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**Shepherd, Tom, Ph.D.**

**Andrews University, 1991**

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Seventh-day Adventist Theological Seminary

THE DEFINITION AND FUNCTION OF MARKAN  
INTERCALATION AS ILLUSTRATED IN  
A NARRATIVE ANALYSIS OF  
SIX PASSAGES

A Dissertation  
Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Philosophy

by  
Tom Shepherd  
April 1991

**ABSTRACT**

**THE DEFINITION AND FUNCTION OF MARKAN  
INTERCALATION AS ILLUSTRATED IN  
A NARRATIVE ANALYSIS OF  
SIX PASSAGES**

by

**Tom Shepherd**

**Chair: Robert M. Johnston**

ABSTRACT OF GRADUATE STUDENT RESEARCH

Dissertation

Andrews University

Seventh-day Adventist Theological Seminary

Title: THE DEFINITION AND FUNCTION OF MARKAN INTERCALATION AS  
ILLUSTRATED IN A NARRATIVE ANALYSIS OF SIX PASSAGES

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Date completed: April 1991

Intercalation of stories is a stylistic feature of the Gospel of Mark which has been recognized in scholarly research since the early twentieth century. However, two problems have not been satisfactorily solved in relation to intercalation in Mark. The first is obtaining a focused definition of this storytelling pattern. The second is to explain its function in the Markan story.

The purpose of the current research was to resolve these two questions by a narrative analysis of six passages commonly accepted as illustrating intercalation. The six passages are Mark 3:20-35; 5:21-43; 6:7-32; 11:12-25; 14:1-11; and 14:53-72. These passages were each analyzed with respect to common categories of narrative analysis--settings, characters, actions and plot, time, narrator and implied reader, and stylistic features.

The data generated by this analysis were presented and common features of all of the intercalations were noted. A series of narrative characteristics which all the intercalations share was established, leading to a narrative definition of intercalation. The Evangelist has brought two stories together in intercalation, while maintaining their separateness. It was established that the purpose, or function, of this pattern was to create a dramatized irony between two or more characters and their actions in the separate stories. The ironies produced by this pattern speak to major theological themes in Mark, especially Christology and discipleship.

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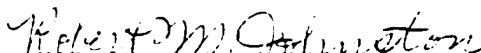
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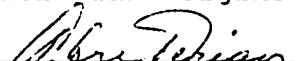
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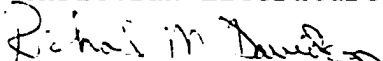
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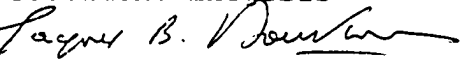
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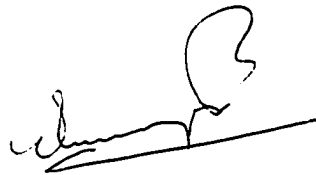
  
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DEDICATION

To Amy and Jonathan Who always love to hear a story.

To Sherry For walking through the intercalated years with me.

To my Lord Υιέ Δαυιδ Ιησού, έλέησόν με.

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## CHAPTER 1

### INTRODUCTION

#### The Problem

Simplicity is often the garb of the significant. Enigmas are the invitation of truth to inquiry. The Gospel of Mark, written nearly two thousand years ago, is the shortest of the canonical Gospels and is often described as a rather simple, even simplistic, presentation of the story of Jesus. After a discussion of Markan syntax and style, Etienne Trocmé bluntly concludes, "The point is thus settled: the author of Mark was a clumsy writer unworthy of mention in any history of literature."<sup>1</sup> And yet the Gospel of Mark contains a number of literary structures which are both subtle and intriguing.

In the early part of the twentieth century the literary pattern known as intercalation was recognized in Mark.<sup>2</sup> This

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<sup>1</sup>Etienne Trocmé, The Formation of the Gospel According to Mark, trans. Pamela Gaughan (Philadelphia: Westminster Press, 1975), 72. See pp. 68-72 for discussion of Markan syntax and style. See also John C. Meagher, "Die Form- und Redaktionsungeschickliche Methoden: The Principle of Clumsiness and the Gospel of Mark," Journal of the American Academy of Religion 43 (1975): 459-472.

<sup>2</sup>See Ernst von Dobschütz, "Zur Erzählerkunst des Markus," Zeitschrift für die Neutestamentliche Wissenschaft 27 (1928): 193-198. For the use of the term "intercalation," see George Al Wright, Jr., "Markan Intercalations: A Study in the Plot of the Gospel" (Ph.D. diss., Southern Baptist Theological Seminary, 1985), 14-17. Other terms are also used for the same technique. These include "interpolation," Howard Clark Kee, Community of the New Age: Studies

literary pattern can be described as one story interrupting another, with a return to complete the first story after the conclusion of the interrupting story. Ernst von Dobschütz proposed that it served the purpose of filling up a gap of space or time within the main narrative.<sup>1</sup>

More recently, Howard Clark Kee postulated that

. . . the interpolation procedure serves in some cases to alter the tradition in order to make it more directly useful or acceptable to the community of Mark, or to heighten its dramatic

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in Mark's Gospel (Philadelphia: Westminster Press, 1977), 54-56; "framing," David Rhoads and Donald Michie, Mark as Story: An Introduction to the Narrative of a Gospel (Philadelphia: Fortress Press, 1982), 51-53; "bracketing," Augustine Stock, Call to Discipleship: A Literary Study of Mark's Gospel Good New Studies, vol. 1 (Wilmington, DE: Michael Glazier, 1982), 43-44; and "sandwiching," Frans Neirynck, Duality in Mark: Contributions to the Study of the Markan Redaction, rev. ed. with supplementary notes, Bibliotheca Ephemeridum Theologicarum Lovaniensium, vol. 31 (Leuven: Leuven University Press, 1988), 133. German authors have used the terms "Ineinanderschachtelungen," Erich Klostermann, Das Markusevangelium, Handbuch zum Neuen Testament, 4th ed. (Tübingen: Mohr-Siebeck, 1950), 36; "Verschachtelungen," Heinz-Wolfgang Kuhn, Ältere Sammlungen im Markusevangelium, ed. Karl Georg Kuhn, Studien zur Umwelt des Neuen Testaments, vol. 8 (Göttingen: Vandenhoeck & Ruprecht, 1971), 200-201; and "Verschmelzungen," Julius Schniewind Das Evangelium nach Markus, translation of New Testament text by Herman Strathmann, Das Neue Testament Deutsch (Göttingen: Vandenhoeck & Ruprecht, 1958), 148.

<sup>1</sup>Von Dobschütz, 193. The basic literary technique of one story interrupting another is not unique to Mark. Erich Auerbach refers to a scene in Homer's Odyssey, book 19, in which the report of how Odysseus obtained a scar on his thigh, interrupts the story of his return to his home. See Erich Auerbach, Mimesis: The Representation of Reality in Western Literature, trans. Willard Trask (Garden City: Doubleday, 1953), 1-2. For a discussion of how the Homeric style differs from the style of stories in the Old Testament see Auerbach, 1-20. That Markan intercalation does not follow the Homeric style will become apparent in chapter three of our study. James Edwards, "Markan Sandwiches: The Significance of Interpolations in Markan Narratives," Novum Testamentum 31 (1989): 193-216, suggests precedents for intercalation in both canonical and non-canonical literature.



impact, or to demonstrate the conformity of the trial and death of Jesus to what God had ordained in scripture.<sup>1</sup>

Nevertheless, Paul Achtemeier has noted that there are still unanswered questions regarding this literary technique.

It is not that clear to Markan scholars on the other hand how the other inserted traditions we mentioned [Jairus and the woman, John the Baptist and the disciples] are to be understood. . . . In the case of Jairus's daughter and the woman with the flow of blood, Mark may have wanted to combine a story that clearly spoke of the power of faith in Jesus (5:34) with a story where such faith was implied (5:22-23) but not explicitly mentioned. Yet there are other stories of mighty acts where faith is either not mentioned (e.g., 7:32-37) or its lack is specifically noted (e.g., 4:40). If faith is thus not the indispensable element in such events, why combine the stories in chapter 5 in that way? Again, if Jesus, like John, was rejected by political authorities, Jesus was also rejected by religious authorities. Why no mention of them in relation to John, if John's fate prefigured that of Jesus? Is Jesus' death in some way incapable of such close prefigurement?<sup>2</sup>

Not only are there questions about the interpretation of the literary technique of intercalation, there is also question about exactly where it appears in Mark. Different scholars have provided varying lists of passages where they believe the phenomenon occurs.<sup>3</sup> This variability seems to be related to the way different scholars define intercalation. The difficulty appears to involve a lack of precision in definition.<sup>4</sup> It is instructive to note that the

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<sup>1</sup>Kee, 56.

<sup>2</sup>Paul J. Achtemeier, Mark, ed. Gerhard Krodel, 2nd ed. rev. and enl., Proclamation Commentaries (Philadelphia: Fortress Press, 1986), 32.

<sup>3</sup>See, for instance, Wright, 17; John R. Donahue, Are You the Christ? The Trial Narrative in the Gospel of Mark, Society of Biblical Literature Dissertation Series, no. 10 (Missoula, MT: Scholars Press, 1973), 58-59; and Kee, 54. The Appendix provides these lists and those of other scholars.

<sup>4</sup>See the Literature Review in relation to the definition of intercalation for an explication of this statement.

nineteen scholars listed in the Appendix propose a total of twenty passages as intercalations, but all of them agree on only two passages.

In light of these divergences of opinion, there are at least two important questions which require clarification in the present study. First, what is the definition of intercalation? Second, what is the function of intercalation in Markan interpretation?

#### Literature Review

The literature on the Gospel of Mark is extensive and detailed. A general review of this body of research would be massive and would not focus specifically on the concerns noted above. Therefore, this literature review is selective in nature, focusing upon the debate over the definition and function of intercalation. As an adjunct to this review I briefly consider the ongoing debate over several Markan theological themes. The purpose of this later section of the literature review is to indicate several problem areas in regards to which this research may be able to provide additional data. The discussion of method and literature pertinent to methodological issues is reserved until chapter 2.

#### In Relation to the Definition of Intercalation

As noted above, intercalation has gone by a number of names in scholarly debate over the Gospel of Mark, including interpolation, framing, bracketing, "sandwiching," and intercalation. These various names illustrate concepts of how this literary feature was devised and/or how it functions in the Markan narrative. Kee uses the term

interpolation. His major emphasis in this terminology is the idea of insertion.

One of the striking stylistic features of Mark, mentioned earlier and long noted by commentators, is the way Mark has inserted material as a unit in the middle of another unit. In some cases the result is an interruption of a narrative, while in others it effects a transformation of the narrative.<sup>1</sup>

This assessment of how the intercalations were composed carries with it a particular conception of how to define or recognize intercalation. The logical location to look for intercalation would be passages where a typical form or type of story is broken up by an intrusive, atypical element. One might say that Kee's viewpoint favors a "compositional" approach to defining intercalation. This strategy is consistent with the goals of redaction criticism.

Within this "compositional" approach Kee notes what he considers to be one of the common identifying signs of interpolation in Mark.

Of the eight most obvious instances of this interpolation technique, four include a word or phrase when resuming the interrupted unit, which recalls the earlier half.<sup>2</sup>

This observation fits smoothly into the redactional viewpoint. The Evangelist betrays his editorial hand by the repetition of a word which brings him back to his main story.

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<sup>1</sup>Kee, 54. The function Kee sees for intercalation is noted below.

<sup>2</sup>Ibid. Kee's list of eight passages are Mark 2:1-12; 3:1-6; 3:20-35; 5:21-43; 6:6b-29; 11:12-25; 14:53-72; and 15:6-32. He provides the "repeated terms" in his table of the interpolations. It is the convention of this dissertation that references to chapter and verse in Scripture without a Biblical book's title appended are taken as a reference to the Gospel of Mark. Quotations from the New Testament are my own translation. Quotations from the Old Testament are from the New International Version of the Scriptures.

David Rhoads and Donald Michie, on the other hand, approach the text from a literary critical perspective and use the term "framing" to refer to intercalation. They liken the storytelling phenomenon to what occurs in motion picture films.

In some films, a scene will change in the middle of the action, leaving the viewer in suspense as to how it will turn out, while the camera shifts to another important episode of the story. Later the camera returns to continue or resolve the action begun in the initial scene. Such a framing technique occurs frequently in Mark's story.<sup>1</sup>

While having the advantage of an approach to the text which gives full weight to its literary characteristics, nevertheless, Rhoads and Michie's observations do not seem specific enough in both terminology and definitive story characteristics to adequately delimit the phenomenon.

George Al Wright criticizes the use of the terms interpolation and framing when referring to intercalation. He points out that interpolation originates from a redaction critical viewpoint which posits that the "inner story" has been inserted into the "outer story." As a result of this redaction critical perspective, the view of the unit as a unified narrative is lost.<sup>2</sup>

Wright feels that framing (or bracketing) is too general a term to apply to the literary phenomenon seen in the intercalations. This position is based on the fact that Mark utilizes a bracketing technique which extends beyond just one passage.<sup>3</sup> Wright argues that

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<sup>1</sup>Rhoads and Michie, 51.

<sup>2</sup>Wright, 15.

<sup>3</sup>Ibid., 16. Cf. the two feeding stories (6:30-44; 8:1-10) and the healing of two blind men (8:22-26; 10:46-52). On the feeding stories, see Robert M. Fowler, Loaves and Fishes: The Function of the

Mark used the framing technique to encompass several stories, whereas intercalation appears in just one passage. "An intercalation constitutes a scene; framing in the Gospel consists of a series of scenes."<sup>1</sup>

Wright explains what he means by the conception of intercalation constituting one scene.

Perhaps the best way to understand an intercalation is to see it as a place where a story is begun, and the story is completed only after it has been interrupted by an intervening episode. The outer layers of the unit are connected in some way. At points the connection is by way of a word or phrase, e.g., Mark 2:1-12; at other places the connection is thematic, e.g., Mark 4:1-20. Whatever the connection, an intercalation in the Gospel of Mark is an inner story sandwiched between two episodes of another story. In an intercalation the spotlight does not fall on the inner story with the outer story constituting simply a frame for the inner story; nor does the spotlight fall on the outer story with the inner story only present to fill in the gap. An intercalation consists of the outer and the inner story. Together the stories constitute a scene in the narrative.<sup>2</sup>

Wright provides more precision in definition than noted before. But it is interesting to note that with this greater precision his list of intercalations is one of the most extensive.<sup>3</sup> One wonders if there is still an underlying imprecision which allows broad extension of the list of intercalated passages.

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Feeding Stories in the Gospel of Mark, ed. William Baird, Society of Biblical Literature Dissertation Series, no. 54 (Chico, CA: Scholars Press, 1981). Fowler discusses the function of the bracketing device.

<sup>1</sup>Wright, 16. Wright's use of the term "scene" at this point illustrates some of the fluidity which narrative studies have in terminology. Chapter 2 outlines the method of research and the definition of terms used in this dissertation.

<sup>2</sup>Ibid., 14-15.

<sup>3</sup>See the Appendix.

James R. Edwards gives one of the most specific definitions of intercalation. While emphasizing the conception of insertion, and thus reflecting a redaction critical perspective, he states that he prefers the term "sandwich."<sup>1</sup> He defines Markan sandwiching or interpolation as follows:

Each Markan interpolation concerns a larger (usually narrative) unit of material consisting of two episodes or stories which are narrated in three paragraphs or pericopes. The whole follows an A<sup>1</sup> - B - A<sup>2</sup> schema, in which the B-episode forms an independent unit of material, whereas the flanking A-episodes require one another to complete their narrative. The B-episode consists of only one story; it is not a series of stories, nor itself so long that the reader fails to link A<sup>2</sup> to A<sup>1</sup>. Finally, A<sup>2</sup> normally contains an allusion at its beginning which refers back to A<sup>1</sup>, e.g., repetition of a theme, proper nouns, etc.<sup>2</sup>

Edwards has made advance over what we have seen previously. There are clearer story characteristics listed as definitive markers of intercalation. But several problems prevent Edwards' work from being a definitive solution. One is his lack of dealing with a problem in one of the passages he considers an interpolation, Mark 14:53-72.

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<sup>1</sup>Edwards, 193-194. The term "sandwich" (a culinary metaphor) has the characteristic of emphasizing the "inner" portion of an intercalation (as when we speak of sandwiches our usual interest is in what it contains, i.e., peanut butter and jelly sandwich, cheese sandwich, etc.). As noted below, Edwards' preference for "sandwich" is related to his thesis about the function of intercalation.

<sup>2</sup>Edwards, 197. On the question of allusion, Edwards' last point, von Dobschütz notes in some passages a reference to the inner story at the beginning of the outer story. He refers, for instance, to the Beelzebul controversy of Mark 3. Von Dobschütz sees an inner connection between the kind judgment (according to von Dobschütz) of the relatives in contrast with the hostile judgment of the scribes. He also refers to the Cleansing of the Temple and Cursing of the Fig Tree and Christ's Trial and Peter's Denial, see von Dobschütz, 196-198. Neiryneck, 131-133; Donahue, 241-243; and F. C. Syngé, "Intruded Middles," Expository Times 92 (1981): 329-333, refer to a phenomenon called "insertions." Edwards notes (p. 197, n. 18) that this phenomenon refers to smaller sayings units than intercalations and that the criteria for identifying these "insertions" are notoriously subjective.

Edwards fails to note that the pattern in this passage is A<sup>1</sup> - B<sup>1</sup> - A<sup>2</sup> - B<sup>2</sup>.<sup>1</sup> Furthermore, one wonders, as we did above with Rhoads and Michie's work, whether there might be further definitive markers which occur in intercalation than just those noted by Edwards.

Other scholars have seen intercalation as at times more complex than Edwards' view or as reflective of larger structural schemes in Mark. Ernest Best sees Mark 14:10-25 as a "double sandwich."

