduction to the Narrative of a Gospel* (Philadelphia: Fortress Press, 1982), translate 1:2 as referring back to 1:1. However, George Aichelle, Jr, 'Literary Fantasy and the Composition of the Gospels', *Forum* 5.3 (September, 1989), p. 50, does not think that Mark describes itself as a writing.

fulfillment model of prophetic genre, the very beginning of the good news was in the time of Isaiah the prophet. There has been some confusion about the dual use of the words 'the Gospel' as a 'book' and 'the gospel' as 'the proclamation of the first century church originating from the presence of God's Kingdom'. Most of the discussion of the gospel have understood the gospel as the book of Mark (the Gospel of Mark) and overlooked the fact that at the point of time Mark was written, no other gospel had ever been published.²⁸ If traditional approaches relate the word 'gospel' with the book of Mark, for Bakhtinian dialogic analysis it is the expression 'beginning' which could be related to the work as a whole, because it refers to "the gospel" as an event. The gospel itself as an event is more related to what Jesus proclaimed, that is the event of the coming of God's Kingdom, rather than the book. The explicit self reference of Mark as a writing appears only later at 13:14 as the author-artist addresses 'the reader'. The fact that the later version of Mark as a book includes missionary text (longer and shorter endings of Mark) suggests that the book of Mark was preserved in a church with a zeal for mission.²⁹

I.5. Listening to dialogic voices at the beginning of the book of Mark

Applying linguistic analysis only to a text would miss the literary nature of the book of Mark as a whole narrative. Therefore what follows is an attempt to "listen" to various voices in the beginning section of Mark. Within the prologue

²⁸ Helmut Koester, *Ancient Christian Gospels* (London: SCM Press; Philadelphia: Trinity Press International, 1990), pp. 13-14: Koester contends that the word 'gospel' in Mark 1:1 refers not to the book of Mark, but to the beginning part of the gospel that is Mark 1:14-15. Mark does not designate his work as 'gospel'. Thus the 'beginning' of the gospel of Jesus Christ (in the sense of the *death and resurrection* of Christ) in Mark 1:1 refers to the preaching of repentance by John the Baptist and Jesus' own call to repentance. Koester refutes the view that the 'gospel' is the title of Mark as a book.

²⁹ This leads to Koester's hypothesis that the word 'gospel' might be added by later scribes.

we can also identify units of utterance responding to each other and to things beyond the boundary of the sentence. The opening word of v. 2 καθὼς/as carries double references: 1) backward, to 'the beginning' especially responding to the question, 'how was it the beginning of the good news?'³⁰; 2) forward, to anticipate the words 'did preach'. Using dialogic analysis, the reader can sense the affirmation of the author-creator to the event of John's preaching. The emphasis on the 'event of preaching' is crucial here. Elliott's careful textual critical examinations³¹ suggests the variant reading ὁ βαπτίζων ἐν τῇ ἐρήμῳ as original, helps us to notice that the emphasis falls on the force of the act of preaching by John in the wilderness: 'John the Immerser did preach in the desert'. Thus the voice of John's preaching is seen as the voice in the wilderness as it has been written in the prophetic book of Isaiah. Taken as a whole, v. 2 and v. 3 (announcing God's act of 'preparation by sending a messenger' and referring to the 'voice in the wilderness') as the utterance from God as speaking person refers to the event of immersion by John and his proclamation about 'the immersion of repentance for/to remission of sins' in v. 4. But they also refer to the previous part about the good news (1:1). The reader can hear the characteristic tone of the author-creator who echoes the theological sense of immersion as an act of 'repentance for the remission of sins'. The sense of 'good news' at this beginning is echoed again in 2: 5, 7.

The preparatory stage of John's appearance is emphasized further by the use of δέ in v. 6 which corresponds to John's own acknowledgement that he is unworthy to stoop down and untie the thong of Jesus' sandals. If we look at v. 6 as an utterance, some language features like δέ and ἦν ... ἐνδεδυμένος indicate the

³⁰ As questions are the life of dialogue, they create room for dialogic movements of communication; see David Patterson, *Literature and Spirit, Essays on Bakhtin and His Contemporaries* (Lexington, KY: The University Press of Kentucky, 1988), p. 38.

³¹ J.K. Elliott, *The language and Style of the Gospel of Mark* (Leiden: E.J. Brill, 1993), pp. 191, 192.

presence of dialogic tones within that verse. Taken as an utterance v. 6 is, on the one hand, an affirmation of the lifestyle of John the Immerser in the past, but on the other hand, it is imbued with the tonality of admiration for Jesus' authority, as it is set within the framework of the Markan story. The Markan story becomes the context framing the other's speech about John the Immerser as marked by δέ. The description of John's lifestyle does not appear without purpose. It is true that the author provides information/ 'bare facts' about the details of John's lifestyle, but he also put his own voice into that information, by using the 'historical present' construction. As Bakhtin says, we need also 'to reveal the creational structure' determining this construction. This construction bears the tone of a prophetic³² voice as it has been pronounced in v. 3, and the preparatory tone of submission of John to Jesus in the following utterance in v. 7. δέ³³ appears there as a result of the tone of the author who intends to quickly dismiss any possible tendency by the reader to characterize John as the one who engenders the massive repentance over all the Judean country and Jerusalem. This is a good example of how the utterance contains 'the anticipation' of the author towards what might be thought by the reader. Bakhtin calls this phenomenon 'addressivity'. In Bakhtinian terms every word is directed towards the past and towards the future.³⁴ By applying dialogic criticism we restore the third

³² Hooker, *A Commentary on the Gospel*, p. 37, confirms the prophetic tradition: Moses (Lev. 11:21), Elijah (Mal. 4:5f; Mark 9:12); Eduard Schweitzer, *The Good News according to Mark* (London: SPCK, 1971), p. 29, identifies John's clothing and food as indication of prophetic figure of Elijah- 2 Kings 1:8; Zechariah 13:4.

³³ So far few critics have paid attention to the fact that in the gospel of Mark, we find the use of both δέ and καί. The important narrative function of δέ is clear as it is pointed out by Gundry (1993) that the adversative δέ, 'but', has been employed for instance in vv. 55a, 61a, 62a, 63a, 64c, 68a, 70a, 71a, for emphasising shifts in actors and speakers there. Fowler (1991) also demonstrates that several times in the Gospel of Mark, a δέ signals a piece of commentary by the narrator. According to him, the infrequency of the use of δέ indicates its function as a relatively strong particle in Mark, particularly when used in an adversative fashion, contrasting one phrase sharply against another.

³⁴ Cf. Chapter 3, p. 124. The basic principle of the dialogic analysis is that any utterance is a response to the preceding utterance an an anticipation of a potential responsive understanding in the future.

dimension of the unheard voices of the text. The submissive tone of John's role culminates in his pronouncement using the μέν and δέ construction which elevates αὐτός over ἐγώ and Jesus' prominence over John in terms of 'power' (ἰσχυρός) and immersion (ἐν ὕδατι and ἐν πνεύματι). The last sentence within v. 7 as an utterance bears a very important role in stressing the tone of Jesus' authority. This tone of authority shows the strategy of the author-creator who portrays Jesus as the main figure. It is interesting that the baptism with the Holy Spirit which is mentioned here never appears within the story. This fact is due to the nature of the work as 'the beginning' and also its generic nature as prophetic utterance which has as yet to be fulfilled in the future.³⁵

The tone of portraying the divine authority of Jesus indicates the creational structure of the author-creator's voice. The attitude of admiration towards Jesus as the hero in the story represents the relationship between the author and the hero. This fundamental relationship characterizes the creational structure marking as the consummation of Jesus by the author-creator. In its turn this characteristic determines the genre. This creative act determines the generic nature of the whole work as a charismatic document of prophetic literature. The principle of seeing the hero constitutes the genre of the work as a subverting prophetic literature.

Now, the preparatory stage referred to by God as speaking subject in v. 2 and v. 3 is realised in v. 9 by the use of the same (historical) expression of v. 4, ἐγένετο. The event of Jesus' appearance is placed within the context of John's baptism. Jesus is reported as coming from Nazareth of Galilee to be immersed by John in the Jordan. So John's immersion event links Jesus and the prophetic utterance

³⁵ The compositional structure is very important to note in this dialogic criticism.

(vv. 2-3). Therefore the act of immersion is in accordance with the act of Aaron's inauguration immersion by Moses right in front of the Tent of Meeting of ADONAI (Lev. 8:6- 'Moses brought Aaron and his sons forward and he immersed them in water...').³⁶ The inauguration of Jesus is confirmed by 'a voice came from heaven' saying, 'You are my Son, whom I love; I am well pleased with you' [CJB]. Dialogic reading of this inauguration act opens the sense of divine subverting authority of Jesus.

It is interesting to observe that although the reader is told by the narrator about the heaven being torn and the Spirit coming down as dove upon Jesus, the reader also told that it is Jesus who saw this event. The narrator's acknowledgement of Jesus' vision of heavenly realities leads the reader to hear the voice of the author-creator who informs the reader about the prominent position of Jesus as the person or the point of view from whom the reader and the author have access to the heavenly realities. The prominence of Jesus is emphasized by the absence of later explanation about the Spirit as in Matthew 3:16- 'the Spirit of God' and in Luke 3:22- 'the Holy Spirit'.

The role of the Spirit who was seen by Jesus and his role of bringing Jesus to the deserted place, the role of Satan in tempting Jesus for forty days, the wild beasts, and the angels indicate the divine world accessible only to Jesus as the main charismatic hero. The depiction of Jesus with wild beasts recalls the image of the prophetic picture in Isaiah where the wild beasts are together with infants (cf. Isa. 11:6-9). The role of angels who serve Jesus clearly indicates the dignity³⁷ of Jesus

³⁶ Nosson Scherman, *The Chumash* (New York: Mesorah Publications, 1998), p. 581.

³⁷ Gundry also notes the highness of Markan Christology which expresses the dignity of Jesus. He refutes the interpretation which says that the Markan version of temptation scene is 'hortatory purpose of teaching discipleship', 'example of overcoming temptation', 'simply a portrayal of wilderness world', 'opening hint for the temptation of Jesus in the following account of Mark', 'initial victory in the cosmic battle with Satan' or 'restoring paradise by overcoming temptation'- p. 60.

during the whole 40 days of the temptation by Satan. Already at the temptation there have been some hints of the prophetic image of Jesus as the Son of Man who will be accompanied by the angels in his glory. Most clearly the same image appears at the description of the disciples who, although they will take up snakes and drink deadly poison, will not be endangered (Mark 16:18). There we can find also the element of 'demons' who will be cast out in Jesus' name.

This way of seeing derives from the prophetic genre being echoed by the author-creator. Therefore from the beginning we hear the prophetic utterance being used to describe the origin of the gospel. This prophetic discourse as a generic communicative language represents the author's relationship with the traditions of his time. It is the prophetic discourse that sets the tone, which is cited, imitated and followed.³⁸ Further discussion within the context of the author's relationship with the world of his time is to be discussed further after Bakhtinian theory of time-space (chronotope).

II. The gospel, Jesus' identity and life - Mark 8: 27- 9:1 (8:35)

For those who want to save their life will lose it, and those who lose their life for my sake, and for the sake of the gospel, will save it. (8:35 NRSV)

II.1. The gospel and the identity of Jesus

The relation between the 'Good News' and 'Messiah' as it is stated in the

³⁸ See Chapter 3, p. 117.

'opening' formula (the *Good News* of Jesus the *Messiah*) appears in 8:35 as Jesus' utterance related to the discipleship, '... for *my* sake and for the sake of *the Good News*'. Traditional historical critical interpretation is interested in the problem of the originality of this utterance, whether it came from Jesus' word or from the early church. But from Bakhtinian analysis above, it is very important first to understand the generic nature of Mark as a whole literary document. Therefore we need to explore how the generic issue of the nature of Mark as a beginning of the Good News appears within the whole body of Mark as a literary work.

Here 'the Good News' / 'the gospel' appears within the context of the dialogue concerning Jesus' identity (μέ). What is interesting in this episode is how the issue of Jesus' identity as 'Messiah' is dialogized with Jesus' utterance about himself. It is clear from the beginning that 'Messiah' / 'Christ' is the title attributed by the narrator, who proclaims Jesus as Messiah (Mark 1:1). But here Jesus himself calls his identity 'the Son of Man'. The reader can feel the tension between what the narrator says about Jesus in 1:1 as 'Messiah' and what Jesus says about himself as 'the Son of Man'. Particularly with the way Peter is rebuked, even though he confessed that Jesus is 'the Messiah'.

Further dialogic analysis can be applied by employing the interplay of voices within the story. It is important to observe this episode from the speaking subjects involved, since this passage is a good example of how Jesus allowed different speaking subjects to have their say about his identity. It was Jesus who began to ask the disciples about his identity. He began to ask them about his identity first from the perspective of the outsider ('Who do people say that I am?' NRSV). Despite differences of depicting Jesus, they are in agreement to see Jesus as 'prophetic figure'. It shows the acceptance of Jesus as prophetic figure. It is interesting to observe that there is a connection between people's perspective

about Jesus as a prophetic figure in the narrated world and the prophetic reference by the narrator, who presents the gospel of Jesus in the narrating world of the book of Mark. The framing discourse of 'prophetic' language at the opening of the book of Mark coincides with the perspective of 'the people' about Jesus as 'prophet' in the narrated world. The prophetic tradition is being employed as the connecting genre to communicate the narrated world into the narrating world. In this narrating world the reader can hear the narrator's perspective to call Jesus the Messiah (1:1). But in this episode the author-artist gradually shifts the reader's perspective from defining Jesus as 'Messiah' into 'the Son of Man'. The use of $\delta\acute{\epsilon}$ at the beginning of v. 28 indicates the dialogic turn of v. 28 as an utterance containing people's view of Jesus as John the Immerser, Elijah or one of the prophets. Further use of $\delta\acute{\epsilon}$ at the end of v.28 heightens the tone of inconsistent views of the people outside the circle of the disciples. The presence of $\delta\acute{\epsilon}$ in some reliable witnesses³⁹ indicates the narrator's perspective of disagreement with Peter's confession. The position against Peter's confession here creates tension with the opening formula that Jesus is the Messiah. The following turn of the perspective to see Jesus' identity is marked by the use of the same word $\delta\acute{\epsilon}$ to contrast the perspective of the people and those inside (the disciples). The emphasis of the contrast is heightened by the use of $\acute{\upsilon}\mu\epsilon\acute{\iota}\varsigma$.

Gradually the author-artist allows the main speaking subject Jesus to reveal his identity. In the narrating world the reader is led by the author-artist to listen to the hero Jesus about his identity as 'the Son of Man'. First the reader is allowed to hear the voice of the disciple Peter. In his perspective, Jesus is seen as 'the Messiah' / 'the Christ'. Then at the end of v. 29 the reader hears that Jesus warns the disciples not to tell anybody about himself. There is no explicit comment

³⁹ Nestle-Aland, *Novum Testamentum Graece* (Stuttgart:Deutsche Bibelgesellschaft, 27. revidierte Auflage,1993), p. 116.

from the narrator why Jesus warned his disciples not to proclaim his identity any further. What we can hear is the narrator's voice that Jesus forbids them to say about his identity. The readers are left in question whether Jesus affirms or rejects their perspectives. It resembles one of the techniques of 'classical satire' to keep the reader guessing and gasping.

Instead Jesus himself as speaking subject began to tell the disciples about his identity as 'the Son of Man' who is to suffer, to be rejected by religious leaders, to be killed, and after three days to rise again. It is interesting to note here the narrator gives an explicit comment that such a self-revealing identity is said 'plainly/openly' (παρησιία τὸν λόγον ἐλάλει). The reader can sense that the narrator creates a distance from the represented world of the story by making a comment on Jesus' utterance about the suffering. The fact that the narrator makes a comment about Jesus' discourse as 'He spoke this word openly' (NKJV) indicates that the narrator is aware about the kind of discourse used by Jesus. The expression 'spoke...openly' shows the narrator's consciousness about the discourse in use. The comment of the narrator about what Jesus said about himself (as the suffering and the resurrected Son of Man) 'openly' is a 'revelation' of the earthly dimension of the Son of Man. A closer examination using polyphonic analysis of voices suggests that such a shift into narrative discourse creates the space for dialogizing process to occur.

The voice of secrecy in Jesus' warning about the title 'Messiah' and the narrator's report of Jesus' open proclamation of 'the Son of Man' create a loophole where the author-creator leads the reader to hear from Jesus himself about his identity as 'the Son of Man'. The strategy of allowing Jesus himself to speak about his identity complies with the sense of Jesus as the authoritative originator of the Good News (Mark 1:1).

As the authoritative originator of the gospel, Jesus is the one to be listened to (soon this authoritative role appears in 9:7, 'This is my Son, the Beloved, hear Him'). What is demonstrated in the conflict between Peter and Jesus is the confrontation of authority between Peter as the leader of the disciples and Jesus as the most powerful hero (cf. his portrayal at the beginning when John says that he is not even worthy to untie Jesus' sandal; see also the discussion above concerning the role of God who prepares the way for Jesus). Jesus' position as the speaking subject with divine authority enables him to name the rebuke from Peter as the opposition of the divine: 'Satan'. The use of $\delta\acute{\epsilon}$ to open Jesus' reaction to Peter's rebuke emphasizes the harshness of Jesus' rebuke, particularly it marks the turn of the sentence as utterance toward identifying Peter as 'Satan'. What is involved in this conflict is more than misconception of Jesus' identity as victorious 'Messiah' over against 'the suffering Son of Man' as it is traditionally interpreted in historical critical criticism⁴⁰. The author-creator brings the reader to the spiritual realm of the battle between God (Jesus) and Satan (Peter).

The sense of Jesus' authority is not only subverting Peter in the narrated world. The reader can recognize how the voice of Jesus as hero subverts also the voice of the narrator in the opening formula. Traditional narrative analysis would say that the narrator is unreliable. But Bakhtinian analysis of voice would suggest that within the voice of the narrator in 1:1- 'the Messiah' the reader can hear not only the voice of the narrator but also the voice of the addressee borrowed by the narrator. Here the author-creator allows the hero Jesus as the authoritative speaking subject to challenge even the voice of the narrator as it is spoken by Peter as the most prominent leader of the disciples. The reader is able to hear a

⁴⁰ Traditionally it is interpreted as a correction towards the people's view and the disciples's view. See for example Theodore J. Weeden, SR. *Mark Traditions in Conflict* (Philadelphia: Fortress Press, 1971), pp. 52-54.

silent voice of the author-creator who ridicules Peter as the most prominent leader of the disciples. Such a 'topsy-turvy' ⁴¹ literary strategy belongs to 'satire'. The most explicit Graeco-Roman literature representing this novelistic genre is *Satyrical* by Petronius. In this work the whole complex strategy of controlling and depicting the reality in reversal manner is semantically represented by the title *Satyrical*.⁴²

II. 2. The gospel and the identity of Jesus' followers

The rebuke of Jesus to Peter reaffirms the negative tone of his image as the prominent leader of the disciples. The call of the crowds and the disciples indicates a turn from the circle of the disciples to the mixture of those outside and those inside. This strategy of positioning the heroes is a way of expressing a kind of *satirical* tone by the author-creator towards the disciples, who are supposed to be the inner circle. The emphasis here is on the perseverance of following Jesus: '...and *keep* following me...' (8:34c-CJB).

Since Jesus is the leader with authority, discipleship means keeping on following *what he says*. Here what Jesus says is the gospel. The phrase '... for my sake, and for the sake of the gospel ...' (v. 35) is parallel to '... (ashamed) of me and what I

⁴¹ This term which means 'upside down' comes from Niklas Holzberg, *The Ancient Novel* (London: Routledge, 1995), p. 63. The generic strategy of 'reversal' for Mark as a narrative is apparent from the reversal of the Sacred (Jerusalem, Temple, the synagogue) against the environment of the periphery (Galilee, Bethany, the lake), see Malbon, *Narrative Space*, 160; Cf. also Robert G. Hamerton-Kelly, *The Gospel and the Sacred: Poetics of Violence in Mark* (Minneapolis: Fortress Press, 1994), pp. 119, 120 who suggests that the Gospel of Mark as a whole is a hermeneutical circle where its deep structures are circles from which Jesus is driven out, or into which he comes himself or is invited: from Galilee to Jerusalem and back to Galilee, the centre of the leadership circle is the child.

⁴² For discussion about Roman satire see M.M. Bakhtin, *Problems of Dostoevsky's Poetics* (Minneapolis and London: University of Minnesota Press, 1993), p. 113. For Bakhtin, *Satyrical* is a satire extended into the limits of a novel.

say ...' (v. 38). Therefore 'the gospel' is analogous to 'what I say'. Here the sense of the gospel has begun to mean Jesus' word (ἐμοὺς λόγους). However the distinction between Jesus and the gospel is retained in the Markan version. The fact that Matthean and Lukan versions omit 'the gospel' suggests that in Markan version the element of the coming of God's Kingdom as the good news is still kept distinct from Jesus as the person who proclaimed it.

True discipleship is a denial of one's 'self' ("... let him say 'No' to *himself*..." CJB), taking the self identity of Jesus: the cross. The reason of bearing a cross is related to the very important issue of 'saving' one's life. It is important to note that taking a cross here is specified as losing one's life 'for the sake of me, and the gospel'. Not everybody losing life, will find salvation, but those who have the courage to lose the life for the sake of Jesus and the gospel⁴³ will save it.

Traditionally the first use of 'life' is interpreted as one's life as a human being, but the second use of the same word means 'true life' or 'different kind of life' [NASB translates 'life' in v. 35, but 'soul' in v. 36, 37 for exactly the same word: ψυχή; NLT translates 'life' and 'true life']. The problem with this interpretation is that the word used is the same: ψυχή. Here we can feel the heteroglossic tendency of the meaning contained in the word 'life' which is not able to be explained by traditional grammar alone. Using Bakhtinian theory of polyphony / heteroglossia, the reader can hear the voice of Jesus which is not only speaking about 'losing the life of the disciples' but also 'losing anyone's life' including 'Jesus' own life'. The generalization of the utterance about losing one's life makes the word 'life' polyphonic, because it is applicable both to the life of the disciples and to the life of Jesus. The willingness of Jesus to lose his own life/ self enables

⁴³ According to Hooker, *A Commentary on the Gospel*, p. 209, both the words 'for my sake' and 'and the gospels' which are missing in some manuscripts intensifies the absolute authority of Jesus.

him to experience the life of resurrection. The reason for losing one's life is to save it through the act of following Jesus and his word. The point is not the denial of the life in itself, but the way of saving it. Following Jesus and his word is the beginning of the life of the present and its consummation in the future. We can see how a word borrowed from others is reaccentuated in a way which is characteristic to the user. This is an example of what Bakhtin calls the word of the other becoming 'my' word (that of a particular person). In the use of the word 'life' we can hear what Bakhtin calls 'double-voiced discourse'. The word becomes the place of competing voices. The ordinary sense of the word 'life' has been subverted or parodied with another sense. There is a tendency to 'mixing up' and 'parodying' words. Such a phenomenon is typical of the genre of 'classical satire'.

Note that 'satire' as a genre is not identical with 'satire' as only a form of modern mode of literary speech, like 'irony', 'sarcasm', etc.⁴⁴ 'Satire' as a classical genre derives from the Latin word 'satura' which means a 'mixture' or variety of vegetables, or 'medley', 'hotch-potch'. According to Highet 'the satirist tries always to produce the unexpected, to keep his hearers and his readers guessing and gasping.' He did this in the choice of words, in sentence structure and pattern of phrase, in the sequence of the story/ plot, in emotional tone of the story and even in the level of discourse.⁴⁵

It is very important to pay attention to the word γάρ in vv. 35, 36, 38, because it marks the boundaries of dialogic links. Although they are standing at the beginning of the sentence, yet they are marking the dialogic turns. This is what

⁴⁴ Cf. M.H. Abrams, *Glossary of Literary Terms* (Fort Worth, London: Harcourt Brace Jovanovich College Publishers, 1993, sixth edition).

⁴⁵ See Gilbert Highet, *The Anatomy of Satire* (Princeton, NJ: Princeton University Press, 1962), p. 18.

Bakhtin meant when he says that dialogic intercourse does not rely on grammatical features. They function as links to the following utterances of Jesus about the theme of life and death in discipleship. The courage in losing one's life is placed in the perspective of saving it through Jesus and the gospel. The second use of γάρ (v.36) leads to the contrast between 'the whole world' and 'the life'. The contrast is parallel to Peter's confession of 'the Messiah' with Jesus' utterance about 'the suffering Son of Man'. Along this line, we can hear the contrast between 'the things of men' and 'the things of God'. In other words, we can see the divine perspective used by the hero Jesus in this dialogic intercourse. Jesus as the hero has his own way of seeing the reality. In this perspective, his utterance of rebuke to Peter as 'Satan' operates within the world of divine discourse.

The third use of γάρ (v.38) relates the theme of 'Jesus and the gospel' with the courage 'not to be ashamed' of 'the Son of Man' and his words (ἐμοὺς λόγους). Two aspects appear here. The first is seeing discipleship from the perspective of the Son of Man. It is interesting how Jesus as the hero uses the word 'ashamed'. The use of 'ashamed' in Jesus' words (ἐπαισχυνθῆ...τοὺς ἐμοὺς λόγους) echoes the use of the same word in Rom 1:16 (ἐπαισχύνομαι τὸ εὐαγγέλιον τοῦ Χριστοῦ). The 'shame' related to Jesus' words as the good news reflects the same attitude in Pauline and Markan times. Therefore 'ashamed' as an utterance was directed to those who are following Jesus but reluctant to give testimony about their identity as the followers of Jesus.⁴⁶

In the mouth of Jesus, however, the very same word 'ashamed' has been used in the context of relationship with the Father. Within the perspective of the

⁴⁶ Gundry suggests that the Markan version is directed to those who are non-disciples and not to the disciples who have to confess or deny Jesus before onlookers.- Gundry, *Mark: A Commentary*, pp. 438, 455-456.

relation with God, the expression 'adulterous' and 'sinful' appears. In prophetic literature such idioms represent unfaithfulness to God (Hos. 1-3; Isa. 57:3; 5:34; Jer. 3:1-4:2; 13:27; Ezekiel 16, 23).⁴⁷ Here the author-artist has applied it to the 'faithful' relationship with Jesus and his words. As the hero Jesus uses 'of me and of my words', we can hear a shift of distancing from 'the gospel' into 'my word'. The shift of word choice creates a dialogic space between 'the gospel' and 'my word'. The word 'the gospel' is framed as 'my word'. The framing technique indicates a 'self-conscious' reflection about 'the gospel'.

By demonstrating the use of prophetic vocabularies and shifting the 'faithful' relationship to Jesus and his words, the reader can sense an intensifying force of the divine authority of Jesus. So the use of words from the library of prophetic discourse is twisted into the authority of the divine. Here the reader can sense the tone of the beginning where the author-creator portrays John as the prophetic figure referring to Jesus as the one who is more powerful than himself. The second is the link between the Son of Man perspective and the words or the gospel. What happens here is the mixture between the gospel as Jesus' words with Jesus' identity as the Son of Man in the glory of his Father.

However, we can also hear the echo of the gospel as preaching about the cross in 1 Cor. 1: 18 (ὁ λόγος ὁ τοῦ σταυροῦ). Although the identity of Jesus as 'the Son of Man' is revealed, its content is subverted/reversed/inserted with the suffering sense that is the cross. The introduction of the cross in the word 'the Son of Man' causes a 'reversal' of the common scriptural word into Daniel 7: 13 which has the image of a powerful figure. The same word is used, but the content is different.

⁴⁷ For the phenomenon of Christian prophecy, see M.E. Boring, *Sayings of the Risen Jesus: Christian Prophecy in the Synoptic Tradition* (Cambridge: Cambridge University Press, 1982, p.199, who hypothesises Mark's rejection of the portrayal of Jesus as prophet; on the contrary: Gundry, *Mark: A Commentary*, pp.443,444; D.E. Aune, *Prophecy in Early Christianity and the Ancient Mediterranean World* (Grand Rapids: Eerdmans, 1983), pp. 233-45.

In this word we can hear the competing voices of the speaking subject. It is Jesus as the speaking subject who makes the choice of word in common use, but at the same time he creates his own meaning. The element of the the divine glory is retained in the expression as Jesus pronounces the coming of the Son of Man in the glory of the Father (v. 38). The presence of both 'the cross' and 'the power' creates a tension in the use of the Son of Man a double-voiced discourse.⁴⁸

The tension between 'the cross' and 'the power' is extended to the life of discipleship. Not only 'the self' of Jesus is to be crossed, but also 'the self' of the followers is to be denied ('let him deny himself'-v.34). The reason for such denial involves 'the loss of one's life' (v.35). However, we can sense the tension in the use of the word 'life'. Again here the word 'life' is a doubled-discourse. What seems to be the demand of losing one's life for following Jesus in v. 34 is being denied in v. 35 because the one who loses life for the sake of 'Jesus and the gospel' shall save it. In the use of the same word 'life', the determining factor that makes it 'life' is 'Jesus and his gospel'. The intention of saving the life is obvious from v. 36 where 'to gain the whole world' is put in contrast with 'lose one's life'. Further value of the life is affirmed in v. 37. Even at the end of the episode we can hear Jesus' prophetic pronouncement about life ('shall not taste death') in one's relation with the kingdom of power (9:1). The prophetic pronouncement about the appearance of the kingdom with power creates a loophole for further response about 'life'.

⁴⁸ The presence of similar force of resisting the finalisation of one's identity can be found for example in Dostoevsky, *Notes from Underground*, New York (London: A Norton Critical Edition, 1989), p. 7.