The account of the preparation for the Lord's Supper is not followed directly by the Supper account itself but there is interpolated the prophecy of the Betrayal. Here again we have Mark's sandwiching effect. The Betrayer is mentioned in vv. 10, 11; then come the preparation for the Last Supper, vv. 12-16; then Jesus shows his awareness of the Betrayer's actions, vv. 17-21; and this is again followed by the account of the Last Supper vv. 22-5. (A kind of double sandwich.)<sup>2</sup>

Rudolf Pesch and Frans Neiryck go even further than the conception of "double sandwiches." Pesch sees a possible triple Verschachtelung in Mark 14:54-15:1.<sup>3</sup> Neiryck takes note of Pesch's

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<sup>1</sup>See Joel B. Green, The Death of Jesus: Tradition and Interpretation in the Passion Narrative, Wissenschaftliche Untersuchungen zum Neuen Testament, series 2, no. 33 (Tübingen: Mohr-Siebeck, 1988), 126-127. Green utilizes the terminology A - B - A<sup>1</sup> - B<sup>1</sup>. I have conformed his pattern to Edwards' terminology for comparison's sake. Cf. Edwards' discussion of Mark 14:53-72, Edwards, 211-213.

<sup>2</sup>Ernest Best, The Temptation and the Passion: The Markan Soteriology, ed. Matthew Black, Society for New Testament Studies Monograph Series, no. 2 (Cambridge: Cambridge University Press, 1965), 91. See also Edwards, 207, n. 39, concerning a double sandwich in Mark 11:1-21.

<sup>3</sup>Rudolph Pesch, Das Markusevangelium (Freiburg: Herder, 1977), 2:18. This is in the same basic location (14:53-72) as the passage which Green notes as having a different pattern than the A<sup>1</sup> - B - A<sup>2</sup> schema of Edwards.

comments on this unusual intercalation and other story patterns.<sup>1</sup>

Neiryneck then postulates a complex alternating structure in Mark 14:1-15:1 as well as in Mark 3:20-4:1 and 5:21-6:6a.<sup>2</sup>

Augustine Stock summarizes some studies which place intercalation in the context of concentric structures.

A good argument can be made for this division [a five-fold concentric structure for the entire Gospel of Mark proposed by Bas van Iersel] on the basis of geography and content, but this would be greatly strengthened if it could be shown that the parts function as a chiasmus. F. Neiryneck initiated the study of inclusio/sandwich structures in Mark (Duality in Mark. Contributions to the Study of the Markan Redaction (Louvain: 1972) and was able to identify seven of these, but he was not able to identify any beyond the micro-level. J. Lambrecht showed that it could be extended to Mk 13 (Die Redaktion der Markus-Apokalypse, 1967) and to Mk 4 as a whole ("Parabels in Mc 4" Tijdschrift voor Theologie (Nijmegen) 15 (1975) 26-43). B. Standaert went far beyond this: for him Mark's gospel is concentric as a whole and in its parts (Composition, 1978). More recently this approach has been developed and fine-tuned by Bas van Iersel ("De betekenis van Marcus vanuit zijn topografische structuur" Tijdschrift voor Theologie. 22 [1982] 117-138).<sup>3</sup>

Bas van Iersel, the last of those noted by Stock, sets forth his view in his commentary on Mark. After noting that Mark connects episodes via a "sandwich-construction" he states,

From a comparison with the other gospels it appears that this construction is characteristic of Mark. This naturally raises

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<sup>1</sup>Pesch refers to a Dreiergruppen pattern in the Passion account in which an intercalation stands at the beginning of each section. See Pesch, 2:15-20.

<sup>2</sup>Frans Neiryneck, Evangelica: Gospel Studies. Collected Essays, ed. F. Van Segbroeck, Bibliotheca Ephemeridum Theologicarum Lovaniensium, vol. 60 (Leuven: Leuven University Press, 1982), 552-553.

<sup>3</sup>Augustine Stock, The Method and Message of Mark (Wilmington, DE: Michael Glazier, 1989), 24-25. It is a bit strange that Stock does not refer to Neiryneck's 1982 work noted above. Neiryneck has certainly gone beyond the "micro-level." See the bibliography for the full references of the works to which Stock refers.



the question if the narrator employs it at macro-level as well as using at micro-level. [sic]

This question must be answered in the affirmative, as further investigation shows that the whole book is structured by means of sandwich construction.<sup>1</sup>

Van Iersel then goes on to illustrate a chiasmic structure of the entire Gospel of Mark as well as pointing to what he feels are sandwich-style substructures which are more extensive than the intercalation of only two stories.<sup>2</sup>

There appears to be a trend towards an application of the terminology of intercalation to ever wider passages or sections of the Gospel of Mark. This is epitomized in the remarks of Frank Kermode.

The practice [intercalating stories] is so often repeated as to become part of the habit of the book; and this repetition makes one wonder whether the intercalated stories do not exist to replicate, in particular episodes, some feature characteristic of the whole discourse. Should we think of the whole gospel as an intercalated story? It is inserted between another story and its end. It divides and joins the promises and the fulfillments. It is an insertion, at the most crucial point of impression, into the world-narrative. . . . It stands at the moment of transition between the main body of history and the end of history; and what it says has a powerful effect on both. . . . The gospel stands between past and immediately future time, establishing a continuity which makes sense only in terms of that which interrupts it. All Mark's minor intercalations reflect the image of a greater intervention represented by the whole book. And all such lesser interventions deepen and complicate the sense of the narrative; or, they are indications that more story is needed, as a supplement, if the story is to make sense.<sup>3</sup>

While Kermode's remarks here deal mainly with function, they nevertheless illustrate the broad definition of intercalation which a

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<sup>1</sup>Bas van Iersel, Reading Mark, trans. W. H. Bisscheroux (Collegeville, MN: Liturgical Press, 1988), 20.

<sup>2</sup>Ibid., 20-26.

<sup>3</sup>Frank Kermode, The Genesis of Secrecy: On the Interpretation of Narrative (Cambridge: Harvard University Press, 1979), 133-134.

number of scholars assume. The key question, however, is whether such an assumption is valid. So many passages are suggested as intercalations and even multiple sandwich structures ("double" and "triple" intercalations), that one wonders if there has really been enough work done in clarifying the definition of intercalation. How does one recognize this literary style? What characteristics are central to its definition? Only after such basic questions are answered clearly and definitively can the claim to wider intercalation structures be adequately evaluated.<sup>1</sup>

#### In Relation to the Function of Intercalation

The function of intercalation is one of the debated questions of Markan scholarship.<sup>2</sup> We may speak of the way intercalation functions, that is, the storytelling pattern it produces, and also of the outcome for the message of Mark which it creates.<sup>3</sup> These two concepts inherent in function are usually discussed together.

First, we note those who take intercalation as a rather simplistic feature of Markan style and minimize or even dismiss its

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<sup>1</sup>Thus, we are suggesting that Kermode's hypothesis, based upon the numerous repetitions of intercalation in Mark, is premature. Only a clear understanding of exactly what delimits intercalation and how it functions as a "micro-structure" can address the issues which Kermode raises.

<sup>2</sup>Cf. the unsolved puzzles noted by Achtemeier above, Achtemeier, 32.

<sup>3</sup>We must distinguish between definition, function as a literary style, and function as an outcome. The definition is the characteristics which impinge upon our senses to lead us to say "Here is intercalation." The function as a literary style is the storytelling pattern which the definitive characteristics produce, the vehicle of the message to be conveyed. The function as an outcome for the Markan message is the content communication which the function as a literary style conveys.

functional aspect.<sup>1</sup> Etienne Trocmé takes intercalation as a simplistic feature of Markan style which the Evangelist uses for explanatory purposes.

It is frequent in Mark for a story to be related in two parts, between which comes a passage relating to some quite different episode. In such a case, even if the connection between the two is not clear, Mark endeavors to explain one with the help of the other.<sup>2</sup>

In short, the Evangelist, who likes to 'sandwich' some of his stories, has used a similar--and just as elementary--literary technique to mark the limits of the various sections of his book and to call the reader's attention to the main ideas contained in each. Such contrivances would have been unworthy of a trained writer. But at Mark's level, which is that of the first gropings of a religious literature designed for a public with little education, their use reveals a desire for order and clarity which is the mark of a writer aware of his methods.<sup>3</sup>

This type of comment epitomizes those who see intercalation as a disruption of a traditional unit. Harold Guy, referring to 3:20-35, notes

. . . the intervening verses (22-30) are unsuitably placed. Even if the occasions and the people in vv. 21 and 31 are different and are given only as parallel instances of the misunderstanding with which Jesus met in his ministry, the intervening paragraph is harsh and out of place, for it deals not with simple misunderstanding but with deliberate misrepresentation.<sup>4</sup>

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<sup>1</sup>Vincent Taylor, The Gospel According to St. Mark (London: Macmillan & Co., 1959), 289, states bluntly, "A story may be told to fill an interval (e.g. vi. 14-29), but the intercalation of narratives is not a feature of Mark's method."

<sup>2</sup>Trocmé, 82, n. 2.

<sup>3</sup>Trocmé, 82-83. Trocmé is dealing at this point with a symmetrical or framing technique of the Gospel (e.g., 11:1-25 parallel to 13:1-37, and 14:3-9 parallel to 16:1-8) and mentions intercalation incidentally. However, it is clear that intercalation is held in the same "low" regard as Mark's symmetry patterns.

<sup>4</sup>Harold A. Guy, The Origin of the Gospel of Mark (New York: Harper & Brothers, 1955), 21-22.

There are those, however, who see a functional role for intercalation as present and legitimate. Von Dobschütz proposes that the function of intercalation is to create a temporal gap which allows for the fulfillment of some crucial segment of the story which has been interrupted.<sup>1</sup> He also speaks of a related phenomenon where an interconnection between two stories is produced.<sup>2</sup>

Howard Clark Kee sees a multiplicity of functions present in intercalation.<sup>3</sup> Its functions to change miracle stories into controversy stories (2:1-12; 3:1-6), shift the onus of rejection of Jesus from His family to the scribes (3:20-35), add suspense to a healing (5:21-43), allow for a vivid digression on John the Baptist's denouement (6:6b-30), and emphasize the fulfillment of Scripture (11:12-25; 14:53-72; 15:6-32).<sup>4</sup> Kee concludes,

Thus the interpolation procedure serves in some cases to alter the tradition in order to make it more directly useful or acceptable to the community of Mark, or to heighten its dramatic impact, or to demonstrate the conformity of the trial and death of Jesus to what God had ordained in scripture. Literary means are employed to serve dogmatic and pragmatic ends.<sup>5</sup>

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<sup>1</sup>Von Dobschütz, 193-196. For a similar view on the temporal role of intercalation, see Dennis E. Nineham, The Gospel of St. Mark, Pelican Gospel Commentaries (Baltimore: Penguin Books, 1963), 112. Von Dobschütz emphasizes the suspense developed by the gap of the outer story across the inner story.

<sup>2</sup>Von Dobschütz, 196-198. Von Dobschütz distinguishes between the passages which illustrate the "gap of time" phenomenon and those which contain interconnection. However, he does call them related phenomena. See von Dobschütz, 196.

<sup>3</sup>See Kee, 54-56.

<sup>4</sup>Cf. T. A. Burkill, Mysterious Revelation: An Examination of the Philosophy of St. Mark's Gospel (Ithaca, NY: Cornell University Press, 1963), 121, n. 10, which makes a somewhat similar point on the various uses of intercalation.

<sup>5</sup>Kee, 56.

William R. Telford, in his discussion of the cursing of the fig tree/cleansing of the temple intercalation, notes that intercalations

. . . may be intended in certain cases to point the reader to a significant parallel between both pericopes. Both accounts, in other words, are mutually interpretative.<sup>1</sup>

This conception of intercalation as "mutual interpretation," though somewhat vague, is a common element in views of the function of the literary technique.<sup>2</sup> Rhoads and Michie reiterate the concept of mutual interpretation but focus it further when they point out that intercalation provides commentary via comparison or contrast.<sup>3</sup> They conclude that intercalation serves to highlight various important Markan themes.<sup>4</sup>

Edwards concurs on the theological function of intercalation but he adds a refinement on how the theology is expressed:

. . . I shall endeavor to show that the middle story nearly always provides the key to the theological purpose of the sandwich. The insertion interprets the flanking halves. To use of language of medicine, the transplanted organ enlivens the host material.<sup>5</sup>

John Donahue focuses the concept that intercalations underscore important themes when he contends that the intercalations

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<sup>1</sup>William R. Telford, The Barren Temple and the Withered Tree, Journal for the Study of the New Testament Supplement Series, no. 1 (Sheffield: JSOT Press, 1980), 48.

<sup>2</sup>Cf. Donahue, 42, and Achtemeier, 23-25.

<sup>3</sup>Rhoads and Michie, 51.

<sup>4</sup>Ibid.

<sup>5</sup>Edwards, 196. From this quotation one can see why Edwards prefers the term "sandwich." As noted above, this culinary metaphor particularly emphasizes the inner scene of the intercalation.

emphasize two main topics, Jesus' suffering and the need for disciples to follow Jesus "on the way."<sup>1</sup> Joanna Dewey, however, contests this last conclusion.

. . . Donahue appears to force the interpretation of passages in order to make the intercalations fit his theological pattern. For example, in 3:20-35, the inner story does describe the scribes' hostility to Jesus' healings, but Jesus triumphantly answers his opponents and the incident contains no hint of the coming suffering.<sup>2</sup>

A number of authors also note an ironic function in one of the passages commonly accepted as an intercalation, 14:53-72, Jesus' trial and Peter's denial. The irony centers upon the mocking of Jesus' prophetic powers in 14:65 and the way in which Peter's denial ironically exactly fulfills one of Jesus' prophecies.<sup>3</sup>

This plethora of data on function as a literary style and function as an outcome may be summarized as follows. A set of literary stylistic features are proposed for intercalation as a

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<sup>1</sup>Donahue, 62. Cf. Wright's conclusion, "The intercalations exist in the narrative of Mark to unfold the identity of Jesus and to show various responses to him. Throughout the narrative, the emphasis falls most fully on the former concern. A proper response to Jesus can only be made in the light of his correct identity. The intercalations in the Gospel draw the reader into the unfolding picture of Jesus and reveal a variety of responses to Jesus." (Wright, 227).

<sup>2</sup>Joanna Dewey, Markan Public Debate: Literary Technique, Concentric Structure, and Theology in Mark 2:1-3:6, Society of Biblical Literature Dissertation Series, no. 48 (Ann Arbor: Edwards Brothers, 1980), 22.

<sup>3</sup>See Stock, Call to Discipleship, 43-44; Mary Ann Tolbert, Sowing the Gospel: Mark's World in Literary-Historical Perspective (Minneapolis: Fortress Press, 1989), 278; and Frank J. Matera, Passion Narratives and Gospel Theologies: Interpreting the Synoptics through Their Passion Stories, ed. Lawrence Boadt, Theological Inquires, Studies in Contemporary Biblical and Theological Problems (New York: Paulist Press, 1986), 33.

function.<sup>1</sup> No author provides all the details. One aspect is introduced by one author and a further insight is advanced by another. This suggests that a more complete appraisal of the function of intercalation as a literary style is needed. Missing components, uncovered by a more thorough investigation, might provide a unifying principle of functional interpretation.

Greater unity appears on the function of intercalation as an outcome for the message of Mark. The outcome is a theological statement concerning Markan themes. But even here there is vagueness about just what intercalation accomplishes. The two stories are said to "interpret one another." But what are the controls or indicators of this interpretive process? Edwards' contention that the inner story serves as the interpretive key comes the closest to a specific delineation of how intercalation accomplishes its task. But one of the difficulties with his view is that the intercalation identified in Mark 11 seems to have its "interpretive key" in the outer story.<sup>2</sup>

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<sup>1</sup>Interconnection (von Dobschütz), parallels with mutual interpretation (Telford), commentary by contrast or comparison (Rhoads and Michie), middle story key (Edwards), irony (Stock, Tolbert, Matera).

<sup>2</sup>See Edwards, 208, where he notes concerning 11:12-21: "Here more than elsewhere the A-episodes admittedly also interpret the B-episode, for the cursing and withering of the fig tree do, in fact, foreshadow the destruction of the temple. But on a deeper level the B-episode remains the key, for apart from the clearing of the temple the cursing and withering of the fig tree remain an enigma."

This appears a little artful to me, for the meaning of this intercalation, as Edwards agrees, is related to the outcome for the temple. The intercalation's primary point revolves around the temple and is depicted in the tree. But to make that statement is to suggest that the story of the tree in some way contains an important interpretive clue or picture for the temple. This suggests that Edwards' concept is insufficient to describe all of the data the intercalations present. Cf. also Wright's rejection of the concept of either one of the two stories in an intercalation holding

It appears that further clarification is needed on how intercalation accomplishes its task, both as function as a literary style and function as an outcome. Joanna Dewey's critique of Donahue's work is worthy of mention at this point.

. . . Donahue's use of literary techniques as a direct indicator of theology ignores the reality of the gospel as narrative. Intercalation is primarily a literary device and should be studied first in rhetorical terms, to see how the intercalation affects the progression of the narrative. Only when its literary function is understood, can one correctly interpret how an intercalation may add to our understanding of Mark's theology.<sup>1</sup>

In order to achieve a clear delineation of the role intercalation plays in Markan interpretation, work on the function of intercalation as a literary style must hold precedence over concerns for how it influences the theological message.

#### With Reference to Issues in Markan Theology

A number of debates are going on in Markan scholarship over the theological concerns and emphases of the Evangelist.<sup>2</sup> Three are noted here: the debate over Christology, the debate over the role of the disciples and discipleship, and the debate over the outcome for the Jewish temple and the religious leaders.

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precedence over the other, Wright, 14-15.