II.3. The identity of Jesus and the coming of the Kingdom in power

The prophetic discourse can be used as a way of seeing the future based on the presence of Jesus as the Son of Man,

“... Those who are ashamed of me and of my words in this adulterous and sinful generation, of them the Son of Man will also be ashamed when he comes in the glory of his Father with the holy angels.” And he said to them, “Truly I tell you, there are some standing here who will not taste death until they see that the kingdom of God has come with power.” (8:38; 9:1 NRSV)

Here the question of prophetic assurance is placed in the light of the ‘most adequate and honest way’ of understanding ‘the self’ as De Vries says,

Must one believe that the events referred to actually were foreseen by the prophets or the prophetic redactors who announced them?; but, What is the most adequate as well as the most honest way of apprehending their own self-understanding?

Therefore it is interesting to see how the discussion of the prophetic discourse is related to the problem of ‘the self’ (identity of Jesus). In the time of crisis it is important to go back to ‘the beginning’ of religious cultural roots of the community. In search of socio-cultural identity, the role of ‘prophetic figure’ as charismatic source for the socio-cultural order is crucial. Therefore Jesus self designation as the suffering Son of Man and his definition of the suffering discipleship is closely related to the need of the Messianic movement. The prophetic utterance from Jesus bears the sense of Mark’s attempt to ‘go back’ to Jesus’ prophetic utterance about the fate of those who are living as Jesus’ followers. Again the question of how was the ‘beginning’ of Jesus’ utterance is answered here. The scholarly dispute of determining the exact time of the fulfilment of this prophetic utterance needs to be seen from its ‘beginning’ that is the ‘adequacy’ and ‘honesty’ of Jesus’ self-understanding as the Son of Man. In the light of this prophetic discourse we can hear the same ‘adequacy and honesty’

of Jesus in giving 'signs of the glorious coming of the Son of Man' and 'the ultimate authority of the Father' to determine the exact day and hour. (cf. similar problem but with more sense of closure beginning to emerge in John 21: 22,23 - " 'If I will that he remain till I come, what *is that* to you? You follow Me.' Then this saying went out among the brethren that this disciple would not die. Yet Jesus did not say to him that he remain till I come, what *is that* to you?" (NKJV). If we examine the interplay of voices, it is very obvious how the narrator has been consciously discussing the meaning of Jesus' utterance). Within the context of Jesus' understanding of himself as the Son of Man, the suffering stage of the Son of Man is 'the beginning' of his glorious heavenly appearance. At that stage the discourse of prophetic utterance is a 'qualitative human experience of God's purposeful presence'. Therefore, the nature of the prophetic utterance is open for God, as De Vries points out,

A serious approach to the biblical understanding of time and history reveals that for the people of the Bible, time exists only as a conceptual abstraction for relating the qualitative human experience of God's purposeful presence in all the moments of his encounter with human kind and that therefore the future remains open for God as it is for us. The future is not predetermined in some kind of cosmic blueprint, but remains exposed to the infinite potentialities of God's encounter with human kind, and of humankind's encounter with God⁴⁹

However, it is very important to note that the whole episode as an utterance does not end at 8:38, but continues at least up to 9:1 (9:2 is marked with the shift of time reference, 'after a few days'). The end of the dialogic intercourse culminates in the pronouncement of 'seeing' the kingdom of God 'in power' (9:1). The emphasis on 'seeing' for 'some' derives from the visionary terms of prophetic discourse, and not only intellectual perception.⁵⁰ The spatial aspect of

⁴⁹ Simon J. De Vries, *From Old Revelation to New, A Tradition-Historical & Redaction-Critical Study of Temporal Transitions in Prophetic Prediction* (Grand Rapids: William B. Eerdmans, 1995), pp. 57,58.

⁵⁰ C.H. Dodd, *The Parables of the Kingdom* (London: Nisbet, 1953), p. 53.

the coming Kingdom of God made the 'seeing' possible. Therefore the following pericope of transfiguration is to be reported as something that had been seen by some of the disciples ('and he was transfigured before them'-v. 2; 'and there appeared to them'-v.4; 'and suddenly looking around they saw'-v.8; 'the things that they had seen'-v.9). The clearest example of such a phenomenon is the moment of vision before Stephen's martyrdom (Acts 7: 55-6- "But Stephen, filled with the Holy Spirit, gazed into heaven and saw the glory of God, and Jesus standing at God's right hand. 'Look! I can see heaven thrown open,' he said, 'and the Son of man standing at the right hand of God.' "). In the Gospel of Mark we find such a way of seeing at the beginning of Jesus' appearance when he saw the heavens being torn and the Spirit as a dove coming down upon him (Mark 1:10) The visionary idioms of prophetic discourse solve the tension between the realisation of the Kingdom in fullness and and the determination of the appearance of the Kingdom during the life time of the hearers of Jesus' words.⁵¹ The mixture of these aspects (or in Bakhtinian terms 'the hybridization') echoes the sense of the gospel as power at the beginning (1:1). It is remarkable that the culmination of this end of the story as utterance is similar to the beginning episode (1:15). Unlike the open announcement of the suffering Son of Man and his resurrection revealed in v. 31, the use of 'the Son of Man' at the end of the episode is placed in the context of future time and within the heavenly realm of the Father and the angels. The appearance of the phrase 'the kingdom of God come with power' echoes the tone of the time of fulfilment of the Kingdom as pronounced in 1:15. Here, at the culmination of the story at the very central part of the book of Mark, in the episode of Caesarea Philipi as a whole utterance, we can hear 'the sense of the beginning'. The very important quest of Jesus' identity is placed within the framework of the discourse of the gospel as the word

⁵¹ Cf. Hooker's suggestion to accept the possibility of Jesus failure of prophecy. Hooker, *A Commentary on the Gospel*, pp. 211-13; Gundry holds the view that this verse should be seen as Jesus' prediction which has been partially fulfilled in the transfiguration- Gundry, *Mark: A Commentary*, pp. 466-71.

containing 'the power of the kingdom'.⁵²

Within the framework of prophetic genre the way of 'seeing' the Kingdom in 'power' is only 'the beginning'. The very nature of prophetic utterance is 'the beginning' of the fulfillment of God's Kingdom. To 'see' God's Kingdom in 'power' is to be perceived in the sense of 'the power of the Spirit'. Therefore the problem of interpretation is the problem of 'seeing' and 'hearing' (Mark 4: 12- 'That *seeing* they may *see*, and not perceive; and *hearing* they may *hear*, and not understand;...' KJV). The beginning of God's Kingdom was seen by Jesus when John was arrested. Since then the Kingdom of God has been emerging. When Jesus was uttering his words about the Kingdom of God will be seen coming in power, he has been 'foreseeing' its coming in power.⁵³ Since 'the beginning' of God's Kingdom has occurred, it has been gradually emerged in 'power' (from mustard seed to the tree). The use of 'power' to designate 'Holy Spirit' in Luke 24:49 and Acts 1:8 suggests the fulfillment of Jesus' prophetic utterance about 'the beginning' of the coming of God's Kingdom in power that can be 'seen' and 'heard' (Acts 2:2-4- '... a sound... as of a rushing mighty wind, ... appeared to them cloven tongues like as of fire,... the Spirit gave them utterance.' -KJV) by those who lived in Jesus' generation. Thus understanding the prophetic nature of Jesus' utterance about the coming of God's Kingdom in power is the key to make sense of the Markan text as 'the beginning' of the fulfillment of the good news.

⁵² Note that the theme of 'life' expressed as 'who in no way shall taste of death'. Werner H. Kelber, *The Kingdom in Mark, A New Place and a New Time* (Philadelphia: Fortress Press, 1974), p. 85, criticizes the inadequacy of the 'theologia crucis', because the fullness of Jesus lies beyond passion and resurrection.

⁵³ The theory of realized eschatology (C.H. Dodd) stresses the presence of the Kingdom of God in the words and works of Jesus, while the opposing view suggests to follow Jewish expectation of the coming of the Kingdom of God with power to the time of final judgment. After mentioning some interpretations about 'partial' fulfillment of the prophecy (the fall of Jerusalem, the gift of the Spirit, the spread of Christianity to the Roman Empire) Nineham suggests that a visible manifestation of God's rule displayed in the life of the elect community is most probable form of Jesus' expectation. He is in disagreement with W.G. Kummel who emphasized Jesus' expectation of the coming of God's Kingdom within fifty or sixty years, but he did not necessarily expect it before his own death as Schweitzer suggests, because for him the verse suggests the contrary - Nineham, *The Gospel of St. Mark* (Harmondsworth: Penguin Books, 1964), pp. 231-232.

III. The gospel, the treasure, and the disciples- Mark 10: 17-31 (29,30)

Jesus said, "Truly I tell you, there is no one who has left house or brothers or sisters or mother or father or children or fields, for my sake and for the sake of the good news, who will not receive a hundredfold now in this age - houses, brothers and sisters, mothers and children, and fields with persecutions - and in the age to come eternal life. But many who are first will be last, and the last will be first." (10:29,30 NRSV)

III.1 The gospel, the Kingdom of God and the goodness of God

The relationship between Jesus, Good News and entering the Kingdom of God is explored here. If at the beginning (1:15) the content of the gospel is the coming of the kingdom of God, here the beginning of the kingdom of God is demonstrated in terms of space and time. The eternal effect of those who live for Jesus and God's Kingdom is reaching from the present world up to the world to come. The difference with those who do not live for Jesus and for the gospel is that they have to undergo 'persecution'. The tone of persecution at the beginning when John was arrested and Jesus begun to proclaim the coming of God's Kingdom can be heard here. However, the over abundant material and family blessings demonstrate the powerful effect of God's Kingdom at the present time ('hundred times over'). It emphasizes the realization of the coming of God's Kingdom. Here the Kingdom of God is portrayed in its spatio-temporal aspect. Therefore since 10:15 Jesus begins to speak about 'entering the Kingdom of God' and in 10:17 the rich man raises the question about 'eternal life'.

The sense of stressing Jesus' character in this episode is indicated by the lack of

interest in the personal identity of the man. The narrator characterises him as 'one, running up and kneeling down'. After characterizing the man with his gesture of 'kneeling down', the readers are led by the narrator to the discussion of 'goodness'. His way of seeing Jesus as 'Good Teacher' invites a surprising response from Jesus. Instead of accepting the characterisation by the rich man, Jesus ingeniously denies the characterisation of goodness for himself by directing the characterisation to the only One who is good that is God. The focus on 'who is good' is what interests the author-creator. Bakhtinian dialogic reading would suggest that Jesus' utterance about 'the good one' in v. 18 has double direction: a response to the previous utterance (of the rich man in v.17- 'Good Teacher'), but at the same time it prepares the way for the following utterance about the observing the commandments (v. 19). Jesus' utterance in the form of a maxim 'No one *is* good but One, *that* is God' (NKJV) is basically polyphonic. It is directed to subvert the subconscious assumptions of the man who sees Jesus as the 'good' teacher, but at the same time it refuses to finalise the identity of Jesus within that framework. In comparison to the previous self identification as the Son of Man, the hero Jesus here places God in the position of the good One. Polyphonic discourse like this creates a loophole for the reader to raise some intriguing questions, like: Does Jesus admit that he is not good? Or does he simply want to demonstrate his humility? Surely it invites a dialogic response.⁵⁴ On the one hand the reader hears the voice of the rich man that Jesus is good teacher, but on the other hand the reader hears Jesus' intriguing voice shifting the other's definition about himself to God.

In Bakhtinian terms the hero Jesus refuses 'finalization' of his character by others. It is he himself who is to finalize not only who he is (cf. the above discussion about his definition as the Son of Man) but also 'how' he is. The

⁵⁴ Cf. Dostoevsky, *The Underground Man*, A Norton Critical Edition (New York: W.W. Norton), p. 7.

reader can sense the shifting force by the author-creator who leads the reader to move towards recognizing Jesus as the one who has the authority to define himself. Further dialogic analysis of those two competing voices would lead to recognize the polyphonic sense of Jesus' humility and his authority. For the reader who has read through the beginning of the book of Mark there is a similar shifting gesture from the author-creator who replaces God with Jesus in 1: 2; but here Jesus as the speaking subject is replacing himself with God. The shifting forces of the author-creator enables a creative dialogic moving position between Jesus and God.

III.2. The present and future blessing of following Jesus and the gospel

The following utterance of Jesus about the commandments in the form of a question is a further dialogizing movement by the author-creator to lead the ethical issue of 'goodness' to the commandments as norms of goodness (v. 19). There is no mention of the image of God or the Sabbath in Jesus' question about the commandments. It indicates that the author-creator is leading the reader to the process of dialogizing the 'ethical values of goodness'. But in response to this question, the man has proudly shown that he has observed them from his youth. The slightly negative tone of the characterisation of the man by the narrator can be sensed with the presence of $\delta\acute{\epsilon}$ in v. 20. This conjunction functions not only relate v. 19 and v. 20 as sentences, but also to represent a dialogic response to the utterance of the man which is said in v. 20. The fact that $\delta\acute{\epsilon}$ appears before the utterance of the man shows that the narrator 'evaluates' the utterance of the rich man. The author-creator retains the outside position by keeping the dialogic interaction between the response of the man and the

response of Jesus. The use of δέ at the beginning of v. 21 prepares 'the other' way of seeing the man. In Bakhtinian terms it functions as a 'concluding *dixi*' of the previous sentence (v. 20) as utterance, but at the same time it 'anticipates' Jesus response to the man. It is an example of what Bakhtin meant when he says that a word as utterance makes a response not only to the previous utterance (v. 20) but also anticipates to the future utterance (v. 21). The tone of compassionate 'love' (ἀγάπη) as he looked at the man opens a possibility of an interpretation or response. But further dialogizing process goes on as a negative sense is heard when Jesus portrays the man lacking one thing, that is to sell his treasure, give it to the poor, then follow Jesus by taking up his cross. To the suggestive utterance of selling the treasure for the poor and taking up the cross as a follower of Jesus, the man responds in grief. The reason for the grieved response is because the man had been very rich indeed (as in 1:6, the narrator uses the periphrastic imperfect to emphasize the richness of the man. The presence of πολλά enhances the amount of his material possession).

Now, the beginning of v. 23 constitutes the entrance to a really intense series of dialogic responses. Jesus' gesture of addressing the disciples around him has set a stage for discussing the quest of entering the Kingdom of God in relation to the treasure. Jesus' first utterance about the relations of the rich and entering the kingdom of God (= the gospel of the kingdom of God in 1:15) is interrelated to the theme of following Jesus and his gospel (vv. 29, 31).

The repeated utterances of Jesus about entering the kingdom of God in v. 23 and v. 24b, 25 shows how the author-creator has led the reader to notice the failure of the disciples to understand the meaning of Jesus' utterance. After Jesus' pronouncement about the difficulty for the rich man to enter the kingdom of

God, the narrator evaluates the amazement of the disciples by the word δέ. In the narrator's report in v. 24 the reader can hear the response of the disciples on Jesus' utterance (ἐπὶ τοῖς λόγοις). In response to this amazement Jesus repeats the utterance. It is important to note that some manuscripts⁵⁵ preserve the longer version τούς πεποιθότας ἐπὶ τοῖς χρήμασιν reaccentuating the utterance of Jesus.⁵⁶ The shorter versions delete the more specific reference to the person who attaches his heart to the treasure. By removing the more specific reference to the character under discussion, they give the impression that Jesus makes a generalisation about the difficulty of entering the kingdom of God.⁵⁷ If we look from the strategy of 'reaccentuation' of utterance, the hero Jesus made more specific reference to the problem of the attachment of the people's heart to the treasure. The specific reaccentuation reflects the presence of 'addressivity' in v. 24 where the addressee is involved within the creation of dialogic activity of the author-creator. This longer version goes with the use of δέ which functions to demonstrate the inability of the disciples to attend to the words of Jesus. The more negative characterisation of the disciples like this is closer to the general negative tone of the disciples as heroes seen from the axis of communication between the author and the reader. In a Bakhtinian narrative perspective, it is important to explore the attitude of the author-artist towards the hero within the axis of the communicative relationship of the author-creator with the reader. Both the author-artist and the reader have been operating within the framework of a speech genre which enables the reader to hear the voice of the author-creator

⁵⁵ Nestle-Aland, *Novum Testamentum* (Stuttgart: Deutsche Bibelgesellschaft, 27. revidiert Auflage, 1993), p. 123.

⁵⁶ David Patterson, *Literature and Spirit, Essays on Bakhtin and His Contemporaries* (Lexington KY: The University Press of Kentucky, 1988), p. 68, suggests that in Bakhtinian dialogic theory, the concern is not so much what the text is but 'what happens in the creation of the text'.

⁵⁷ Vincent Taylor, *The Gospel According to St. Mark* (London: Macmillan Press, 1966, second edition), p. 432, criticises Bultmann's view that v. 21 and v. 24 are additions and suggests the best original order was 23, 25, 24, 26f. Since they are concerned with the so called 'original text', they miss to identify the voice of the addressee in the text. In Bakhtinian terms, they missed to spot the 'answerability' of the text.

who takes the position outside the world of the hero (represented world). This position is inaccessible to the disciples as to the hero. At this point of the dialogic process, the following utterance would offer more precise characterisation rather than making it vague. Otherwise there is no need to repeat. The expression 'those who trust in riches' includes not only 'the rich man' but also the disciples, as represented by Peter. It is a stepping up stage towards the zenith of Jesus' emphatic saying about the camel and the eye of the needle. Note also that the use of the word 'again' (πάλιν) combined with δέ simultaneously resonates the attitude of the narrator who is building up a framework of heightening the intensity of the challenge concerning attachment to material gain.

The increase of the astonishment of the disciples in asking, 'Who is able to be saved?', must be the result of the previous categorisation of the people who put their trust in their treasure. Certainly the surprise must have been influenced by what Jesus says about the camel entering the needle's eye. However, there is a sense that the response began to be applied not only to the rich but also to the people in general. Therefore, there must have happened a turn somewhere, either in the longer version or in the shorter version. Had the disciples' response, 'Who is able to be saved?', been directed to the difficulty of the camel entering the needle's eye, the disciples' response would be less pessimistic, because if only rich people are having difficulty, it is still possible for the disciples who claim to have left everything and followed Jesus (v.28).

Certainly, the author-creator has shifted the matter into the subject of 'life' of those who follow Jesus and live for his gospel. The response from Peter in this matter, telling Jesus that the disciples had left everything, has been commented on with negative tone by using δέ. The positive attitude of Jesus towards family

and property to be gained now and eternal life in the future for those who have left everything for the sake of Jesus and the gospel is framed by the author-creator's discourse which expresses the negative attitude towards Peter's utterance. It is a reversal position subverting Peter's attitude of abandoning material gain altogether. This satirical attitude toward Peter as the leading disciple is clearly apparent at the end of the whole episode with the play of words: the first will be last and the last will be first. Although the reward is given now and later, the followers of Jesus are called to regard the family and financial matters in the light of discipleship or following Jesus and his gospel. Thus the key to the issue of entering God's Kingdom or the good news is following Jesus (discipleship).⁵⁸ Therefore right after the beginning section of the book of Mark, the first thing Jesus did after proclaiming the gospel was calling for the disciples.

IV. The gospel and its proclamation to non Jews- Mark 13:1-37 (10)

And indeed, the good news must be proclaimed first to all nations/ the Goyim. (13:10 NRSV, CJB)

IV.1. The gospel and the reversing prophecy

The appearance of the good news of Mark is related with its proclamation to the

⁵⁸ Although Gundry suggests that the adversative $\delta\epsilon$ contrasts final lastness with the detailed in v. 30 and that v. 30 does not mean for judgmental prediction but a promissory prediction (Gundry, *Mark: A Commentary*, pp. 559, 569), the the tone of rank is there due to the appearance of Peter who represents the voice of leaving all things, and yet unprepared for facing the consequence of persecution. Hooker sees that in comparison with Mt. 20:16 and Lk. 13:30 the final saying does not fit well here. To her Mark possibly regards it as summing up both the promise to the disciples and the warning to the rich. But both warning to the rich seems to reach its spark in v. 25. With the appearance of Peter as a hero, the stronger relation of the closing utterance is with the discipleship.

'Goyim'. The following verses confirm the sense of preaching the good news as 'witnessing' under the guidance of the Holy Spirit. Here the good news is seen by the hero Jesus as something to be proclaimed. In other words it is the content of the witness. The sense of the good news as the coming of God's Kingdom like 1:14, 15 appears again here. In the light of the sense of the gospel in 1:15, the witness as proclamation here is the calling to believe in the good news.

What is unique in the context of proclaiming the good news as witness is the appearance of the word πάντα τὰ ἔθνη ('all the Goyim') and πρῶτον ('first') right at the beginning of Jesus' utterance. In most English translations the word 'first' is more related to the verb 'preaching', but in CJB translation it is more related to 'all the Goyim'. Semantic analysis would associate 'first' with ἀρχή ('the beginning'). But the connection would raise the problem of the sense of 'beginning': Which one is the beginning of the end time? The signs of the end time (vv. 6-8) or the preaching of the good news to the Gentiles? What is happening here is the presence of two time references. Linear linguistic reading of the verses as a sequence of sentences would cause a semantic question about what event is the beginning. The difficulty with linguistic reading is that the reader would not be able to find 'the second'. Bakhtinian speech genre analysis, however, suggests that the reader start the reading with the 'speech genre' of Jesus' utterance. Since from the start the readers are told about the nature of the book as the beginning of prophetic fulfillment, it is more appropriate to read 'first' in the sense of prophetic speech genre. CJB translation of putting 'Indeed' at the beginning of Jesus' utterance is exemplifying the prophetic tone of compelling historical assurance in the main verb δεῖ. Therefore 'first' is more

related to 'the Gentiles/ the *Goyim*', as in CJB 'first to all the *Goyim*'.⁵⁹ Within the genre of prophetic utterance, Jesus' utterance is announcing the reverse of the preaching of the good news: first to the Gentiles (*Goyim*), then (implicitly) to the Jews.⁶⁰ Here the reader can hear the echo of the author-creator's voice at 1:14 when the narrator says, '... after John was arrested, Jesus came to *the Galilee*, ...' [NRSV modified with CJB]. The tone of reversing priority in time is emphasizing what Jesus says previously in 10:31- 'many who are first will be last, and the last will be first.' [NRSV]. The reversing tone of prophetic discourse is very much similar to Graeco-Roman 'satire'.⁶¹

When one of the disciples expresses a sense of admiration towards the temple, Jesus' response is exactly the opposite. With his prophetic way of seeing, he pronounces the overturning of the stones of the temple. The tone of satirical⁶² prophetic reversal is very clear.

In response to the question of the disciples about the time of the demolition of the temple's wall, Jesus pronounces a very long prophetic discourse. The prophetic discourse is taken from prophetic tradition. This prophetic discourse might be derived from Jesus' prophetic pronouncement as reported in v. 2. It is

⁵⁹ Douglas Robinson, *The Translator's Turn* (Baltimore and London: The Johns Hopkins University, 1991), pp. 110-112 uses Bakhtinian literary theory for developing a liberating role of the translator. He suggests that a translator needs to sense the force of a word as an utterance of a person. Here we can sense how the translator needs to 'sense' the 'force' of the prophetic utterance.

⁶⁰ Joel Marcus, 'The Jewish War and the Sitz im Leben of Mark', *Journal of Biblical Literature* III/3 (1992), p. 461, places Mark 13 in the context of Jewish war as it was seen from Pella. The act of Zealots who closed the door of the temple was interpreted as the eschatological fulfillment of the beginning of the age of the Gentiles. However, Dean W. Chapman, *The Orphan Gospel: Mark's Perspective on Jesus* (Sheffield: JSOT Press, 1993), pp. 142-157 argues that Mark 13 was written as a prophetic utterance long before the destruction of the temple, because historical events suggest a time before the desolating sacrilege was set up. If we take this suggestion, the proposed date is between 50-66 CE.

⁶¹ See the discussion on Graeco-Roman satire in M. M. Bakhtin, *Problems of Dostoevsky's Poetics* (Minneapolis: University of Minnesota Press, 1993), pp. 112-114.

⁶² Adela Yarbo Collins, *The Beginning of the Gospel, Probing of Mark in Context* (Minneapolis: Fortress Press, 1992), pp. 74-5, notices that the saying of Jesus is prophetic wrapped in a scholastic dialogue.

interesting to observe that the question about the demolition of the temple is answered by Jesus using references not only to that event but surpassing it. In v. 5 we note how the narrator frames Jesus' answer with δέ to mark the ambiguous answer that is not limited to the destruction of the temple, but reaches to the end time. It is important to notice that the beginning of Jesus' response is the misuse of his name. So the misuse of the name of Jesus is the first thing to attend to. The false Messiahs will lead the people astray (v. 6). Only after that he mentions the war, the earthquake, the famines and agitations (v. 7, 8). The prominent role of Jesus in determining the fate of the disciples continues to dominate vv. 9-13. It is in this important part of the end-time discourse that the gospel proclamation is located (v. 10).

IV.2. The gospel proclamation as the beginning of the end

All rumours of wars, earthquakes, famines, agitations are to be seen as the beginning of travails. They are the the beginning of a birth. In v.9 the attention is focused on the fate of the disciples. They will be handed over to the Jewish religious authorities, rulers and kings, for the sake of Jesus' name. All these events happen because of the attachment to Jesus and the gospel proclamation. That is why the end of v.9 mentions that all these happenings is seen as 'the witness' (μαρτύριον). 'Witness' is the perspective from which every difficulty and persecution is to be seen.

The way of seeing from the perspective of Jesus and the gospel clearly appears in v. 10. In the expression 'first' in v. 10, we can hear the voice of the author-creator who refers back to the expression at the end of v. 8, 'these things are beginnings

of travails' / ἀρχαὶ ὠδίνων ταύτα. Note here the signs of false Messiah, war, earthquake, famines are the beginning of the event of birth. Proclaiming the gospel is the beginning of birth. Surely in the process of birth, proclaiming the gospel would involve 'pain'/'suffering'. The proclamation of the gospel is seen as a historical fate as pronounced by Jesus (the use of δεῖ is similar to the suffering of the Son of Man in the hand of Jewish religious and Roman authorities). The proclamation is not only to the Jewish and Roman authorities but to 'all nations' (πάντα τὰ ἔθνη). In the historical necessity of proclaiming the gospel, the author-creator anticipates their worries. But the guidance of the proclamation of the words belongs to the Holy Spirit, because the one who speaks is not the disciple. Despite (δέ) the fact that it is the Holy Spirit who speaks, the narrator reveals that there will be family death penalties to be exercised. The speaking person at that time will be the Holy Spirit. The disciples will be hated because of Jesus' name. But (δέ) the one who endures up to the end will be kept safe. Here the reader can hear again the exhortation to have the courage of losing one's life for the sake of Jesus' name, because it will end up with salvation.

Although (δέ in v. 14) all these things happen as the beginning of the tribulations, there is a particular sign for the reader, that is the appearance of τό βδέλυγμα τῆς ἐρημώσεως ("the abomination of desolation"). The presence of the abomination of desolation in the place where it ought not to be is the sign of the time when the people of Judea shall leave their homes and fields.

The comment of 'let the reader understand', placed right after δεῖ is loaded with multiple voices of prophetic genre: the voice of fulfilment, the voice of prophetic

allusion (Dan. 9:22, 23, 25; Rev. 13:9, 18, 17:9). The term ὁ ἀναγινώσκων νοεῖτω also stems from the genre of prophetic saying. Normally it is interpreted as a reference to the people who read: to the reader of the book of Mark or to the community who reads,⁶³ but as an utterance it is a hybrid of the elements 'reading' and 'understanding'.

Since Mark was written at the 'beginning' of the fulfilment of Jesus' prophecy (when the sign of 'the desolating sacrilege' was beginning to appear, but before the destruction of the temple), it refers to the utterances of the book of Daniel which have the tendency of tension between the the reference to the 'past' ('reading' a prophetic text)⁶⁴ and the tendency of anticipation to the 'immediate future' ('understanding' the fulfilment time of prophecy).⁶⁵ Therefore the reference of time echoes 'the sense of the beginning' of the fulfilment of Jesus prophecy.

In the light of the beginning of the Gospel of Mark, the public activity of Jesus was 'the beginning, not the end, of the eschatological events.'⁶⁶ The utterance is

63 Gundry, *Mark: A Commentary*, p. 742, interprets it as a 'public reader'.

64 Robert A. Anderson, *Signs and Wonders, A Commentary: A Commentary on the Book of Daniel* (Grand Rapids: Wm. B. Eerdmans; Edinburgh: The Handsel Press, 1984), p. xiii, 'It is customary to describe Daniel as an 'apocalyptic' work. Such a designation can be somewhat misleading,.....But what is of significance in approaching Daniel is ... how the author used specific prophetic texts....how he consciously bound his words, and the community for which he wrote, to the great tradition of the prophets...'

65 Anderson, *Signs and Wonders*, 1984, pp. 104, 114, 115-117, '... Daniel pondering a prophetic text, ...' is an attempt to address the question of the coming of 'the anointed One'. See Daniel 9:2, '... I, Dani'el, was reading the Scriptures and thinking about the number of years which ADONAI had told Yirmeyah the prophet would be the period of Yerushalayim's desolation, seventy years.'-CJB.