<sup>1</sup>Dewey, 22. Possibly this passage gave rise to Wright's study on how the intercalations carry forward the plot of Mark. But Wright did not present a detailed narrative analysis of the Markan intercalations which would illustrate how they function within themselves as units.

<sup>2</sup>A useful summary of some of the themes is found in Frank J. Matera, What Are They Saying about Mark? (New York: Paulist Press, 1987).



The starting point of most discussions of Markan Christology is William Wrede's work The Messianic Secret.<sup>1</sup> Writing at the turn of the twentieth century, Wrede proposed that the secrecy motif in Mark is an indication of the early Church's activity in trying to explain why the received traditions about Jesus did not contain any claim to Messiahship. The answer of Mark, proposes Wrede, is that Jesus kept his Messiahship fairly secret until after his resurrection.<sup>2</sup> Only his closest companions were informed.

The debate over Markan Christology has advanced since Wrede's day. While few continue to hold his view, the issues which Wrede raises have been a focus of continuing debate. Authors such as Theodore Weeden and Norman Perrin suggest that the focus of Markan Christology is the correction of a false θεῖος ἀνὴρ Christology.<sup>3</sup> In their conception, the term "Son of Man" corrects the "Son of God" Christology of a group the Evangelist is countering. For Weeden the secrecy motif in Mark is symptomatic of the correcting of the

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<sup>1</sup>William Wrede, The Messianic Secret, trans. J. C. G. Grieg (Greenwood: Attic Press, 1971).

<sup>2</sup>Ibid., 20-21.

<sup>3</sup>See Theodore J. Weeden, Sr., Mark: Traditions in Conflict (Philadelphia: Fortress Press, 1971) and three works by Norman Perrin, A Modern Pilgrimage in New Testament Christology (Philadelphia: Fortress Press, 1974), 84-93; "The Christology of Mark: A Study in Methodology," in The Interpretation of Mark, ed. William Telford, Issues in Religion and Theology, no. 7 (Philadelphia: Fortress Press, 1985), 95-108; and "The High Priest's Question and Jesus' Answer (Mark 14:61-62)," in The Passion in Mark: Studies on Mark 14-16, ed. Werner Kelber (Philadelphia: Fortress Press, 1976), 80-95.

opponents. "Mark's Jesus silences only the wrong christological confessions."<sup>1</sup>

In recent years the concept of a θεῖος ἄνθρωπος Christology has fallen into disfavor. Otto Betz avers that no generally known type of "Divine Man" ever existed.<sup>2</sup> Betz contends that Mark does not contain a complicated Christology with evidence of two opposing groups. Rather, "Mark's main task was to prove that Jesus was indeed the Messiah despite the crucifixion."<sup>3</sup> This rejection of the θεῖος ἄνθρωπος argument has developed along with a new focus on a royal Christology in Mark, a position held by Donald Juel, Hans-Jörg Steichele, Jack Dean Kingsbury, and Frank Matera.<sup>4</sup> Kingsbury presents a synthesis of views. He contends that Christological titles such as "Messiah" and "Son of David," while "correct" are

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<sup>1</sup>Weeden, 154; cf. Matera, Saying about Mark, 26.

<sup>2</sup>Otto Betz, "The Concept of the So-Called 'Divine Man' in Mark's Christology," in Studies in New Testament and Early Christian Literature: Essays in Honor of Allen Wikgren, ed. David E. Aune (Leiden: E. J. Brill, 1972), 229-240; cf. Carl Holladay, Theios Aner in Hellenistic-Judaism: A Critique of the Use of This Category in New Testament Christology, Society of Biblical Literature Dissertation Series, no. 40 (Missoula, MT: Scholars Press, 1977).

<sup>3</sup>Betz, 240.

<sup>4</sup>Donald Juel, Messiah and Temple: The Trial of Jesus in the Gospel of Mark, ed. Howard C. Kee and Douglas A. Knight, Society of Biblical Literature Dissertation Series, no. 31 (Missoula, MT: Scholars Press, 1977); Hans-Jörg Steichele, Der leidende Sohn Gottes: Eine Untersuchung einiger alttestamentlicher Motive in der Christologie des Markusevangeliums, Biblische Untersuchungen, no. 14 (Regensburg: Friedrich Pustet, 1980); Jack Dean Kingsbury, The Christology of Mark's Gospel (Philadelphia: Fortress Press, 1983); and Frank Matera, The Kingship of Jesus: Composition and Theology in Mark 15, ed. William Baird, Society of Biblical Literature Dissertation Series, no. 66 (Chico, CA: Scholars Press, 1982).

insufficient.<sup>1</sup> He notes that Jesus is the King of Israel but that the real meaning of this title is hidden from the story characters.<sup>2</sup> The really central and sufficient title for Jesus is "Son of God," a term which God uses for Jesus repeatedly (1:11, 9:7) but which no human in the Gospel ever uses until the centurion at the cross (15:39). Kingsbury contends that the centurion's confession is the closure of the secrecy motif, for it is here that a human first fully partakes of God's evaluation of Jesus.<sup>3</sup>

While Kingsbury accepts the royal nature of Markan Christology his central focus is on the term "Son of God."<sup>4</sup> Matera, however, concludes his review of various viewpoints with a clear emphasis on royal Christology.

As for the meaning of Son of God, I am convinced by those who view the title in terms of royal Christology. Jesus is the messianic King of David's line. To be sure, Mark understands him as more than a Davidic King. As Messiah King, Jesus is God's beloved Son (1:11; 9:7; 12:5), the one who offers his life as a ransom for many (10:45). Jesus is the one who can call God "Father" with an intimacy reserved to an only son (14:36). Mark's is a high Christology, but it is rooted in Old Testament promises. Jesus is the long awaited, royal Messiah. The paradox which Mark tries to explain to his community is that, contrary to popular expectation, Jesus fulfills his messianic role as the crucified Messiah, the Son of God.<sup>5</sup>

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<sup>1</sup>Kingsbury, 147-149.

<sup>2</sup>Ibid., 128.

<sup>3</sup>Ibid., 153.

<sup>4</sup>Cf. *ibid.*, 152-153. Kingsbury notes the sudden return at Jesus' death to the "Son of God" terminology, a return from the royal terminology previous to 15:39. It is a return to the announcements at the baptism (1:11) and the transfiguration (9:7).

<sup>5</sup>Matera, Saying about Mark, 37.

Turning to the issue of the disciples and discipleship the crucial debate in Markan scholarship focuses on the role of Jesus' disciples. That the Evangelist desires readers to follow Jesus as disciples is not controverted. The question is whether or not the central discipleship figures in the Gospel, called "the disciples," "the Twelve," and "the Apostles,"<sup>1</sup> are accepted or rejected by the author.

The problem is related to the positive and negative views of the disciples which the Gospel presents.<sup>2</sup> The disciples are the followers of Jesus from the beginning (1:1-16), are chosen by him (3:13-19), and are sent out by him (6:7-13). This picture is positive and helps the reader to identify with the disciples. However, various negative views of the disciples surface. One of the prominent negative pictures is that they often do not understand Jesus' teachings and actions (4:35-41, 6:45-51, 8:14-21). The most startling negative view of the disciples is the way in which they completely fail him in the Passion, sleeping when they should be awake, betraying him, fleeing in fear, and denying him (14:1-72).

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<sup>1</sup>The term "disciple" in Mark is a general term which is applied to both John's disciples (2:18, 6:29), the disciples of the Pharisees (2:18), and to Jesus' disciples. By far the majority of cases deal with Jesus' disciples and the usual formula is "his disciples" (μαθηταί αὐτοῦ). This group of Jesus' disciples is almost always with him and is noted in distinction from the crowd and other groups (cf. 2:15-18, 3:9, 4:34, 5:31, 7:17, 8:1,6,34, 9:14, 10:13,46). This suggests, like the terms "the Twelve" and "the Apostles," a distinct and separate group (contra Trocmé's view, Trocmé, 181 n. 2), thus we place it with its parallel terms.

<sup>2</sup>See Matera, Saying about Mark, 38-40.

Attempts to explain these phenomena have followed a similar pattern to what was seen in the discussion of Christology above.<sup>1</sup> There are those who depict the Gospel presentation as representative of a conflict in the Markan community. Scholars with this view include Joseph Tyson, Etienne Trocmé, and Werner Kelber.<sup>2</sup> These authors all have the common feature of seeing in Mark a rejection of the disciples, but they suggest different reasons for the rejection. For Tyson the failure of the disciples, a failure illustrative of the stance of the Jerusalem church, centers upon their misunderstanding of Jesus' suffering Messiahship. The disciples, Tyson contends, hold to a royal, Davidic Christology which awaits Jesus' return as king.<sup>3</sup> This mistaken view the Evangelist replaces with the suffering Messiahship of the cross, a Messiahship with a strong orientation towards the Gentile mission.<sup>4</sup>

For Trocmé the reason for the rejection of the disciples in Mark is not due to Christological differences in the Markan community but, rather, has its focus in ecclesiological understandings.<sup>5</sup> Trocmé suggests that the rejection of the disciples in Mark is addressed towards the hierarchical pretensions of the Jerusalem

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<sup>1</sup>See *ibid.*, 41.

<sup>2</sup>Joseph Tyson, "The Blindness of the Disciples in Mark," Journal of Biblical Literature 80 (1961): 261-268; Trocmé, as previously cited; and Werner Kelber, Mark's Story of Jesus (Philadelphia: Fortress Press, 1979) and The Kingdom in Mark: A New Place and a New Time (Philadelphia: Fortress Press, 1974).

<sup>3</sup>See Tyson, 265-268.

<sup>4</sup>*Ibid.*, 267-268.

<sup>5</sup>Trocmé, 175-183.

Church. Mark, Trocmé contends, rejects this type of exclusivism by pointing to the risen Lord as the continuing head of the church.

For Kelber the rejection of the disciples in Mark has its roots in a mistaken eschatological view of the Jerusalem Church.<sup>1</sup> Written after the fall of Jerusalem, the Gospel sets forth an explanation for the demise of the mother church in Jerusalem. This church had been expecting the Parousia there, when Jesus had predicted the End to occur in Galilee.

In response to a world out of joint, the gospel narrates an elaborate explanation. This is the function of the theme of discipleship failure, a feature overshadowing the total ministry of Jesus. All along the way from Galilee to Jerusalem the disciples, representatives of what came to be the Jerusalem church, aid and abet the tragedy by continuously misunderstanding the message and mission of Jesus.<sup>2</sup>

Over against this type of viewpoint on discipleship in Mark are the views of scholars who see a pastoral concern in the Markan discipleship themes. Ernest Best is representative.

If a writer wishes to talk about discipleship using men as examples, there are two obvious approaches. He may either set forward a series of examples of good discipleship with the implication that these examples should be followed (so Daniel 1-6; 2 Maccabees; 4 Maccabees) or he may instruct through the failures of his examples (so many of the stories about the patriarchs and David). Mark chose the latter course.<sup>3</sup>

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<sup>1</sup>See Kelber, Kingdom in Mark, 129-144.

<sup>2</sup>Ibid., 144.

<sup>3</sup>Ernest Best, Following Jesus: Discipleship in the Gospel of Mark, Journal for the Study of the New Testament Supplement Series, no. 4 (Sheffield: JSOT Press, 1981), 12.

Robert Tannehill strikes a similar note when he analyzes the narrative role of the disciples in the Gospel of Mark.<sup>1</sup> Tannehill contends that the reader initially identifies with the disciples as followers of the hero Jesus. However, as more and more negative aspects concerning the disciples are presented, the reader tends to distance himself from them.

But some of the initial identification remains, for there are similarities between the problems of the disciples and problems which the first readers faced. This tension between identification and repulsion can lead the sensitive reader beyond a naively positive view of himself to self-criticism and repentance. The composition of Mark strongly suggests that the author, by the way in which he tells the disciples' story, intended to awaken his readers to their failures as disciples and call them to repentance.<sup>2</sup>

Tannehill proceeds to illustrate the inadequacy of the view that the Gospel contains a polemical rejection of the disciples of Jesus. The rejection thesis does not explain the positive statements about the disciples in such passages as 1:16-20, 3:13-19, and 6:7-13, nor the statements of reliable characters (Jesus and the "young man" in 16:5-7) that there will be a reunion of the disciples with Jesus.<sup>3</sup> Indeed, the apocalyptic discourse in Mark 13 also posits the disciples as the legitimate post-resurrection representatives of Jesus (13:9-13).<sup>4</sup> This appears to be a major problem for the polemical viewpoints noted above.

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<sup>1</sup>Robert C. Tannehill, "The Disciples in Mark: The Function of a Narrative Role," in The Interpretation of Mark, ed. William Telford, *Issues in Religion and Theology*, no. 7 (Philadelphia: Fortress Press, 1985), 134-157.

<sup>2</sup>Ibid., 140.

<sup>3</sup>Ibid., 141.

<sup>4</sup>Ibid., 140-142.

Turning to the issue of the outcome for the Jewish temple and the religious leaders, no one doubts that the religious leaders are the opponents of Jesus in the Gospel, nor that the fate of the temple is doom and destruction. However, debate does exist over Jesus' relationship to the temple and its outcome. A microcosm of the issues is found in the debate over the meaning of Jesus' activity in driving sellers and buyers from the temple (11:15-19). While a detailed discussion of the passage is reserved for chapter 3, we may note here the major opposing positions.

The majority of scholars see in Jesus' actions a disruption of cultic activities in the temple, indeed, a rejection of the cultus by Jesus. Paul Achtemeier presents the evidence for this view, noting that Jesus drives out the persons who carry on business activity vital to the temple rites (exchanging of money and selling of sacrifices).<sup>1</sup>

As the tradition is found in Mark, therefore, the temple cleansing represents Jesus' prophetic-symbolic act of ending cultic worship within the temple, because it has been abused on the assumption that the temple cult made forgiveness for any kind of behavior automatic, and because the necessary universal worship of God, to be centered in the temple, simply had not come about. It is precisely that point that Mark wants to reinforce by combining the traditions of the cursing of the fig tree and the cleansing of the temple.<sup>2</sup>

The opposite view is presented by Robert Dowda.<sup>3</sup> He contends that Jesus' action is prophetic and serves as a messianic fulfillment

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<sup>1</sup>See Achtemeier, 23-24.

<sup>2</sup>Ibid., 24.

<sup>3</sup>Robert E. Dowda, "The Cleansing of the Temple in the Synoptic Gospels" (Ph.D. diss., Duke University, 1972).



of the Isa 56:7 text which Jesus cites in 11:17.<sup>1</sup> Dowda also notes evidence of Rabbinic injunctions against the kind of activity and traffic which Jesus encountered in the temple.<sup>2</sup> Gilbert Bilezikian seconds this view.

As Jesus explains His action, He emphasizes again the spiritual focus of His mission. Quoting a text from Isaiah, He points to God's original intention that the temple serve as a universal center of spiritual reference. . . . Jesus obviously intends His action to be interpreted symbolically as a protest, since He hardly expects the physical effects of His incursion to last permanently. By carrying out the demonstration, He once more emphasizes the spiritual frame of reference of His messiahship. He also dramatizes the extent of the leaders' apostasy.<sup>3</sup>

This brief review of several themes in Markan theology illustrates that a lively debate continues over the message of the Markan Gospel. No doubt the debate will continue. But fresh approaches to the ancient text provide the opportunity to address the issues of these and other debates from a new perspective, a perspective which can offer new insights and help to resolve some of the problems.

#### Justification for the Study

The Literature Review illustrates the scope of the discussion over the definition and function of intercalation as well as highlighting the debate over several Markan theological themes. From this data a picture emerges which suggests the need for further

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<sup>1</sup>Ibid., 231-235.

<sup>2</sup>See *ibid.*, 230, and cf. Mishnah, Berakoth 9.5, and Josephus Against Apion 2.8.

<sup>3</sup>Gilbert G. Bilezikian, The Liberated Gospel: A Comparison of the Gospel of Mark and Greek Tragedy, Baker Biblical Monograph (Grand Rapids: Baker Book House, 1977), 88.

clarification in several areas. The justification for the current study can be thought of along three lines.

1. The problem of the definition of intercalation. Markan intercalation has been studied from several perspectives, both redactional and literary. The redactional viewpoint sees intercalation in compositional terms, suggesting an insertive process as the best way to grasp the Evangelist's work. From the literary perspective, Wright argues for specificity of terms when he rejects "interpolation" and "framing" as too broad for defining intercalation. It is not merely a matter of semantics. Rather, what is at issue is the specificity of definition.

However, Wright and Rhoads and Michie, who take a literary critical approach to the text, fail to suggest the details of storytelling patterns which could bring the needed specificity. Edwards presents more facets in his useful article but fails to deal with a difference in the  $A^1 - B - A^2$  pattern which he suggests. Then there is the complication of a number of authors suggesting multiple patterns for intercalation and a generalized schema for the entire Gospel based upon intercalation.

Almost every scholar who discusses this literary technique recognizes its presence in Mark. Wright's definition of ". . . an inner story sandwiched between two episodes of another story,"<sup>1</sup> is a useful general definition. But the lack of specificity in definition which still exists over this literary technique, the wide range of speculation over where it occurs, the question of whether or not it

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<sup>1</sup>Wright, 14-15.

is multiple in nature, and the suggestion that it may be illustrative of the entire Gospel all point to the need for further investigation. One of the aspects especially needing clarification is the narrative characteristics which define intercalation.

2. The problem of the function of intercalation. Not only do difficulties exist in regards to the definition of intercalation, but there are also problems in relation to its function. As Edwards humorously notes,

The current state of research on this issue reminds one of a scene in Wilson Rawl's Where the Red Fern Grows. Night after night the hounds chase a raccoon to the same big oak, only to find that the 'phantom coon' has eluded them. Similarly, not a few scholars have found their way to the right tree, but they have yet to produce the coon. That is to say, they recognize that Mark intentionally sandwiches one account into another, but they cannot agree what he achieves by doing so.<sup>1</sup>

We noted above the characteristics of intercalation as a literary style which have been identified. We found that no author presents all of the details. I suggested that this phenomenon points toward the need for a more complete appraisal of the function of intercalation. Such an investigation may uncover missing components and suggest a unifying principle of functional interpretation.

Somewhat the same can be said concerning the function of intercalation as an outcome for Markan themes. While the suggestion that intercalation has a theological purpose and that the two stories "interpret one another" is useful and correct, yet these statements are not specific enough to clarify how intercalation accomplishes its task nor are they very useful for establishing what intercalation as a theological tool accomplishes each time the Evangelist utilizes it.

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<sup>1</sup>Edwards, 195.

3. The continuing debate on Markan themes and the relation to intercalated passages. As noted above unresolved problems remain in the debate over several themes in Markan theology. Are conflicting Christologies in Mark illustrative of opposing views of Jesus in the Evangelist's audience? Are the disciples rejected by the Evangelist as failed leaders? Does Jesus reject the temple and its cultus and thus the religious leaders who stand as its guardians? Of special interest concerning these questions is the fact that several key passages which deal with these issues are commonly accepted to be intercalations. Combine with this the fact that as yet no published, detailed narrative analysis of all of the most commonly identified intercalations in Mark exists and that alone is justification for such a study.<sup>1</sup> A better understanding of what is occurring in intercalation throughout Mark may help to clarify its impact upon the contested passages which are so central to the disputed Markan themes. Thus a better understanding of a Markan literary technique may offer fresh evidence on the debate over important Markan themes.

What is needed is not further projections of "missed" intercalations, but rather a careful, inductive examination of the text to allow both definition and function to spring forth from the Gospel story. It is necessary to listen afresh to Mark. Narrative analysis makes possible these "new ears." It is the purpose of

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<sup>1</sup>Wright lays claim to literary analysis in his methodology. However, his work does not illustrate the more complete narrative analytical data presented in the current study. Furthermore, Wright is mainly concerned with the way in which the intercalations carry forward the plot of Mark. See Wright, 23. Chapter 2 describes the method of narrative analysis used in this dissertation.

chapter 2 to set forth clearly the method utilized in this study and to delineate and defend the passages chosen for investigation. Before that step, it is valuable here to set forth in succinct form the thesis of this study.

#### **Statement of Thesis**

It is the thesis of this study that the use of the literary technique of intercalation in the Gospel of Mark follows a set narrative pattern. The characteristics of this pattern are the narrative definition of intercalation. The pattern of influence which the intercalation process has on the stories narrated by this method also follows a set pattern. It is this pattern of influence which embodies the function of intercalation as a literary style and produces its function as an outcome for the Markan message.

## CHAPTER 2

### RESEARCH METHOD

#### The Question of an Appropriate Method

In chapter 1 we saw the need to clarify two related issues concerning intercalation in Mark. These are the definition of intercalation and its function in the storytelling and interpretation of Mark. Central to the task before us in this chapter is the choice of an appropriate method of study.

Form criticism and redaction criticism are two methods which have a long history of use in New Testament research. However, neither of these tools proves to be an appropriate heuristic device for our purpose, for it was precisely these methods which produced the unsatisfactory results described in chapter 1. A closer examination of both of these methods in relation to the questions raised in chapter 1 helps to illuminate the reasons why they are inadequate for defining and explaining the function of intercalation. Furthermore, this examination underlines the value of the literary method utilized in this dissertation.

Form criticism has its roots in the historical Jesus research of the late nineteenth and early twentieth centuries.<sup>1</sup> The goal of the search for the historical Jesus was to find the "real earthly

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<sup>1</sup>Edgar V. McKnight, What Is Form Criticism?, ed. Dan O. Via, New Testament Series (Philadelphia: Fortress Press, 1969), 1-16.

Jesus." Source criticism had pointed to Mark as the earliest Gospel, hence the most promising field for research. However, even there, it was argued, one does not meet the historical Jesus. Form criticism, as developed by such scholars as Martin Dibelius and Rudolph Bultmann, was meant to assist in getting back to an earlier stratum than that of the written Gospels.<sup>1</sup> The classification of small units of material into certain groups or forms was the means of accomplishing this goal. These general forms, it was assumed, arose from the early church's teaching and evangelistic usage of units of tradition.<sup>2</sup> Thus the forms were thought to have their focus in the Sitz im Leben of the early church.

It is not necessary for our purposes to continue the history of form criticism and where it led. The key point for our current discussion rests in form criticism's relation to the text. This is well illustrated by a comment by Edgar McKnight.

Source criticism, however, is merely the starting point for form criticism, for when form criticism is seen as the task of discovering the original units of the Synoptic tradition and of establishing the earlier history of the units, the written source of any particular unit is a matter of indifference.<sup>3</sup>

Whereas source criticism seeks the earliest Gospel, form criticism seeks the developmental stage behind the text. Form criticism is a diachronic approach to the text which seeks to look behind it as it stands in order to describe the historical setting from which the text arose. Its primary concern is not with the story as expressed

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<sup>1</sup>See *ibid.*, 17-21 and 33-37.

<sup>2</sup>*Ibid.*, 20.

<sup>3</sup>*Ibid.*, 17.

in the Gospel text, but with that which stands behind the text. As a result, the written text as a unified story is not a focus of attention.

Gabriel Josipovici points out the limitations of a method which seeks to go behind the text.<sup>1</sup>

It is not that the documentary hypothesis is necessarily wrong in substance; Genesis is clearly made up of a number of traditions which have been combined at different stages. But is it not the task of the critic to try and come to grips with the final form as we have it, and to give the final editor or redactor the benefit of the doubt, rather than to delve behind his work to what was there before? The inventors of the documentary hypothesis believed that by trying to distinguish the various strands they were getting closer to the truth, which, in good nineteenth-century fashion, they assumed to be connected with origins. But in practice the contrary seems to have taken place. For their methodology was necessarily self-fulfilling: deciding in advance what the Jahwist or the Deuteronomist should have written, they then called whatever did not fit this view an interpolation. But this leads, as all good readers know, to the death of reading; for a book will never draw me out of myself if I only accept as belonging to it what I have already decreed should be there.<sup>2</sup>

Form criticism is not essentially concerned with reading the Gospel texts. And yet, it is within the unified story, at the very least at the primary level of two scenes placed in connection with one another, that the function of intercalation resides. Thus form criticism comes up deficient as a method to research the intercalations as they stand in Mark.

Redaction criticism takes more interest in the text as a unit and focuses on the Evangelist's work of composing. But again, as in

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<sup>1</sup>His critique, made in reference to the source critical theory of the origin of the Pentateuch, can just as well be applied to form criticism, since form criticism begins where source criticism leaves off.

<sup>2</sup>Gabriel Josipovici, The Book of God: A Response to the Bible (New Haven: Yale University Press, 1988), 14-15.



form criticism, one of the problems is the diachronic concerns of redaction criticism. This historical concern is not so apparent at first as that found in form criticism. There is a closer approach to the text with what Norman Perrin calls the "threefold Sitz im Leben," that of the life of Jesus, that in the life and work of the early church, and that in the purpose and work of the Evangelist.<sup>1</sup>

But redaction criticism deals primarily with matters related to the threefold Sitz im Leben and not with the text itself as story, where, as noted above, the function of intercalation resides. It is not that redaction critics have not tried their hands at interpreting the intercalations, but rather, that the viewpoint which has informed their work has limited their ability to explicate the storytelling technique.

This is perhaps best illustrated by noting the way in which one redaction critic, Robert Stein, poses redaction critical questions in relation to the intercalations.

In order to ascertain a redaction history from such a 'sandwich', we must first of all establish whether this 'sandwich' is due to the hand of Mark. The question then must be raised as to whether both incidents took place at the same time or were located in the same place. If either of these two questions is answered in the affirmative, it is questionable if we can assert that there is any 'redaktionsgeschichtlich' significance in the arrangement. Another question that must then be raised is whether these two incidents were placed together simply because they deal with a similar theme. If this is true, the arrangement may be due primarily to topical rather than theological considerations. Finally it must be borne in mind that a Markan redaction history can only be ascertained from such a 'sandwich' if in some way the

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<sup>1</sup>Norman Perrin, What Is Redaction Criticism?, ed. Dan Via, New Testament Series (Philadelphia: Fortress Press, 1969), 34-35.

inserted pericope interprets or is interpreted by the pericope into which it has been inserted.<sup>1</sup>

What is striking in this quotation is the many restrictions which redaction criticism places upon interpreting intercalation. Stein lists four restrictions, Markan authorship, historical temporal relation (did the events "just happen in this way?"), thematic arrangement (did the Evangelist put them together for thematic reasons?), and visible interpretive connection (does one of the stories interpret the other?). Stein insists that if Mark did not produce the intercalation, or if either of the next two restrictions are present, or if the last restriction is absent, then it is unlikely that a redaction history can be ascertained from the intercalation. While this conclusion may be true, it does not invalidate that a literary significance may still be present in the intercalation process.

The redactional significance of the passage may not be synonymous with its storytelling significance or function. The redaction critic looks primarily at the editorial changes which a writer imposes upon the received tradition. But beyond this the redaction critic insists that literary significance must be interpreted in the light of historical occurrence. Stein suggests that a historical time relationship between events would remove redactional significance between intercalated stories. However, this diachronic concern of redaction criticism fails to take into account the significance and function of telling a story. The telling is

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<sup>1</sup>Robert H. Stein, "The Proper Methodology for Ascertaining a Markan Redaction History," Novum Testamentum 13 (1971): 193-194.

always done for a purpose and this purpose resides in the author's intentions of communication. To suggest that historical time relationship between stories rules out significance in the telling is to suggest that the author's intentions cannot impinge upon the telling of historical events. But such a view belies a twentieth-century historical obsession with facts and details in a philosophical setting which denies significance beyond the "mere facts." However, even if one accepts the "mere facts" viewpoint, it is still fallacious to deny the author's capacity to impose significance upon the telling of these facts, even if he tells them just as they occurred. That is to say, the mere telling of events is an essential part of story. It is integral to the genius of plot and significant in the expressive communication of the author. Hence, Stein's contention, that temporal relation of a historical nature rules out redactional significance, cannot rule out storytelling significance for the events so narrated. What this implies is that redaction criticism is incapable of expressing the entire storytelling significance of a text.<sup>1</sup>

Thus, in summary, we note that both form criticism and redaction criticism share a diachronic focus which necessarily looks behind the text for significance. Consequently, the text and its

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<sup>1</sup>Stein's last two points, relating to topical arrangement and interpretive connection which is visible, approach more closely the concerns of literary analysis of a text. However, his previous injunction, concerning temporal relation of a historical nature, short circuits the process of literary analysis before it begins. We also note that Stein's first point, concerning Markan authorship, makes it impossible for the redaction critic to investigate anything which stands in the text and does not come from the Evangelist's hand. The literary analysis of the text, however, takes the entire text as its field of study.

structures become a means to an end rather than an end in themselves. Since intercalation is a textual strategy, it may be that the diachronic focus of form criticism and redaction criticism has played a role in the lack of clarity concerning the definition and function of intercalation in Mark.

Narrative analysis provides an alternative which allows the storytelling nature and significance of textual strategies to carry full weight. It transforms the "walls" restricting interpretation in form and redaction criticism into "windows" of explanation in relation to the intercalated scenes in Mark. We now turn to a consideration of this method.

### Narrative Analysis Method

#### Introduction

"Narrative analysis" is a synchronic literary method which takes as its focus of attention and investigation the story and discourse of a narrative as it stands in written, oral, or even visual form.<sup>1</sup> It also investigates the relationships of the author and reader to the text. As a synchronic method, narrative analysis does not seek to go "behind" the text to literary or other

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<sup>1</sup>The term "narrative analysis" is used by the semiotician E. J. van Wolde, A Semiotic Analysis of Genesis 2-3: A Semiotic Theory and Method of Analysis Applied to the Story of the Garden of Eden, *Studia Semitica Neerlandica* (Assen, the Netherlands: Van Gorcum, 1989), 56-68, as a part of a broader scheme of a complete method of semiotic analysis. My use of the term "narrative analysis" has more affinities to van Wolde's entire system of semiotic analysis than to just his narrower specification of narrative analysis. See below concerning the relationship of my narrative analysis method to the structuralist-semiotic tradition.

precursors, nor does it even seek the connections (or lack thereof) of the narrative to history.

This "distance" from history is one of its limitations, but ironically, also one of its strengths. For all the emphasis of form and redaction criticism on particular forms, editorial work, and theological themes and crosscurrents, one has to look, it seems, far and wide to find form or redaction studies that actually take seriously the narrative as it stands. It appears as though historical concerns in form and redaction criticism become the driving force which tears the narrative to pieces in the search for historical veracity. Narrative analysis reverses all this by disengaging the historical question and concentrating on the narrative as it stands.

The concept of a literary narrative can be defined in various ways. Robert W. Funk illustrates several definitions in The Poetics of Biblical Narrative.<sup>1</sup> He holds that narrative can be seen as the words and sentences used to express a story.<sup>2</sup> It can also be seen as the actual content of the story. Or, third, it can be seen as the

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<sup>1</sup>Robert W. Funk, The Poetics of Biblical Narrative (Sonoma, CA: Polebridge Press, 1988), 2-3. See pp. 4-5 also.

<sup>2</sup>When we speak of a "story" here, it is clear that some genres of literature are excluded from narrative. Deliberative literature, for example, which does not tell a story, but rather uses argument and example to persuade (such as most of Paul's letters) lends itself more fittingly to rhetorical criticism. However, there can be deliberative sections within narratives.

dramatic telling when someone performs or does a reading of the story.<sup>1</sup>

Funk applies different terms to the three definitions of narrative he provides. Narrative as the linguistic form, the words and sentences, he terms "discourse." Narrative as content he terms "story." And narrative as the telling he terms "performance." Seymour Chatman has a similar sense of discourse and story, but he combines them to define narrative. For Chatman the narrative is the story (content) as discoursed (expression).<sup>2</sup> Chatman has a semiotic view of narrative. Indeed, narrative analysis belongs to the structuralist-semiotic tradition, but its focus is usually somewhat different. Structuralist studies usually concentrate on revealing "deep structures," the potentialities and constraints of a language system which are imposed upon an author and which the author uses for his creative endeavor. Narrative studies, on the other hand, tend to focus upon what structuralists call the "manifestation," the

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<sup>1</sup>Cf. Shimon Bar-Efrat's distinctions of three levels in narrative--(1) words, (2) story world depicted by the words, (3) the meanings, concepts, views, and values pointed to by the story world. Shimon Bar-Efrat, Narrative Art in the Bible, trans. Dorothea Shefer-Vanson in conjunction with the author, Bible and Literature Series, no. 17 (Sheffield: Almond Press, 1989), 197.

Also cf. Wesley Kort's definition based on the interplay of characters, plot, atmosphere, and tone, Wesley A. Kort, Story, Text, and Scripture: Literary Interests in Biblical Narrative (University Park, PA: Pennsylvania State University Press, 1988), 17, 20.

<sup>2</sup>See Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (Ithaca, NY: Cornell University Press, 1978), 19-27.

actualization of the potentialities and constraints of language as seen in a text.<sup>1</sup>

Chatman's insight into the dual nature of narrative (its story and discourse modes) is best illustrated by the aspects of time within the narrative. A narrative paints the picture of a world, real or imaginary. This representation of a "world" is commonly called the story world. Within this story world, events take place in chronological order.<sup>2</sup> However, the presentation of the story world and its events to the reader need not be, and usually is not, presented in the story world's chronological order. Hence, it is apparent that there is a distinction between the story's time and the discourse's time (the "telling" time). The interconnection of these

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<sup>1</sup>See Daniel Patte, What Is Structural Exegesis? ed. Dan O. Via, Guides to Biblical Scholarship, New Testament Series (Philadelphia: Fortress Press, 1976, 22-23, cf. also pp. 35-52 on narrative structures and exegesis. See also Mark Powell, What Is Narrative Criticism? ed. Dan O. Via, Guides to Biblical Scholarship, New Testament Series (Minneapolis: Fortress Press, 1990), 12-14. On structuralism and semiotics see also Algirdas J. Greimas, Sémantique Structurale (Paris: Larousse, 1966); Vladimir Propp, Morphology of the Folktale (Austin: University of Texas Press, 1968); R. Barthes, F. Bovon, F.-J. Leenhardt, R. Martin-Achard, and J. Starobinski, Structural Analysis and Biblical Exegesis: Interpretational Essays, ed. Dikran Y. Hadidian, trans. Alfred M. Johnson, Jr., Pittsburgh Theological Monograph Series, no. 3 (Pittsburgh: Pickwick Press, 1974); van Wolde as previously cited; Robert M. Polzin, Biblical Structuralism: Method and Subjectivity in the Study of Ancient Texts (Philadelphia: Fortress Press, 1977; and Martin J. Buss, ed., Encounter with the Text: Form and History in the Hebrew Bible (Philadelphia: Fortress Press, 1979.

<sup>2</sup>There can be, theoretically, narratives in which the structures of chronology are broken down. However, their "followability" as stories approaches chaos unless the author is extremely careful. The Biblical narratives never leave the realm of a chronologically determined world. Even in speaking of the Eschaton, the life promised in that future is called "eternal." It is thus related to a chronologically based story world.

two time relations and other aspects of content and expression is what constitutes a literary narrative.

But does this conception of narrative having a dual nature imply that narrative is a construct, an invention made up from the presentation of individual facts as arranged by human ingenuity? For Chatman (and others) it appears so.<sup>1</sup> There is the sense that there is no story in life, but only individual, meaningless facts, upon which man constantly seeks to impose an order, a narrative organization.<sup>2</sup> Wesley Kort suggests an alternative.