66 See Collins, *The Beginning of the Gospel*, pp. 79, 82, 83, 85, 86, 89, 90. Her key references for solving the eschatological tension of time reference for the prophetic discourse in chapter 13 are 'these things' (in v. 29 referring to the all events narrated in vv. 6-23, especially 'the desolating sacrilege' of v. 14; no contradiction with the same term in v. 30 which refers to v. 6 through v. 27; and there is parallel of ταῦτα and ταῦτα...πάντα in v.4 and ταῦτα and ταῦτα...πάντα in vv. 29 and 30- Joachim Gnllka, *Das Evangelium nach Markus* (Zürich: Benziger, 1978-1979) vol. 2. 184.) and 'at that time' / 'those days' (in vv. 20, 21 referring to the expected period of Jerusalem's destruction described in vv. 14-20).

a concise form of these two elements expressing the discernment of 'prophetic interpretation'. The same idioms are used in Daniel 9:22-23- 'Now, Daniel: I have come to teach you how to understand. When your pleading began, a word was uttered, and I have come to tell you. You are a man specially chosen. Grasp the meaning of the word, understand the vision.' For those who are wicked, the secrecy elements of communication of such a prophetic discourse are concealed as in Daniel 12: 9-10- '... the wicked will persist in doing wrong; the wicked will never understand; those who are wise will understand' (cf. the struggle in 1 Cor. 14: 32- 'The prophetic spirit is to be under the prophets' control'; and 1QS 3:13, 9:16-19).⁶⁷ So the function of the utterance as a whole is to provide the guiding interpretative genre of the text ('the reading who perceives') signalling 'the way of reading/perceiving the world/ reality' (cf. Mark 4: 12- 'so that they may look and look, but never *perceive*; listen and listen but never *understand*; to avoid changing their ways and being healed'- NJB; note the prophetic vocabularies here: 'perceive', 'understand', 'changing...ways' / 'repent', 'being healed').

Although the expression is punctuated within the linguistic grammar in the sentence between two commas or two brackets, it is actually a 'bracketing discourse' / 'framing discourse' for interpreting the meaning of what is said in the world of the text. It uses the known expression of the past (the prophetic idiom of Daniel), but at the same time it 'anticipates' the possible reading of the future (in Bakhtinian terms: 'the addressivity'). In the perspective of Bakhtinian theory of language, the punctuation of utterance goes beyond the grammatical law of textual bonded linguistics. Within the time and space framework of the narrated world (the time of Jesus) this reference seems to echo Jesus' utterance that the temple is supposed to be (ought to be) the house of prayer and not for

⁶⁷ Especially in M. Wise, M. Abegg Jr, & E. Cook, *Dead Sea Scrolls: A New Translation* (London: Harper Collins Publishers, 1996); Also cf. Robert W. Funk, *New Gospel Parallels, vol. 1,2 - Mark* (Santa Rosa, CA: Polebridge Press, 1995), pp. 206-7 shows similarities of prophetic discourse with the LXX version of Daniel 9:27; 11:31; 12:1,11; 1 Macc. 1:54; Thom 79:1-3.

bandits/ den of robbers.

At the level of the reader's chronotope, the silent agreement between the author and the reader upon this matter right at the point of their the criticism of impropriety conceals the 'satirical' genre in its relationship to the preposterous authorities of the temple (as a prophetic utterance the term 'desolating sacrilege' is an allusion to the book of Daniel; in Mark's case it tends to refer to the Romans). Political consequences might be considered as the reason why the criticism is kept into the minimum. The satirizing of the Roman authorities might also give support to the situation which helps to create the recalling of the 'origin' of Jesus' words and his gospel.

The particular emphasis on the proclamation of the gospel also reflects the mission zeal of the community (v. 10- '...The gospel must first be published among all nations...' [KJV]). The word 'gospel' appears here in the context of 'witness' in front of the authorities. Because the leading power for the witness is the Holy Spirit, the testimony of the gospel does not need to be premeditated (v. 11). The hate because of Jesus' name is a direct consequence of the proclamation of the gospel because it is inseparable from proclaiming the prophetic Jesus whose voice is turning the world upside down. Therefore the turn of the prayer house into the house of violence is the sign of escape for the people to leave their properties. Pregnant mothers and those with babies will suffer most. Their affliction will be the most severe in the whole of human history. But the role of those who are elected will cause God's mercy to shorten the period of suffering. Amidst all of those afflictions, the warning of false Messiahs and false prophets concludes the prophetic utterance of Jesus. The appearance of those who offer salvation as Messiah and those who regard themselves as saving prophets is seen in the perspective of leading people astray.

IV.3. The prophetic discourse of the end

After those afflictions, there will be a shaking cosmic disaster and then the powerful Son of Man will appear in his glory to unite his followers world-wide (v. 27). All these things are assured to happen at the time of 'this generation'. The whole prophetic discourse is assured by Jesus' word (v. 31). However the exact day and time is not known to anybody except the Father. It leaves the prophecy open ended. How should we see this disputable part of Jesus' prophetic discourse? From the perspective of Bakhtinian theory of utterance, the assurance of v. 31 is a response and an anticipation of the doubt concerning what has been said before. As an utterance it is not only directed to the subject matter but also to the listener/ the reader. From the axis of author-reader dialogic communication, this utterance indicates not only a response to doubt at the time of its pronouncement but also anticipates the presence of such doubt in the future. So within the assurance itself we can hear the competing struggle between the voice of assurance and the voice of doubt, where the voice of assurance overrules the voice of doubt.

Moreover, it is interesting to observe that the preoccupation with the question of time in v. 29 and 30 is opened again in v. 32 despite the assurance in v. 31. As a form of dialogue with himself, here Jesus' utterance is an assurance of the date and the hour within the generation of the disciples. Since it is an attempt at precision, it confirms the previous utterance which assures that all those things will happen before the generation passes away. Only the exact hour and date nobody knows. As a whole it reflects the situation just before the destruction of the Jerusalem temple. It preserves the imminent expectation of the coming of

the Son of Man in glory. At that stage, there was not a distinction between the destruction of the temple and the end time. Only later in the Lukan version the distinction between the destruction of Jerusalem and the coming of the Son of Man appears ('Jerusalem' is clearly stated by the Lukan narrator in Luke 21:20- 'When you see Jerusalem surrounded by armies, then know that its desolation has come near ...' [NRSV]; while the Markan version preserves the most open version of the prophetic signification: '... when you see the desolating sacrilege set up where it ought not to be (let the reader understand), then ...'-v. 14. The Matthean version is closer to Mark and preserves the prophetic labelling of the discourse by adding the information that the utterance about the desolating sacrilege was spoken by the prophet Daniel -Matt. 24:15. The fact that some manuscripts of Mark contain the reference to the prophet Daniel suggests the existence of such prophetic practice of an interpretive community from which Mark and Matthew draw their material. It is precisely the presence of double-voiced consciousness in the Marcan version which becomes the driving force for further precise interpretation like in v. 32 and in Lukan version: 'you see Jerusalem surrounded by armies ...' -Luke 21:20; '... Now when these things begin to take place, look out and raise your heads, because your redemption is drawing near ...'-Luke 21:28. With the appearance of the Lukan reading which specifies Jesus' utterance to the fall of the Jerusalem temple, we can hear in the Markan version how the dialogic tension of voices between the voice assuring the time of fulfilment of his word within the lifetime of the generation, and the voice which assigns the authority to determine the exact time to the Father. The fact that the Lukan version does not include Jesus' utterance about his acknowledgement of the Father's authority to set the exact time shows Luke's chronotopic perspective to interpret Jesus' prophetic discourse after the event of Jerusalem's destruction. The Lukan version clarifies the chronotopic fulfilment of Jesus' prophecy (the destruction of Jerusalem's temple in about 70 CE) on the

one hand but maintains the voice of eschatological prophecy to be expected in the end time. In the light of this later chronotopic perspective, the Markan version can be located more precisely just before the destruction of Jerusalem's temple. The quite strong tendency of the precise time of fulfilment (v. 32: '... But of that day or that hour ...') within the life-time of the generation (v. 31) reflects the chronotopic setting of the prophetic discourse just before the destruction of Jerusalem.

But our concern is with the driving force of Mark as literary document. Such creating force is the living soul of the author-creator. It is outside the property of the author/ narrator but it is not identical with the voice of the reader. Although the driving force can be seen only from the reader's position who occupies the space 'outside' of the author, it is not identical with the voice of the reader. It is more appropriate to see it as 'the dialogic force' between the voice of the hero, the narrator and the reader.⁶⁸

The concluding part of the whole prophetic utterance refers back to the fig tree. This echoes the voice of the author-creator who relates the confrontation between Jesus and the Jewish temple authorities in ch. 11:12-14, 20-21. However, here, the parable of the fig tree is presented not in the time setting of the unfruitfulness, but in summer time as the time of 'new growth'. The new sign of life as represented by 'tender branch and leaves' is the sign of summer time which is the sign of the coming of the Son of Man. All this is guaranteed by the truth of Jesus' words. Although the whole cosmos will end, the words of Jesus will never perish as do the people who hear it.

It is interesting to observe that despite his revelation about these last things, at

⁶⁸ See the Bakhtinian Dialogic Model of Stereophonic Communication.

the end, Jesus mentions the fact that the exact time belongs to the Father. It is in his recognition of the Father as the other that places him under his authority. His recognition of the position of the Father is similar to his acknowledgement that only the Father is good. The acknowledgement of his limitation to finalize the event is the sign of his position as the true prophet. Prophetic discourse is marked with the ability to realise the loophole of consummation in terms of time. It does not neglect the signs pronounced, but it refuses to set the time limit. But the advice is given in the form of the parables of the faithful servants who need to 'watch' and 'pray' in attending the Master's coming.

V. The worldwide proclamation of the gospel and the anointing- Mark 14:3-11 (9)

"... Truly I tell you, wherever the (*this*) good news is proclaimed in the whole world, what she has done will be told in remembrance of her." (14:9 NRSV, CJB)

V.1. The gospel as proclamation

The last utterance of Jesus about 'the good news' appears in the book of Mark in relation to its proclamation to the whole world. What is important to recognize here is the polyphonic framing of voices in Jesus' utterance. Although verse 9 appears as a sentence, it contains a multilevel discourse. In Bakhtinian terms the use of the word 'good news' at the last part of the book of Mark requires a kind of narrative 'concluding *dixi*': 'this'. The connection of 'the good news' with 'proclamation' in Jesus' utterance ('whenever in the whole world, *this* Good News is proclaimed ...' CJB) creates an 'objectifying act' (or in Bakhtinian terms:

'reification') about the good news. The gospel or good news is the object of proclamation. The sense of 'the good news' as something to be 'proclaimed' at the beginning of the book of Mark (Mark 1:14) appears again as the story of Jesus' life is nearing its end. Therefore the textual variant in some manuscripts with the additional word τοῦτο ('this') to the word τό εὐαγγέλιον ('the gospel') is the result of such a demanding force of Jesus' last utterance about the good news. In the light of Bakhtinian utterance analysis, instead of dismissing the word 'this' as a possible gloss, it would be more useful to see it as a phenomenon of 'reaccentuation'. The word 'this' put an emphatic accent on the word 'gospel'. The use of 'this' emphasizes the role of Jesus as the speaking subject who is taking a framing⁶⁹ distance about the word 'gospel'. Since here it is Jesus and not the narrator (as in Mark 1:14) who says that 'the gospel' is 'proclaimed', the hero Jesus does not only communicate with the disciples in their represented world⁷⁰, but also with the readers in the narrative creating world.

V.2. The gospel and the woman

In the level of narrated world, there are already some levels of narrative events. Although Jesus as the hero belongs to the narrated or represented world of the story, in his relations to the woman as another hero he is 'the other' who is 'outside' the woman. His 'outsidedness' enables him to say something about what the woman has done. Simultaneously such outsidedness of place is embedded with the time aspect in which Jesus spoke after the event of the woman's act. The outsidedness of Jesus' position as the hero enables the creating

⁶⁹ For the meaning of 'framing' see Erving Goffman, *Frame Analysis* (Boston: Northeastern University Press, 1986), p. xiii, xiv; for levels of narrative discourse see Geoffrey N. Leech & Michel H. Short, *Style in Fiction* (London: Longman, 1994), p. 271.

⁷⁰ See the Bakhtinian Dialogic Model of Stereophonic Communication.

force of artistic consummation towards the act of the woman. As a result of that, Jesus is speaking to the disciples about the relationship of 'the good news' and 'the woman'. The reference of time and space, 'wherever in the whole world' (CJB), connects Jesus' utterance in the narrated world of the heroes/character with the communicative level with the readers. At this level the readers can hear from the author-creator the speech genre of prophecy in Jesus' utterance. The generic nature of the sentence as utterance of prophetic assurance is made clear by the opening formula 'truly I say to you'.

V.3. The gospel as memory

In the level of communication between the author-artist and the reader, the assurance of prophetic genre coincides with the fact that the book of Mark is written at the Neronian time and space (65 CE-Rome). About 30 years after the death of Jesus, the Roman early christian church reached a particular point of time when 'the proclamation of the gospel' had shown the signs of worldwide phenomena. Within the context of the worldwide signs of 'proclamation of the gospel', Jesus' prophetic utterance that the woman's deed is 'told in remembrance of her' has reached its fulfilment at the very moment the story is told to the reader. The telling itself became a memorial event. The telling of the gospel's story itself became the event of fulfilment of Jesus' prophetic utterance. Since the book of Mark is the beginning, the memorial telling of Jesus' anointing is about the beginning of anointing for the suffering ['the anointing of burial'] King ('poured it over his head'-NASB). Therefore, the anointing of the suffering King is the beginning of the glorious King.

At that point when the hero Jesus as a speaking subject says 'the (this) gospel', his

position is tangential to the creating world of the reader and the author-artist (Point D at the Model of Dialogic Communication). In the creating world (ABCD) the hero is connected with the reader through the author-creator (IJ). In Bakhtinian literary theory to the connecting junction of interactions between the discourse world and the real world belongs the meaning of the work. Therefore, the meaning of the work belongs to the proclamation of 'this (the) gospel' as it is demonstrated by the woman. It is within the dialogic interaction of these worlds, the author-creator enables the reader to experience the force creating and recreating the story. Seen from this theoretical perspective, the use of 'this' gospel here can be seen as a tangential point at which the gospel as represented by the act of the woman touches the creating or representing world of the reader. Here the word 'gospel' begins to emerge as a speech reference toward the sense of the book of Mark. Now it becomes clearer how the gospel of Mark as a book is demonstrating the origin of the discourse about the gospel of Jesus' Christ (the Anointed) Son of God. The sense of beginning of the gospel of Jesus the Anointed at the beginning of the book is emerging into a depiction of anointing as the book is approaching the end of its narrative.

V.4. The gospel and the Messianic anointing

As it has just been said, what is important to observe further is the sense or the meaning of the work as a result of the dialogic interaction of the discourse world and the creating (real) world. In other words, what is the meaning of 'the gospel' from the narrative portrayal of the anointing? It is interesting to observe that the woman anointed Jesus by pouring the oil 'over his head' (v. 3). It represents the anointing for the enthronement of Messianic King. However, the reader can

hear from the hero Jesus that the meaning of the action is 'the anointing for burial' (v. 8). These two voices open a loophole of creating sense. Conventional ways of linear thinking would suggest that these two voices can be sensed as paradoxical positions. But the Bakhtinian dialogic approach with the help of the stereophonic communication model would lead the reader to hear the author-creator. From the axis of author-creator the reader can hear the voice of prophetic genre. Since the generic nature of the work is the beginning of the prophetic fulfillment, the act of anointing the suffering Messianic King bears the sense of the beginning of the Anointing towards the future Son of Man at the right hand of the Power (14:61, 62). The presence of the beginning of God's Kingdom alongside the kingdom of the world allows the process of growth of God's Kingdom from the beginning as it is portrayed in the book of Mark. It also creates the tension between two realms: God's interest and man's (8:33).

V.5. The universal gospel and the satirical prophetic act

If we have a closer look at the expression εἰς ὅλον τὸν κόσμον (14:9), it is important to note 'to whom' (εἰς)⁷¹ the gospel is preached. Since every utterance is directed to and by the speaking subject, the expression 'to the whole world' (14:9) which is parallel to 'to all the *Goyim*' (13:10) echoes the sense of non-Jewish addressees of the gospel.⁷² The negative attitude towards the disciples in this episode derives from the context of such world-wide perspective of Mark as a book.

⁷¹ Contrary to Cranfield who suggests that εἰς in 13:10 means 'unto', i.e. 'as far as' and should be interpreted in terms of space, 'as indicating the *extent* of the preaching (εἰς = 'unto', i.e. 'as far as') or else as meaning "among all the nations" (εἰς being used instead of ἐν) than as an instance of κηρύσσειν εἰς + the accusative meaning "to preach to someone".'

⁷² The addressivity of εἰς helps to see the speaking subjects relations in the expression.

Right at the beginning of the story, the narrator informs the reader about the value of the very precious ointment of nard (v. 3). In response to this act, some people are reported as being indignant. The use of the periphrastic phrase ἦσαν ἀγανακτοῦντες ('were indignant *indeed*') indicates the emotional tone of anger towards the act of the woman. Also the Aramaic idiomatic use of the interrogative pronoun expresses the intensity of the anger.⁷³ The word 'waste' (ἀπώλεια) represents their attitude to the act of pouring out ointment upon Jesus' head. The precise value of money they say 'over three hundred denarii', confirms the high value of the oil. But they accentuate the financial value with social concern: 'donation for the poor' (δοθῆναι τοῖς πτωχοῖς). 'To sell and to give to the poor' reminds us of Jesus' challenge to the rich man who wants to have eternal life, but here the same utterance is seen from the perspective of the importance of Jesus' presence and the gospel.

Jesus sees the woman's act of anointing as a 'good work for me'. It is well known that 'giving to the poor' is 'good work'. Here the same words are used but reaccentuated with Jesus' own meaning of that word. The general meaning of 'good work' becomes Jesus' own words when he juxtaposes that word with the act of anointing him. The 'turn'⁷⁴ of the meaning of that expression becomes more apparent with its specific link with the person of Jesus, 'towards me' (εἰς ἐμέ)⁷⁵ The primacy of Jesus' position is emphasised further by making a contrast (δέ) between the time of 'always' (πάντοτε) having the poor and 'not always' (οὐ

⁷³ Gundry, *Mark: A Commentary*, p. 810.

⁷⁴ The art of 'turning' meaning like this echoes the satirical genre.

⁷⁵ The normal meaning of the phrase 'good work', according to Daube, is 'a work of charity'- David Daube, *The New Testament and Rabbinic Judaism* (London: Athlone Press, 1956), pp. 315f.; It is strange that the memory is done not by mentioning the name of the woman. Hooker, *A Commentary on the Gospel*, p. 330, suggests that 'what she has done is all important', and not her name.

πάντοτε) having Jesus. Underlying the turn of the meaning of the word is the high value of the person of Jesus.

Verses 8 and 9 are very important, not only because they contain all the thematic elements discussed in the anointing event, but also they represent a perfect example of the dialogic intercourse between various levels of narrative discourse. ὃ ἔσχεν ἐποίησεν (cf. ὃ εἶχεν [αὕτη] ἐποίησε⁷⁶, 'what she had she has done') is a concise form of the view that has been presented in the anointing episode above. There is an element of property. As it has been depicted by the narrator from the beginning the value of the oil is very high indeed. The expression 'what she could [what she had]' bears the meaning of the valuable possession. Therefore it represents leaving one's valued property for the sake of Jesus. Moreover, taken as a whole what she did involves not only her property but also her strength (CJB- 'What she could do, she did do').

Verse 8a is an utterance which introduces the following details of the meaning of Jesus' utterance. Therefore the punctuation mark is 'colon' (:). The following words, 'she took beforehand to anoint my body for the burial', is the meaning of 'what she could do, she did do'. In Bakhtinian perspective of voice analysis, the punctuation could be made more apparent with 'quotation marks'. The woman's act is seen as a 'prophetic act'⁷⁷ of the anointment upon Jesus' dead body. The act of anointing Jesus' dead body represents the whole of the Marcan image of Jesus' power through his death. Since the woman's action represents the summary of

⁷⁶ Morna D. Hooker, *A Commentary on the Gospel*, p. 330: the sentence sounds odd in Greek and the literal meaning is 'what she had she has done'. Possibly it is the deliberate echo of 12:44 about the widow who spent everything she had on her gift.

⁷⁷ Brenda Deen Schildgen, 'The Gospel of Mark as Picaresque Novella', in *Genre*, XXIX (1996), p. 307, notices that 'the author of the gospel of Mark adopts the traditional "voice" of the Hebrew bible with its prophetic claims to unquestionability.' Werner H. Kelber, 'Mark and Oral Tradition', *Semeia* 16 (1980), p. 32, notices that the carriers of early Christian traditions are itinerant prophets. As charismatic itinerant preachers, they are 'unbound by place and authorized by the Spirit, rather than by local authorities.'

the gospel, it will be recalled wherever the gospel is preached.⁷⁸

The importance of verse 9 is framed with Jesus' utterance of authority ἀμὴν λέγω ὑμῖν. The framing is not only through that authorial utterance, but also happens within Jesus' utterance about the woman's act. Although no punctuation appears, from a Bakhtinian perspective, there is a framing of 'what this woman did' (ὃ ἐποίησεν αὕτη). It is very important to recognise that the woman's deed is enveloped by the proclamation of the gospel. By doing so the very act of anointing Jesus in his death becomes the kernel which is contained in the proclamation of the gospel. In other words, the proclamation of the gospel contains the proclamation of the anointing of the suffering Christ/ the cross.

At the end of this very important utterance of Jesus in verse 9, we hear that the act of the woman 'will be spoken for a memorial of her'. Jesus' utterance here is a consummation of the act of the woman which becomes the monument for proclaiming the gospel. The fact that this memorial is given to an unnamed woman (γυνή, 'a woman'-v. 3) is seen from the axis of the author-creator (outside the represented world of the heroes and the text) as a 'satirical' tone for portraying the disciples who represent the leadership of Jesus' followers. This perspective of 'satire' which emphasizes the role of a woman in taking the role of a priest in the act of the anointing ritual is 'an anomaly in a story that was already anomalous from beginning to end'⁷⁹ [Jesus entry to Jerusalem as king (11:1-10), to be challenged as the Messiah by the high priest (14:61), crucified as king of the Jews (15: 26), mocked as 'Christ, the King of Israel' (15:39)]. Such a satirical attitude comes to the surface of the text more obviously in the following verse (v.10), in the form of 'unnecessary narrator's comment' about Judas

⁷⁸ Hooker, *A Commentary on the Gospel*, p. 328.

⁷⁹ Hooker, *A Commentary on the Gospel*, p. 328.

Iscariot: εἷς τῶν δώδεκα / 'one of the twelve' (vv. 17-21 and v. 43) in 'heteroglossic' (ambiguous)⁸⁰ contrast with vv. 12-16 referring to the wider circle of Jesus' followers as 'the disciples' (μαθηταί). Judas' act of 'handing over' Jesus into the hands of the high priests and the promise of silver confirms the satirical way of presenting the negative image of the band of discipleship. The motif of material gain represented in 'silver' brings a contrast to the very precious ointment of nard from the unidentified woman.

VI. Concluding remarks: from prophetic to charismatic and satiric genre

Within the dialogic relationships between the voices of the hero(es), the narrator and the reader/ the addressee, there has been a recurring pattern of creative forces that can be heard from the author-creator. The first echo the reader can hear right from the beginning of the Gospel of Mark is the prophetic voice. Prophecy is the generic force in which the author-artist is operating. As a form of direct inspiration from God, 'prophecy' was applied to Jesus by the characters/ heroes within the narrated world of the Markan story. Therefore from the perspective of the people in Jesus' time, he was perceived as one of the prophet. The author-artist works within this genre of prophecy to portray the character of Jesus. However, as the story unfolds, Jesus as the main hero is portrayed delicately by the author-creator⁸¹ as the one who holds the authority of God. This very form of characterization of Jesus as the divine is the driving force of the charismatic character of the Gospel of Mark. Therefore, the Gospel of Mark

⁸⁰ See Collins, *The Beginning of the Gospel*, pp. 104, 105, 'Verses 12-16 imply a larger group, but vv. 17-21 imply that only the twelve were present.'

⁸¹ For the notions of the author-creator, the author-artist, the narrator, the hero(es), the reader, and so on, see the Model of Bakhtinian Dialogic Communication in Chapter 3.

belongs to charismatic exegesis.⁸²

The characterization of Jesus as the divine enables him as the main hero of the story to keep on reversing the positions of other heroes. By allowing Jesus as the divine hero to keep on reversing the position of other heroes, the voice of 'topsy-turvy' of the author-creator in the Gospel of Mark resonates the literary ways of characterization in *Satyrica* by Petronius. It is the creative force of reversing strategy in a very secretive manner which makes *Satyrica* by Petronius the closest resemblance to the Gospel of Mark. Therefore, in Bakhtinian terms they share the same creative architectonic form and take the compositional form of novelistic narrative.⁸³ Since in *Satyrica* the Graeco-Roman genre 'satire' appears not only in its compositional form of prosaic narrative, but also in its appearance as the title,⁸⁴ it is very important to explore this finding of the genre of Mark in the light of *Satyrica* in the next chapter.

⁸² For the notions and the relationship of prophecy and charismatic exegesis, see David E. Aune, *Prophecy in Early Christianity and the Ancient Mediterranean World* (Grand Rapids: William B. Eerdmans, 1983), pp. 339-345.

⁸³ For the notions of architectonic form and compositional form, see Chapter 3, pp. 104-106.

⁸⁴ Although Juvenal's sixteen satire belongs to the same genre of satire, it does not share the novelistic narrative character of *Satyrica* and Mark.

Chapter 5

Chronotope and the Genre of Mark

I. The role of chronotopes

One of the most important ideas in Bakhtinian thought for investigating genre is chronotope. Since chronotope as the interrelationship of the aspects of time and space in a story provides the driving force generating the genre of a story, we shall examine how the Bakhtinian theory of chronotope would make its contribution to the study of the genre of Mark in its spatio-temporal setting. First we need to perceive the notion of chronotope and its significance. Then we shall apply it to Mark's narrative. Only after the application of this Bakhtinian theory, we need to bring its results to search for Markan contemporary literary context. Since in the previous chapter the investigation has indicated that the speech genre of Mark is 'satire' which has its root in prophetic tradition, we shall investigate some affinities with *Satyrica* of Petronius as a first century literary invention bearing the generic name and produced at the same time and in the same space (65 CE, Rome) with the Gospel of Mark.

I. 1. Understanding Chronotope and its relation to character

It is not easy to define the concept of chronotope, for at least two reasons. First, Bakhtin's own definition of chronotope does not seem clear enough to cover the very broad aspects of this concept. Secondly, Bakhtin's writings about it do not come only from a certain period of his life. We can identify at least three stages of

his writing about this issue. First, the initial stage of 1937-1938s¹; the second stage is his writing from 1952 to 1953 associated with the issue of genre²; then the third stage, attached as concluding remarks to the first writing, at the time when he might have been considering the post-modern issue of reading theory in 1973.³ Bearing in mind the complexity of this concept, it is important that we understand it in the context of its successive appearances in Bakhtin's writings. We need to define chronotope without ignoring the richness of its aspects.

In the initial stage of his writing about this concept, he defined the chronotope as '*the relationship between time and space*'.⁴ He took this idea from Einstein's Theory of Relativity. What attracted Bakhtin was the notion of relationship between time and space in the novel. This thesis of interrelationship between aspects of time and space has clearly underpinned his exploration of literary works. In the writing of this period, Bakhtin examined temporal and spatial aspects of Greek Romance. From his chronotopic analysis he mentioned *three types of ancient novels*: the adventure novel of *ordeal*, the adventure novel of *everyday life*, and the *biographical* novel. Although he intended to explore the relationship of time and space, in his examination of these ancient novels, Bakhtin's interest centres in the influence of time on character in the novels. He examined how the time-space aspect of the story-telling had influenced the change of the character (identity). So he examined how far the time aspect of a particular type of novel had given the opportunity for the character to develop. In the novel of *ordeal*, he examined how the adventure time of the story in the ancient novel was controlled by 'chance'. Chance is seen as a force governing all moments of infinite adventure time, and consequently the flow of the novel

¹ M.M. Bakhtin, *The Dialogic Imagination: Four Essays* (Austin: University of Texas Press, 1992), pp. 84-242

² M.M. Bakhtin, *Speech Genres & Other Late Essays* (Austin: University of Texas Press, 1994), pp. 10-59.

³ Bakhtin, *The Dialogic Imagination*, pp. 243-258

⁴ Bakhtin, *The Dialogic Imagination*, p. 84

(the plot movement). Bakhtin came to the conclusion that the chronotope of the Greek Romance is the most abstract of all novelistic chronotopes. In other words, the time and space aspect of the story does not provide the opportunity for the character to change. The world and the individual are finished items⁵.

In examining the adventure novel of *everyday life*, Bakhtin's interest centres on the influence of everyday life on the adventure time. In other words, his concern is about the realism of real time of everyday life in the story. This real, everyday time is not cyclical, it is irreversible. Again, he also examines the relationship of time with character. Here he speaks about the motif of transformation of character in the novel. But the individual in the story (the character) remains private and isolated. The metamorphosis of the individual is independent of the world. The change of the character is only personal; it is isolated from the world.

Then in his observation of the *third* type of ancient novel, the *biographical* novel, Bakhtin draws our attention to the fact that in biography the character is related to public life. The character is seen as an externalisation of the individual in the public sphere/ world. Despite its unity with the world outside, however, the character does not undergo any change. There is almost no quality of becoming in this type of ancient biographical novel. The character is an accumulation of public attributes in a particular profession.⁶ So a character might be seen as the public-self consciousness of a man.⁷ And the historical reality is the arena for disclosing and unfolding of these human characters. Finally, Bakhtin still did not find any change in the character over time.

Realising the high degree of abstraction in this notion, it might be helpful to

⁵ Bakhtin, *The Dialogic Imagination*, p. 110.