I propose, in contrast to prevailing assumptions, that narrative, rather than a product of originally separated, non-narrative ingredients, is itself originating of those aspects of our world that we abstract from a narrative base and isolate from one another as facts and ideas. As Stephen Crites pointed out in his seminal essay on the status of narrative, there is no point so deep in the life of a culture that it is free from the narrative form, nothing prior to narrative upon which narratives depend. The assumption of a prenarrative situation constituted of facts distinguished from ideas or beliefs is highly questionable.<sup>3</sup>

This suggests that while we can distinguish story from discourse by analysis, this distinction is a derivation from narrative unity. It

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<sup>1</sup>Besides Chatman, Kort notes this trend in Gérard Genette, Narrative Discourse: An Essay in Method, trans. Jane E. Lewin, Foreword by Jonathan Culler (Ithaca, NY: Cornell University Press, 1980); Günther Müller, Morphologische Poetik: Gesammelte Aufsätze (Tübingen: Max Niemeyer Verlag, 1974); and the Russian formalists, as illustrated in the statements made in Victor Erlich, Russian Formalism: History-Doctrine ('s-Gravenhage: Mouton, 1955), 209-211. See Kort, 10-11 for a discussion.

<sup>2</sup>See Kort, 8-13 for a critique of this view.

<sup>3</sup>Ibid., 12. Stephen Crites' work is found in "The Narrative Quality of Experience," Journal of the American Academy of Religion 39 (1971): 291-311. See also Thomas M. Leitch, What Stories Are: Narrative Theory and Interpretation (University Park, PA: Pennsylvania State University Press, 1986), 15-16; and Funk, 38-58. Funk holds that the whole story is found in life and that a narrative makes selections of details from that complete story. See Funk, 48.



is not a case of the imposition of a fictional unanimity upon disparate facts.<sup>1</sup> Story is the unbroken stream of life.<sup>2</sup>

There is a sense of this narrative unity in storytelling as compared to story analysis. Whereas a well told story is exciting, vivid, alive, and carries the reader along with it (thus implying unity), the same story analyzed can easily put one to sleep, perhaps because of its brokenness.<sup>3</sup>

A literary narrative, therefore, is a mimetic representation of life, real or imagined, in a story world. The unity of narrative, which cannot be broken without destroying the story, can nevertheless be analyzed in its story and discourse modes. This ability to examine discourse and story does not presuppose a division in narrative, but rather, reflects its representational nature.

Beyond this definition of narrative as story discoursed, there is yet another aspect of narrative that requires consideration. This is perhaps best expressed by asking the question, What is a narrative meant to do? Narratives are usually intended to serve as a medium of communication between an author and a reader. Books are,

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<sup>1</sup>See Kort, 12.

<sup>2</sup>See Funk, 48.

<sup>3</sup>To some this statement might seem the proof that, indeed, narrative is an imposition of unity upon disjointed facts. But that viewpoint misses the fact that narrative is interesting, at least in part, because it is mimetic of life, a reflection and selection of what goes on around us. Part of the reason analysis and much of didactic instruction is boring is that it has no relation to life. If then narrative is a reflection of life, its unity is derivative from life's unity. Cf. Linnie Kliever, The Shattered Spectrum: A Survey of Contemporary Theology (Atlanta: John Knox Press, 1981), 156, who points out that stories are able to influence our lives because they ". . . embody the shape of life." See also Powell, 90.

so to speak, an invitation to "hear" someone and respond by acceptance or rejection of the message sent.<sup>1</sup> But the actual process of communication is more complex than these simple statements might imply.

Communication in written form involves an implied contract between author and reader. This contract centers in what occurs in the text and the relation of the author and reader to the text.<sup>2</sup> Although texts do not move, speak, or act, they are communication

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<sup>1</sup>See Kort, 17-23, for an interesting discussion of narrative's function of providing human identity and orientation.

<sup>2</sup>Deconstructionists would demur, holding that "there is nothing outside the text." They contend that meaning of words (signs) can never be established, that signification extends to infinity. They base this upon a view of language which extends Saussure's concept of signification by difference into a concept of the signified never being absolutely present outside a system of differences. But both Saussure and the deconstructionists can be faulted on the question of signification. While there are grounds for accepting the idea that differences between signified objects play a role in definition and that the connection between signifier and signified is arbitrary (though the contract via which people agree upon that connection is anything but arbitrary), I have never agreed with the concept that definition is solely, or even primarily a matter of differences. When we think of the sign "boy," which stands for something signified, we do not generally think along the lines of "not girl, not adult, not horse," etc., but rather we think "small, male, human." Or, more accurately, we envision a male child. The signs have a way, especially when used independently, of calling up a mental picture. It is not a matter of differences which is called up, nor the absence or blur of a picture, but rather, a content picture, a collection of attributes, hence a meaning with substance. For a discussion and critique of deconstruction, see M. H. Abrams, "The Deconstructive Angel," Critical Inquiry 3 (1977): 425-438; and Tremper Longman III, Literary Approaches to Biblical Interpretation, ed. Moisés Silva, Foundations of Contemporary Interpretation, vol. 3 (Grand Rapids: Zondervan, 1987), 41-45. See Kort, 8-9, for a critique of differentiation in semiotics in relation to the ubiquity of narrative in all cultures and times.

tools between persons.<sup>1</sup> If the reading contract is misunderstood or underestimated, the result can be glaring misreadings of the text.<sup>2</sup>

The communication contract between author and reader can be expressed graphically by the following diagram:<sup>3</sup>

(Real Author) --> Implied Author --> Narrator -->  
 Narratee --> Implied Reader --> (Real Reader)

The reason for the parentheses around the real author and the real reader is that there is a referential gap between them and what occurs within in the text. All the other aspects occur within the text, that is to say, they can be inferred from markers and hints within the text. The real author is not necessarily represented within the text unless he chooses to represent himself there as the implied author. In a similar way the real reader need not accept the reader role depicted in the implied reader within the text.

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<sup>1</sup>Funk refers to a "narrative transaction" between author, reader, and story which centers in the text. See Funk, 4-5.

<sup>2</sup>This comment infers that authorial intention is involved in "properly" reading the text. But this statement does not necessarily imply that one must go "outside" the text for the essential data. There are markers within the text which point to proper understandings.

The concept of genre is intimately tied to the idea of proper reading. It makes a significant difference whether, for instance, a text is written or read as a history or a novel. The conventions of history writing, particularly in the twentieth century, are in some respects eschewed by novel writers. There is a different way of writing and reading these genres, hence a distinctive contract between author and reader in each case.

<sup>3</sup>The "real author" is the actual person who wrote the work, the "implied author" is the picture of the that real person generated in the reading of the text, and the "narrator" is the teller of the story in the text. The "narratee" is the "hearer" of the story in the text, the "implied reader" is the picture of the real reader as envisioned by the author in the text, and the "real reader" is the actual person who reads the text.

The work of narrative analysis becomes more understandable in light of the above material. Narrative analysis is the descriptive task of making explicit the implicit information about the implied author, narrator, narratee, and implied reader of a narrative as well as delineating the information and relationships within the story and discourse of the narrative. Within story and discourse a number of important categories require explication, including settings, characters, actions, plot, and time. Also the somewhat generalized aspect of style influences all of the areas mentioned. But before turning to a consideration of these categories in detail, we will examine some commonly raised objections to narrative analysis.

#### Story, History, and Historiography

In the introduction to the narrative analysis method, the question of history was briefly touched upon. It was noted that one of the characteristics of narrative analysis is that it does not address the issue of history. To those who use the historical-critical method, narrative approaches may suggest the abandonment of referential controls upon the interpretative process, a step which might easily lead to multiple allegorizing readings.<sup>1</sup> Furthermore,

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<sup>1</sup>Cf. Christopher Tuckett's comment on literary critical views of the meaning of texts, "Many such [literary] critics would argue that a literary text can have multiple meanings, and that concentration on the author's original meaning is an unjustified limitation to the critical task of understanding the text. A poem, for example, is an entity in its own right which can take on new depths of meaning quite independently of the poet's original intentions and thoughts at the time of writing the poem." Christopher Tuckett, Reading the New Testament: Methods of Interpretation (Philadelphia: Fortress Press, 1987), 174-175. Tuckett goes on to illustrate the application of this concept to Jesus' parables and contends that historical-critical controls are necessary to maintain readings in harmony with the author's original

it may suggest to some a return to a "pre-critical" naiveté.<sup>1</sup> On the other hand, to those who hold to a very high view of the authority and inspiration of the Scriptures, the narrative analysis method may appear to place the Bible in the category of fiction, or at least to suggest its disassociation from history.<sup>2</sup>

Central to these concerns is the question of history and the relation of narrative to it. To clarify the issues it is necessary to define history and historiography and to delineate the relationship of narrative to them.

A simple definition of history is that it is the series of events which occurred in the past.<sup>3</sup> As such, however, it is unreachable to people in the present since they do not live in the past.<sup>4</sup> The window on this past is evidence in the form of documents, reports, and artifacts which point to occurrences.<sup>5</sup> The two German

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intent. See pp. 175-180, particularly p. 180.

<sup>1</sup>Cf. Powell's caution against the use of narrative analysis to avoid controversial issues. Powell, 88-89.

<sup>2</sup>Cf. Longman, 54-58.

<sup>3</sup>The ambiguity of the term "history" is illustrated by the fact that it is also used to describe a written report about the past. To alleviate this ambiguity the term "historiography" is used here to refer to the written report.

<sup>4</sup>Cf. Alan Richardson, History: Sacred and Profane (Philadelphia: Westminster Press, 1964), 190-192.

<sup>5</sup>Cf. Paul Veyne, Writing History: Essay on Epistemology trans. Mina Moore-Rivoluceri (Middletown, CT: Wesleyan University Press, 1984), 4-5. Veyne states, ". . . in no case is what historians call an event grasped directly and fully; it is always grasped incompletely and laterally, through documents or statements, let us say through tekmeria, traces, impressions" (p. 4).

From the perspective of faith, divine revelation is also a window on the past because of God's omniscience and because of the life of God within all time. Cf. Jesus' statement in Luke 20:34-38.

terms for history, Historie, the bare facts of events as they occurred, and Geschichte, the significance of events, begin to lose their distinction in light of the means available to know the past. It is easy enough to accept, it must be admitted, by faith, that events occurred in the past, that is to say, Historie happened. But the window on Historie is always geschichtlich in nature, for present day people see through the eyes of others, and human mediation of necessity implies a viewpoint which is limited by finite mortality.

A further difficulty in the distinction between Historie and Geschichte relates not to external evidence but to internal mindset. Worldview determines whether a statement about the past is classified in the category of Historie or Geschichte.<sup>1</sup> Worldview sets the parameters and perimeters by which experience is explained. The boundaries between explanation and observation blur in light of the fact that how occurrences are usually explained influences what is seen as taking place in an individual event. A person with naturalistic presuppositions sees bare events. The supernaturalist, on the other hand, might suggest that the hand of God is active in a particular event. The naturalist will ascribe the supernaturalist's account to Geschichte. But the supernaturalist, using the same categories of explanation, might call the account Historie, for, he/she holds, that in the bare facts of the occurrence God is actually intervening. If the naturalist objects that this is a misapplication of the term Historie the objection might demonstrate

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<sup>1</sup>Cf. F. F. Bruce, "Myth & History," in History, Criticism, & Faith, ed. Colin Brown (Leicester, England: Inter-Varsity Press, 1976), 84-85.

that the terminology has a naturalistic bias, and hence, is not as objective as it might first appear.

It is clear from this brief discussion that the question of history is not a simple issue. But the points raised above need not necessarily lead to an extreme relativistic view of history which holds that it is impossible to know history at all. As Ronald Nash points out, the question of objectivity in reconstructing history really contains two concepts: (1) that the historian's depiction of the past is always open to criticism and revision and (2) that the historian's depiction of the past can be value-free.<sup>1</sup> The above discussion of the difficulties in distinguishing clearly Historie and Geschichte illustrates that the second proposition is not tenable. However, the first proposition is defensible since continuing research, the discovery of additional evidence and the critical review of its significance, is an ongoing endeavor. Thus, while human knowledge of history is partial, and always reflects a viewpoint, it nevertheless, can have a claim to objectivity.

Historiography is the recording of history. It is a literary representation of historical events. As a depiction of history it is meant to portray the events in accordance with how they occurred. The writing of history involves the "painting" of a story world which the reader can "see." Conventions of historiography in the twentieth century maintain that there must be referential links between the story world of the text and the actual historical events. The means

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<sup>1</sup>Ronald H. Nash, Christian Faith and Historical Understanding, with a response by Harold W. Hoehner (Grand Rapids: Zondervan, 1984), 79-80.

of validating the referential links is via clear evidential data in harmony with the worldview maintained by the author.

What takes place in historiography is the telling of a story, the painting of a story world just as it occurs in any narrative. All of the tools of narrative analysis can thus be applied in an investigation of written history since historiography is a subcategory of narrative.<sup>1</sup>

But this understanding raises another problem, the distinction between historiography and fiction. If historiography is a subcategory of narrative, as is fiction, then historiography and fiction are in the same class of literature. This appears to contradict the obvious distinction between the two.

The key to solving this conundrum is to establish that which distinguishes historiography from fiction. Meir Sternberg has an interesting way of demonstrating that the difference between the two genres does not lie in variations in form.<sup>2</sup> He refers to the story told by the prophet Nathan to David about the poor man's ewe lamb (2 Samuel 12). As Nathan presents the story to the king and asks for

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<sup>1</sup>See Meir Sternberg, The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading, ed. Robert M. Polzin, Indiana Literary Biblical Series (Bloomington, IN: Indiana University Press, 1985), 23-35, with his provocative discussion of the Scriptures as historiography, not fiction, and his subsequent application of narrative analysis to the Biblical text. Sternberg contends that the difference between history and fiction is not found in discourse but in truth claim. ". . . history-writing is not a record of fact--of what 'really happened'--but a discourse that claims to be a record of fact. Nor is fiction-writing a tissue of free invention but a discourse that claims freedom of invention. The antithesis lies not in the presence or absence of truth value but of the commitment to truth value" (p. 25). Thus, a historical discourse can be analyzed as a narrative just as can a fictional work.

<sup>2</sup>Ibid., 30.



judgment, David takes the tale, at first hearing, in the context of an actual injustice. It is only after Nathan pointedly declares, "You are the man!" that the king recognizes that the tale is a parable. Sternberg concludes,

Accordingly, as one purpose gives way to another--seeking redress for an anonymous sufferer to passing sentence on the king--the tale transforms from the history of an injustice to a fictional parable of injustice. Nothing in the discourse has changed in reversal--not a word, let alone a structure--except the informing principle. . . . In communication, typology makes no sense unless controlled by teleology. And teleology is a matter of inference from clues planted in and around the writing, extending from title and statements of intent to conventions of representation that signal the appropriate narrative contract in the given milieu.<sup>1</sup>

What does distinguish historiography from fiction is the claim to factual presentation.<sup>2</sup> Historiography is a discourse which claims to present a record of fact, while fiction is a discourse which claims freedom of invention.

This helps to clarify some of the statements made by some scholars concerning the genre of literature found in Scriptural narratives. Robert Alter, for example, states,

As odd as it may sound at first, I would contend that prose fiction is the best general rubric for describing biblical narrative. Or, to be more precise, and to borrow a key term from Herbert Schneidau's speculative, sometimes questionable, often suggestive study, Sacred Discontent, we can speak of the bible as historicized prose fiction. To cite the clearest example, the Patriarchal narratives may be composite fictions based on national traditions, but in the writers' refusal to make them conform to the symmetries of expectation, in their contradictions

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid., 25.

and anomalies, they suggest the unfathomability of life in history under an inscrutable God.<sup>1</sup>

Alter's error is in combining evaluation of truth value with truth claim. The Old and New Testaments both make truth claims for their presentations. It is, in fact, central to the faith of both that God has acted in history. If exception is taken to the factuality of either the Old or the New Testament, it should be on referential grounds (does the report accord with the history, or the evidence?), not on the claim to the historiography genre. Sternberg puts it well.

The difference between truth value and truth claim is fundamental. If the title to history-writing hinged on the correspondence to the truth--the historicity of the things written about--then a historical text would automatically forfeit or change its status on the discovery that it contained errors or imbalances or guesses and fabrications passed off as verities. Also, its historiographic character would come and go according to historiosophic fashion. But that is not the case, or else there would hardly be any works of history left and librarians would spend most of their time shuttling books between the nonfiction and fiction shelves.<sup>2</sup>

The evaluation of a narrative's correspondence to reliable evidence is the means by which we judge whether a historiographic piece is "good" historiography or "bad" historiography, its truth value. Involved within this issue are several aspects of truth which deserve consideration. These are:<sup>3</sup>

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<sup>1</sup>Robert Alter, The Art of Biblical Narrative (New York: Basic Books, 1981), 24. The reference to Schneidau is Herbert Schneidau, Sacred Discontent: The Bible and Western Tradition (Baton Rouge, LA: Louisiana State University, 1976).

<sup>2</sup>Sternberg, 25.

<sup>3</sup>See E. A. Nida, J. P. Louw, A. H. Snyman, and J. von W. Cronje, Style and Discourse: With Special Reference to the Text of the Greek New Testament (Roggebaai, Cape Town: Bible Society, 1983), 49-50.

1. Is it factual? Does it present an accurate representation of events and persons?
2. Is it true to life? Does it have the attribute of verisimilitude in the presentation of events and their causation and the depiction of persons and the motives which drive them?
3. Is it verity? Does it present principles and teachings, implicitly or explicitly, which express a sound and worthy philosophy and way of life?