⁶ Bakhtin, *The Dialogic Imagination*, p. 136.

⁷ Bakhtin, *The Dialogic Imagination*, p. 140.

make a brief analytical summary of the flow of thought so far. Bakhtin seems to be interested in examining the relationship between time and character (first type of the ancient novel). Then in examining this relationship, he is inclined to appreciate the realistic time of everyday life (second type of the ancient novel). Despite the indication of transformation of character in the novel of everyday life, there is no direct connection between the character and the world. So, in his further investigation he did find some relation between the world outside (the real space) and the character, but there is no dialogical interrelationship between them. Therefore, in ancient biography, the character is only a projection of public (abstract) idealisation. In short we could say that Bakhtin's attention, at this stage, is on exploring the influence of temporal and spatial aspects of story on the development of character.

I. 2. Chronotope as the materialising dimension

In the second type of material of Bakhtin's post second world war period (1950s) he discusses Goethe's *Bildungsroman*. In this essay, he pays special attention to the role of concrete historical time in moving the plot. He very much appreciates the way Goethe employed concrete geological and geographical landscape in revealing potentials for historical life.⁸ Bakhtin points out, how in Goethe's time (18th century), 'the new, real unity and integrity of the world became a fact of concrete (ordinary) consciousness and practical orientation... These facts were linked to permanent visual images and became a graphically visual unity.' In Goethe's work, it is possible to find visual equivalences for things that could not be perceived visually. This concretisation (reification) was made possible by the real material contact between the economic and cultural world with all aspects of

⁸ Bakhtin, *Speech Genres & Other Late Essays*, p. 39.

the real geographical world and forces of nature. In this process of visualisation, Bakhtin believes that natural laws like the law of gravity made a great contribution⁹.

For Bakhtin, the 18th century was in fact a time of concretisation and visual clarification. In other words, the representation is the concretisation and visualisation in the work of art through time. Everything is seen in time and in the power of time¹⁰. Time is seen as having productive and creative power. And because everything in this world is concrete, 'everything in this world is *time-space*, a true *chronotope*'. So here, we could say that, as *the constitutive dimensions of everything*, chronotope provides *the materialising forces for representation*.

I. 3. Categorising chronotopes

In the third and last stage of his writing, in 1973,¹¹ we can find the most interesting and the richest explanation of Bakhtin's concept of chronotope. Many aspects of his explanations touch on modern literary issues. The fact that he uses modern literary terms implies that he makes a response to his contemporaries who were addressing the issue of narrative criticism that was moving toward reader-response criticism. Moreover, his acquaintance with American literary audiences left some considerable mark on his idea of chronotope, or, at least, he was presenting his idea of chronotope in dialogue with post modern literary discourse. It is worthwhile to allocate more space to his idea, because, in this very important part of his essay, he made some theoretical clarifications on narrative

⁹ Bakhtin, *Speech Genres & Other Late Essays*, p. 44.

¹⁰ Bakhtin, *Speech Genres & Other Late Essays*, p. 42.

¹¹ Bakhtin, *The Dialogic Imagination*, pp. 243-258.

poetics.

Bakhtin began his concluding remarks by making a summary of his previous analysis of chronotope with particular attention to the element of time. First, he offered further elaboration of what he called 'the chronotope of the encounter' and 'the chronotope of the road'. In the chronotope of encounter, 'the temporal element predominates and it is marked by a higher degree of intensity in emotions and values, while the chronotope of the road associated with encounter is characterised by a broader scope, but by a somewhat lesser degree of emotional and evaluative intensity.'¹² Then, Bakhtin mentioned one more important chronotope, highly charged with emotion and value, the chronotope of threshold. According to him it is a chronotope of crisis and breaking point in life in a life when the time occurs instantly as he says,

it can be combined with the motif of encounter, but its most fundamental instance is as the chronotope of *crisis* and *break* in a life... The word threshold ... is connected with the breaking point of a life, the moment of crisis, the decision that changes a life... In this chronotope, time is essentially instantaneous; it is as if it has no duration and falls out of the normal course of biographical time. In Dostoevsky these moments of decision become part of the great all-embracing chronotopes of *mystery* -and carnival time... It is as if Dostoevsky's landscape is animated and illuminated by the spirit of carnival and mystery, found in the ancient public squares: in the street (outside) and in his mass scenes, especially the parlour scenes (inside).¹³

Bakhtin's analysis of the chronotopes categorises the chronotope and observes the interaction of elements of a story. *Firstly*, we must examine how Bakhtin categorises the chronotope. He gives an attribution to a chronotope according to its relation to *the story event* which is called 'encounter'. But in the case of the chronotope of the road, he names it according to its relation to *the geographical features in the story world*. In the case of the chronotope of threshold, the figure

¹² Bakhtin, *The Dialogic Imagination*, p. 243.

¹³ Bakhtin, *The Dialogic Imagination*, p. 249.

of space (threshold) becomes a symbolic element of the story which represents the interaction between space and time in such a way that the story time is not apparent, but can be felt as a decisive event in the narrative. So, it seems that Bakhtin categorises chronotope according to the most apparent figure in the story, whether it is time, space or the intense interaction of both. *Secondly*, the elements of a story are observed as playing a particular role in the flow of the story (plot). He has examined, for example, how in some types of novel, the chronotope of the road has a double function as 'a point of new departures and a place for the events to find their denouement'. In this case 'time fuses together with space and flows in it'. Here, the space aspect has played its role as the coordinating element in the flow of the story: 'all the events of a novel either take place on the road or are concentrated along the road (distributed on both sides of it)'. However, in other types of novel from a different historical period, the aspect of space is more saturated and etched with time markers.¹⁴ So, in naming a chronotope Bakhtin was guided by the most prominent figure of the story and then he moved to a higher theoretical level of abstraction to examine further how this most dominant aspect of the story facilitates the organisation of other elements of the story.

Furthermore, Bakhtin notices that, in some novels, parlours and salons are the places where the major spatial and temporal sequences of the novel intersect. For example, in the novels of Stendhal and Balzac, Bakhtin observed that "from a narrative and compositional point of view, this is the place where encounters occur... this is where *dialogues* happen... finally, there unfold forms that are concrete and visible, the supreme power of life's new king-- money."¹⁵

¹⁴ Bakhtin, *The Dialogic Imagination*, p. 244.

¹⁵ Bakhtin, *The Dialogic Imagination*, p. 247.

I. 4. Chronotope and representation

In the second section of his concluding remarks, Bakhtin explains the significance of chronotopes, especially their meaning for *narrative*. Bakhtin speaks about chronotopes as 'the organising centres for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and untied.' It is not easy to perceive what he meant by chronotope, because it is both a place which is concrete, and which has an ability or a force to organise the fundamental narrative events. To understand this it is important to note that behind this concept lies the basic thesis that every literary text is a cultural reality which contains a potential power, *the triggering means* within a story. Every cultural artefact preserves a living trace of culture by which it was produced. This *living trace of culture is called text* and *its concretising dimension is called chronotope*. In Bakhtin's own terms this notion is stated in the following quotation,

...We cannot help but be strongly impressed by the representational importance of the chronotope. Time becomes, in effect, palpable and visible; the chronotope makes narrative event concrete, makes them take on flesh, causes blood to flow in their veins. ...It is precisely the chronotope that provides the ground essential for the showing-forth, the representability of events. ...Thus chronotope, functioning as the primary means for materialising time in space, emerges as a centre for concretising representation, as a force giving body to the entire novel. All the novel's abstract elements-philosophical and social generalisations, ideas, analyses of cause and effect- gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work. Such is the representational significance of the chronotope... ¹⁶

This concretising role of the chronotope is very important to the generic process of a literary work. As Bakhtin observed, 'The chronotopes ... provide the basis

¹⁶ Bakhtin, *The Dialogic Imagination*, p. 250.

for distinguishing generic types; they lie at the heart of specific varieties of the novel genre, formed and developed over the course of many centuries...’, because ‘...any and every literary image is fundamentally chronotopic’. Underlying this idea are his theses that ‘language as a treasure-house of images, is fundamentally chronotopic. Also chronotopic is the internal form of a word, that is the mediating marker with whose help the root meanings of spatial categories are carried over into temporal relationships.’¹⁷

Take, for example, the words: ‘ate’, ‘eaten’, ‘eat’, which can be seen as a realisation of ‘a particular activity in which a living being is taking a particular substance into his/her mouth’. It is through chronotope that this ‘event’ has become concrete in a particular time and space. These concrete words are determined by a time construct in which ‘ate’ represents the first space, ‘eaten’ the second space and then ‘eat’ the third space; and at the same time they are determined by a construct of time called ‘past’, ‘perfect’ and ‘present’. Aspects of both time and space are the chronotope of the word. In the case of ‘ate’, ‘eaten’ and ‘eat’, they are mental constructs which see a particular event from a particular *point of view*, that is ‘present time.’ Since this *mental construct* called chronotope contains point of view, it determines the *meaning* of any literary product, whether it is a word or a story; as Bakhtin said: ‘It can be said without qualification that to them belong the meaning that shapes narrative.’ In the case of narrative, chronotope is an expression of a particular event within a particular story taking the form of plot. Here plot can be seen as a product of realisation initiated by chronotope. Like any and every *literary image*, *plot* is chronotopic; as Bakhtin observed: ‘... any and every literary image is chronotopic... The distinctiveness of those generically typical plot-generating chronotopes discussed by us above becomes clear against the background of this general (formal and material) chronotópicity

¹⁷ Bakhtin, *The Dialogic Imagination*, p. 251.

... as an image of temporal art, one that represents spatially perceptible phenomena in their movement and development.¹⁸

What is unique to Bakhtin's elucidation of representation is his notion of representation in movement and development. His contribution in discussing representation in the context of events is very relevant for the analysis of a story which is representing events. Within this framework of movement and development, a thing that used to be seen as simply a material entity is now perceived in its role within human history as cultural process. Consequently, a literary image in a story is examined not as a dead thing but as a living entity playing its role in the shaping of narrative. In Bakhtin's terms, this animating process is expressed in the following quotation: '... Those things that are static in space cannot be statically described, but must rather be incorporated into the temporal sequence of represented events and into the story's own representational field...' This idea allows a meta-linguistic analysis of an action represented by a word.

Take, for example, the word 'book'. This word represents a particular cultural event at a particular stage in the history of printing. At the same time the word 'book' is a particular space construct, a particular form/bundle (and therefore bounded space) of material called 'paper'. Furthermore, behind the word 'paper' lies the word 'papyrus' which itself represents an earlier *cultural event*, 'Papyrus', as the internal form of the word 'paper', again is conditioned by a particular time and space in human history, and represents an *event of production* when people produced a particular material from a particular plant at the Nile Delta.

¹⁸ Bakhtin, *The Dialogic Imagination*, p. 251.

I. 5. Dialogization of chronotopes

As has been said before, Bakhtin's concluding remarks indicate his engagement with postmodern literary discourse. He expands his chronotopic analysis not only in the story world, but also in the world of discourse. It is very helpful to use distinctions made by narratologists, like Genette and Chatman, who distinguish between 'story world' and 'discourse-world'. Chatman makes a clear distinction between the told-narrative called 'story' and the telling of the story called 'discourse'. Russian Formalists called these two levels 'fabula' (story) and 'syujet' (discourse). Using Bakhtinian terms, story-world would be '*represented world*' while discourse-world is parallel with what is called by Bakhtin '*the world of the listener and the readers*'. In addition to that scheme, however, Bakhtin made a slight but fundamental breakthrough, in emphasising the *the reality, the unity, and the incompleteness of the world of communication* which includes the reality of the text, the world of the author, and the world of the listeners or the readers. As Bakhtin said '... Of course these real people, the authors and the listeners or readers, may be (and often are) located in differing time-spaces, sometimes separated from each other by centuries and by great spatial distances, but nevertheless they are all located in a real, unitary and as yet incomplete historical world set off by a sharp and categorical boundary from the *represented world* in the text.'¹⁹ This *unitary world of communication* plays a decisive role in *creating* and *renewing* the represented world in the text.

Therefore we may call this world the world that *creates* the text, for all its aspects - the reality reflected in the text, the authors creating the text, the performers of the text (if they exist) and finally the listeners or readers who recreate and in so doing renew the text - participate equally in the creation of the represented world in the text. Out of the actual chronotopes of our world (which serve as the

¹⁹ Bakhtin, *The Dialogic Imagination*, p. 253.

source of representation) emerge the reflected and created chronotope of the world represented in the work.²⁰

These two worlds, the represented world in the text and the creating world contain a number of different chronotopes. These chronotopes interact with each other in a dialogical relationship which is specific to a given author. 'Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships.'²¹ But this external relationship 'among' chronotopes cannot enter internal relationship 'within' chronotopes. The characteristic nature of the interactions is dialogical. But this dialogue cannot enter into the world represented, nor into any of the chronotopes represented in it; it is outside the world represented, although not outside the work as a whole. Here it is obvious how Bakhtin maintained the distinction of dialogue in the 'discourse level' (in the creating world) and dialogue in the 'world represented' (story world) without denying the fact of dialogue between these two worlds through their chronotopes.

Furthermore, this dialogue of chronotopes enters the world of the author, of the performer, and the world of the listener and the readers, which are chronotopic as well. This interrelationship of dialogue is similar to what is normally known as hermeneutic. Through this dialogical process, communication events occur. These communication events are real events in the reading process. Technically the communication process starts with the text. It is in the external being of the work 'in its purely external composition', the present readers perceive the chronotopes of the author, listener and reader. 'But this material of the work (the chronotope) is not dead; it is speaking, signifying (it involves signs; we not only

²⁰ Bakhtin, *The Dialogic Imagination*, p. 253.

²¹ Bakhtin, *The Dialogic Imagination*, p. 252.

see and perceive but we can always hear voices (even while reading silently to ourselves). We are presented with a text occupying a certain specific place in space; our creation of it, our acquaintance with it occurs through time.' Here chronotope is the mediating agent through which we communicate with the world of the author and the reader of the past. But Bakhtin also admitted the material factuality/ aspect of the text. In his view, a distinction should be made between '*the text*' and '*the carrier of the text*'. The carrier of the text is normally called inscriptions or books. Despite their material factuality, 'the inscriptions and books in any form already lie on the boundary line between culture and a dead nature; if we approach these items as carriers of the text, then they enter into the realm of culture and ... into the realm of literature. In the completely real-life time-space where the work resonates, where we find the inscription or the book, we find as well a real person-- one who originates spoken speech as well as the inscription and the book-- and the real people who are hearing and reading the text.'²²

Through a communication process between present readers and the author and past readers, the work as a whole is renewed. The real world enters the work and its world as part of the process of creation. This process of exchange is itself chronotopic. It happens in the constantly changing historical space. Bakhtin even speaks of a '*special creative chronotope* inside which this exchange between work and life occurs.' Similar exchanges also happen between the author and his world. What is important to notice in this case is that '...The author's relationships to the various phenomena of literature and culture has a dialogical character, which is analogous to the interrelationships between chronotopes within the literary work.' In other words if we can identify the interrelationship between chronotopes within a literary work, then we would be able to determine

²² Bakhtin, *The Dialogic Imagination*, p. 253.

the author's relationship to the various phenomena of literature and culture in his/her world. However, Bakhtin reminded us that 'these dialogical relationships enter into a special semantic sphere that is purely chronotopic...'²³ Here again we can see how Bakhtin was aware of the necessity to locate the world in which a particular dialogical relationship occurs; in this case a special 'semantic' sphere.

Being aware of many stages of communication within a work as a whole, is very important for critical narrative analysis of a story. Finally, it is, therefore, important to mention Bakhtin's analysis of the issue of the role of authorial-agent in narrative chronotope. Instead of using the term 'narrator' like most modern narratologists, Bakhtin introduces his term 'the author-creator'. He also uses the word 'narrator', but it tends to refer to the presenting-agent in the story. The 'author-creator' is seen as a creative living agent positioning himself at the juncture of communication between the creating world of the author-artist and the represented world of the story. He is not an image as a result of the reader's own construction, but a living-being who is speaking to modern readers. He finds himself 'outside the chronotopes of the world he represents in his work'. Nevertheless he is also 'tangential to these chronotopes'. What is important to identify is his point of view. He may represent the world from the point of view of hero (participating in the story world), of a narrator (a teller of the story), or of an assumed author, or even of the point of view of the author by using direct authorial discourse (without using any intermediary at all). Whatever point of view he takes, he never belongs to the chronotope of the world he represents. He remains outside the represented world. He can only act *as if* he is omnipresent.

²³ Bakhtin, *The Dialogic Imagination*, p. 256.

II. Applying Bakhtinian chronotope to Mark

The most apparent discrepancy between the time of telling and the time of story happens when 'the reader' compares the information from 'the narrator' not to tell about Jesus until his resurrection with the fact that Jesus himself as 'the hero' admitted his Messianic identity. This is the reason why some commentators feel surprised by Jesus' announcement of himself as the Messiah. It is important, therefore, to discuss the issue of chronotope of these two levels.

In order to analyse the chronotopes of these two levels, it is important to distinguish what Bakhtin called 'the *formal* ordering of a temporal and spatial whole' with 'its ordering with respect to content'²⁴. Bakhtin concerns not only with 'the moment constituted by a (*story*²⁵) plot (*fabula*)', but also 'the moment constituted by empirical form'. For him 'both the *internal*²⁶ time of a plot and the external time of its transmission, both *internal spatial vision* and external spatial representation, possess axiological weight - as *the environment and the horizon* of a mortal human being's life, and as *the course or progression* of that life.' In other words, both the chronotope of the story world and the chronotope of the telling are equally important and constitute the creative world for a real human being's life. So it is in this *creative literary world*, that the real life of a human being is *processed*.

Based on that scheme, we shall start to analyse aspects of time and place in Mark

²⁴ M.M. Bakhtin, *Art and Answerability: Early Philosophical Essays* (Austin: University of Texas Press, 1990), p. 209.

²⁵ The word 'story' in brackets is my addition to clarify the confusion between the plot as the sequence of the telling (*skaz*) and the plot as the sequence of the story (*fabula*).

²⁶ Again here I add the italics to highlight the distinction between 'the story world' which is situated inside and 'the narration' which occupies the outer space of telling.

both from the narrating world of the author-artist and from the narrated world of the hero. Using the dialogic model of communication the chronotopes involves three aspects of communication. First, the representing world of communication of the author-artist. The second is the represented world of the hero. The third is the creating world of the author-creator.²⁷ These three worlds are interacting with each other through chronotopes. Therefore most important of all is to explore at what point these three levels of communication are in contact.

II. 1. The chronotope of 'beginning'

The most important step to search for chronotope is to find the place where various chronotopes interact with each other. Right at the very beginning of the book of Mark, the reader can find the most important chronotope in the very word 'beginning' (ἀρχή). Within the expression of ἀρχή as an utterance we can sense how the dialogical relationships of various phenomena of literature and culture in the author's relationship with the world enter a special 'semantic' sphere that is purely chronotopic.²⁸

First of all in the very word of ἀρχή we can hear clearly the sense of time reference of the represented origin of the good news account which is about to be narrated to the reader in the form of a story. But at the same time its semantic sphere of ἀρχή claims an authoritative role as an account of the origin of the gospel. The internal form of the word ἀρχή in itself carries what Bakhtin calls

²⁷ See Model of Dialogic Communication.

²⁸ See p. 211.

'the mediating marker'. In this case with the help of that marker the root meanings of spatial categories of the Kingdom of God are carried over into temporal relationship in the work as a narrative. The authoritative baggage it carries with the claim as ἀρχή represents the position of the book of Mark as story to play its role as an authoritative document depicting the authority of the gospel of Jesus Christ in the spatio-temporal framework of a story. The authoritative relationship represents the author's relationship to the phenomena of prophecy (Mark 1:2 // Malachi 3:1; Isaiah 40:3) in the Judaeo-Christian culture of the first century.

Moreover, from the perspective of the author-creator, ἀρχή as a text carrier which occupies a specific place in the very beginning of the work of Mark is the mediating agent through which we communicate with the author-artist and the reader of the past. Through that communication process, the work as a whole is renewed. Therefore ἀρχή is a 'special *creative* chronotope inside which this exchange between work and life occurs'.²⁹ It is the chronotope of ἀρχή which enables the work of Mark as a whole find its distinctive life in the midst of the phenomena of literature of its contemporary communities. In ἀρχή two events are united in a single but complex event.³⁰ The event narrated in the work and the event of the narration itself interrelated in the ἀρχή. In ἀρχή the author-creator moves freely within the interchange of the narrated and narrating time of the story. Therefore in ἀρχή the reader can 'perceive the fullness of the work in all its wholeness and indivisibility' but at the same time the reader can sense 'the diversity of the elements that constitute it'.³¹ The meaning of the work

29 Bakhtin, *The Dialogic Imagination*, p. 254.

30 Bakhtin, *The Dialogic Imagination*, p. 255.

31 Bakhtin, *The Dialogic Imagination*, p. 255.

belongs to this *creative* chronotope. In other words the work of Mark as a whole and its constituent parts are to be seen as 'the beginning'.

What is happening in the creative event of Mark as a literary work is the temporal and spatial observing position of the author-artist within the context of his contemporary literature. The context of literature includes the literature of the past and its self renewal in the present.³² The realm of literature belongs to the broader realm of culture. The realm of Judeo-Hellenistic (Christian) culture constitutes the indispensable context of the book of Mark and the position of the author-artist within it. Right at this Judaeo- Hellenic juncture the creating force emerged as the hero Jesus stated, 'Are you not therefore mistaken, because you do not know the Scriptures nor the power of God?' (Mark 12: 24- NKJV). The similar sense of tension between the Jewish and Greek elements is found in 1 Cor. 1: 22, 23, 24- 'For Jews request signs, and Greeks seek after wisdom; but we preach Christ crucified,.... to those who are called, ... Christ the power of God and the wisdom of God.' It is through the Jewish and Greek generic framework of discourse the good news is preached in narrative form. The choice of ἀρχή is the realisation of the exercise of 'power' in Mark as a narrative literary document. The self claim of Mark as the book of 'power' is derived from Jesus as the hero of power as communicated in the narrated world.

Since chronotopic analysis includes also the narrated world, now we move further to the content of Markan narrative as 'the gospel of divine power'. In Mark 1:14 the author artist clearly shows his attitude to the gospel as 'the gospel of God' in other words he has the attitude to see the gospel as the gospel of the divine. This divine gospel is preached by the main hero Jesus who proclaimed, 'The Kingdom of God is at hand. Repent and believe in the gospel.' Here in the

³² Bakhtin, *The Dialogic Imagination*, p. 255.

word 'gospel' we can identify the blend of the voice of the author and the voice of Jesus (double voiced). The personality of the author is carried through to the word of Jesus. It is not easy to distinguish between the voice of the author and the voice of the hero, but with the help of Bakhtinian dialogic model of communication we can distinguish in the work between the word of the narrator and the word of Jesus.

The beginning time of the gospel, that is the appearance of Jesus as the bearer of the gospel in 1:15, is set within the context of the time of preparation for the appearance of John the Immerser as it is reported in v.9, καὶ ἐγενέτο ἐν ἐκείναις ταῖς ἡμέραις. It is interesting to note that a new set of utterances begins with the same expression as v. 4, ἐγενέτο. The use of 'in those days' echoes the voice of prophetic utterance³³ preparing for Jesus' pronouncement about the καιρός as the 'fulfilment of prophetic expectations'. But here also the movement in space and time is quite striking. First, in the light of this time setting, the preparatory time for the announcement of the gospel by the hero Jesus is marked by very quick movement with the use of εὐθύς in v. 10 and v. 12. Secondly, the geographical changes are also quite remarkable, from Nazareth in Galilee to Jordan, to the deserted place, then back to Galilee. All these preparatory reported events lead to the beginning of the proclamation of the gospel by Jesus himself as the hero in 1:15.

The beginning of the gospel itself is represented in vv. 14, 15. Here it is important to observe critically the use of the word 'the gospel'. In order to analyse the dialogic interaction of the word gospel as utterance, the notion of 'chronotope' /

³³ Simon J. De Vries, *From Old Revelation to New, A Tradition-Historical & Redaction-Critical Study of Temporal Transitions in Prophetic Prediction* (Grand Rapids: William B. Eerdmans Publishing Company, 1995), p. 65.

'time-space' is helpful. The word 'the gospel' in 1:1 is clearly picked from the time of the writing of Mark as a book. As discussed above, it is loaded with the connotations of the Pauline expression of the power of the cross. This notion determines the whole structure of the book of Mark as a story. Here in v. 14 τὸ εὐαγγέλιον τῆς βασιλείας, the gospel is placed in the context of the represented time of the hero, although it is uttered by the author in and through the voice of the narrator. At this point we can hear the distinction of sense between the gospel as uttered by the narrator in v.1 and the gospel as uttered by the hero (Jesus). The same word 'the gospel' does not necessarily bear the same sense, because its sense is determined by the speaking subject. This is a good example of how a narrator's voice does not always determine the voice to whom a particular word belongs. In this case the expression τὸ εὐαγγέλιον is very much influenced by the use of the same word in the represented time of Jesus as the main hero. The main hero Jesus, who has been given the prominent position in the preparatory utterances, here creates what Bakhtin calls 'character's zone'. As a result the use of the expression 'the gospel' uttered by Jesus in v. 15 has its own lived-life as the determining utterance for 'the gospel' as understood in v.1:1. In the light of Bakhtin's critical notion that the hero has his lived-life as the source of the author-creator's consummation activity, 'the gospel' as the expression of the hero here should be considered the primary source of utterance for the creative verbal activity of the author. The use of the same word with discrepancy of connotation creates a dialogic interaction within the world of the text as a cultural world and the lived-life world of the author-artist and the reader.³⁴ The chronotopic interaction between the world of the narrator and the world of the hero in the use of the same expression creates a relationship of voices within the word 'the gospel'. Using dialogic principles which say that every utterance is a

³⁴ As M. Eugene Boring, 'Mark 1:1-15 and the Beginning of the Gospel', *Semeia* 52 (1991), p. 68, points out that Mark's introduction relates narrated time to the time of the reader of all time.

response to the previous one, the proclamation of the arrival time of the kingdom of God is 'the gospel' as preached by the hero Jesus in v. 15. In this good-news event people are called to believe (πιστεύετε), to turn their way of thinking (μετανοεῖτε) towards it.

After analysing the sense of the word τὸ εὐαγγέλιον in the level of indirect discourse of the narrator and the direct discourse of the hero (Jesus), we can hear the dialogic relations between them (in the axis of author-creator). It is the coming of the kingdom of God which becomes the good news ('the gospel'). Such proclamation by Jesus is called by the narrator 'the gospel of God' (τὸ εὐαγγέλιον τοῦ θεοῦ (note that some variants have made explicit the content of the gospel by inserting τῆς βασιλείας between τὸ εὐαγγέλιον and τοῦ θεοῦ. It is an example how the hero's direct discourse about the kingdom has an impact on the scribes as the reader). In other words, it is a divine message. By 'showing' Jesus as the bearer of such 'divine gospel' the author affirms Jesus' position as the bearer of the gospel as stated through the narrator in the opening formula containing the element of the subjective genitive: τοῦ εὐαγγελίου Ἰησοῦ Χριστοῦ. Here the reader can hear also the confessing voice of the narrator that Jesus is *the* Son of God (υἱοῦ θεοῦ). It is interesting to observe how the author-creator demonstrates that the first

hero to acknowledge Jesus as 'a Son of God' (υἱοῦ θεοῦ)³⁵ is the Roman

³⁵ It is disputable whether the right translation for the centurion's confession is 'a Son of God' (REB) or 'the Son of God' (NAB, NASB). Some other English translations avoid mentioning the definite or indefinite article by translating it: God's Son (NRSV), Son of God (NJB). Robert G. Bratcher and Eugene A. Nida suggests that one's interpretations of the incident as the context which will determine the translation, because 'grammar is not decisive since the Greek may just as correctly translated "a son of a god" as "the Son of God".' [Robert G. Bratcher and Eugene A. Nida, *Translator's Handbook on the Gospel of Mark* (Leiden: E.J. Brill, 1961), p. 494]. They point out that there is good evidence for understanding υἱοῦ θεοῦ as 'the Son of God'. As D.E. Nineham argues, the centurion's words meant not 'a son of God' (RSV; NEB.) but 'the Son of God'. [D.E. Nineham, *The Gospel of St. Mark* (Harmondsworth: Penguin Books, 1964), p. 430]. However, if the incident as the context which is supposed to determine the translation, since grammar only is unable to determine, as Nida has suggested, it is worth to consider both the context of the represented world (the world of the centurion in front of Jesus) and the world of representing world (the world of the author-artist and the reader). Using Bakhtinian approach it is important to observe 'who is speaking'. In both contexts, it is a Roman centurion who is speaking. At the centurion's time, it is more likely that the centurion's confession as a non Jewish person to respond according to Graeco-Roman search for 'a (son of) God'. As for the communicative world of the author-artist and the reader, the use of 'was' / ἦν instead of 'is' / εἰμι echoes the imitative attempt of the centurion's voice by the author-artist to preserve the precise event of Jesus death, when at the exact point of his confession, the centurion 'recalled' the divinity of Jesus. The departure of the Spirit from Jesus when he 'breathed out' as 'seen' / ἰδών by the centurion is clearly emphasised (in v. 37 and v. 39 with the use of exactly the same expression ἐξέπνευσεν). Bas M.G. van Iersel, *Mark: A Reader-Response Commentary* (Sheffield: Sheffield Academic Press, 1998), pp. 476-480 suggests that 'the dying Jesus expels the spirit of God with such a force that it tears the curtain of the Temple,...' [cf. Vincent Taylor, *The Gospel according to St. Mark* (London: Macmillan Press, 1987), p. 597 suggests that the rending of the temple veil is a later scribal addition. However, there is no evidence to put v. 38 in doubt]. Therefore it is an act of judgement towards the Temple establishment (cf. 2 Thess. 2:8- 'ὁ κύριος [Ἰησοῦς] ἀνελεῖ τῷ πνεύματι στόματος αὐτοῦ ...'; Isa.11:44; 27:8; Job 4:9; Wis. 11:20). At the communicative axis of author-artist and the reader, the sense that Jesus 'was' God's Son can be heard as the voice of the author-artist who is telling the reader 'how the confession of "Son of God" came into being' as a Roman confession. [William L. Lane, *The Gospel According to Mark* (Grand Rapids: William B. Eerdmans, 1974), p. 576, sees that the centurion's words provide 'a discerning Gentile response to the death of Jesus'.] The centurion as the hero is telling the reader the divine sonship of Jesus. If the use of 'was' is heard at the axis of author-creator, the reader can hear the tone of 'recalling' the confession of Jesus as God's Son. In this process of recalling the reader can hear the sense of a beginning (e.g. the birth of the confession, Jesus as 'Son of God') or birth of a confession. It is interesting to observe the satirical element in the choice of the Roman centurion as the first person to acknowledge such an important confession in contrast to Peter as the prominent leader of the disciples. The fact that the author-artist's confession that Jesus is υἱοῦ θεοῦ suggests that it agrees exactly with the centurion's. The omission of υἱοῦ θεοῦ is more likely as a result of the doctrinal hesitancy of accepting such a Graeco-Roman version of confession. Even the present translating works do not seem to be convincing in determining whether to translate it as 'the Son of God' or 'a Son of God'. In 1:1, Bratcher and Nida suggest with a definitive translation, 'the Son of God' [p. 3], while in 15:39 their position is more ambiguous [p. 494]. The suggestion to regard the centurion's confession as a possibility of mocking Jesus has increased the degree of ambiguity. [R.M. Fowler, *Let the Reader Understand: Reader-Response Criticism and the Gospel of Mark* (Minneapolis: Fortress Press, 1991), pp. 206-208.]Such suggestion is refuted with the presence of ἀληθῶς/ 'truly' which confirms the whole sentence as an utterance of confession. The Christian confession of 'the Son of God' is certainly safe with regard to the use of Bible in the context of Christian worship, since it helps to affirm the confession that Jesus is in fact 'the Son of God'. However, such a later doctrinal assertion would efface the nuance of Graeco-Roman and Jewish cultural voice contained in the confession as a concrete utterance occupying a particular space (e.g. Roman centurion) and time.

centurion. The non-Jewish nature of the Gospel of Mark must have played its influence in such a literary creation. The fact that the disciples are presented as 'unreliable' heroes (especially Peter) shows how the author-creator invites the reader to concentrate on Jesus himself as the main reliable and authoritative hero. As it is clear in 14:62, that Jesus himself as the prominent hero who is the one to proclaim who he is by using the authoritative formula, 'I am' and pronouncement of the eschatological identity as 'the Son of Man ... of the Power'. Both suggest the architectonic voice of the author-creator who is presenting Jesus as the one to proclaim his identity. Here the reader can hear the 'moving force' of the living voice of the author-creator who leads the reader to the eschatological identity of Jesus prophesying himself as the future Son of Man.³⁶ The reader can sense the element of 'anticipation' within the saying of the Son of Man as 'utterance'.

The chronotope element (time-space) is very important in Jesus' utterance about the kingdom of God. The time element is expressed not only in the noun: ὁ καιρός, but also in the verb πεπλήρωται. Then the time-space element reaches its full force in that most famous verb ἤγγικεν. As the narrative reaches its climax here, we can hear the voice of the fulfilment of prophecy from the book of Isaiah the prophet. Again we can hear the tone of prophetic utterance to be used as a generic framework representing the utterance as a whole. What we heard through the voice of the narrator as a framing indirect discourse in v. 2, καθὼς γέγραπται ἐν τῷ Ἡσαΐα τῷ προφήτῃ, is affirmed by the direct discourse of the hero in v. 15. To be read dialogically, the narrator's frame helps us to identify the

³⁶ Eduard Schweizer, *The Good News According to Mark* (London: SPCK, 1971), p. 358 refutes the confession of Jesus' divinity on the basis of his miracles alone as merely the faith of demons (3:11; 5:7) and suggests to consider the Passion to be the decisive revelation of Jesus' divine Sonship. This position affirms the way Peter is attributed as 'Satan' when he refuted Jesus to undergo suffering on the cross. However, from the axis of author-creator, the reader can hear Jesus' voice as the main hero to announce his identity as 'the Son of Man... of the Power' (14: 62).

generic type of utterance saturating the work as a whole including the direct discourse of the hero, that is: the prophetic speech genre/ literature.³⁷

Such a gospel is the source for the gospel of power as consummated by the author in his time. The gospel of power as perceived by the reader is one aspect as the result of consummation seen from the point of view of the author and the reader at the time of writing the book, that is outside the time and space of the hero. That is why the pictorial consummation of Jesus can be depicted differently by different authors, despite sharing the same source of the gospel of the Kingdom of God. So the gospel of Mark as a 'book' should not be confused with the gospel of the crucified Christ and the gospel of the Kingdom of God despite their interrelationships. Here we can see how the sense of the gospel's beginning has been preserved and displayed. All these senses of the gospel reach their peak in the proclamation of the beginning of the gospel that is the gospel of the kingdom of God. However it does not mean that the uniqueness of gospel as consummated by the author-creator is less important than its source's concept.

Despite the prominent voice characterising Jesus as a godly figure, we also hear another voice which subverts the dominant voice. The narrator's report about the act of Jesus submitting himself to John to be baptised creates a question in the reader's mind about Jesus' authority. Unlike the Matthean version, there is no direct explanation of Jesus' motive in being baptised. Only indirectly we are told by the voice from heaven that Jesus is the beloved Son of God. This act of immersion of Jesus creates a 'loophole' for further discussion in the mind of the reader. This condition is created as a result of dialogizing interactions between the voice of the narrator, the voice of John the Baptist as one of the heroes, the

³⁷ Cf. Vernon Robbins, *Jesus the Teacher: A Socio-Rhetorical Interpretation of Mark* (Philadelphia: Fortress Press, 1992), pp. 53-55, 68.

heavenly voice of the Father, and the reader. Such dialogizing interaction carries a force of 'creating' further story. The place of such 'creating activity' occurs on the axis of 'author-creator'. Bakhtin's notion of 'author-creator' offers a solution about the confusion in narrative theory about the unsolved dispute of whether we should abolish the implied author or not and whether it is a person or an agent.³⁸ In Bakhtinian perspective, 'author-creator' is the personality in the text which enables the reader to get involved with the process of creating the work. It is not only an impression created by the reader but it is a force-giving body drawing the reader towards creative literary activity. In our case, we cannot say that 'the act' as it is reported by the narrator is solely the voice of the narrator, nor could we attribute it to the real author, or simply the created voice of the reader. It is most suitable to call it the voice of 'the author-creator' because it creates polyphonic voices in the reader's mind. The absence of Jesus' voice in this Markan scene is the origin of the literary loophole of polyphony. This 'power of silence' is broken by Matthean Jesus in Matt. 3:14, 15- 'But John forbade him, saying, I have need to be baptised of thee, and comest thou to me? And Jesus answering said unto him, Suffer it to be so now: for thus it becometh us to fulfil all righteousness. Then he suffered him.' [KJV].³⁹

As in a novel, the narrative form of Jesus' 'act' confirms the Bakhtinian notion that the person in narrative 'may *act*- but such action is always highlighted by ideology, is always harnessed to the character's discourse (even if that discourse is as yet only a potential discourse), is associated with an ideological motif and occupies a definite ideological position.'⁴⁰ At this beginning part of the Markan story, we already sense the 'subverting' voice of Jesus' act. It becomes increasingly

³⁸ See Chatmann defending implied author and Shlomith Rimmon-Kenan who suggests to abolish it.

³⁹ Cf. William Tyndale, *Tyndale's New Testament* (New Haven and London: Yale University Press, 1995, 3rd.ed.), p.24, where the principle of literariness and fluency causes the inconsistency in translating ἄφεξ and ἀφίησιν into 'let it be' and 'he suffered'.

⁴⁰ Bakhtin, *The Dialogic Imagination*, p. 334.

apparent as the story reaches its crucial stage at vv. 14, 15. The juxtaposition of the voice of the narrator about 'the time' of John's detention in prison (v. 14) and the voice of Jesus' proclamation of 'the time' of fulfilment suggest the author-creator's highlighting of the paradox between the imprisonment and the good news. At this initial scene of Jesus appearance the reader can sense the subverting tension of Jesus' proclamation of the gospel. In Bakhtinian terms, this subverting act of Jesus can only be understood from the hero's discourse, that he must first suffer many things, be rejected by the leaders, and be killed before rising from death (Mark 8:31). Jesus' discourse on 'suffering' represents what Bakhtin would call 'his *own* belief system'.⁴¹ It is obvious now how the whole orchestration of voices in the beginning scene echoes the similar tension of voices in the gospel of the cross as preached by Paul in 1 Cor. 1: 23, 24- 'but we preach Christ crucified, to the Jews a stumbling block and to the Greeks foolishness, but to those who are called, both Jews and Greeks, Christ the power of God and the wisdom of God' [NKJV].

How, then, is the 'image of power' related to the fact of the 'suffering Son of Man'? (Mark 8:31). The key to understand this is the beginning of the Gospel of Mark which tells about 'the beginning' of 'the gospel' of Jesus Christ. The suffering is just 'the beginning' of the powerful Son of Man.

In these phenomena we can sense the opening formula 'the gospel of Jesus Christ, the Son of God'. The gospel is from Jesus; therefore for the author-artist there is no distinction between the gospel he preached and the gospel preached by Jesus, but at the same time there is distinction in which the gospel is elevated as the divine Gospel as preached by Jesus, the Son of God. The event of interrelationship between the author and hero appeared here whereby the

⁴¹ Bakhtin, *The Dialogic Imagination*, p.334.

author lifted the position of Jesus as the one who has the divine authority. The powerful gospel is clearly shown in the way the hero, Jesus, performed his utterance (teaching) 'with authority'. The healing and deliverance act is a strong expression of the divine authority of Jesus in his teaching. Here 'teaching with power' in Pauline letters is clearly represented. Teaching not only in the form of cognitive content but 'teaching' as 'an act of divine authority'. There is an emotional-volitional feeling in the form of adoring or awesome attitude toward that gospel as 'the aesthetic object of the work'.

As an act of 'remembering' this gospel has its root in the 'origin(al)' event of Jesus' act of healing and delivering. The 'event of Jesus act' is formulated by Paul as 'the gospel' with power. This gospel of power is reenacted by Mark in the form of a 'history' in the sense of 'origin' or 'beginning' of the gospel. So the book of Mark is an animation/ 'vivifying' event of 'the gospel of Jesus' which was and is an event.

This powerful divine gospel, however, has gained its power through the cross. This is what Paul says as the 'power of the cross' (I Cor.1:18, 22-24). This axiological intonation has determined the compositional form of the gospel where the message of the cross has occupied the central position (Mark 8:27- 9:1) and causes the author to dedicate the space of the book mostly (in terms of pages and story time) to the 'event of the cross'. The event of the cross is saturated with satire: the Messiah is challenged by the high priest (14:61), crucified as 'The King of the Jews' (15:26), mocked by the Roman soldiers as 'King of the Jews' (15:18); however, in such a tragic situation the reader can hear the strategy of reversing the ridicule: Jesus' acceptance of the attribute 'the Messiah' but at the same time his revelation of himself as 'the Son of Man of the Power' (14:61-62), the misunderstanding of the Aramaic expression 'Eloi' as 'Elijah' (15:34-35), the

interpretation of Jesus' tragic death as the death of God's Son (15:37, 39).

The relatively stable type of subverting utterance of Jesus derives from the complex belief system in Jesus' authority. Now, we need to examine whether this generic tendency predominates in the Gospel of Mark as a whole. It is very important to grasp the generic aspect of the work as a whole, because it determines the structure of the work as utterance.

The first part of the gospel is well known as 'long introduction' to the passion narrative. It is obvious that this 'long introduction' demonstrates the authority of Jesus in teaching, healing, raising the dead, the feeding miracles, controlling the storm, and cleansing the temple. The problem in this part of the work is the classic question of the 'secrecy' in Mark. According to T.J. Weeden⁴² this secrecy is interpreted whether as a correction to the false image of Jesus as the wonder-worker of divine person (θεῖος ἀνὴρ) or as an open mysterious riddle. Using the wholistic generic reading, however, we need to relate this 'long introduction' to the passion narrative. The key to understand the secret of the miraculous deeds surely lies in the way the passion narrative is read as a whole. For Weeden, the passion narrative is to be interpreted as containing the correction to the miraculous image of Jesus. However, if we examine the passion narrative not from the dichotomic perspective of conflicting traditions, but from the 'dialogic' perspective, we will soon discover that it contains the element of Jesus' suffering which is ended with the message of 'resurrection' in Galilee (16:7). Even in the most important episode of Jesus' encounter with the high priest, we can hear the

⁴² T.J. Weeden, *Mark- Traditions in Conflict* (Philadelphia: Fortress Press, 1971), pp. 147-158. For objections of this position, see W.L. Lane, 'Theios Aner Christology and the Gospel of Mark', in *New Dimensions in New Testament Study*, (ed. R. Longenecker; Grand Rapids: Wm. B. Eerdmans, 1974), pp. 144-161 and the most recent position of W. R. Telford, *The Theology of the Gospel of Mark* (Cambridge: Cambridge University Press, 1999), p. 50. Cf. also how Collins has pointed out that the traditions of wonder worker are very important for understanding the portrait of Jesus in the Gospels- Adela Yarbro Collins, *The Beginning of the Gospel: Probing of Mark in Context* (Minneapolis: Fortress Press, 1992), p. 11.

perspective of 'power encounter' in Jesus' utterance, 'and you will see the Son of Man sitting at the right hand of the POWER...' (Mark 14:62). Note how the word 'the POWER' is added into the quotation which is taken from Psalm 110:1. Similar sense of divine power related with the suffering Son of Man can be found in the most disputable verse of Mark 9:1- 'In truth I tell you, there are some standing here who will not taste death before they see the kingdom of God come with *power*' [the Holy Spirit as power-see Luke 24:29- '... until you are clothed with the *power* from on high'; Acts 1:8- 'you will receive the *power* of the Holy Spirit'] (NJB).

II. 2. The interrelation of the chronotopes of sabbath

The second aspect of communicative world is the narrated world of the hero. It is quite striking that within the narrated story, Jesus was involved in confrontation on the sabbath at a synagogue since the beginning of the story. The relationship between 'the sabbath' and 'the synagogue' constitutes the event of encounter obviously involving the aspects of time and space in the world of narration (*the representation* of the story) and in the world of story (*the represented* world of the story).

The first appearance of sabbath as an exact time indicator is in 1:21 ('and on the sabbath day...'). When we continue reading the story, we will come to an indication of time of day in the same chapter, verse 32 ('In the evening, at sundown,'). This time-indicator assumes the sabbath day that has been indicated before. Still in the same chapter we can find in verse 35 the next time-indicator: 'and rising early, while it is still very dark...' Again this implies the continuing flow of the same day.

A time leap is indicated at the turn from chapter 1 to chapter 2. The author-artist marks that time gap by a new time indicator: 'Some days later he went back to Capernaum...' (2:1). This marks a new period, but on the other hand it is interesting to note its continuing relation with 'the sabbath day' in 1:21. This chronotopic (time-space) reference is affirmed by spatial aspect, 'back to Capernaum...' Another reference to the sabbath appears in 2:23, 'It so happens that... on sabbath day' (ASV/ *Annotated Scholars Version*). Immediately after that, the story is brought back into another sabbath day in 3:1. The text does not tell the reader how many days have been missing since the sabbath day of 2:23. But it is clear that this part of the story is still related to the controversy over sabbath. At this time, the controversy reaches its peak when Jesus asks, 'On the sabbath day, is it permitted to do good or to do evil, to save life or to destroy it?' and then he did heal the crippled fellow, despite his opponents' watching to get proof of his deed on the sabbath.

After Jesus' withdrawal to the sea (3:7) there is no indication of sabbath, until in 6:2, 'when the sabbath day arrived, he started teaching in the synagogue;...' This time the people of his hometown were questioning his authority to perform miracles. Beginning from this point of the story, his identity is problematized. The story goes on until 6:35 when the time-indicator appears, 'And when the hour had already grown late.' Since there is no other reference of day, the only possibility is to relate this 'late hour' with 'sabbath day' in 6:2. The same case happens in 6:47, 'when evening came'. There is no reference of the day; the readers have to refer to the flow of narrative time in 6:45 starting from time reference - 'right away'. After that, time references are unspecified. 7:1 indicates a sudden start of a new stage in the story without specific time reference, until a new explicit time reference appears in 8:1. But the time reference here is not

referring to a particular point of time. Instead it refers to a particular period of the story world: 'And once again during the same period...'

Towards the end of the story, the explicit time reference of 'sabbath' appears again in 16:1, 'And when the sabbath day was over,...'-ASV. Unfortunately however, the second reference of '*sabbath*' in this concluding section (16:2- καὶ λίαν πρώι τῆ μιᾷ τῶν σαββάτων of the story has been lost in all English translations. Even ASV (similar to NEB/ *New English Bible* and TEV/ *Today's English Version*) has translated it into '*Sunday*'; while the rest of modern English translations have translated it into '*the week*'. This time reference marks the very important passion narrative which has occupied a lengthy space in Mark. What is interesting in this case is that this time reference is used not only as a time reference and frame in 'the telling of the story', but also reflected in 'the story world' as well. In this case we have a good example of an interaction between two chronotopes: the chronotope of the telling and the chronotope of the story world. Therefore, in the following section we will explore the way these chronotopes of sabbath interrelate dialogically.

At Mark 2: 23-28 these two chronotopes touch each other. This section of the story is particularly important because the time-reference sabbath day is brought up to the surface. The time-indicator, 'sabbath' becomes a subject of discussion. At this point of the story, the time-aspect of the story-world has touched the sphere of the hero and even the ideological (theological) sphere of the story-world. ⁴³

To begin with, it is necessary to observe some differences in modern translations particularly in verse 28. The ASV renders 2:27-28, καὶ ἔλεγεν αὐτοῖς τὸ σάββατον

⁴³ See the Bakhtinian Dialogic Model of Stereophonic Communication.

διὰ τὸν ἄνθρωπον ἐγένετο καὶ οὐχ ὁ ἄνθρωπος διὰ τὸ σάββατον· ὥστε κύριός ἐστιν ὁ υἱὸς τοῦ ἀνθρώπου καὶ τοῦ σαββάτου as '*The sabbath day* was created for Adam and Eve, not Adam and Eve for the sabbath day. So, the son of Adam lords *it* even over the sabbath day.' -2:27-28 ASV). In this translation it is clear how the son of Adam lords *it*, that is *the sabbath day* (in italic, to distinguish from the next one without italic) now and later, that is 'over the sabbath day'. This amplified translation creates an image of the sabbath day as a time-span. Moreover this translation implies an extension of the authority of Jesus beyond the sabbath day. A similar concept is found in 14: 62; 'And you *will* see the son of Adam sitting at the right hand of the Power and coming with the clouds of the sky'. The use of 'the future tense' indicates the range of Jesus' authority *beyond* the time of uttering his words. It is not clear why the translator of ASV has decided to translate verse 28 in such a way. Other recent translations (NRSV, REB, NAB, NJB), retain their former versions and render this verse shorter and use 'even' for καί: '...the Son of Man is lord/ master even of the sabbath.' While KJV prefers to use 'also' instead of 'even'.

The cause of the difference in translation is the word καί. Its appearance has disrupted the semantic logic of verse 27 to verse 28. Taylor tries to explain the logic: 'The thought is that, since the sabbath was made for man, He who is man's Lord and Representative has authority to determine its laws and use.'⁴⁴ He denies any 'illogical' flow of thought between these verses by quoting Montefiore, who does not think that 'the argument is *necessarily* illogical even if Jesus did here use "Son of Man", or rather "the Man", to mean Himself as the Messiah'. In this case, Taylor is right in sorting out the flow of christological thought by connecting 'man' with Jesus as 'man's Lord and Representative'.

⁴⁴ Taylor, *The Gospel According to St. Mark*, p. 219

However, he overlooks the functional aspect of the word καί within the story as a whole. He has only mentioned that καί, 'also' or 'even', is closely related to τοῦ σαββάτου, implying 27. That might be the reason why ASV implies clarification of the problem.

It is true that no clear grammatical evidence seems to support this translation, but a 'grammar of *prosaic*' from Bakhtinian approach might provide a foundation for the translation. In my view, καί, 'even' or 'also', is not so much referring to the verse 27 as to 2:10. Thus, 'even' or 'also' belongs rather to the level of narrative discourse rather than to narrative world. Here the word 'even' / 'also' bears a 'communicative function' in which '*the author-creator communicates with the reader*' adding the christological position that the Son of Man not only has the authority of teaching, healing and forgiving sins, but also deciding the fate of the most holy day in Jewish tradition: the sabbath. Thus 'the author-creator' is using 'the hero's' word to speak to 'the reader'.

Furthermore, at the passion narrative, his lordship of sabbath is displayed by 'the author-creator' at the passion narrative. *The length of the narrative space dedicated for the passion narrative represents* two things. In the first place, it is a reflection of how accurately the Jewish leaders observed the sabbath. Secondly, it is very clear from the beginning, even before the passion narrative starts, that Jesus, the Son of Man, has proclaimed his fate, and in the most decisive moment of his fate, he is in control of all authority, not only at the time of trial, but also in the future (14:62). Despite its lack of clear grammatical support, ASV's translation seems to support the author-creator's literary strategy which allows Jesus' direct statement about his Messianic identity.

The difference lies in the way of translating the word καί. Kilpatrick⁴⁵ suggests that normally Mark appears to have used καί in the sense of ἤ as 'conjunction'. He observes that at several places the scribes have corrected καί to ἤ with the sense of 'disjunction' to clarify the ambiguity. Although this verse is not specified in his stylistic analysis, it seems that the practice of reading the word καί has created an ambiguity, not only for the scribes but also for the present critical reader. Using the stylistic analysis of Kilpatrick, the word καί is functioning as a 'conjunction' affirming the previous sentence. However, such stylistic analysis is unable to explain the ambiguous function of that word. In this case the idea of dialogic reading between 'the author-creator' and 'the reader' can be used to explain that the word καί plays a double role: to connect the sentences and to connect the rejoinders ('the author-creator' and 'the reader') in the event of telling. Its function is beyond merely sentence-conjunction. Thus the Son of Man is both like other human beings for whom the sabbath was created and also lords over it. This thinking has emphasised the christological lordship of Jesus. Using the language of the discussion about chronotope above, it could be said that in this case *'the character' (Jesus) determines the time.*

In line with this thinking, the author-creator demonstrates how Jesus rebuked the fig tree, although it was not the time of producing fruit (11: 13- 'So when he spotted a fig tree in the distance with some leaves on it, he went up to it, he found nothing on it except some leaves. (You see, it wasn't "time" for figs.)'- [ASV]. Here 'the author-creator' demonstrates the act of Jesus against 'time'. The idea of Lord's dominion over time also appears in 'the world of the hero' (13:20): 'And if *the Lord* had not *cut short the days*, no human being would have survived! But he did *shorten the days* for the sake of the chosen people whom

⁴⁵ J.K. Elliott, *The Language and Style of the Gospel of Mark* (Leiden: E.J. Brill, 1993), p. 184.

he selected.' (ASV) The Lord is the one who is in control over time. A similar idea is found in the Old Testament when Joshua commands the sun and the moon to stand still (Joshua 10:12, 13). This concept of relationship between God and time reflects the image of creation in the Old Testament where God was in existence before time. So it is through God's word that the time started [Gen. 1: 3-5, 'Then God said, "Let there be light"; and there was light... God called the light Day, and the darkness he called Night. And there was evening and there was morning, the first day' (NRSV)].

It is in such a perception of time that Jesus' saying about those who will see 'God's Kingdom with power' could be better understood ['And he used to tell them, "I swear to you: Some of those standing here won't ever taste death before they see God's imperial rule set in with power!" ...' (9:1-ASV)]. Again here we can see how the time can be shortened. Therefore the interpretation of this verse corresponds to Jesus' power over time as he cursed the fig tree which did not produce fruit despite the season of fruit not having come yet (Mark 11:13). It demonstrates Jesus as a prophetic figure with divine power⁴⁶. If we are aware of the time framework in which 'the author-creator' presents the story, we can understand 'the mode of time expression' of 'the hero's' saying. In this case, it is also important to note how ASV points out the narrator's comment that Jesus *used to* tell them that saying. It implies that Jesus *repeatedly* reminds them about this fact. This time reference represents both a time distance from the time of telling and time's reference to repeated action of the hero. In this perspective, the eschatological time of the future has been drawn to *the presenting space* (the chronotope of the author-artist). This might be called '*the present-ation*', that is the act of making the future become a present reality. In Bakhtin's terms this

⁴⁶ See the recent lengthy writing on Mark 9:1 in the most recent commentary : R.H. Gundry, *Mark, A Commentary on His Apology for the Cross* (Grand Rapids: W.B. Eerdmans, 1993), pp. 440, 466-471. For Gundry, Jesus' utterance here is a prediction demonstrating Jesus' ability to forecast the future.

process might be called a *historical inversion*.⁴⁷ This phenomenon is characteristically a mythologic and artistic way of thinking. In this mode's thinking of time, the ideal future is drawn to the present and the past. The story is a form of *representing* (in the sense of demonstrating) the past and the future in the present form. The ideal future of God's Kingdom has been made real by 'the hero' (Jesus) who held the divine authority. In this case the perfect tense used for the coming of the Kingdom of God in power (ἐληλυθυῖαν) confirms the perfection/ fullness of the event. So in the context of eschatological expectation of apocalyptic literature, the author-creator demonstrates the reality of Jesus' powerful deed and based on that, draws the futuristic expectation into the present. The story-form is a mnemonic enactment of *realised ideal* in the time of Jesus. In Bakhtinian theory, it is the real lived life of the hero which is the source of artistic creation, so it is Jesus' real lived life prophetic act⁴⁸ of having the Sabbath day as his day of rest in the tomb becomes the carnivalizing historical event of the Jewish cultural system. The sabbath of Jesus' death belongs to the chronotope of crisis and break that changes a life. This Jewish sabbath as the moment non-movement becomes part of the all embracing chronotopes of mystery and carnival time. The landscape at the time of Jesus' death is 'animated and illuminated by the spirit of carnival and mystery.'⁴⁹ Therefore in this very special event of Sabbath we can hear at the same time the juxtaposition of ridicule of Jesus by his enemies as well as the carnivalizing tone of the choice of Sabbath day by Jesus. Here we can hear the heteroglossia (the presence of competing multiple voices/ perspectives) of the narrative event orchestrated by the author-creator.

⁴⁷ Bakhtin, *The Dialogic Imagination*, p. 147.

⁴⁸ Cf. M.M. Bakhtin, *Toward the Philosophy of the Act* (Austin: University of Texas Press, 1993), pp. 4-6.

⁴⁹ Bakhtin, *The Dialogic Imagination*, p. 249.

In this line of thought the sense of the 'beginning' gives its perspective. The beginning (1:1) refers to the realised-ideal condition that has been fulfilled in 'the hero' (Jesus) and his teaching/saying/deed of power. It is in this valuable past that the Markan community find their ideal has been realised. The future only find its significance in the perspective of this presentness (here and now) of the past Jesus.⁵⁰ However one thing needs to be explained, that is the openness of the future, when 'the hero' (Jesus) says that the Son does not know the exact time of the end of the world, only the Father knows it. Again the mythological (and also theological) notion of God as the one who is in ultimate control over time seems to be the idea behind Jesus' refusal to point out the exact time of the end. Possibly this pattern of thought is to a certain extent influenced by the Semitic mythological way of thinking in Genesis 1:1 ff. Furthermore the Semitic mythological image has been demonstrated by 'the author-creator' in Mk. 1:13 where Jesus was with wild beasts and the angels waited on him. One thing is clear that the influence of Semitic mythological ideal is there. It is a form of understanding experience by which historical experience of faith/ ideal is expressed in the form of ideal picture of the transcendental universe.

II. 3. The Gospel of Mark as 'Satire'

In the light of the Bakhtinian concept of satire as a particular attitude of a literary creator towards the actuality he depicts,⁵¹ the Gospel of Mark as a whole belongs to the speech genre of Roman 'satire'. According to Bakhtin, such a genre belongs

⁵⁰ Cf. William Lane, *The Gospel according to Mark* (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1974), pp. 26, 27 notices that the tendency of presenting the story of Jesus in its immediacy to the listeners where 'they may visualise and feel what the evangelist has described.'