Each of these questions is influenced by the reader's worldview.<sup>1</sup> For instance, some events presented in a document may be considered as fictitious without investigation since they disagree too sharply with the reader's worldview. Or an event depicted in a literary work may be seen as not true to life because it is so out of harmony with the reader's culture.<sup>2</sup> And whether or not a reader sees a document's explicit or implied teachings as worthy of acceptance depends at least partially on the reader's worldview.<sup>3</sup> Hence, the same ambiguity as we met above concerning reconstructing history holds true here. While we can never escape having a viewpoint as long as

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<sup>1</sup>Just as we saw above in regard to the classification of data into Historie or Geschichte.

<sup>2</sup>In this case the limitations of the reader's own cultural perspective, his inability to imagine that a reported event could possibly occur in the way reported, is what brings about this judgment. Lest this be considered a problem distinctive to those from a traditional culture viewing a technologically advanced culture, I should point out that Westerners entering traditional societies can be just as amazed by what occurs.

<sup>3</sup>Don Richardson, Peace Child (Glendale, CA: G/L Regal Books, 1976) relates the experience of telling to a tribe in a traditional culture the story of Judas' betrayal of Jesus and being dismayed by the fact that they took Judas as the hero. In that culture "fattening for the kill" treachery was highly esteemed.

we live, yet objectivity is not ruled out since the discovery of new evidence and the possibility of better reasoning makes it possible to criticize, evaluate, and change our worldview.

At this point it seems valuable to pause and summarize some of our findings and how they relate to the objections raised at the beginning of this section by those involved in historical-critical research and those who hold to an high view of the Scriptures and their authority. We have seen that history can be divided into two aspects, the bare facts of occurrence (Historie) and their significance (Geschichte), although the line between the two is hazy for both evidential and philosophical reasons. Historiography, on the other hand, is a representation of history in narrative form. Its distinction from fiction does not lie in literary form, but rather in truth claim. Finally, we noted that the truth value of historiography can be evaluated on three levels, factuality, verisimilitude, and validity of explicit or implicit philosophy.

How does this information address the concerns of the two groups noted above? Those involved in historical-critical research are concerned about the lack of reference to history in narrative analysis. The concern is actually misplaced, for it is not the case that narrative analysis is anti-historical or ahistorical in nature. On the contrary, the results of narrative analysis may prove very helpful to those interested in looking "behind" the text by giving them a clear delineation of what is going on in the text.

Those involved in historical-critical work are primarily interested in obtaining a twentieth-century historiography of the history of ancient times. As such, they see the ancient materials

with which they work as a tool to obtain their goal. Narrative studies see the ancient text and its communication as the goal. As such, narrative analysis utilizes the data of historical research related to the text as a clarification of what goes on in the text.<sup>1</sup> Thus, it is not the case that the two methods are necessarily inimical. But they do reverse the "tool to goal" relationship. What historical criticism uses as a tool, narrative analysis takes as a goal.<sup>2</sup>

Nor is the fear of lack of referential controls founded. Referential controls are not the only type of controls that exist. Within texts there are literary conventions, signs, and relationships which serve as a restraint upon multiple meanings.<sup>3</sup> In fact, the narrative analyst has as much claim to control of meaning as the historical critic. The historical critic seeks a goal which is not accessible except through secondary evidence.<sup>4</sup> The narrative

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<sup>1</sup>I recognize that some in the tradition of literary criticism would cut off all connections with anything outside the text. I find this stance extreme. As an example of how historical research can inform narrative analysis one can consider the way in which customs, conventions of speech, and word usage (lexical meanings illustrated across a variety of texts, thus a diachronic study) can clarify details within the text. Powell discusses this issue of the relation of narrative to historical information, Powell, 96-98. See also R. Alan Culpepper, Anatomy of the Fourth Gospel: A Study in Literary Design, ed. Robert W. Funk, New Testament: Foundations and Facets Series (Philadelphia: Fortress Press, 1983), 11.

<sup>2</sup>Cf. Powell's illustration of a window as compared to a mirror in discussing the same question. Powell, 7-8.

<sup>3</sup>See Robert C. Tanehill, The Sword of His Mouth, ed. William A. Beardslee, Society of Biblical Literature Semeia Supplements, no. 1 (Philadelphia: Fortress Press; Missoula, MT: Scholars Press, 1975), 28-29.

<sup>4</sup>See the discussion above concerning how we obtain knowledge of the past.

analyst, on the other hand, always has his goal before him in black and white.

Is narrative analysis a return to a "pre-critical" naiveté? It depends on how it is used. Its use by scholars who are anything but "pre-critical" in their outlook illustrates that there is nothing inherently "pre-critical" in the method. But we must note that narrative analysis is limited in its view and its goals. Being synchronic in nature<sup>1</sup> it does not address the kinds of concerns so central to historical criticism. As such it is possible that narrative analysis could be used without consideration of or concern for referential issues. But it should be noted that such a usage would arise from a philosophical basis standing outside of the presuppositions and goals of narrative analysis.

A final concern from the historical-critical side, not always voiced, is that narrative analysis implies that historicism is insufficient to fully explicate the ancient text. Indeed, this is an implication of a method that addresses the text from a different perspective and stands for a differing viewpoint. Whether this implication is justified or not is part of the experiment of the current study. As noted in the first chapter, there are certain unanswered questions concerning intercalation in Mark. If narrative analysis is able to explicate this phenomenon then it will have illustrated its validity to help explain the text in a new way.

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<sup>1</sup>Of necessity, because of its focus on the text and derivatively because of the nature of texts and their relation to the world.

From the standpoint of those who approach the text as Scripture and hold to an high view of the Bible's authority, at least two concerns arise about narrative analysis. The first is the implication of utilizing a method which is generally used on fiction, thus implying that the Scriptures are fiction. The second concern is that the synchronic approach of narrative analysis implies that the Scriptures themselves are detached from history, that the events presented in the text did not really occur.

Both of these impressions are based upon the mistake of transferring to the object of study a typical feature of narrative analysis. In the case of the appellation of fiction, we noted above that the distinction between history and fiction is not found in form, but rather in the conventions of truth claim. Historiography is a narrative form, hence it is not inappropriate to apply narrative analysis to a text that makes the truth claim of history.<sup>1</sup>

The second fear, that of cutting off Scripture from history, is similar to the analogous concern of the historicist, but arises from a different set of premises. This fear has a double edge. In the first place, if a synchronic approach entails a necessary qualification that the text studied be disengaged from history, then its use on Scripture would require a presupposition of the detachment of the Bible from historical reality. As noted above, this is not a necessary qualification of narrative analysis. Narrative studies are

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<sup>1</sup>This is the claim that both the Old and New Testaments make for their narratives.

"blind" to the connection with history but do not necessarily deny the existence of a connection.<sup>1</sup>

The second aspect of the fear of cutting off Scripture from history has to do with the relationship between storytelling and history. There is a fairly common understanding of storytelling which holds that it is not really historical in nature, that it is a molding and twisting of events for dogmatic purposes. Thus, to employ in the study of the Scriptures a method which undertakes to analyze story and discourse implies that the Bible is a "storybook" and not historical.

As we have already noted, this type of viewpoint fails to take into account the nature of historiography as narrative. That the Scriptures are full of stories does not imply that they are non-historical. Furthermore, we saw that Kort's defense of the primary nature of narrative to life implies that stories are derivative from life's narrative unity. Stories are selections from the Story. Narratives are mimetic of life, and to apply the appellation to Scripture is not pejorative.

#### A Modern Method, an Ancient Text

Another objection raised to narrative analysis in relation to its application to Scripture is that it is a modern literary method. It may seem inappropriate to apply the modern categories of this method to ancient literature.

To answer this objection it is important to make a distinction between the categories or conventions of investigation of

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<sup>1</sup>Cf. Culpepper, 11.



narrative analysis and the customs of storytelling. The conventions of story and discourse within narrative are settings, actions and plot, characters, time, narrator and reader, and style, which we meet in detail below. The customs of storytelling are the means utilized to express the conventions. The customs can change without limiting the applicability of narrative analysis to any narrative, but if the conventions change extensively over time, the above accusation might severely limit the applicability of the method to ancient narratives.

There has definitely been a development in the customs of storytelling over time, but the basic conventions have remained quite stable for thousands of years.<sup>1</sup> That this is so is illustrated by the act of reading, in which we all partake. We are able to make sense of the stories in Genesis, the narratives about Jesus, the Canterbury tales of Chaucer, and novels by Ernest Hemingway. In each we see settings which form the backdrop or "country" within which actions are performed by characters who fulfill a plot within time. The story is told to a reader by a narrator from one or more points of view. These are the characteristics which all narrative literature contains, even going back to ancient times.<sup>2</sup> Thus, it is appropriate to apply the method of narrative analysis even to ancient literature. The recent development of this method is not grounds for ruling out its applicability to ancient texts, since the conventions it considers are common to all narrative literature.

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<sup>1</sup>See Powell, 43.

<sup>2</sup>Cf. Culpepper, 9.

However, the customs of storytelling have definitely changed from those used in ancient times. It is easy to recognize this in comparing ancient stories to modern ones. The story of Joseph is quite laconic in its presentation. Words are few and yet there is a sense of depth to the story. Character traits that are mentioned generally play some role in the plot,<sup>1</sup> but in the modern novel there can be page after page of characterization which may only peripherally connect with the plot.

The method of narrative analysis has been developed by modern secular literary critics who deal mainly with the modern novel. While the conventions are consistent with those of ancient literature, the details of the analytic tools have been fashioned with the complexities of modern storytelling customs in view. Thus the intricacies of time relationships described by Gérard Genette may not all appear in ancient literature, but this does not mean that the general convention of time relationships is inappropriate. Rather, it indicates merely that ancient literature may not have all of these developments.<sup>2</sup>

And yet, as Robert Alter is wont to point out, we must not take the ancient texts too lightly.<sup>3</sup> The laconic style is deceptively simple. It hides within it a depth of meaning poured into brevity of expression. Narrative analysis, with its general conventions, allows an inductive examination of ancient texts to

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<sup>1</sup>See Sternberg, 339-340.

<sup>2</sup>See Genette on time relationships.

<sup>3</sup>See Alter, 21.

discover the customs utilized to express meaning.<sup>1</sup> It thus can serve as a useful tool to describe explicitly that which is implicit within the text. The research of the present study is such an attempt to elucidate the definition and function of intercalation in Mark.

#### Narrative Analytic Method

Narrative analysis is fairly new in Biblical studies but it has precedents in secular literary criticism. Major works in the secular literature include those of Seymour Chatman, Gérard Genette, Boris Uspensky, Wayne Booth, and Erich Auerbach, among others.<sup>2</sup> In Biblical studies one can mention the works of Alan Culpepper, Robert Funk, Meir Sternberg, Robert Alter, Robert Tannehill, David Rhoads and Donald Michie, Frank Kermode (who has written on Mark but is actually a secular literary critic), Norman Petersen, and Mark Powell, among others.<sup>3</sup>

The particular form of method utilized varies from scholar to scholar. Chatman, for instance, separates story and discourse and categorizes various aspects of narrative under each for analysis. Genette prefers to use terms from traditional grammar to make his

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<sup>1</sup>See *ibid.*, 47-51.

<sup>2</sup>Those not already noted in the text above, Boris Uspensky, *A Poetics of Composition: The Structure of the Artistic Text and Typology of a Compositional Form*, trans. Valentina Zavarin and Susan Wittig (Berkeley: University of California Press, 1973); Wayne C. Booth, *The Rhetoric of Fiction* (Chicago: University of Chicago Press, 1961) and *A Rhetoric of Irony* (Chicago: University of Chicago Press, 1974).

<sup>3</sup>Not already noted above, Norman R. Petersen, *Literary Criticism for New Testament Critics*, ed. Dan O. Via, Guides to Biblical Scholarship, New Testament Series (Philadelphia: Fortress Press, 1978).

groupings of material. Funk uses diagrams which illustrate the entrance (focalizing), activity, and exit (defocalizing) from a scene. Sternberg and Alter do not lay down a specific method in outline form but give copious examples of how they carry out their analysis.

Each of the different forms used by these various scholars has positive and negative aspects. There is no standard form for the method of narrative analysis. While one could design a rather elaborate structure of a method (somewhat similar to Chatman's), the drawback would be its complexity and the lack of agreement it would engender by its specificity. However, many narrative analysts agree that there are certain conventions of narrative structure which must be covered in analyzing narratives. These include settings, actions and plot, characters, time, narrator, and reader.

Carrying out a narrative analysis of intercalations in Mark produces detailed information in each of these conventions. There are several ways the narrative data could be presented. It could be organized either by passage, in which case under each passage the information for each convention would be presented, or it could be organized by convention, in which case under each category the data from all the passages would be presented. There seems to be a tendency in narrative studies to follow the latter approach.<sup>1</sup>

However, in the present study the former approach is followed for two reasons. The first is that the goals of this investigation are somewhat different than those of most narrative studies. Whereas

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<sup>1</sup>Cf. Culpepper's work on John and Rhoads' and Michie's work on Mark.

other investigations aim at explicating the basic patterns within the general conventions of the narrative being analyzed, the goal of the present study is to utilize the patterns and storytelling customs within intercalated passages to produce a focused narrative definition of intercalation and to explicate its function in Markan storytelling and interpretation.<sup>1</sup> To organize the data by conventions rather than passages would have a tendency to make it difficult for a reader to grasp what is taking place in any one passage. And, it is the passages as units of intercalation which are the focus of this study and the fountain of information from which the definition and function of intercalation flows. Organization by conventions might imply, or least appear to imply, that certain decisions, integral to the definition process, have already been made before the data are presented. To make the data most accessible to other scholars, it seemed best to organize them by passages. The consequence of this is a certain repetitiveness in presentation, but it seemed worth the price.

The second reason for presenting the data by passage is aesthetic. We noted above that storytelling is mimetic of life and as such has a certain vibrancy to it. Story analysis, on the other hand, can be very dull. Organizing the data from the intercalated passages by convention of narrative structure not only vitiates their power as stories, it almost completely erases them. No story line is

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<sup>1</sup>The selection of passages as intercalations presupposes at least a minimal definition of the literary device. The key word in my sentence is "focused." My work is aimed at sharpening the understanding of what almost all scholars agree is present in the Markan narrative. See below for a defense of how the passages were selected.

left to follow. It is hoped that by presenting the data passage by passage some of the context of story can be maintained. The Markan stories are so vibrant and powerful that they deserve respect for their context and content. I now turn to a brief examination of each of the conventions of narrative structure noted above.

### Settings

Stories, like life, take place in space and time and within a social, moral, and spiritual story world. These backgrounds against which the story takes place and borders within which the story occurs are the settings. The breadth implied in this concept is perhaps best illustrated by the background scene in a painting such as Leonardo de Vinci's Mona Lisa. The scenery behind the subject is an expansive countryside providing a depicted setting in real life for the subject. But Mona Lisa is the focus of attention. In the same way settings in narrative can be fairly expansive and broad, often quite generalized. Yet they serve as the backdrop against which actions take place.

The settings can also have breadth in terms of the aspect of life from which they come. They can be spatial (a lake, a house, a street, a tree), temporal (night, day, morning, after another event, long ago, yesterday), social (family or political structures or institutions, economic systems), moral and spiritual (Jewish, Christian, ethical, ceremonial).<sup>1</sup>

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<sup>1</sup>Powell discusses spatial, temporal, and social settings, 70-75. On spatial settings in Mark, see Elizabeth Struthers Malbon, Narrative Space and Mythic Meaning in Mark (San Francisco: Harper & Row, 1986).

The role played by settings can vary. As borders, settings place limits on what, when, or how the story can progress. As an example, the placing of Jesus' birth by Luke in the days of Caesar Augustus and governor Quirinius (Luke 2:1-2) limits the time period within which we observe the life of Jesus portrayed. He was not born in Moses' or David's day, nor in the days of the Fall of Jerusalem.

Robert Funk has an interesting concept which relates to settings as borders, though his idea is not completely synonymous with settings. He refers to "focalizers" and "defocalizers" as those aspects of a story which focus the attention of the reader on a certain person or event, and then, at the end of the scene, close off the focus.<sup>1</sup> Funk notes that focalization involves participants, locale, and time. Focalization occurs when these elements are brought together either by an arrival, a perception by someone, or something that precipitates perception. Defocalization basically reverses the focalizing process by dispersal of participants, change of participant set, locale change or expansion, or temporal shift.

While it is clear that settings are not the same as focalizers and defocalizers, the settings often do play an important role in the focalization/defocalization process, while at the same time providing the boundaries of the story world.

Settings as background play a different role. In this case they do not set the limits of the story world, but rather display some of its parameters. Quite often settings are used in literature to help the reader visualize an entire story world which extends

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<sup>1</sup>See Funk, 99-132.

beyond the local scenes where the action takes place. The purpose of this usage is to draw the reader into an acceptance of the story world by kindling imagination.<sup>1</sup>

Rhoads and Michie describe some of the uses of settings.

. . . settings can serve many functions essential to plot: generating atmosphere, determining conflict, revealing traits in the characters who must deal with problems or threats caused by the settings, offering commentary (sometimes ironic) on the action, and evoking associations and nuances of meaning present in the culture of the readers.<sup>2</sup>

Thus settings serve a wide variety of functions, but they have the characteristic of being either backdrop to the activities which take place in the story, or, if they become an integral part of the plot, they serve the role of a prop (such as the ox cart in the Uzzah story).

Seymour Chatman has pointed out that it is not always easy to distinguish between a setting, such as a prop, and a character.<sup>3</sup> The attribute of life does not always differentiate the two, since sometimes a person does not carry the characteristics of a character in the story (often the crowd in Mark is part of the setting, a prop

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<sup>1</sup>This type of usage does not occur very often in Scripture. The Scriptural style is quite laconic and hence when settings are dwelt on in more detail, it is often a marker that the setting will in some way play a role in the plot. An instance of this phenomenon is seen in the detail of the ox cart used to carry the Ark in the story of Uzzah's death (2 Sam 6:1-11). Because of the stumbling oxen, Uzzah reaches out to steady the Ark and is struck dead. Shimon Bar-Efrat posits that the absence of description of space in the Old Testament is due to the fact that the narrative is devoted wholly to creating a sense of time that flows continually and rapidly. See Bar-Efrat, 195-196.