⁵¹ M.M. Bakhtin, 'Satire', in *Sobranie sochinenii* (Moskva: Russkie slovari, 1996), pp. 404-6.

to the tradition of Mennipean satire.⁵² The tradition of Mennipean satire is characterized by its popular subversive laughter.⁵³ Within the orbit of Mennipean satire, the clearest literary alliance for the gospel of Mark is *Satyrica* by Petronius which came into being about the same time as the gospel of Mark. The Gospel of Mark and *Satyrica* of Petronius share similarities, because as a whole narrative they are 'Mennipean satire extended to the limits of novel'.⁵⁴ Strong influence of Latinism in Mark is an obvious evidence of the Latin speaking milieu of Roman readership. Bas M.G. van Iersel points out some evidence of Latinism in Mark which exceeds other gospels: 1) Greek transcriptions of current Latin words such as *caesar*, *modius*, *speculator*, *denarius*, *sextarius*, *census*, *fragellare*, *centurio*, *quadrans*, *praetorium*, *legion*, *grabatus* and *vae*; 2) literal translations of Latin words, such as συμβούλιον (*consilium*, 3:6), πυγμῆ (*pugno* or *pugillo*, 7:3), ἔχω (*habere* in the sense of 'regard as', 11:32); 3) dog Greek transpositions of wellknown Latin idioms into un-Greek word combinations, such as τὸ ἱκανὸν ποιέω (*satisfacere*, 15:15), ῥαπίσμασιν λαμβάνω (*verberibus accipere*, 14:65), ὁδὸν ποιέω (*viam facere*, 2:23), ἐσχάτως ἔχω (*ultimum habere*, 5:23), τίθημι τὰ γόνατα (*genua ponere*, 15:19), κατακρίνω θανάτῳ (*capite damnare*, 10:33). A stronger indication are the explanations of an ordinary Greek word by means of a Graecized Latin expression. In 12:42 two

⁵² M.M. Bakhtin, *Problems of Dostoevsky's Poetics* (Minneapolis and London: University of Minnesota Press, 1993), p. 135.

⁵³ Hight, *The Anatomy of Satire*, pp. 250-1 and, Moses Hadas, *Ancilla to Classical Readings* (New York: Columbia University Press, 1954), p. 58; Cf. Benjamin Wisner Bacon, *The Gospel of Mark: Its Composition and Date* (New Haven: Yale University Press, 1925), pp. 46-47. He sees that Mark is primarily arranged as an anecdote for the purpose of religious edification and only secondarily as biography or history. It is important to hear the suppressed voice underneath [John] the Elder's defence. The Elder's discourse of 'regulation' to defend the accuracy of Markan account conserves the fact of 'irregularities' of Mark. This voice of defence for Mark implies also the support of the Johannine community to the Markan community in their struggle to gain acknowledgement within the predominant institutional leadership with Peter as the patron. The Elder's criticism, to which Bacon alludes, is that Mark, following Peter, 'used to offer the teaching in anecdotal form but not making, as it were, a systematic arrangement of the Lord's oracles' (Eusebius, H.E. 3.39.15).

⁵⁴ Bakhtin, *Problems of Dostoevsky's Poetics*, p. 113.

λεπτά is explained ὅ ἐστιν κοδράντης (this is a *quadrans*). In 15:16, αὐλή is explained ὅ ἐστιν πραιτώριον (which means *pretorium*). In addition there are two more Latinisms in Mark pointing out to the influence of a latin-speaking milieu. First, the position of the verb in the sentence, and the place of the substantive in relation to the pronoun that belongs to it. In contrast to Latin, the verb in Greek usually precedes the accusative or dative depending on it. In Mark, such deviations from Greek word order are more more frequent than the parallel materials in Matthew and Luke. The second phenomenon is the use of *ὡς* in the non-final sense of the latin *ut* after verbs of speaking, asking, commanding and the like. Of thirty-one occurrences of Latinism in Mark only eight have been preserved in the parallel material in Matthew and Luke.⁵⁵ Finally, the agreement with the Roman method of reckoning time (four watches rather than of the three which were traditional Jewish reckoning- cf. 14:17, 41, 72; 15:1 with 6:48; 13:35)⁵⁶ and the explanation of Palestinian customs and practices (7:3; 14:12; 15:42) suggest that the Gospel of Mark is closely related to the Christianity in Rome.⁵⁷

The finding that the book of Mark belongs to 'satire' is assisted by the Bakhtinian dialogic analysis of the volitional relationship between the author-artist and the disciples as heroes. Bakhtinian literary approach of finding the literary work as a holistic narrative helps to set us free from the more traditional approach of genre studies which are confined to identifying formalistic linguistic features. Using Bakhtin's notion of emotional tone of the author towards the hero (character),

⁵⁵ Van Iersel, *Mark*, pp. 33-35.

⁵⁶ R.H. Lightfoot, *The Gospel Message of St. Mark* (Oxford: Oxford University Press, 1962), pp. 52-53.

⁵⁷ William L. Lane, *The Gospel According To Mark* (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1974), p. 24, 25. The issue of the provenance of the Gospel of Mark is still open. However, Rome remains the most commonly accepted provenance- see W.R. Telford, *Mark* (Sheffield: Sheffield Academic Press, 1995), pp. 23-26; W.R.Telford, *The Theology of the Gospel of Mark* (Cambridge: Cambridge University Press, 1999), p. 15.

we could clearly notify that the general tone of the authorial attitude toward the religious opponents is very negative. Also the uniqueness of the gospel of Mark is its negative tone towards the disciples as characters (heroes). Such holistic negative relationship of author and heroes belongs to 'satire'. Satire as speech genre is 'a definite (fundamentally negative) attitude of the creator towards the object of representation (i.e. represented actuality), defining his choice of means of artistic representation and the general character of his images'.⁵⁸

Since 'satire' as a genre was developed in the later age, that is within the context of Roman Literature, there was no discussion of it as a separate genus of literature in classical Greek literary theory such as Aristotle's tragedy. Therefore attempts are made by some specialists of satire. Traditional perspective of defining satire from its language features as Graeco-Roman genre is characterised by its constant elements which are: 'variety, down-to earth unsophistication, coarseness, an improvisatory tone, humour, mimicry, echoes of the speaking voice, abusive gibing, and a general feeling, real or assumed, of devil-may-care nonchalance'.⁵⁹ Recent study of satire from Bakhtinian perspective, however, suggests that satire as literary genre emerges from 'the evaluative relationship between participants within any discourse'.⁶⁰ According to Knoche,⁶¹ in antiquity the adjective word *satura/satira* 'did not simply denote a specific attitude of mind..., but was the term used for an independent literary genre of a particular kind with well-defined limits and a unique profile'. For Knoche, the ancients distinguished between two kinds of Roman satire: 1) verse satire and 2) mixture of verse and prose, which is called Menippean. As a unique

⁵⁸ M.M. Bakhtin, 'Satire', in *Sobranie Sochinenii* (Moskva: Russkie slovari, 1996), pp. 404-6; see C. Brandist and D. Shepherd, *Electronic Bakhtin* (Sheffield: Bakhtin Centre, 1996), 1.4.

⁵⁹ Gilbert Highet, *The Anatomy of Satire* (Princeton, New Jersey: Princeton University Press, 1962), p. 233.

⁶⁰ Craig Howes, 'Rhetorics of Attack: Bakhtin and the Aesthetics of Satire', in *Genre*, vol. XVIII, 1986, pp. 225-226.

⁶¹ Ulrich Knoche, *Roman Satire* (Bloomington & London: Indiana University Press, 1975), p. 3.

phenomenon of Roman literature, satire influenced other literary forms.⁶² The tone of constant criticism to the disciples throughout the Gospel of Mark with Jesus' willingness of taking the position of the 'foolishness' of suffering Son of Man indicates the influence of figures of satire as socio-historical genre⁶³. Such critical and indifferent position to the disciples shares the socio-historical position of Petronius in his relation with the Roman leadership, as Tacitus noted,

His conversation and his way of life were unconventional with a certain air of nonchalance, and they charmed people all the more by seeming unstudied... unlike most of the victims, he refused to flatter Nero or Tigellinus or anyone else powerful.⁶⁴

Therefore the confine of form-oriented approach to satire in classical literary theory needs to be broadened to a more holistic approach of literary theory of genre involving narrative agents,⁶⁵ because the role of genre in relation to any text is more complex than the role of linguistic features.⁶⁶ Moreover, the latest studies suggest that one could better describe the style of *Satyrical* as 'a synthesis of incongruous juxtapositions of styles and varying planes of literary suggestiveness...'⁶⁷

Last but not least, the closer literary link we have found between *Satyrical* and the Gospel of Mark might be useful to open further research on the historical aspect of Mark. First, the fact that *Satyrical* is likely to be written at the time of Nero provides stronger support for their socio-historical affinities. Secondly, the

⁶² Knoche, *Roman Satire*, p. 4.

⁶³ The stylistic features of satire find their full force in *Satyrical* of Petronius, while in Mark they appear in much lesser degree.

⁶⁴ Tacitus, *Annals*, 16:18-19.

⁶⁵ Mary Gerhart, 'Generic Competence in Biblical Hermeneutics', *Semeia* 43 (1988), p. 31, broadens the notion of genre involving the readers 'to construct, identify, compare, test, retrieve, and critique genres'.

⁶⁶ Mary Gerhart, 'Generic Competence in Biblical Hermeneutics', *Semeia* 43 (1988), p.33.

⁶⁷ S.J. Harrison (ed.), *Oxford Readings in the Roman Novel* (Oxford: Oxford University Press, 1999), pp. 14, 15.

surprising fact that satire became the favourite literature in the early Christian circles for quite some time might open the way for further historical and literary investigations. Some literary evidence of satirical works alludes to the satirical attitude of Roman writers against the Jews in Rome. For example Juvenal's negative attitude towards the Jews is clearly in line with the satirical attitude of the author-artist of Mark.

The satirical relationship reflects the real relationship between the author-artist and the leadership of the church. The reader can 'feel' the author's act of creation that is determined by the real lived context of the decline of the faith of the church leadership in the context of their relationship to the existing leadership of the synagogue of the Jerusalem Temple.

The source of the axiological weight of the author-artist towards Jesus as the hero is the reality of the author-artist's relationship of faith to Jesus as he admires him in his wonder works of divine power revealed through Jesus' act of performance in words and deeds. Although this position might be felt as possibility from the perspective of physiological or psychological point of view, this aesthetic act of *distinctiveness* represents the standpoint of the author-artist in his relation to the chaotic lived-life of his time.⁶⁸

The work reflects the intention of the author-artist to present the 'origin' of the gospel as preached by Jesus. The beginning of the book of Mark states the explicit intention of the author-artist. This sense of the beginning of the gospel is demonstrated 'satirically' at the end of the book by stating 'they do not say to anybody, because they are afraid'. Thus the sense of the work as a whole is

⁶⁸ As Craig Howes, 'Rhetorics of Attack: Bakhtin and the Aesthetics of Satire', *Genre*, XVIII, (1986), p. 238, observes that the tradition of Menippean satire comes to the fore when "the institutions and ideological matrices of a society begin to collapse."

satirical towards the disciples. The unity of the form of the book of Mark is the beginning of the gospel as the object of discourse and the unity of the event of the beginning of narrating Jesus' preaching and deeds. It is the unity of encompassing, embracing the object and the event of the good news. Thus, the beginning and the end of Mark as a work are, from the perspective of the unity of form, the beginning and the end of *a literary activity*, that is of 'satire', as Bakhtin states that

... the beginning and the end of a work are, from the perspective of the unity of form, the beginning and the end of activity.⁶⁹

This is intended to awaken the reader towards the intention of the author-artist to preach the gospel as Jesus did in the past with his powerful words and deeds. This aesthetic intention is determined by the fact that the author-artist has lived the life of evangelism within the Paulinist movement.⁷⁰ In the perspective of evangelism, the Gospel of Mark is a 'document of survival'. The critical time of persecution of the Empire in which the prominent leaders (Paul and Peter) of the early church were eliminated increased the urgent need for such a 'document of survival'. Only through spreading the 'gospel' the community would survive. The book of Mark became a landmark in preserving and reproducing anew the 'original' gospel of Jesus by retelling the story of its 'origin' ('the beginning of the gospel'). It is interesting to observe how the source of the authority is not attributed back to the disciples as leaders of the church but to the power of the gospel as preached by Jesus. The uniqueness of the Gospel of Mark is its role to pass the charismatic⁷¹ authority of Jesus into its contemporary situation when

⁶⁹ Bakhtin, *Art and Answerability*, p. 311.

⁷⁰ See W. R. Telford, *Mark* (Sheffield: Sheffield Academic Press, 1995), p. 124, 125 and most recent position to support Pauline influenced Gentile Christianity on Mark in W.R. Telford, *The Theology of the Gospel of Mark* (Cambridge: Cambridge University Press, 1999), p. 53.

⁷¹ Rudolph Brandle and Ekkehard W. Stegemann, 'The Formation of the First "Christian Congregations" in Rome in the Context of the Jewish Congregations', in *Judaism and Christianity in First-Century Rome* (ed. Karl P. Dronfried and Peter Richardson; Grand Rapids, Michigan/Cambridge, U.K.: William B. Eerdmans, 1998), p. 122 characterize the 'Christian' movement in Rome as 'a messianic-apocalyptic and charismatic movement in the grey area between Jews, proselytes, and God-fearers'.

the Christian leadership was in crisis. To some extent the role of the text of Mark as 'surviving document' is similar to Bakhtin's text as a surviving text in times of persecution under the oppressive regime of Stalin.

II. 4. Reading Mark from *Satyrica*⁷²

The finding of speech genre 'satire' is not only useful for the academic pursuit of theory, but also for the practice of interpreting the Gospel of Mark. Therefore it is worth making an attempt to observe not only some similar features in both, but to explore the gestures of such literary features for a fresh reading of Mark.

As far as 'expression and composition' are concerned, there is a striking relationship between *Satyrica* and the Gospel of Mark. Some of the characteristics are: 1) the pungent and coarsely realistic way of expression; 2) the use of miracle story for satirical purposes; 3) the tendency of mime mixed with pungent elements of other popular literary forms.⁷³ These elements of 'satire' are present in Mark. Particularly the 'polychromatic'⁷⁴ function of satire matches exactly with the prominent characteristic of polyphonic voices of speaking subject in the text of Mark. As 'satura' is prominently 'variety' the closest generic family relation of the polyphonic text of Mark is 'satire'.⁷⁵

⁷² Latest studies suggest the use of '*Satyrica*' to call Petronius work; see S.J. Harrison (ed.), *Oxford Readings in The Roman Novel*, (Oxford: Oxford University Press, 1999). R. Bracht Branham and Daniel Kinney, 'Introduction' in Petronius, *Satyrica* (London: J.M. Dent, 1997), p. xiii-xv, suggest the use of '*Satyrica*' instead of more traditional term '*Satyricon*'. The term '*Satyrica*' is a heuristic metaphor embracing the moral ambiance of the fictional world created by Petronius. Moreover *Satyrica* implies the sense of prosaic element. Therefore it surpasses the confinement of Roman 'verse satire'.

⁷³ Knoche, *Roman Satire*, pp. 119-120.

⁷⁴ As far as literary form is concerned, *Satyrica* is 'a mixing of forms for the purpose of parody and satire'- Knoche, *Roman Satire*, p. 120.

⁷⁵ For the discussion on the characteristic function of 'satire' see Highet, *The Anatomy of Satire*, pp. 233, 237, especially his conclusion in p.237 about 'polychromatic' characteristic of its function.

Satyrica and the Gospel of Mark shares some similar literary features. Let us start with Satyrica. The first narrative feature we notice if we start to read Satyricon especially the Trimalchio is 'the reference of time'. It is apparent that time references in Satyrica are specified: 'the third day had already arrived,...'⁷⁶; 'Now those were the days...'⁷⁷ ; 'July 26th: on the estate at Cumae,...'⁷⁸ However, the time reference is not left without relating it to an event carrying a particular meaning: '... and that meant the prospect of a free meal...'⁷⁹

At the beginning of the dinner with Trimalchio, the reader would have the sense that the narrator is preoccupied with the flow of the narrated event. The event was so overwhelming that 'There wasn't time to take it all in,...'⁸⁰ The rapid flow of narrated event makes the narrator so preoccupied by the flow of the narrative time. It makes the narrator 'utterly astonished...'⁸¹ Here the narrated time determines the narrating time. Some narrative time indicators are similar to Mark: '...Suddenly we saw a bald old man in a reddish shirt,...'⁸²; " *In a flash* a boy was there...'⁸³; '...Suddenly there was...'⁸⁴ The frequent reference of 'immediate' discourse movement function is similar to the use of εὐθύς in Mark which is sometimes left untranslated due to awkwardness in the flow of the sentence. The possible suggestion is the consistency of using the preferable translation: 'at once' (similar to 'suddenly' in *Satyrica*) in NJB compared with the various use of translation in NRSV: 'immediately', 'just' ; and NREB: 'As...', 'at once', 'now' (Mark 1:9,12, 18, 21, 23, 29). As a result of this comparison, we need to

⁷⁶ Petronius, *Satyrica* (London: J.M. Dent, 1997), p. 26, p.23.

⁷⁷ Petronius, *Satyrica* , XV.44, p.38.

⁷⁸ Petronius, *Satyrica* , XV.53, p.47.

⁷⁹ Petronius, *Satyrica* , XV.26, p.23.

⁸⁰ Petronius, *Satyrica* , XV.28, p.24.

⁸¹ Petronius, *Satyrica* , XV.28, p. 24.

⁸² Petronius, *The Satyricon and the Fragments* (Harmondsworth: Penguin Books, 1965), XV.27, p. 45.

⁸³ Petronius, *The Satyricon* , XV.31, p. 48.

⁸⁴ Petronius, *The Satyricon* , XV.34, p. 49.

understand the time indicator does not function just as a narrative time marker, but as an artistic strategy of juxtaposing two events.⁸⁵ In *Satyrica*, the purpose is to portray 'the characterization' of the hero by retaining him at a particular time and place.⁸⁶

The preoccupation of the narrative time by the narrated event appears further in the form of relating two events at the same time. In this verbal art of time reference, a particular reported event is related and dialogized to other event like a coincidence. Frequently the narrator uses time formulae like these: 'Meanwhile...While we were talking, ... After this course...'⁸⁷; 'The air was buzzing with talk like this, when...'⁸⁸; 'On the same day... On the same day...On the same day...'⁸⁹; 'After a brief intermission...'⁹⁰; 'I hadn't finished speaking when Trimalchio said...'⁹¹; 'While he was still speaking, a rooster crowed...'⁹². In the use of time reference we can hear the consciousness of time not only as coincidence but 'time as sign'. Trimalchio asserts that 'This is no coincidence...That rooster's giving us a sign...'⁹³.

This juncture of time and event is known in Bakhtinian terms as 'chronotope'. In this notion time aspect (chronos) needs to be seen in relation with space (topos). In other words time and space are constituents of an event. It is

⁸⁵ Then sentences need to be seen not as linguistic units but as 'utterances' which are the units of 'speech genre'.

⁸⁶ Petronii Arbitri, *Cena Trimalchionis* (ed. Martin S. Smith; Oxford: Oxford University Press, 1982), p. 72. Smith observes that the presence of a hero at a particular time represents his taste. For example Augustus used to arrive dinner after other people had begun and to leave before they had finished. This implies his moderate taste. By holding up the proceeding Petronius portrays how the vulgar Trimalchio catches up with the others.

⁸⁷ Petronius, *Satyrica*, XV.41, p. 36.

⁸⁸ Petronius, *Satyrica*, XV.47, p. 41.

⁸⁹ Petronius, *Satyrica*, XV.53, p. 47.

⁹⁰ Petronius, *Satyrica*, XV.68, p. 62.

⁹¹ Petronius, *Satyrica*, XV.70, p. 63.

⁹² Petronius, *Satyrica*, XV.74, p. 68.

⁹³ Petronius, *Satyrica*, XV.74, pp. 68/9.

interesting to relate 'the sign of time' as interpreted by Trimalchio as a reference to a 'fire' or 'someone in the neighbourhood is about to breathe his last...'⁹⁴. As Trimalchio (from 'tri' and 'malchio'= 'melekh') is a representation of Nero, the speech suggests a reference to the event of 'fire' and 'death' of the Christians in Rome. Moreover this part of *Satyrica* provides a literary evidence to the specific group of people who experience 'fire and death' who was called 'this prophet', as Trimalchio says, 'Whoever brings me this prophet will get a tip...' At the time when money became the most important means of power in Roman society, it is not difficult to imagine how financial gain was playing important part in the persecution of Christians.

The chronotopic element in *Satyrica* brings us to the second literary feature of satire: the satirical mime. Some notices are quoted in the form of representing *written notices*: 'ANY SLAVE WHO LEAVES THE PREMISES WITHOUT PERMISSION OF THE MASTER WILL RECEIVE ONE HUNDRED LASHES'⁹⁵; 'BEWARE OF DOG'⁹⁶; 'PRESENTED TO C. POMPEIUS TRIMALCHIO PRIEST OF THE COLLEGE OF AUGUSTUS BY CINNAMUS THE STEWARD' ; 'OUR GAIUS IS DINING OUT ON THE 30TH AND 31ST OF DECEMBER'⁹⁷; 'FALERNIAN WINE BOTTLED IN THE CONSULSHIP OF OPIMUS ONE HUNDRED YEARS OLD'⁹⁸; 'GARRET OF C. POMPEIUS DIOGENES AVAILABLE TO LET FROM THE FIRST OF JULY: HE OWNS HIS OWN HOUSE NOW'⁹⁹; 'FOR SALE: SOME UNNEEDED ASSETS, CONTACT IULIUS PROCULUS'¹⁰⁰; 'This Tomb Does NOT Go To My Heir'¹⁰¹; 'Here Lies C.

⁹⁴ Petronius, *Satyrica*, XV.74, p. 69.

⁹⁵ Petronius, *Satyrica*, XV.28, p. 25.

⁹⁶ Petronius, *Satyrica*, XV.29, p. 25.

⁹⁷ Petronius, *Satyrica*, XV.30, p. 26.

⁹⁸ Petronius, *Satyrica*, XV.34, p. 30.

⁹⁹ Petronius, *Satyrica*, XV.38, p. 33.

¹⁰⁰ Petronius, *Satyrica*, XV.38, p. 34.

¹⁰¹ Petronius, *Satyrica*, XV.71, p. 65.

Pompeius Trimalchio Freedmen of Maecenas, Elected Priest of Augustus *In Absentia*: He Could Have Had Any Job in Rome - But Didn't. Loyal, Brave and True, He Started With A Nickel in His Pocket, And Left His Heirs Thirty Million; AND HE NEVER ONCE LISTENED TO A PHILOSOPHER! Farewell, Trimalchio And you Too, Traveller.'¹⁰² A quick reading of some these notices would give the reader a sense of satire. As a matter of fact, the purpose of quoting the exact wording of the notices is not mainly to serve historical accuracy but to present the carnivalization of satire.¹⁰³

Similar mode of representation is found in Mark 15:26 where it is reported that '...the inscription giving the charge against him read, "THE KING OF THE JEWS"...' It is interesting to note in NIV version it has been printed in BLOCK CAPITALS. The ironic function of the written notice unwittingly serves as a means of the genre of satire. It portrays the truth of the ironic reality of a particular meaningful event. If we confine ourselves only on its historical function, we will miss the generic interplay of satire, which functions beyond the boundary of historicism. It is interesting to note how Jesus' kingship has been played in satirical tone; in Mark 14:61 the title Messiah is competing with its affirmation by Jesus, 'I am...', but he continues to call himself as 'the Son of Man... at the right hand of the Power'-NRSV; and in Mark 15:2- Pilate's question, 'Are you the King of the Jews?' is replied by Jesus 'You say so'. All these need to be seen as a 'satiric power interplay' of competing utterance between Jesus and his opponents.

Historical critical interpretations have not yet agreed how they determine the

¹⁰² Petronius, *Satyrice*, XV.72, p. 66.

¹⁰³ For further study of the literary and cultural context of *Satyrice*, see Petronius, *Satyrice*, XV, footnotes on pp. 25, 26, 30, 65, 66.

'original' / 'pre-Markan' and 'the later addition' / 'Markan'.¹⁰⁴ In the light of this comparison, however, this artistic strategy of satiric representation tends to represent the detail of an event with a purpose. Comparison between the Gospel of Mark and the Secret Gospel of Mark indicates that the version of the Gospel of Mark has more detail about a particular event, for example about healing. Also the shorter version in Matthew and Luke which are similar to Mark's represents the possibility of the later tendency of making concise version.¹⁰⁵ This position seems to be based on the principle that the shorter version is more original. Using Bakhtinian perspective, which has led us to the genre of satire, however, we need to determine the primary or the secondary nature of a piece of literature. So the criterion is not the length of a piece of literature (sentence, expressions, verses) but the socio-cultural¹⁰⁶ orientation of a piece of work. In this case, some verses of the Gospel of Thomas might represent the longer or the shorter version of Jesus' words if they are compared with Luke's. The shorter version does not give the guarantee of the originality and vice versa. Because sometimes the versions of the Gospel of Thomas are longer than the Synoptics. The more appropriate criterion is 'the socio-cultural orientation of an expression'. This

¹⁰⁴ See Adela Yarbro Collins, *The Beginning of the Gospel, Probing of Mark in Context* (Minneapolis: Fortress Press, 1992), pp. 109-111.

¹⁰⁵ Against Koester, *Ancient*, p. 278, who contends that the original version of the Gospel of Mark can be found in Matthew and Luke, while the extant Gospel of Mark and the Secret Gospel of Mark is the later version of the original. See Koester comparison of Mt.20:22-23 with Mark 10:38-40a (p.278), and Mt. 13:11// Mark 4:11// Luke 8:10 (p. 279) and most obvious Mt. 1:18-20a// Mark 9:25-29// Luke 9:42-43 (p. 281) whereby he contended his hypothesis that the original version of Mark is to be found in Matthew and Luke. He pointed out that Mark used unspecified time reference 'after three days' in Mark 8:31// Mt.16:21// Luke 9:22 (the preferred choice to the precision of time reference, the epilepsy interpretation of Mark 9:25-29// Mt. 17:18-20a// Luke 9:42-43 indicates the tendency of modern rational interpretation ignoring the aspect of 'mystery' in Mark which has its own system of time reference not so much interested in the precision of days (cf. Col 2:16), stressing the mystery in contrast to the knowledge (omission of 'to know' in Mt. 13:11 and Luke 8:10 // Mark 4:11 and the submission of 'the whole understanding' / ἐξ ὅλης τῆς συνέσεως in Mark 12:33 indicates the charismatic tendency of Mark)), the replacement of Mark 4:26-29 with Matthew 13:24-30, the missing part of Mark 10:21 in Matthew's and Luke's nearly verbatim versions (Mt.20:16-30; Luke 18:18-30), and other omissions/alterations in Mark 12:28-31// Mt. 22:34-40// Luke 10:25-28; Mark 14:51-52; Mt. 20:22-23// Mark 10:38-40a; Mt. 13:11// Mark 4:11// Luke 8:10, pp. 276-280.

¹⁰⁶ A socio-cultural orientation involves the way the emotional attitude of a particular utterance realized within the work.

socio-cultural orientation would indicate the spatio-temporal setting of an utterance. The more detailed quality of a report indicates the carnivalizing influence from genre 'satire.'¹⁰⁷ Satirical 'mime' has the function of presenting a socio-cultural reality in a laughable manner by reversing the logic of common sense. What is said is true and at the same time ridiculous. One of the most obvious examples form is the ironic portrait of Jesus as 'KING OF THE JEWS'. The narrative is dialogically intense with irony. On the level of narrated world, it may be read as a mockery from Pilate to the Jews, using their own words. On the level of narrating world, it may be read as a claim that Jesus is truly unrecognised king for the Jews. However, still in the same level of narrating discourse, it may be read as a parody of the very idea of earthly political kingship, since Jesus is more than that.¹⁰⁸

Therefore if we pay more attention to the literary nature of the Gospel of Mark as satire similar to *Satyricon*, then we will come to realise that 'the most striking feature of the composition' of the satire 'is its peculiar blend of realism of allegory'. The hero (Trimalchio) in some scenes is represented as an ordinary *slave*, while in others he appears as *deity* or in the company of divine or semidivine beings.¹⁰⁹ The disconcerting mixture of realism and fantasy here serves at least two purposes. On one level, it alerts the reader to the literal and metaphorical presentation of 'the banquet' of the hero; on the other it enables the

¹⁰⁷ See Koester, *Ancient*, p. 82 (Gos. Thom. 90 // Matt 11:28-30), 83 (Gos. Thom. 113 and Luke 17:20-21), 90, 91, 92, 94, 97, 98, 102, 103, 104, 108-112 (Gos. Thom. 20 // Mark 4:30-32; Gos. Thom. 104 and Mark 2:18-20; Gos. Thom. 99 and Mark 3: 31-34; Gos. Thom. 31 and Mark 6:4-5; Gos. Thom. 14c and Mark 7:15; Gos. Thom. 100 // Mark 12:14-16); 114-123. He does not treat the sentences as a whole utterance but the analysis of individual words; then he drew the conclusion by jumping to the hypothetical reconstruction of the setting. By doing this he overlooks the importance of paying attention to the literary nature of the sentences as utterance. Setting is important, but we must first of all take into account the nature of a particular piece of literature as a holistic expression before jumping to the conclusion of the possible setting.

¹⁰⁸ See Adela Yarbo Collins, *The Beginning of the Gospel, Probing Mark in Context* (Minneapolis: Fortress Press, 1992), p. 36.