<sup>2</sup>Rhoads and Michie, 63.

<sup>3</sup>Chatman, 138-141.



in whose presence Jesus acts). Furthermore, one can have an inanimate object personified and serve as a character.

Having a name does not always produce character, nor does the absence of a name mean that a person is part of the setting (witness the unnamed woman in Mark 5 whom we consider below, clearly a character). Furthermore, even importance to plot does not insure characterhood, since props can play central roles in narrative. Thus the line between characters and settings is indistinct, though it is not usually too difficult to distinguish the two. Whereas characters tend to have a number of the characteristics of personhood (often including name, presence in the discourse, importance in the discourse, unpredictable nature, and a point of view),<sup>1</sup> settings have the characteristic, noted above, of marking borders of the story world and providing background to the actions and characters which fill the story world.<sup>2</sup>

### Characters

Characters are the narrative representation of persons as perceived by the reader. Hidden behind this simple statement are the complexities of who or what can be a character, just how characters are depicted, and the difference between characters in literature and real people in life.

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<sup>1</sup>See Chatman, 141. Powell supplies the concept of characters having point of view, 69-70.

<sup>2</sup>As Chatman notes, ". . . we can always 'fill in,' so to speak, whatever is needful to authenticate a setting. If we are told in a novel that the scene is a New York street, we can mentally provide it with stock details: cars, pedestrians, shops, policemen. But we cannot provide a hero: he is too special to 'fill in'" (p. 141).

Beginning with the last item, we note that characters in a narrative are the representation in words of persons in life. Besides this there are a number of other ways that characters differ from real people. Thomas Leitch notes,

We might be said always to be acting ourselves, but characters are always on display in a more radical sense: They are designed to be apprehended, and that is all they are designed for. The identity of narrative characters, unlike that of real people, is a uniquely discursive function. We can impute traits to characters in order to recover or justify problematic aspects of the narrative discourse, but it is those discursive aspects, not the corollary traits, that characters are made of.<sup>1</sup>

The reason for these unique attributes of characterhood has to do with the communication process of reading. We read to hear the author's tale. Characters are present as actors in the story. Thus they are centers of focus and are meant for apprehension by the reader. Whereas real persons have an existence prior to and apart from action, characters have an existence in story as communication elements.

Characters are also different from real persons in that it is not necessary in characterization to present a complete existent.

. . . characters cannot be explained in the same way human behavior as such is explained, because characters differ from people in being incompletely specified (how many characters are said to have armpits?) and intentionally intelligible, as human behavior is only among highly histrionic people or people performing for an audience.<sup>2</sup>

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<sup>1</sup>Leitch, 158. Leitch is technically right in claiming that characters are discursive elements. However, I feel this places a little too much emphasis on the communicative act over the effect it is desired to achieve. The effect desired in representing characters is to stimulate the imagination into envisioning real persons.

<sup>2</sup>Ibid.

These differences are tied to what occurs in narrative. The reason for presenting characters is for storytelling. Even descriptive details which may not play any role in plot are present, often, to paint the story world into believability. And the partial presentation of character may serve to evoke imagination in order to draw the reader into the story world.

If there are such differences between real persons and characters, how can it be said that characters are narrative representations of people? The answer to this is found in a discussion of who or what can be a character, and what are the essential characteristics of characterhood.

A character does not necessarily have to be a human being. In many stories animals are characters (any Lassie film), and it is possible, though not very common, for even an inanimate object to be a character. On the other hand, there are instances where human beings who appear in a narrative do not have the necessary attributes of a character. Any animal or object which becomes a character in a narrative takes on in some way the attributes of a person. It may be only the connection of the character with a plot, which thereby implies intentionality, a key attribute of conscious action. But it can extend much further into human emotions, intelligence, and cognition. The reader comes to recognize some aspect or aspects of personhood in the existent which becomes a character.

It is extremely difficult, however, to determine what are the essential attributes of characterhood. Characterization takes on many forms in literature. However, common elements often include name, presence and importance in the discourse, unpredictable nature,

and a point of view. But none of these in itself insures characterhood.

Seymour Chatman argues that a character is a "paradigm of traits," a set of stable and abiding personal qualities.<sup>1</sup> But Leitch counters,

. . . defining characters as collections of traits raises several problems. It has the apparent effect of reducing the resonance and indeed the mimetic potency of any given character, for character cannot operate as a distinctive trope if it can be reduced to a series of predicates. . . . Whatever characters are made of, it is not a body of traits preceding or underlying the diegesis, but some quality inherent in the diegesis itself . . .<sup>2</sup>

Chatman's definition centers on the characteristics evoked by the communication process of storytelling. As such, it moves from the representational mode of storytelling to a set of attributes which could be called accurate about a person. The loss is not only in leaving representation<sup>3</sup> but also in reducing persons to attributes.

Leitch favors a definition which centers in the storytelling process. He refers, at one point, to a character as ". . . a way of talking."<sup>4</sup> He goes on to state, "Whether or not characters define themselves through their speech, it is only the storyteller's way of talking about them or displaying them that makes them more than the

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<sup>1</sup>Chatman, 126.

<sup>2</sup>Leitch, 157.

<sup>3</sup>This is somewhat like going from the stories in the Bible to the specific teachings of systematic theology.

<sup>4</sup>Leitch, 157.

sum of their traits."<sup>1</sup> Leitch pinpoints the key to excellence in character depiction.

Character in general is the result of the storyteller's sleight-of-hand, and most characters are analytically reducible to constellations of external details, mental attitudes, dramatic roles, and covert appeals to the audience to fill a discontinuity or form an identification. Indeed it is not going too far to say that all tellable characters are based ultimately on identification.<sup>2</sup>

The identification process involves the communication process. Characters are a construct not only of the teller but also of the reader. They develop from the telling of a story in which not all is told and yet something is implied. Markers of what is implied are in the text (hence this is not just whimsical character building by a wishful reader), but the statements may not be explicit. This is what invites gap-filling and identification.<sup>3</sup> If telling alone were the source of character, then the markers of implied meanings would be meaningless, for implications require the "filling of the gap" by the reader for total elucidation.<sup>4</sup>

Thus we return, with more understanding, to the original sentence of this section. Characters are the narrative representation of persons as perceived by the reader. This contains the content aspect of which Chatman speaks (persons include traits) but goes beyond this to include the idea of telling-hearing-

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<sup>1</sup>Ibid., 158.

<sup>2</sup>Ibid., 162.

<sup>3</sup>We identify more readily with that which is the product of our own effort.

<sup>4</sup>For character explication to take place, the author-reader contract must be fulfilled.

identifying which Leitch brings out. It must be emphasized again that the reader's role is not without controls. The narrative representation contains markers, "hints," which point to a particular type of reading. The bypassing of the markers results in misreading.

Characterization, the art of presenting character, is a more concrete component and easier to delineate. It is how character is put across. Chatman lists three ways he sees narrative inducing mental images in story space,<sup>1</sup>

. . . the direct use of verbal qualifiers ("huge," "torpedo-shaped," "shaggy"); reference to existents whose parameters are "standardized," by definition, that is, carry their own qualifiers ("skyscraper," "1940 Chevrolet coupe," "silver-mink coat"); and the use of comparison with such standards ("a dog as big as a horse"). These are explicit, but images can also be implied by other images ("John could lift a 200-pound barbell with one hand" implies the size of John's biceps).<sup>2</sup>

This seems useful for modern novels in which there can be lengthy development of characters in descriptive passages, but the Bible is usually quite spare in such methods of characterization. Does this mean that the Scriptures are rather unsophisticated in character development?<sup>3</sup> The enduring and endearing quality of the Biblical stories would imply that this is not the case. But if not, how are characters depicted in Biblical narrative?

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<sup>1</sup>Story space is the imaginary world depicted in the story.

<sup>2</sup>Chatman, 102.

<sup>3</sup>Cf. Robert Scholes and Robert Kellogg, The Nature of Narrative (London: Oxford University Press, 1966), 166-167, who depict the ancient Hebrew narrative as primitive with the inward life assumed, not presented.

One of the keys to Biblical characterization, particularly in the Old Testament, is ambiguity. Robert Alter comments on both this tendency and its theological roots.

The Greek tendency to narrative specification . . . seems to be one that modern literary practice has by and large adopted and developed. Precisely for that reason, we have to readjust our habits as readers in order to bring an adequate attentiveness to the rather different narrative maneuvers that are characteristic of the Hebrew Bible. But the underlying biblical conception of character as often unpredictable, in some ways impenetrable, constantly emerging from and slipping back into a penumbra of ambiguity, in fact has greater affinity with dominant modern notions than do the habits of conceiving character typical of the Greek epics. The monotheistic revolution in consciousness profoundly altered the ways in which man as well as God was imagined, and the effects of that revolution probably still determine certain aspects of our conceptual world more than we suspect.<sup>1</sup>

One of the Bible's primary methods of character development is via "gapping." Gapping is a method of authorial composition in which the processes or purposes of events and/or persons within the text are left intentionally incomplete. Furthermore, gapping implies that there are markers within the text that inform the reader that a lacuna of information is present.<sup>2</sup>

Ambiguity can be called a strategy of characterization. But what about actual methods of character presentation? Sternberg outlines five storytelling strategies, using a depiction of David as an example.

"I have seen a son of Jesse the Bethlehemite, skillful in playing, able in deed, a man of war, wise in counsel, a man of good presence, and the Lord is with him" (1 Sam 16:18):

1. Physical ("a man of good presence");

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<sup>1</sup>Alter, 129. Cf. also p. 115.

<sup>2</sup>We meet this concept of gapping again under the discussion of actions and plot. On the question of legitimate gap-filling which is consistent with the text see Sternberg, 189, 242-243.

2. social ("a son of Jesse the Bethlehemite");
3. singular or concretizing ("skillful in playing" or, usually, just a name);
4. moral and ideological ("the Lord is with him");
5. psychological in a wide sense ("able in deed, a man of war, wise in counsel").<sup>1</sup>

True to the Biblical strategy of ambiguity, however, these character depictions do not usually go far enough to explicate the characters they portray.<sup>2</sup> "They yield a partial picture of the figure and we must round it out by our own efforts, usually at the most essential (intriguing, problematic) spots."<sup>3</sup>

The Bible is famous for its laconic style of presentation. So, it is not unnatural that we expect that the lion's share of characterization occurs not in description of the character ("telling") but rather in "showing" us the character. Shimon Bar-Efrat outlines four basic ways of showing character. These are:

1. Outward appearance
2. Inner personality
3. Speech of the character
4. Actions of the character<sup>4</sup>

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<sup>1</sup>Ibid., 326.

<sup>2</sup>See *ibid.*, 326-327. This is probably less the case in the New Testament as compared to the Old Testament. Particularly in Luke and Acts, when a person is depicted as righteous, holy, full of the Holy Spirit, this is just the way he acts. What is interesting in Luke-Acts is the way that speeches vary from the narrator's telling of events. Cf. the narrative in Acts 21:30-23:22 and Lysias' depiction of it in Acts 23:26-30.

<sup>3</sup>Ibid., 327.

<sup>4</sup>Bar-Efrat, 48-86. Bar-Efrat places the first two under the title of "Direct Shaping of the Characters" and the last two under the title "Indirect Shaping of the Characters."



As Bar-Efrat notes, references to outward appearance are rather spare in the Bible. In fact, their mention is always linked in some way with the furtherance of the plot or as a means to explain the course of the plot.<sup>1</sup> Thus, while such characterization helps us to visualize, if even in a small way, a character, it has the much more important role of tying the character into the development of the plot. Such a connection draws the character into the movement of the narrative and serves as a marker or explicator of what the character is all about, hence characterization takes place.

The question of the representation of inner personality in the Bible is an interesting subject. Scholes and Kellogg hold that the inward life is assumed in the Old Testament narratives, not presented.<sup>2</sup> If one means thereby a psychological depiction of the inner man in which conflicting motives and emotions compete for expression, it is true that such inner views are rare if present at all. But the difficulty with this viewpoint is that it misses the Bible's own way, sometimes subtle, of depicting what is going on inside of a character.

Internal views of characters are provided in two ways in Scripture.<sup>3</sup> The first is either the narrator's or another character's depiction of what the person is like via listing

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<sup>1</sup>Ibid., 48.

<sup>2</sup>Scholes and Kellogg, 166-167.

<sup>3</sup>See Bar-Efrat, 53-56.

character traits.<sup>1</sup> "Noah was a righteous man." Eli's sons were "worthless men." Job was "blameless and upright." The second method is the presentation of mental states, usually via the internal speech of a character.

A different technique of presenting the inner life of characters directly is by giving their thoughts, calculations and intentions. The narrator usually precedes the characters' thoughts by the verb 'said,' and sometimes by the phrase 'he said in his heart,' since in ancient times thought was considered to be inner, soundless speech.<sup>2</sup>

We obtain a window into the character's inner cognition which often gives an indication of what action will follow and the motive behind it. But this storytelling procedure has the further effect of slowing down the discourse and focusing thereby upon the character's decision making, which is an important indicator of what the character is about.

Direct speech and actions of characters provide only indirect characterization since they do not furnish internal (reliable) views.<sup>3</sup> Speech tells us not only about the character who is speaking but also about the person being addressed.<sup>4</sup> There can be an interesting and subtle triangle between what is spoken by one character, what this tells about the one addressed, and what we as readers know from the information provided by the narrator about both

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<sup>1</sup>It is important just who makes the statement. In the Bible the narrator is always or almost always reliable, but characters may present partial or inaccurate information.

<sup>2</sup>Bar-Efrat, 63.

<sup>3</sup>Ibid., 64.

<sup>4</sup>Ibid., 64-65.

characters. The gaps that surround and inhabit these communications invite the reader to construct a picture of the character.

As far as actions being a sign of character, one need only remember the words of Jesus: "every good tree produces good fruit, and every bad tree produces evil fruit." (Matt 7:17). This statement of Jesus is typical of the Biblical view of man, which is that the outward actions are an expression of the inward person. The Bible does make room for duplicitous persons (Jacob, Judas), but their duplicity never remains hidden. Thus actions are by themselves still indirect in their characterizing value. But with the Scriptures' reliable narrator, the subterfuge of an evil character is made plain to the reader.

Thus characterization in the Bible comes through many channels. At times there is direct characterization by the attribution of character traits. However, more frequently character must be puzzled out through the story's presentation of internal and external speeches and actions, and all of this influenced by the laconic Biblical style which through ambiguity invites the reader to "fill the gaps," and thus almost enter the story himself.

#### Actions and Plot

Actions are the events which take place in a story. Plot is where the story is going. The concept of actions contains more than a representation of typical physical events as are seen in every day life.

The principal kinds of actions that a character or other existent can perform are nonverbal physical acts ("John ran down the street"), speeches ("John said, 'I'm hungry,'" or "John said that he was hungry"), thoughts (mental verbal articulations, like

"John thought 'I must go'" or "John thought that he must go"), and feelings, perceptions, and sensations (which are not articulated in words--"John felt uneasy," or "John saw the car looming ahead").<sup>1</sup>

Thus the concept of actions in stories is very broad and contains almost everything that "goes on" outside of description of either characters or settings.<sup>2</sup>

Chatman has described a hierarchy of actions which he terms "kernels" and "satellites."<sup>3</sup> Kernels are actions which are crucial to the story, they advance the plot and raise and satisfy questions. Satellites, on the other hand, are minor actions which, although useful for filling out the story, are nonessential to the development of plot. The difficulty lies in determining objective criteria which differentiate the two.<sup>4</sup> Part of the problem is that plot is never outlined in stories in the way that actions are and hierarchical ordering of actions depends upon knowing where the story is going.<sup>5</sup> It seems more logical, therefore, to leave off trying to categorize actions into kernels and satellites and to look for more objective indicators of plot.

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<sup>1</sup>Chatman, 45.

<sup>2</sup>Chatman breaks what he calls events into actions and happenings. The difference between the two is that actions are done by the existents whereas happenings occur to the existents. See *ibid.*, 44-45. However, in the current study all events are referred to as actions.

<sup>3</sup>*Ibid.*, 53-54.

<sup>4</sup>See Powell, 36.

<sup>5</sup>There seems to be a certain circularity here, where action categorization depends upon understanding plot, but plot depends upon seeing the connections between actions.

This raises the question of what plot is about. Plot could be viewed as the connectedness between actions within a story,<sup>1</sup> but this does not go far enough to explain the genius of plot and how it operates. There is also in plot a sense of direction, an end, toward which things are moving, and a sensation of uncertainty about just what that direction is or how it will be reached.

The idea of connectedness is sometimes expressed in the subsidiary terms of sequence, causality, and unity between actions.<sup>2</sup> Aristotle states in the Poetics, ". . . it follows then that it is the plot which represents the action. By 'plot' I mean here the arrangement of the incidents: . . ."<sup>3</sup> He then goes on to list order, amplitude, unity, and necessary connection as being the essential components of plot.<sup>4</sup>

The sense of direction in plot arises from the expression of some conflict which, it is a convention of story expectation, moves towards resolution.<sup>5</sup> Whether or not the resolution is reached is a matter of story endings. Sometimes the resolution is completed ("they lived happily ever after"), but other times the ending is left open, calling on the reader's imagination to fill the gap.<sup>6</sup>

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<sup>1</sup>Cf. Bar-Efrat, 93.

<sup>2</sup>Cf. Culpepper, 79-80.

<sup>3</sup>Aristotle, Poetics, Loeb Classical Library (Cambridge: Harvard University Press, 1932), 1450a.

<sup>4</sup> Ibid., 1450b-1451b. Cf. discussion of this in Culpepper, 80.