¹⁰⁹ John Bodel, 'Trimalchio's Underworld', in James Tatum (ed.), *The Search for the Ancient Novel* (Ballimore: The Johns Hopkins University Press, 1994), p. 244.

author to sketch skilfully the social background against which the hero is to be viewed. In this light, the hero's world view 'may appear neither undiluted realism nor overt symbolism, but rather something in between.'¹¹⁰ The author expected the reader to be equipped with strategies of literary learning and experience of the contemporary world. To replicate the original responses the author meant, we must learn to distinguish 'the social realities he faithfully mirrors from the cultural conventions he purposefully distorts'.¹¹¹

This strategy of dialogic analysis leads us to the third literary feature of *Satyrica*: double voiced speech. Some familiar words like: Carver, Freedmen, Corinth, Lucky etc. are used as 'winged words' imbued with the tone of satire. Instead of 'carver' as a butcher who cuts meat, the person himself called 'Carver'¹¹². To ridicule Corinth as the city which produced bronze products, Trimalchio boasted the uniqueness of the plate he bought from a dealer called 'Corinthus'¹¹³. The embarrassing experience of the narrator in failing to come to terms with 'the boar coming with a freedom cap on its head' is a good example of satirical narrative about 'the Freedmen'¹¹⁴. When Scintilla was showing off her two earrings from the locket she called 'Lucky', we can recognise the satirical tension of her innocence as a narrative character over against 'Fortunata' meaning 'Lucky' as well ¹¹⁵.

Finally, the whole narrative of Trimalchio is portraying a satirical strategy towards the socio-cultural atmosphere of '*the Freedmen*' in their relationship with the patron: Trimalchio. The underlying values of the society under the

¹¹⁰ Bodel, 'Trimalchio's Underworld', p. 252.

¹¹¹ Bodel, 'Trimalchio's Underworld', p. 238.

¹¹² Petronius, *Satyrica*, XV.36, p. 32.

¹¹³ Petronius, *Satyrica*, XV.50, p. 45.

¹¹⁴ Petronius, *Satyrica*, XV.41, p. 36.

¹¹⁵ Petronius, *Satyrica*, XV.67, p. 61.

critique are first of all 'Gain', the second 'Luck' and the third 'Profit'. In the eyes of Trimalchio they are 'gods'. Beside all these gods there was also 'a life-like portrait of Trimalchio himself' which everyone kissed as the pledge of the health of the deified Emperor Augustus¹¹⁶. By portraying the power relations in the form of satirical narrative, Petronius cunningly represents the Neronian socio-cultural dependency under the authoritarian leader who refuses to listen to a Philosopher¹¹⁷ because of their vociferous critique of hereditary monarchy and Nero in particular. Especially the critique came from the Cynics. Since Petronius attacked the whole system of socioeconomic and power dependency of the Roman system, he found himself rejected by Nero through the powerful courtier, Tigellinus, the commander of the Imperial Bodyguard¹¹⁸. His relaxing way of committing suicide shows his independent spirit of the Freedmen.

The predominant culture of the Freedmen is very important to understand the socio-cultural setting of *Satyrica*. Since the Gospel of Mark shares the same chronotope with *Satyrica*, it is useful to explore further the role of socio-culture of the Freedmen in Rome. The literary evidence that links satirical literature with Mark is not only attested by the presence of the reference of 'fire and death' in *Satyrica*¹¹⁹ but also by the literary evidence of the satirist Persius (34-62 CE). Persius' writing reflects the influence of a socio-culture which valued 'gold' as the most precious stuff. Even the Christians were among those who used it in the church: 'What profit is there in carrying our ways into the churches,...you men of god, what use is gold in a church?'¹²⁰. The literary evidence supporting the connection of the satirist and the church is obvious.

¹¹⁶ Petronius, *Satyrica*, XV.60, p. 55.

¹¹⁷ Petronius, *Satyrica*, XV.71, p. 66.

¹¹⁸ Petronius, *Satyrica*, XV, p. xiii.

¹¹⁹ Petronius, *Satyrica*, XV.74, p. 69.

¹²⁰ Horace, *Satires and Epistles*, and Persius, *Satires* (Harmondsworth: Penguin Books, 1987), Satire 2: 62, 69, p. 215.

In the light of this evidence, Mark 10: 29-31 bears a satiric polyphonic response of the socio-economic lifestyle for those who follow Jesus and the gospel: 'no one who has left home or brothers or sisters or mother or father or children or fields for me and the gospel will fail to receive a hundred times as much in this present age (homes, brothers, sisters, mothers, children and fields - and with them, persecutions) and in the age to come, eternal life. But many who are first will be last, and the last first' [NIV]. As a satirical utterance these verses demonstrate the competing voices between the abstinence from material gain (represented by Peter) and the acknowledgment of material property among those who served Jesus and the gospel despite persecutions. The conclusion seems to be an open-ended challenge to the Christian church concerning the leadership and the ownership of property. The issue of leadership seems to reflect the central concern of the gospel of Mark as it is shown right in the midst of its narrative when Jesus and the disciples arrived at Caesarea Philippi. Therefore the result of the Bakhtinian analysis which has led us to *Satyrica* is very important to understand some contradictory utterances of Jesus in Mark. For example: Mark 4:11- '...He told them, "To you is granted the secret of the Kingdom of God, but to those outside everything comes in parables,..."'; "Then he said to them, "Do you not understand this parable? Then how will you understand any of the parables?..." Also problematic translation such as ἵνα and μήποτε Mark 4:12 can be understood better if we read them with the help of Roman genre 'satire'. Thus the problem of inconsistencies of narrator's or Jesus' voice (the problem of 'unreliable narrator') in Mark should be explained in the light of subverting force of Roman 'satire'.

There are still many similarities of narrative chronotopic marks that are

awaiting to be examined. It is beyond the scope of this thesis to examine *all of them*, although the finding of this thesis recommends this direction. Therefore, for the purpose of our exploration of the context of the Gospel of Mark, it is suffice to explore a little bit further by observing how the generic strategy of Roman 'satire' is operating in the Markan narrative.

III. Dialogic reading in Markan chronotope (Mark 7:1-23)

To extend the picture of the Gospel of Mark as a satire in its chronotopic setting, it is helpful to choose the most relevant section which enables us to observe how the dialogic interaction of the voices of the text are extended into the chronotope of the Markan community. To demonstrate the chronotopic intercourse between the author, heroes and the readers, we choose Mark 7: 1-23, because it contains various voices of speaking subjects. Also it is the best place where different layers of narrative discourse engage in a dialogic intercourse. Here it is worth recalling some basic elements of Bakhtinian analysis of speech genre. As we know the most important notion of Bakhtinian dialogic criticism is what Bakhtin called '*the speaking subjects*.' Basically Bakhtin offered three practical aspects for speech genre analysis in his dialogic criticism: 1) the change of speaking subjects; 2) the finalisation; 3) the *generic forms* of the utterance.¹²¹

III.1. The tone of the narrator

First of all, we hear the tone of *the narrator* in this story who tells the details of

¹²¹ Bakhtin, *Speech Genre & Other*, pp. 76-79.

the Pharisees' and the scribes' tradition of washing hands. The narrator shows the tendency of adopting the religious term of the Pharisees: 'unclean hands'; but then explains it: 'without washing them' (v. 2). Here through the narrator, the author-artist 'quoted' (the Greek version marks the speaking subject by using οτι) the idiom which belongs to the Pharisees and the scribes, and interestingly giving the explanation 'without washing them'. Although the words of 'unclean hands' are not placed within quotation marks, we can hear the voice of the Pharisees and the scribes within that expression, because these words belong to them and are used by the narrator. It is interesting to note the *reverse* direction of the explanation, from 'religious term' into 'the actual event of washing'. Although the explanation 'without washing them' is the words of the narrator, the reader can sense the anticipatory voice of the addressee/ the first century reader. The intended addressee must have been unfamiliar with Jewish religious rituals. Thus within the word 'unclean hands' and its explanation we can hear the dialogic relations between its adoption from the religious system of Jewish rituals and its explanation for non Jewish audience.

In Bakhtinian perspective this proves that every utterance is a response towards the other's word and towards a particular object, imbued with the communicative orientation towards the addressee. The narrator interprets the practice as 'the tradition of the elders'. The narrator also give *details* of their practice '...and never eat without washing their arms as far as the elbow; and on returning from the market place they never eat without first sprinkling themselves' (vv. 3, 4).

III.2.The tone of the heroes

Then we hear Pharisees and the scribes as *heroes* of the story launch their question about 'the way of life' (note here the various nuance of translating περιπατουῖσιν in English version of the Bible: 'live' [NRSV]; 'conform' [NREB]; 'follow' [NAB]; 'respect' [NJB]) of the disciples which did not conform with the tradition of the elders.

Interestingly we can still hear the narrator's voice at the very beginning of v. 6, by using δέ to create the sense of contrast preparing us to a strong satirical utterance of the main *hero*, Jesus quoting the scripture from Isaiah. The hardest satirical and revolting tone to the established religion is in Jesus' utterance in v.8,9 regarding such religious ritual practices as 'human traditions' and the reversal of 'the command of God'. The most obvious satirical tone is heard in the expression '*How ingeniously you get round...*' [NJB]. In the word 'ingenious' we heard the acknowledgement of their cleverness, but at the same time the mocking tone is so striking. The process of getting round/ turning around refers or anticipates the following verse (v. 10). The use of 'for' clearly gives specifies the act of 'get round' and 'preserving your own tradition', that is *twisting* the Mosaic words of honouring parents.

III.3.The generic tone of satire

What is interesting to note here is the *point of view* of Jesus as the main hero who uses the command of God through Moses in contrast to the tradition of the elders which is represented by the utterance 'Korban!' It is important to focus on

the fact that the word 'Korban' is in Aramaic which means 'offering, especially to God'. The author explains the meaning as 'dedicated to God'. The word 'Korban' represents the clearest evidence of the presence of what Bakhtin calls 'the primary' speech genre, that is the most direct expression of the utterance borrowed from the Pharisee and the Scribes and being put in the context of narrative discourse of Jesus. As a result the reader can see how this Aramaic expression is treated within the framework of what Bakhtin called 'the secondary' literature. The semantic explanation: 'dedicated to God' stands there representing the voice of the narrator who speaks to the reader. At this point, the narrator speaks to the reader *about* the word 'Korban'. The word 'Korban' which carries the sense of ritual baggage is reevaluated by the main hero, Jesus as the *twist* of the word of God (v. 9). The ritual position of 'dedication to God' has been put in contrast with the 'action toward the parents'. What is criticized is the function of the religious system as manifested within the word 'Korban' that causes God's word 'ineffective'. Here we have an example of *the art of reversing* term which represents a religious ritual. By using this kind of 'satiric utterance', we can hear the turning voice of the author-creator who presents the whole story within the *speech genre of satire*. Here the speech genre 'satire' is the 'definite and relatively stable typical forms of construction of the whole'.¹²²

III.4. Genre as a system of control and finalisation: the portrait of a divine hero

To analyse the underlying system of the speech genre operating in this passage, we need Bakhtin's formulation of genre and its relation to reality. According to

¹²² Bakhtin, *Speech Genre & Other*, p. 78.

Bakhtinian theory, genre is defined as 'a complex system of means and methods for the conscious control and finalisation of reality.'¹²³ Therefore to understand the "genre" of the Gospel of Mark, we need to reveal its holistic system as the artistic utterance. In other words, we need to identify the system of means and methods which are used to 'capture' the reality. So, what we examine is the controlling system of reality in the text.¹²⁴ Only after that we can extend the exploration with the question: What is the socio-cultural reality which is finalised or captured by the author-artist of the Gospel of Mark?

The way of seeing or finalising the reality of 'food' in this passage is the authorial consciousness that the position of Jesus' opponents is 'human position' but Jesus' is the 'divine'. The whole relation of the expressions: 'The commandment of God', 'God's word' versus 'the human commandments' / 'human traditions' / 'traditions of the elders' which runs from v. 6 and finalizes at the end of v. 13 places Jesus as the one who occupies the 'position of the divine'. This method of finalisation demonstrates the shared generic system of contrast: 'the human versus the divine'. At the bottom line of finalising the issue of 'food' is a way of 'capturing' the divine position of Jesus as the main hero. The reality of Jesus as the divine figure is achieved by means of satire, which ridicules the heroes representing the religious authority. The end of v. 6 'And you do many things like this' shows that the theme addressed here is not the ritual purity but the 'divine authority' of Jesus versus the 'human tradition' of the elders. If we take vv. 1-13 a whole, it is clear that it bears a relatively stable type of negative utterance of 'satire' rooted in the complex belief system on the divine authority of Jesus.

¹²³ Bakhtin and Medvedev, *The Formal Method*, p. 133.

¹²⁴ At the level of the text of the gospel of Mark, the author-creator uses the Scripture as one of the means to control the reality of Jesus' divine power.

III. 5. The aspect of addressivity (dialogic reading with the reader)

The previous passage clearly demonstrates the finalisation of the issue of 'uncleanness' from the perspective of the divine authority of Jesus, by using 'satire'. The theme of 'uncleanness', however, does not end with v. 13, because vv. 14-23 still discusses this theme. It is interesting how in v. 14 Jesus' utterance is directed to 'all'. The most obvious tone of 'addressivity' is the use of the utterance at the end of v. 15 in some ancient authorities: 'Anyone who has ears for listening should listen!' This is the aspect of addressivity of the utterance towards the 'future reader' (the first century reader of the Gospel of Mark and even the present reader). Here the dialogic process of communication is entering the chronotope of the reader. We can notice the distinction between the perspective of Jesus who stresses the contrast between the purity of heart versus the ritual purity. As the reader, we can also sense the distinction between the chronotopic voice of Jesus and the chronotopic voice of the narrator who interprets Jesus' statement as pronouncing 'all foods clean'. Such a chronotopic distinction of voices creates a dialogic intercourse of 'satire'. Therefore, we can sense the force of 'satire' penetrating the chronotope of the reader.

The opening verse 14 as utterance and the closing utterance of Jesus in verses 21-23 constitute the central message to the reader that the uncleanness is not a matter of outer appearance but inner purity of the heart. We can sense the strong force of satirical voice of Jesus in v.18, 'Even you- don't you understand? Can't you see...?' And the satirical tone toward Jesus' opponents can be heard in the expression 'passes into the sewer'. As the carnivalizing force of the satire enters the chronotope of the bible translator, in some English versions this harsh expression is softened, for example NASB: '...into his stomach and is eliminated';

KJV: '...goeth into the draught...'; NIV: '... and then out of his body.' But from Bakhtinian perspective this expression is a good example of the way Jesus sees the 'reality' of the food. Again here the reader can hear the ridiculed position of the opponents who regarded the food as clean. 'All foods are unclean!' said the satirical voice. Such a reversal using 'lower' part of the body is called 'carnivalization'. In carnivalization strong 'unclean' words are used for the purpose of ridiculing the culture of an authoritarian system (the 'clean and unclean'). This form of carnival-exaggeration (grotesque) exercises the function of consecrating 'inventive freedom', liberating 'from the prevailing view of the world', and entering 'a completely new order of things'.¹²⁵ The living force of reversal continues at the end of v. 19, where the narratorial comment states otherwise, 'Thus he pronounced all food clean'. This is a good example how the reader can distinguish the dialogic interpenetration of the tone of the hero's voice (Jesus) and the narrator's. From the perspective of the author-creator, the reader can see the carnivalizing strategy of the Gospel of Mark as satire where the heteroglossic voices are moving dialogically.

The central utterance takes the form of a parable which contains the dialogical reversal of the concept of 'uncleanness'. The concluding utterance in v. 15 not only closes but also functions to invite the reader to listen to the central message of v. 15 which reverses the issue of ritual into inner purity. In vv. 14-18 we can also hear the echo of the satire to the disciples as in the parable of the Sower (4: 13, 14). According to Bakhtin, this relationship between the author-artist and the addressee/the reader within the literary work is analogous to the author's relationships to the various phenomena of literature and culture.¹²⁶ Therefore we can safely draw the conclusion that the real author of the first century was in

¹²⁵ Mikhail Bakhtin, *Rabelais and His World* (Bloomington: Indiana University Press, 1984), p. 34.

¹²⁶ See pp. 209-210 of this chapter.

the stage of dialogic tension with the Jewish tradition and the established culture of his time. It is within the context of this subtle socio-cultural dialogization that we should understand the 'secret' communicative code appeared in 13:14 'When you see the "appalling abomination" set up where "it ought not to be" (let the reader understand),...' [NJB with additional quotation marks of mine]. After all these disturbing satirical utterances, in the concluding utterance of Jesus in vv. 21-23, we can hear the essence of Jesus' *teaching of unclean heart*. In the light of communicative interaction between the author and addressee, this speech genre of satire must have been secretly understood by the reader of the gospel of Mark. Thus the problem of secrecy in Mark should be understood better in the light of socio-cultural context of the book of Mark which was realized as the authoritative writing of the gospel of Jesus, than in the light of *theologia crucis* of Jesus who warned the disciples not to proclaim his identity before his resurrection.

IV. The lived-life chronotope of the author-artist

Finally, the close socio-cultural link we have found between *Satyrica* and the Gospel of Mark opens a fresh search for the historical context of Mark. First, the fact that *Satyrica* is likely to be written at the time of Nero provides stronger support for the historical probability of their affinities. Secondly, the surprising fact that satire became the favourite literature in the early Christian circles for quite some time might open the case for further historical and literary

investigations.¹²⁷ Some literary evidence of satirical works alludes to the satirical attitude of Roman writers against the Jews in Rome. For example Juvenal's negative attitude towards the Jews is clearly in line with satirical attitude of the author-artist of Mark.

As a Roman satire, *Satyrica* conveys a high degree of satirical consciousness towards the corrupted life of the contemporary of Petronius' society, particularly social refinement¹²⁸, literary taste¹²⁹, and a rational attitude towards life and death.¹³⁰ The appearance of *Satyrica* as a first known prosaic form of literature has suggested a similar phenomenon of an earliest known appearance of Mark as a prosaic/ narrative hybridization of various literary discourses. Moreover the chronotopic (time and space) of their appearance around 65/68 CE in Rome strongly supports the generic literary family resemblances.

Recent historical investigations support the association of Mark and Roman Christianity. Similar events prophesied in Mark 13:12-13 and Tacitus' report in

¹²⁷ See Gilbert Highet, *Juvenal the Satyrist: A Study* (London: Clarendon Press, 1954), pp.183-185, 296, 149-153, points out that the first readers to admire Juvenal's satire were Christians, because 'Christians more than anyone else agreed with what he said,...' Moreover, it is interesting to observe that the echoes of his satirical position 'grew constantly stronger within the literature of the rising Church', as in the works of Minucius Felix (*Octavius* 4.1; 21.11; 25.9 // *Juv.* 2.17; 6.59; 15.2), Tertullian, Lactantius, Ausonius, Paulinus, Prudentius, St. Jerome, and St. Augustine. Although Juvenal's work appeared after Petronius' *Satyrica*, it is apparent that both of them were driven by the socio-cultural force of 'satire' which 'tells the truth'. 'Satire' subverts 'even the highest kind' of poetry such as 'epic and tragedy', because they were considered 'unrealistic and irrelevant'. Beneath the strategy of telling the truth with 'gaiety' and 'hatred', the genre 'satire' is rooted in the essential virtue of 'sympathy' which distinguishes the human race from animals. Therefore, 'satire' was a socio-cultural critique to 'savagery' in the Roman civilization which began to be 'converted into a political weapon, organized as a social institution, and even elevated into a moral code'.

¹²⁸ It is a work of a detached, artistic observer who places himself at a social distance from the social groups as characterised in his writings as social caricature. His critique is of rating human beings in terms of cash or material gains ;see Samuel Dill, pp. 116, 120, 132.

¹²⁹ Cf. Samuel Dill, *Roman Society from Nero to Marcus Aurelius* (London: Macmillan and Co. Limited, 1905), p. 124: 'except in the famous dinner of Trimalchio, there are few signs of regular construction of closeness of texture in plot and incident. Even if we had the whole, it might have been difficult to decipher its motive or to unlock the secret of the author's character.'

¹³⁰ Petronius, *Satyricon, A New Translation* by P.G. Walsh (Oxford: Oxford University Press, 1997), p. xxii, xxvi, xxvii.

Annals 15:44 about the persecution under Nero (brother delivers brother, and the mention of 'odium humani generis' (hated by human kind) might well refer to Christians.¹³¹ C. Clifton Black asserts that 'Mark's putative association with Roman Christianity probably enjoys the highest degree of the historian's confidence'. Particularly at the time when the Markan community came to the point when they were struggling to define their own identity and solidarity among themselves as they were divorced from Judaism, their sense of 'elect insiders'¹³² creates tensions with the Jewish leadership of the synagogues.

The sense of 'elect insiders' is the cause of the critical attitude towards the Jewish oriented leadership of the disciples. The ambiguity of the secrecy of the use of parable for those outside the circle of the disciples and the clear explanation for the disciples on the one hand (Mark 4:11; 4:33, 34), and the criticism to the disciples for their failure to understand the parable (Mark 4: 13, 14) on the other, is best explained in the context of this sense of socio-critical tendency of 'pseudo sectarian'¹³³ attitude which is inclined to 'condescend' the disciples as the leading figure of the early church.¹³⁴ The literary attitude of superiority reflects the sense of inferiority and exclusion from the privileged group.

At that point the Markan circles still enjoyed a relatively independent position within the Christian community at large. Later on the position of Peter became the authoritative attribute for the gospel to Mark. The prominence of Petrine leadership helps to give priority to the use of Matthew within the body of the

¹³¹ C. Clifton Black, *Mark, Images of an Apostolic Interpreter* (Columbia, SC: University of South Carolina Press, 1994), p. 239.

¹³² Black, *Mark: Images of an Apostolic Interpreter*, p. 235.

¹³³ In sociology, the term 'sect' comes from the perspective of the later established church leadership.

¹³⁴ It is interesting to note how *Satyrica* of Petronius reflects the prosaic of 'secrecy' in the crisis of Neronian culture. Its strategy of concealment and pretence represents the critique towards the characters who failed to connect with the reality of the society; see H.D. Rankin, *Petronius the Artist: Essays on the Satyricon and its Author* (The Hague: Martinus Nijhof, 1971), p. 37, 38, 41, 45, 47, 50.

church. The term 'pseudo-sectarian' sounds contradictory, because in fact the Markan circles possessed the real position of 'charismatic' authority as they began to seize the socio-cultural and racial prominence, because of the shift to a more universal, non Jewish tendency. The evidence of similar satiric tone in the work of Juvenal,

.... in the land where kings observe the Sabbath barefoot, whereby long-established Tradition¹³⁵ - pigs are suffered to attain a ripe old age..."; "...Some, whose lot it was to have Sabbath-fearing fathers, worship nothing but clouds and the *numen* of the heavens, and think it as great crime to eat pork, from which their parents abstained, as human flesh. They get themselves circumcised, and look down on Roman law, preferring instead to learn and honour and fear the Jewish commandments, whatever handed down by Moses in that arcane tome of his - never to show the way to any but fellow-believers (If they ask where to get some water, find out if they're foreskinless). But their fathers were the culprits: they made every seventh day taboo for all life's business, dedicated to idleness....the men that I speak of are thought to be expert at moneymaking: such workers forge ever-larger fortunes, by any and every method... acquainting them with the insatiable passion for gain....¹³⁶

indicates that the Gospel of Mark can be seen as a Graeco-Roman literary document which shares the socio-cultural critique of the Roman civilization to the Jewish communities in the Roman Empire. Despite the fact that the Roman Christians were under Nero's persecution, as a matter of fact, they began to acquire the element of socio-cultural power of the Empire. The fact that the content of Mark proclaims the suffering Son of Man does not necessarily mean

¹³⁵ Cf. the use the same terms and tone in Mark 7: 5, 8,9,13,15-20, 'Why do your disciples not walk according to the tradition of the elders... forsaking the commandment of God, you hold the tradition of men... to set aside the commandment of God, that you may keep your tradition?... making void the Word of God by your tradition which you delivered... Do you not perceive that everything having entered from the outside into the man is not able to defile him? ... because it does not enter into his heart, but into the belly, and goes into the toilet bowl, purging all the foods.' [literal translation of Jay P. Green, Sr., *Interlinear Greek English New Testament* (Grand Rapids-Michigan: Baker Book House, 1996, Third Edition), pp.129, 130].

¹³⁶ D. Ivni Ivvenalis, *Satvrae XIV, Fourteen Satires of Juvenal* (Cambridge: Cambridge University Press, 1955), pp. 98-99 (XIV:96-106); p.32 (VI:159-160); see also p. 420; Juvenal, *The Sixteen Satires*, (transl. Peter Green; Harmondsworth: Penguin Books, 1974), pp. 266-7(XIV: 96-106); p.133 (VI: 159-160).

that the community in which the Gospel lived were in fact occupying an inferior socio-cultural position. This socio-cultural position of the non-Jewish supremacy, however, coincides with the 'charismatic' character of the Roman church. Therefore, within the context of the prominent religious leadership of the disciples in Jerusalem as the centre of the church with the Jewish socio-religious supremacy, the Gospel of Mark occupied the authoritative subverting position of a 'charismatic' power (ἀρχή) within the early church. Therefore, the notion of seeing 'the gospel' as bearing the sense of 'the power of the cross' is a prominent link which represents the actual relationship between the author and the Graeco-Roman society in his time. This real dialogic intercourse of the author with the competing forces in the society encouraged the production of the Gospel of Mark as a literary enterprise.¹³⁷ Although the Gospel of Mark adopted Greek as the mode of communication, it shared the same socio-cultural ground with the satiric writing of Latin writers like Petronius and Juvenal. The absence of paternalistic tendency in Mark 10:29 and the clear abolition of kosher food in Mark 7:19 supports the influence of non Jewish culture. However, its attempt to maintain the balance between the elements of mission and unity of the church can be seen in Mark 9:50b- 'Have salt in yourselves and be at peace with one another'-NJB.¹³⁸ Furthermore, the satiric tone in the use of Aramaic, Greek and Hebrew suggests the prominent consciousness of the Greek speaking Markan circles over against the Hebrew speaking community who preserved the position of their traditions. The most obvious example is the satiric utterance at the cross, when some Hebrew speaking people are reported to misinterpret Aramaic

¹³⁷ As Bakhtinian circles assert that the real extraverbal situation enters into the verbal utterance; V.N. Volosinov, 'Discourse in Life and Discourse in Art' in *Freudianism: A Critical Sketch* (Bloomington and Indianapolis: Indiana University Press, 1987), pp. 98-100.

¹³⁸ See Highet, p. 240; Cf. Howard Clark Kee, *Community of the New Age: Studies in Mark's Gospel* (Philadelphia: Westminster, 1977), note esp. pp. 77-105, 165-77); Joel Marcus, *The Mystery of the Kingdom of God*, SLDLS 90 (Atlanta Scholars Press, 1986); James Alan Wilde, 'A Social Description of the Community Reflected in the Gospel of Mark' (Ph.D. diss., Drew University, 1974).

expression, 'Eloi, eloi...' as Hebrew name 'Eli, Eli....(Elijah)...'. The author-creator twists back the Jewish ridicule into them by dialogizing the sociocultural power of languages (Aramaic, representing the position of ordinary people in the Jewish society; Hebrew, representing the language of the Jewish ruling class of the Temple; (koine) Greek, representing the language of the ordinary people of the Graeco-Roman culture is used to translate Latin terms, while Latin represents the ruling authority of the Roman Empire.¹³⁹

¹³⁹ See Maurice Casey, *Aramaic Sources of Mark's Gospel* (Cambridge: Cambridge University Press, 1998); Martin Goodman, *The Roman World 44 BC - AD 180* (London and New York: Routledge, 1997).

Conclusion

1. The problem of determining genre of the gospel has been suffering from a theoretical flaw. There is no consistent agreement as to the nature of the genre of the gospels. Many traditionalist approaches have employed historical critical methods to defend the gospel as the unique form of literature without parallel. The modernists on the other hand believe that the gospel has parallel to other forms of literature (including Old Testament), especially Graeco-Roman literature: biography, popular novel, etc.

2. Bakhtinian Dialogic Criticism offers a theoretical basis for solving the confusion over genre approach. Researching genre does not have to start from the form of language, but from the whole work as a cultural utterance. Literary research should start with genre and not with the individual forms of linguistic units of language. The problem, however, is that there are no coherent or consistent criteria to determine 'genre'. Bakhtinian approach suggests that genre is the typical form of the whole work as cultural utterance. Genre is the typical totality of the artistic system of utterance for portraying and controlling reality.

3. In order to see the typical consummation of the whole work as an artistic utterance, it is important to explore the dual dialogic relationship of the author-creator to the hero and to the reader. Realising the theoretical complexity of narrative agencies, Bakhtin offers a model of narrative communication based on the real dialogic communication between narrative agents/personalities. The reconstructed Bakhtinian model is best displayed as a three dimensional or

stereophonic communication scheme between real personal voices of narrative characters. It replaces the simplified two dimensional communicative model based on the abstract impersonal agents of communication.

Especially important to analyse the genre of a particular work is to explore the position of otherness of the narrative agents. Bakhtin distinguishes the represented/narrated world from the representing/narrating world, but both are important for the creative process of literary production, because in the practice of literary criticism, both worlds interrelate with each other in a dialogic intercourse. Both worlds are conditioned by their specific time-space determinants/ chronotopes.

4. The key principle of the Bakhtinian communicative model is the responsive relationship between speaking subjects through their specific utterances. Every speaking subject makes a response to a situation or an utterance of others. Linguistic units of language like words, sentence should be seen as "utterance". An utterance is determined by the speaking subject, the intention of the speaker, and the generic form. To search for the generic form, therefore, we have to examine how the utterance is used, because the generic form is embedded in the utterance.

Utterance as a unit of communication is 'directed' to a particular event or subject. In the gospel which has narrative form, it is important to explore how the narrative agents direct their utterances. Particularly important is how 'the author-creator' directs the intention/ plan through his/her communicative strategy. Specifically the relational attitude of the author-creator to the hero determines the generic relationship between the author and the reader of a

particular work.

5. In the examination of the episodes containing explicit references to 'the gospel', there is one common feature of discourse which is always there. Right from the beginning of chapter 1, prophetic discourse appears in the form of prophetic allusion. The prophetic allusion is confirmed with the historical event of John the Immerser. The event of immersion is seen through the lens of prophetic discourse. Even later, John is seen by Jesus as the prophet Elijah. Then at the end of John's career and at the beginning of Jesus' ministry, the announcement of the gospel of the kingdom is delivered in the light of the fulfilment of prophetic language: 'the time is fulfilled'. The word 'fulfilled' bears the intonation of the historisation of prophetic utterance. Also the use of the word 'the time' refers to the framework of prophetic time. Taken as a whole utterance the pronouncement of the coming of the kingdom makes us hear the voice of somebody using prophetic discourse with an exceptional authority.

It is interesting to find that in the centre of Mark, the reader can hear how all responses from different kind of people represents the 'prophetic image' of Jesus: Elijah, John the Immerser, one of the prophets. The most disputable confession of Peter about Jesus as 'the Messiah' is left in secrecy. The only explicit and clear (καὶ παρρησίᾳ τὸν λόγον ἐλάλει) attribution from Jesus about himself as the Son of Man is clearly using prophetic images from the prophetic pronouncement of Daniel (although there is no explicit statement about Daniel as prophet, which only appears in the later episode). The image of the Son of Man as a powerful figure appears not only in Jesus' pronouncement of his own identity, but also at the end of the episode related to the acknowledgement of those who are not ashamed of Jesus and his word (gospel). This important section of the book of Mark clearly provides the evidence of the prophetic discourse as a relatively

stable type of utterance which lives even from the time of Jesus.

The most obvious evidence of the prophetic utterance appears in Jesus' preaching about the fate of the temple and the end time. Jesus' answer to the disciples' question about the fate of the temple is not limited only to the destruction of the temple, but also to the future (end of the world). In Bakhtinian terms, such prophetic utterance does both, to make a response to a particular event, and to refer to the future.

The appearance of explicit reference to Daniel as the prophet clearly indicates the way of seeing the event of destruction of the temple from prophetic discourse. Only in the light of the prophetic discourse the reader can understand why the destruction of the temple is closely related to the end of the world. Not only Jesus' prophecy about the temple in the narrated world, but also the allusion of the prophetic utterance of Daniel is used. The failure to acquire this generic discourse is the cause of all confusion in the interpreting the destruction of the temple and the end of the world. Even the preaching of the gospel to non-Jews 'must' (δεῖ) happen 'first'. The sense of the time of gospel preaching for non Jews as 'the beginning' before the end comes can be understood only if we are aware that Jesus' utterance of the end time belongs to the genre of prophetic discourse.

Finally in the episode of Jesus' anointing by a woman, what Jesus said about the memory of the woman's act every time and everywhere the gospel is preached is uttered in prophetic discourse. Even the act of the woman itself demonstrates the prophetic act of Jesus' anointing at the burial.

As a way of portraying reality, the 'prophetic discourse' employed by the author-creator for the reader of the book of Mark finds its explicit term in the tradition of

prophetic spirit as it is mentioned in Rev. 19:10- 'The witness of Jesus is the spirit of prophecy' -NJB. (Rev. 1:3- 'Blessed is anyone who reads the words of this prophecy'; cf. 1 John 4:1-2, 1 John 5:1 and 1 Cor. 12:3). Because the perspective is prophetic spirit, reality is portrayed in the gospel of Mark from the perspective of the world of the Spirit. No wonder since the beginning of the book of Mark, the depiction of Jesus' journey to the wilderness is revealed in the world of spirit. Even the proclamation of John the Baptist about Jesus and the appearance of the dove is described in the world of the Spirit. That is why in the most important episode of the book, when Jesus reveals his identity as the Son of Man, Jesus' rebuke to Peter is expressed in the realm of spirit by attributing Peter's reaction as 'Satan'.

The prophetic spirit creates the force of reversal. Therefore right from the beginning (v. 1) we have the sense of the gospel of God's power based on the cross (cf. 1 Cor. 1:18- 'The message of the cross is folly for those who are on the way to ruin, but for those of us who are on the road to salvation it is the power of God').

6. The authoritative prophetic discourse as a divine consciousness towards reality has valued highly the divine authority. Operating within such authoritative charismatic power, the genre of the book of Mark *manifests* itself within the work in a 'satirical' force of the author-creator towards the disciples as narrative heroes. Satirical relationship has been relatively stable within the episodes we have discussed.

In the episode at Caesarea Philippi, Jesus' rebuke to Peter as 'Satan' is a very harsh form of satire. Also Jesus' warning that those who are ashamed to acknowledge Jesus as the crucified Son of Man and the gospel because of the fear of losing their

life reflects a satirical attitude to Peter as the leading disciple of the early church. It is interesting that Jesus' encounter with the rich man is coupled with the theme of discipleship. The appearance of Peter in proclaiming the disciples as those who had renounced everything and the subtleness of Jesus' dialogical responses, especially the concluding part ('But many first shall be last and the last first'-Mark 10:31) indicates the influence of satirical attitude towards the disciples. The satirical attitude has the potential of carnivalization towards any kind of established leadership institution. Therefore, the author-creator also gives a hint of covert shared communicative code concerning the inappropriateness of the position of τὸ βδέλυγμα τῆς ἐρημώσεως/ 'the abomination of desolation'. Despite its vagueness, it certainly sounds a negative attitude to the power-holder occupying an illegitimate/improper position. Here the satirical mode of communication is expanded to the institution of leadership of the temple (many satirical characterisations of the leadership of Jewish religious orders are also very apparent- for example Mark 7:1-23). The most striking critique of the disciples has been demonstrated in the story of the unidentified woman who anoints Jesus with very precious fragrant ointment. The contrast of the woman with very valuable nard and Judas Iscariot identified as 'one of the disciples' who agreed to hand over Jesus with the promise of silver is a very obvious form of satire.

According to Bakhtin, the reality of such genre is the social reality of its realisation. In the light of this socio-literary theory, the reality of the genre of the book of Mark is a social critique towards the leadership of the disciples. Therefore it functions also as a socio-religious critique of the Jewish religious leadership (the high priests, the Sadducee, the Pharisee, the elders) and its oppressing collaborators (the Herodians, τὸ βδέλυγμα τῆς ἐρημώσεως/ 'the abomination of

desolation'). The social realisation of such genre of prophecy is its function of change within the community of faith. Socio-religious critique is a method with the aim of change. Therefore within the work right from the beginning the theme of 'repentance' appears not only at the baptism of John ('immersion of *repentance*'), but also in the very important beginning of the proclamation of the gospel of the kingdom: '*Repent* and believe in the gospel' (Mark 1:15).

7. According to Bakhtin, genre is the driving belt between the history of society and the history of literature. In Bakhtinian perspective, genre becomes the driving belt that relates the life of the community and the history of literature. In our analysis of the creative aesthetic activity of the author-artist in Mark, we can find that it is the genre of 'satire' which becomes the link between the history of the community of Mark and the history of the literature attached to them. The best generic literary affinity within the sphere of time and space of Mark in the Roman culture is *Satyrica* of Petronius. In *Satyrica* we can see how the generic strategy of subversive pleasure as a complex system of controlling and portraying reality not only characterizing the entire work, but also entering semantic sphere in the form of its title. The outcome of this Bakhtinian perspective of perceiving the genre of Mark as Roman 'satire' helps to identify the driving force that relates the Markan community with its socio-cultural context. This result of the Bakhtinian approach has offered a bridge between two separate worlds of historical-critical approaches (form, source, tradition, redaction criticism) and literary approaches (narrative, reader response, deconstruction criticism) within biblical studies, because in the dialogic criticism the genre of 'satire' has enabled a dialogic process between a particular literature and the social reality of the

community within which it is living.¹ The problem of historical criticism and literary criticism lies in the failure to find the missing link between the focus on the background on the one hand and the focus on the text on the other. The focus on the modern reader (ourselves) suggested by post modern approaches overlooks the gap between the background of the text and the text itself by shifting the attention to the (modern) reader as the foreground of the text. The missing link, however, lies in the *genre* because it is *the socio-cultural link* between the historical background of the text, the text itself, and its continuing production. Such dialogic process of literary production as integral part of cultural production includes also the dialogic creative production between the text and the modern reader.

8. In the light of the above conclusions, the view of the gospel (in particular the gospel of Mark) as a unique literature seems to confuse the gospel as a book and the book which is called the gospel with the genre of that book. The uniqueness of the Gospel of Mark lies not in its generic forms as 'the gospel', but in its function as a book containing 'the beginning' of Jesus' message of the coming of God's Kingdom. As 'the beginning' the book of Mark relates the prophetic discourse of the Jewish Messianic expectation in the Jewish Bible into its fulfilment in the person of Jesus and his words as the gospel of God's kingdom. The fact that Jesus himself in the narrated world refers to himself as the Son of Man who will come as the one sitting on the right hand of the Power (when the high priest asked him whether he is the Son of the Most High) shows that the strategy of reversing authority was in use (Mark 14:62).² When the story reaches

¹ The generic discourse of prophecy can be seen as a teleological imagination which has the impulse pressing back against the pressure of institutional pressure as oppressive social reality- On the role of philosophical imagination, cf. Albert William Levi, 'Literature and the Imagination: A Theory of Genres', in *Theories of Literary Genre* (ed. J.P. Strelka; University Park: The Pennsylvania State University Press, 1978), pp. 32, 40.

² Using historical criticism, Robert H. Gundry, *Mark: A Commentary on His Apology for the Cross* (Grand Rapids: William B. Eerdmans, 1993), p. 804, identifies a consistent the pattern of the fulfilment of prophecy in Jesus words in the light of the historical context of the writing.

the end of Jesus' life on the cross, the author-creator gently demonstrates how the dialogic intercourse between the narrator's comment about how Jesus dies and the centurion's expression of the real identity of Jesus creates a reversing logic of defamiliarizing aesthetic activity. The narrator's comment who says that he was crying, 'My God, my God, why have you forsaken me?', (Mark 15:34) sounds in paradox with the narrator's comment and the centurion's confession as he said, 'Truly, this man was Son of God' (Mark 15:39b). This strategy of Roman 'satire' as reversing common logic of seeing reality is supported by the satire of language use, when Jesus' cry in Aramaic ('Eloi, Eloi, lema, sabakhthani?'-Mark 15:34-NRSV) was misunderstood as Hebrew name ('Listen, he is calling for Elijah.'- Mark 15:35-NRSV). Since in the passion narrative we even can hear the artistic strategy of satire as overturning 'power', it would be more appropriate to call the book of Mark as the long book of power in passion narrative rather than traditional common (Martin Kahler's) dictum that the book of Mark is a passion narrative (representing the suffering figure of Jesus) with long introduction (representing the powerful figure of Jesus).

The very characteristic of the author-creator lies in the way of 'turning' the cry as the starting point for the title of Son of God. This 'turning of perspective' is the creative act of the author-artist who 'creates' the work. Here we can hear the sense of the good news of the cross. It echoes the sense of beginning : 'the good news of Jesus, the Son of God'. In the 'turning' aesthetic act of the author-creator we can sense a carnivalization strategy to overturn the normal way of seeing things. It is this carnivalistic element that makes the prophetic discourse share the tradition of Mennipean satire.³ In other words the book of Mark is a very good example of 'heteroglossic' genre of 'satire' which is rooted in 'prophetic' tradition. It is a 'hybridization' of the literary genre of Roman literary culture

³ For further discussion about Mennipean satire and carnivalization see M.M. Bakhtin, *Problems of Dostoevsky's Poetics* (Minnesota: University of Minnesota Press, 1993), pp. 132-136.

with the Jewish prophetic tradition. So the sense of the beginning of the gospel of Jesus Christ as the Son of God is rooted in the 'power'-ful gospel of the cross (1 Cor. 1:18- 'For the word of the cross is foolishness to those being lost, but to us being saved, is the power of God'⁴). The temporal and spatial (chronotopic) examination suggests that the critical generic strategy of the book of Mark belongs to the generic strategy of Menippean satire 'carnivalizing' Jewish religious establishments (chronotopes of the sabbath).

9. Further Bakhtinian analysis of the genre of Mark using the notion of chronotope led to the point of contact between the narrated world and the narrating world of Mark. Since ἀρχή as utterance at the beginning of the book of Mark is the place where the narrating world and the narrated world of Markan community are in touch, the sense of 'a beginning' in ἀρχή conveys at the same time the sense of 'authority' rooted in the 'authority' or 'powerful' preaching of Jesus.

As a consequence of the chronotopic analysis of ἀρχή, the view of refusing the uniqueness of the genre of Mark as a gospel by seeing it as 'biography' of Jesus seems to ignore the very sense of the beginning of the gospel as it is announced as the title of the book of Mark. Ignoring this very sense of the beginning would lead to ignore the very uniqueness of Mark as one of the gospels which is not interested in the origin of Jesus but in the origin of the gospel of Jesus (cf. the Gospel of Matthew explicitly opens the book with the title: 'The Book of the genealogy of Jesus Christ,...'- Matthew 1:1; while the Gospel of Luke is attributed as 'an orderly account'-Luke 1:3; and the Gospel of John traces 'the beginning of the world' when it is opened with 'In the beginning was the Word, ...'- John 1:1). It is necessary to remind us that quite often people confuse the sense of

⁴ Literal translation.

'beginning' in Mark with the sense of 'beginning' in John. Although the word in use are exactly the same, the sense is different. The word 'beginning' in John is a response to the quest of the origin of the universe, while the word 'beginning' in Mark is response to the quest of the origin of the gospel of Jesus Christ itself. By naming itself as 'the beginning', the book of Mark asserts its 'authority' within the life of faith of the Christian community.

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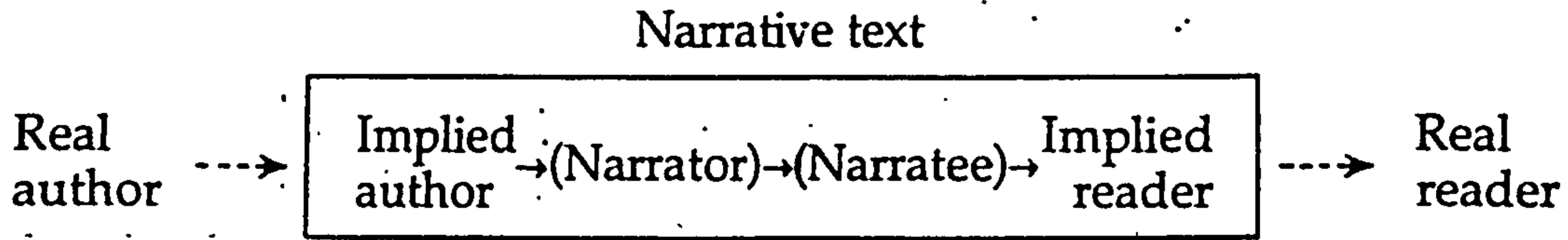
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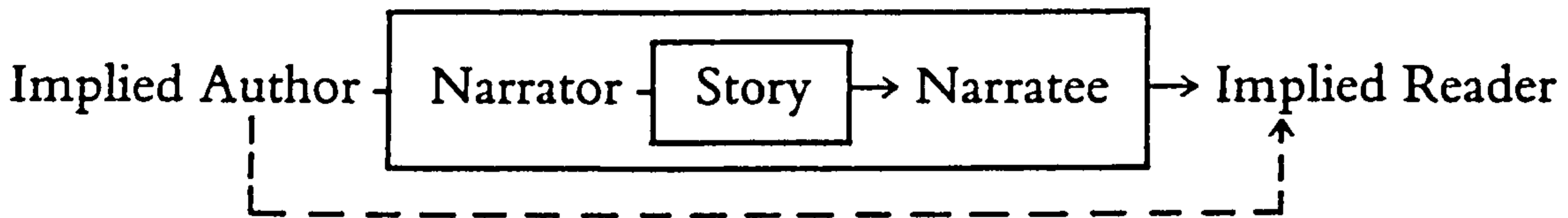
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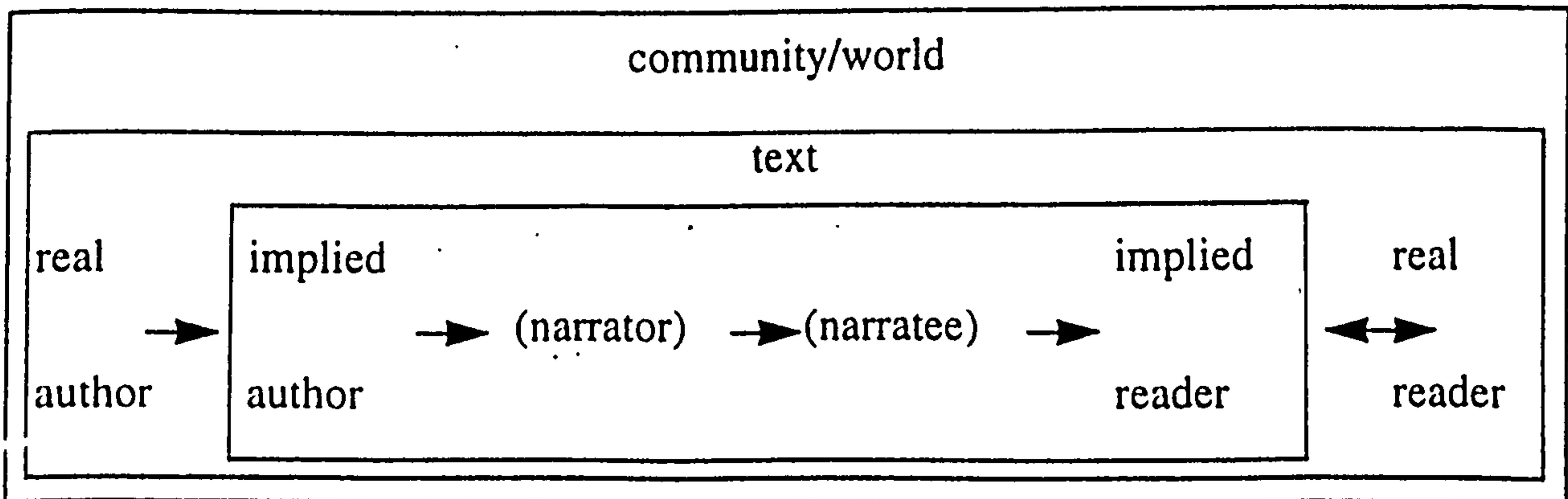
Appendices



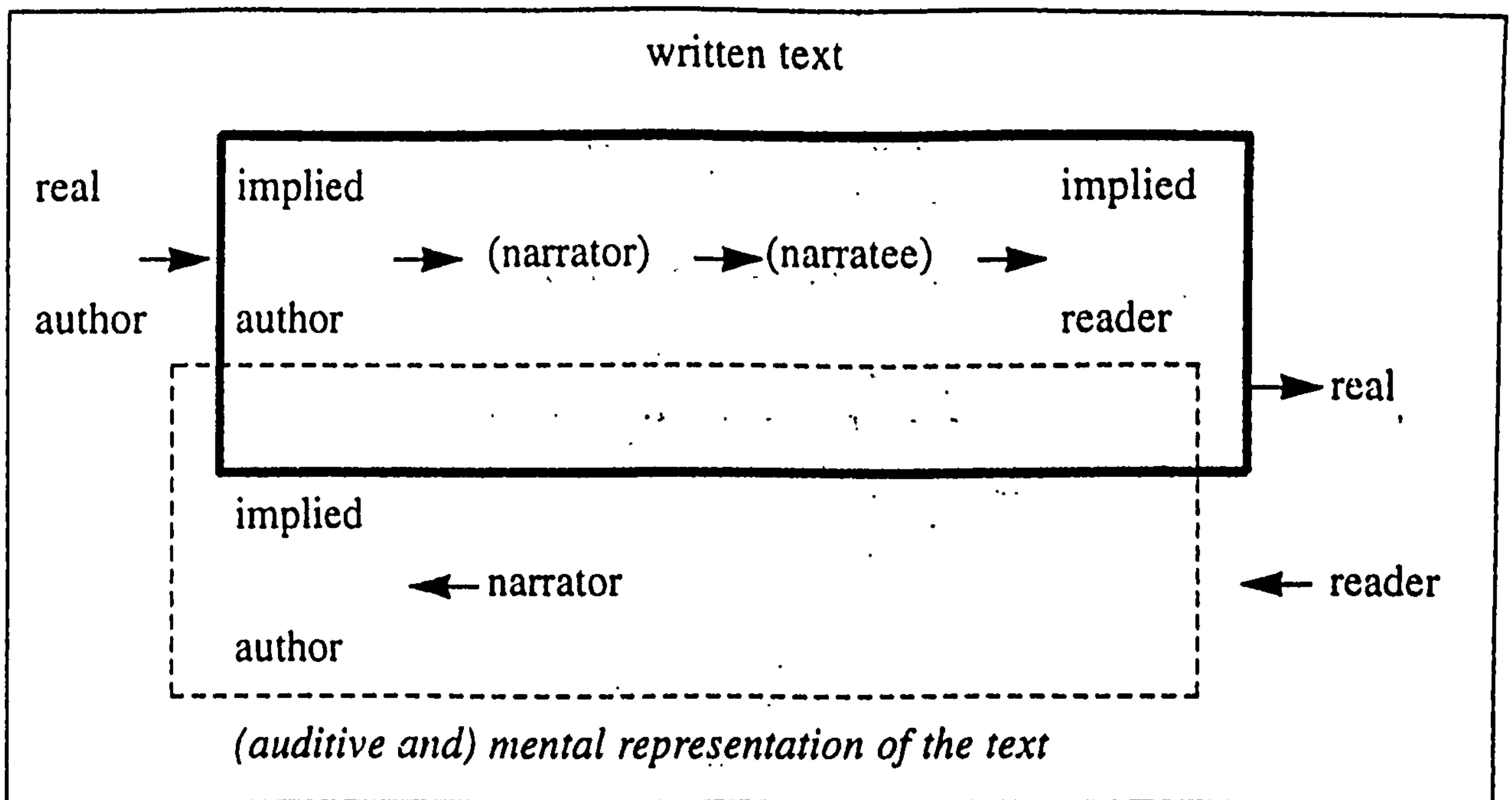
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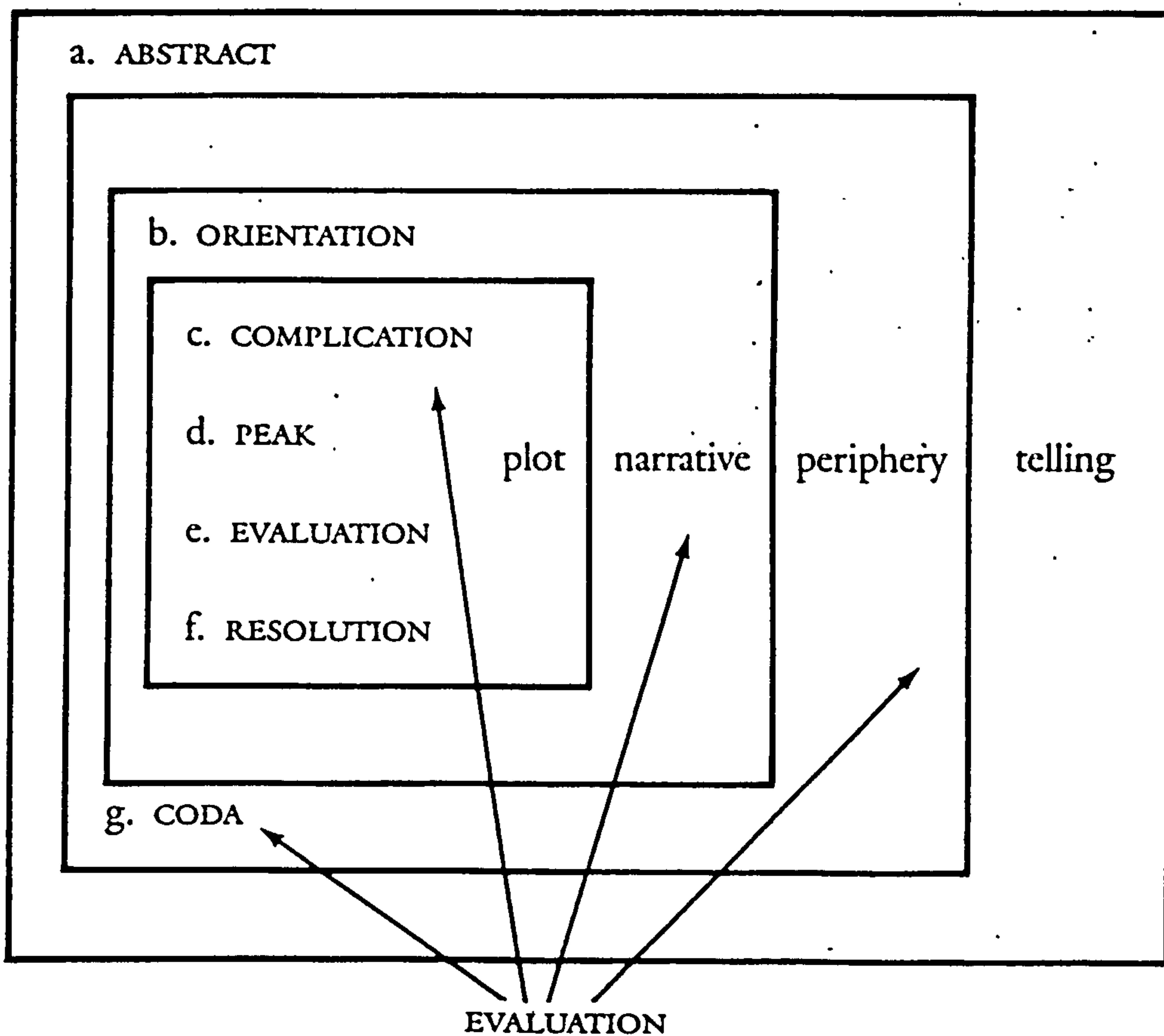
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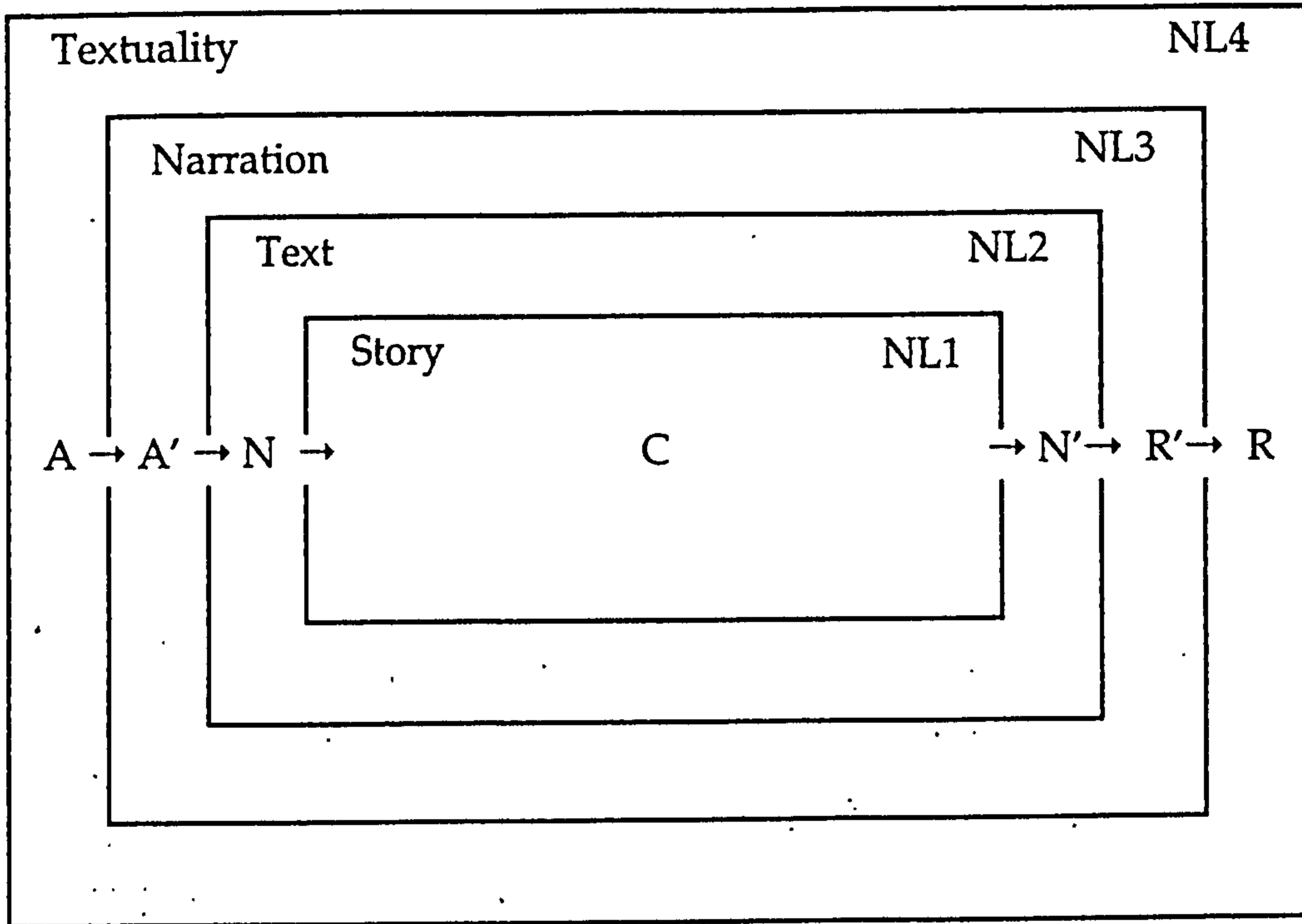
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