<sup>5</sup>See Scholes and Kellogg, 212.

<sup>6</sup>The ending of the Gospel of Mark is one such famous open ending.

It is the multiplicity of story possibilities (generated by well-placed gaps) which gives rise to the uncertainty, the suspense, which is a common element of good plots. The effect of this suspense is not only to give the reader pleasure but also to drive him on to finish reading the work.

Thus plot has a rather unifying effect upon the story as a whole, and particularly upon actions and separate scenes within the narrative. Without plot we get the idea of disunity, of a lack of coherence, and the story loses much of its interest.

One of the primary strategies which the Bible uses to express actions and plot is ambiguity which utilizes gapping.

A gap is a lack of information about the world--an event, motive, causal link, character trait, plot structure, law of probability--contrived by a temporal displacement. Like the objects displaced, the forms of displacement vary. . . . Prospective, retrospective, irresolvable gaps: these varieties . . . have a structural feature in common. They all result from a chronological twisting whereby the order of presentation does not conform to the order of occurrence. The sequence devised for the reader thus becomes discontinuous--with causal as well as merely temporal non sequiturs, since the gappy events follow rather than follow from each other--and gap-filling consists exactly in restoring the continuity that the narrator broke. For all our attempts at restoration, however, the breaches remain ambiguous--and hypotheses multiple--as long as the narrator has not authoritatively closed them. The storyteller's withholding of information opens gaps, gaps produce discontinuity, and discontinuity breeds ambiguity.<sup>1</sup>

Sternberg notes a difference between gaps and what he terms "blanks." Blanks are also information lacunae, but they differ from true gaps in that blanks are irrelevancies in the narrative.<sup>2</sup> One could ask in Mark's Gospel how Peter got into the courtyard of the place where

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<sup>1</sup>Sternberg, 235-236.

<sup>2</sup>Ibid., 236.

Jesus was tried. This datum is a blank in Mark. But in John, the Evangelist goes out of his way to provide the information.

This raises the problem of how to differentiate between gaps and blanks. No formal difference exists in the temporal markers of the two.<sup>1</sup> One can either over-read, seeing gaps where there are actually only blanks, or under-read, seeing blanks where there are gaps.

Professionally bent on wringing from the text every bit of information, historians have posed (and sometimes answered) questions that find little if any anchorage in the text's own concerns and management. Over-reading, though by a different logic and to other ends, is of course the occupational hazard of interpreters as well. On the other hand, geneticists are apt to explain away discontinuity in terms of misadventure in transmission, especially when assuming the writer's lack of interest in psychology or his general incompetence. The first procedure tends to elevate blanks to gaphood; the second, to downgrade gaps to blankhood.<sup>2</sup>

One means for differentiating gaps and blanks arises from the definition of gaps as a discontinuity of information provision. If a gap is formed and then filled in the text, it is quite clear that this was a true gap and not a blank.<sup>3</sup> For instance, in Mark it is noted in 1:14 that John the Baptist was arrested. This opens the gap as to what is to occur to John. The gap is filled in chapter six with the portrayal of his beheading. If the narrative had never returned to John's fate, it would be much more likely that his fate was a blank.

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid., 236-237.

<sup>3</sup>Cf. *ibid.*, 237.

Another means of differentiating gaps from blanks lies in the relationship of the lacuna to the norms expressed in the narrative.<sup>1</sup> A lacuna which maintains the norms of the narrative is more likely a blank, whereas one which breaks a norm is more likely a gap because of the surprise generated by the broken norm. In Genesis, God asks Cain where his brother is. This opens a gap concerning God's knowledge. A norm of the omniscient God is broken. The gap is formed to call on the reader to consider, along with reluctant Cain, the meaning of the murder of Abel.<sup>2</sup>

But sometimes there are gaps which are never filled, but which are still true gaps. In these cases, other means must be used to validate the gap. Several tests can be applied to the gap/blank. Does the narrative return to the gap/blank or its theme? If it does, the likelihood of its being a gap increases. Does the gap/blank play on or illustrate one of the major themes of the narrative?<sup>3</sup> The story of the Levite who thrust his concubine outside to the Gibeonites (Judges 19:25-30) and subsequently hacked her into twelve pieces has a gap about just when the woman died.<sup>4</sup> This gap is never filled, but its openness plays into the theme of Judges that "In

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<sup>1</sup>See *ibid.*, 249-258.

<sup>2</sup>That God is not ignorant of the death of Abel is quickly demonstrated in the text by the accusation and judgment the Lord brings against the murderer. That the two opposites stand side by side (the "ignorant" God and the Judge of the murderer) illustrates that there is indeed a gap and points to its purpose of highlighting the culpability of Cain.

<sup>3</sup>Cf. Sternberg, 247-249.

<sup>4</sup>See *ibid.*, 237-239, for discussion.



those days Israel had no king; everyone did as he saw fit" (Judges 21:25).

All of these methods of differentiating gaps and blanks have in common the premise of connection with the narrative's movement. If the gap/blank plays on the central concerns of actions, characters, or plot, or if the narrative returns to fill the gap or deal with the issues raised in the gap/blank, then it is likely a true gap.

Through all of this interaction, we see the central role played by actions and plot. Indeed, without them there would be no story at all. These aspects of story interconnect with settings and characters to create a story world in which the drama of the narrative unfolds before the reader.

### Time

As in the real world, so in the story world there is always time. But narrative has the complication of two times. Story time is the chronological passage of time in the story world which is analogous to time in the real world. Discourse time is the time taken to tell the story in the text, including the order, duration, and frequency in which the story world's chronology is presented.

One of the most complete presentations on the question of time in narrative is that of Gérard Genette. Genette produces many categories in his discussion of time,<sup>1</sup> not all of which may be applicable to ancient narratives, though it may be surprising to some

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<sup>1</sup>His work is an investigation of Proust's A la recherche du temps perdu which has very complex time relationships.

just how many are found in the ancient manuscripts. First, we consider the question of time order.

In almost every narrative, at some point or other, a difference occurs between the step-by-step progression of story time and the telling of the story in discourse time. Genette terms any such disparity between the order of story time and the order of discourse time an anachrony.<sup>1</sup>

Anachronies come in two varieties, prolepsis and analepsis.<sup>2</sup> A prolepsis, also called a "flashforward," is the telling of an event before it occurs in story time. Jesus foretelling His passion in Mark would be an example. An analepsis, also called a "flashback," is the telling of an event after it occurs in story time. The narration of the death of John the Baptist in Mark 6:17-29 is an analepsis, since it is reported in Mark 6:16 that Herod had beheaded him.

Anachronies have several characteristics. The span of time from the temporal point in the story world at which an event is described to the actual time in the story when it is to occur (or has occurred) is called the anachrony's reach.<sup>3</sup> Reach is therefore an indication of the temporal distance between telling and chronological occurrence of an event. The reach between Jesus' prediction of the

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<sup>1</sup>Genette, 40.

<sup>2</sup>Genette has a third type of relation which has no connection between story and discourse. This he calls a syllepsis. See Genette, 79-85, and cf. Chatman, 65-66. This is not an issue in Mark's Gospel, hence we do not discuss it here.

<sup>3</sup>Genette, 48. Chatman, also translating Genette's French, uses the term "distance." See Chatman, 65.

temple's fall and the occurrence is about forty years. The reach between Jesus' prediction of Peter's denial and the scene in the high priest's courtyard is perhaps only a few hours.

The duration of the actual anachronous event in the discourse is termed its extent.<sup>1</sup> Returning to our two examples, the prediction of the temple's fall in Mark takes up the whole of chapter thirteen (with its related materials), whereas the prediction of Peter's denial is only a few verses in Mark fourteen. Thus we note that the prediction of the fall of the temple has a relatively long reach and a large extent. The prediction of Peter's denial, on the other hand, has a short reach and small extent.

The concepts of reach and extent lead to a further classification of anachronies in relation to their reach.<sup>2</sup> An anachrony which has its extent entirely outside the main story is called an external anachrony. One which has its extent entirely within the main story is called an internal anachrony. And, one which crosses the borders of the main story, beginning before the story and crossing into it, or beginning in the story and crossing out of it into the future, is called a mixed anachrony.<sup>3</sup>

The significance of these categories (external, internal, and mixed) may not be apparent at first. Genette comments,

External analepses, by the very fact that they are external, never at any moment risk interfering with the first narrative, for their only function is to fill out the first narrative by

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<sup>1</sup>Genette, 48. Chatman calls this "amplitude." See Chatman, 65.

<sup>2</sup>See Genette, 48-57.

<sup>3</sup>Ibid., 49.

enlightening the reader on one or another "antecedent." . . . The case is otherwise with internal analepses: since their temporal field is contained within the temporal field of the first narrative, they present an obvious risk of redundancy or collision.<sup>1</sup>

Thus, the purpose for using the various types of anachronies is not without narrative significance. These literary strategies fulfill storytelling functions in the hands of an experienced storyteller.

Within the group of internal anachronies, a further distinction can be made, i.e., heterodiegetic and homodiegetic anachronies. Genette describes the heterodiegetic type<sup>2</sup> by saying that they are

. . . analepses dealing with a story line (and thus with a diegetic content) different from the content (or contents) of the first narrative. Such analepses deal, classically, either with a character recently introduced whose "antecedents" the narrator wants to shed light on, . . . or they deal with a character who has been out of sight for some time and whose recent past we must catch up with, . . . These are, perhaps, the most traditional functions of analepsis, and obviously the temporal coinciding here does not entail real narrative interference.<sup>3</sup>

The homodiegetic type, however, are different, for they deal with the same line of events as the first narrative. In this case they risk interfering with the first narrative. Furthermore, two types of homodiegetic anachronies exist, completing and repeating.

The first, which I will call completing analepses, or "returns," comprises the retrospective sections that fill in, after the event, an earlier gap in the narrative (the narrative is thus organized by temporary omissions and more or less belated reparations, according to a narrative logic that is partially independent of the passing of time). These earlier gaps can be

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<sup>1</sup>Ibid., 50. Cf. p. 71 on prolepsis.

<sup>2</sup>He refers to analepses, but the same could be said of prolepses. See *ibid.*, 71-79.

<sup>3</sup>Ibid., 50.

ellipses pure and simple, that is, breaks in the temporal continuity.<sup>1</sup>

To give an example, the report of the death of John the Baptist in Mark 6 is an internal, homodiegetic, completing analepsis.<sup>2</sup> John's life and death both occur within the time span of the first narrative (the Gospel of Mark's main story), it is homodiegetic in that the death of John becomes connected with Jesus' and the disciples' mission (via intercalation), and it is completing in that it fills the gap of the missing data about what happened to John.

Repeating anachronies, also called "recalls," retrace the steps of narrative events. They often serve the purpose of modifying ". . . the meaning of past occurrences after the event, either by making significant what was not so originally or by refuting a first interpretation and replacing it with a new one."<sup>3</sup> This procedure forces the reader to rethink the actions and plot, as well as the characters who inhabit the story world.<sup>4</sup>

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<sup>1</sup>Ibid., 51.

<sup>2</sup>Cf. Kermode, 129-130, who refers to it as heterodiegetic. While technically correct in one sense, intercalation and the interconnections between the stories of John the Baptist, Jesus, and the disciples alter the anachrony from heterodiegetic to homodiegetic.

<sup>3</sup>Genette, 56. This is a discussion in Genette about analepsis. However, similar points are made concerning prolepsis. See Genette, 71-74.

<sup>4</sup>Genette also refers to repeating prolepses as "advance notices" and distinguishes between these notices and something he calls "advance mentions." Genette, 73-77. Genette notes, "We will not confuse these advance notices, which by definition are explicit, with what we should instead call mere advance mentions, simple markers without anticipation, even an allusive anticipation, which will acquire their significance only later on and which belong to the completely classic art of 'preparation' . . ." (p. 75).

It may be useful at this time to place in simple outline form the various ways anachronies can be categorized in order to make the relationships and possibilities clear.

#### Anachronies between Story and Discourse Time

Analepsis	Prolepsis
External	External
Mixed	Mixed
Internal	Internal
Heterodiegetic	Heterodiegetic
Homodiegetic	Homodiegetic
Completive	Completive
Repetitive	Repetitive

Having discussed the question of order in discourse time, we now turn to the question of duration. This concept has to do with the amount of time the narrative takes to do the telling of the story world events. There are five levels of duration: summary, ellipsis, tableau, pause, and stretch.<sup>1</sup>

Summary is the situation where discourse time is shorter than story time. For example, a story may tell in just a few lines a hero's travels around the world which lasted several years. Summary makes it possible to pass over a large period of time rather quickly. The effect of this procedure, generally, is to deemphasize the importance of the time period covered.

Ellipsis takes place when discourse time is zero but story time continues. In other words, the events of story time continue to move forward, but their advance is not referred to in the discourse,

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<sup>1</sup>See *ibid.*, 86-112. Genette uses the term "scene" instead of "tableau." I prefer the term "tableau" because the word "scene" can also refer to a story segment.

at least not in the "now" location of the story.<sup>1</sup> Ellipsis can cover a definite or indefinite time period. Furthermore, it can be explicit (definitely referred to by a temporal expression), implicit (inferable only from chronological gaps in the text), or hypothetical (impossible to place in the text at a specific time and inferable only by a later analepsis).<sup>2</sup>

Tableau<sup>3</sup> occurs where discourse and story time are equal. The impression is given that the telling takes the same amount of time as the story action. This is the common situation in storytelling in which the listener/reader feels as though he is present, observing the event as it takes place.

Stretch happens when discourse time is longer than story time. This type of time relationship is best illustrated by what occurs in films when slow motion is used. It makes possible the more careful and in-depth portrayal and analysis of events.

Pause occurs when story time is zero but discourse time continues. This type of time relationship is the common vehicle of descriptive passages which "paint the picture" of the scene or a character to give the reader a sense of the story world he is viewing. The story itself comes to a halt during this time, and then is picked up again where it left off.

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<sup>1</sup>A later, or earlier, reference in the discourse to the events of the story which take place during an ellipsis could exist. Sometimes the knowledge of what goes on during the ellipsis is gained through inferences from the discourse.

<sup>2</sup>See Genette, 106-109. As seen below, ellipsis plays an important role in intercalation.

<sup>3</sup>Genette's term is "scene."

The last of the three aspects of discourse time in relation to story time is frequency.<sup>1</sup> Frequency has to do with the number of times an event occurs in story time, and the number of times it is reported in discourse time. Four levels exist: singularity, multiple singularity, "repetitive,"<sup>2</sup> and iterative.

Singularity is the simple unification in which an event occurs once and is narrated once. It has its parallel in duration in the tableau and in order where the chronological order of story time is followed in discourse time.

Multiple singularity is the situation where an event occurs "n" times in story time and is narrated the same "n" times in discourse time. Genette uses the example of "Monday, I went to bed early, Tuesday I went to bed early, Wednesday I went to bed early, etc."<sup>3</sup> It is not difficult to see the similarity with singularity. In fact, singularity could be said to be a subgroup of this category. Genette concludes, "The singulative is therefore defined not by the number of occurrences on both sides but by the equality of this number."<sup>4</sup>

Repetitive frequency occurs when a single event in the story is reported several times in the discourse. A famous New Testament example is the case of Paul retelling his conversion story twice in

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<sup>1</sup>See Genette, 113-117.

<sup>2</sup>Genette's term is "repetition," see Genette, 113-114. I use the term "repetitive" to distinguish this temporal category from the stylistic feature of "repetition" which can involve the repeating of words without temporal relation.

<sup>3</sup>Ibid., 115.

<sup>4</sup>Ibid.



Acts. One could also list Jesus' three predictions of His passion in Mark. This technique appears at times to emphasize the importance of the event repeatedly told. However, if the event is told from a different point of view (for instance, by another character who reports it differently) it can play a role in characterization.

Iterative frequency takes place when an event occurs "n" times in the story but is narrated only once in the discourse. This situation occurs when on-going activity is dwelt upon with terms like "they kept on persecuting him." Whereas Greek present and imperfect tenses at times contain this conception, they are likely places in the New Testament for iterative frequency to occur.

Time relationships in narrative play an important role in conjunction with the other aspects of story and discourse. The possibility of freedom from the tyranny of time's relentless continuity in real life is one of the great advantages of narrative. It allows the author and reader to interact in a way, and with an independence not possible in the everyday world of time.

#### Narrator and Implied Reader

The narrator is the teller of the story. The implied reader is the listener to the story, as depicted in the text. Again, behind these definitions lie subtleties of narrative which can influence greatly the expression and content of a story.

As a first step in understanding the relationship of these two components to each other, it is useful to review the communication model discussed earlier.

(Real Author) --> Implied Author --> Narrator -->

Narratee --> Implied Reader --> (Real Reader)

As noted earlier, the reason for the parentheses around the real author and the real reader is that a referential gap stands between them and what occurs within in the text. All the other aspects occur within the text, that is to say, they can be inferred from markers and hints within the text. The real author and the real reader are not present in the text. Our concern at this point is with all of the components internal to the text.

Within the text, the distinction between the implied author and the narrator, and between the narratee and the implied reader, has to do with the question of reliability. In modern literature at times the narrator is unreliable. In unreliability markers in the text indicate that the narrator's viewpoint cannot be trusted. Thus, the narrator goes blithely on his way, telling the story to the narratee; yet all along an ironic covert communication is being sent from the implied author to the implied reader.

Within the Bible this phenomenon seldom if ever occurs. Sternberg asserts that the high quality story material in the Old Testament

. . . comes from or at least through the mediation of the biblical narrator himself, rather than an unwittingly or cold-bloodedly or whimsically unreliable persona in the modern style. Though anything but omniconnunicative, he is not only omniconpetent by privilege but also responsible and systematic in performance. The art therefore turns on authoritative relations between the told and the withheld or, from the interpreter's viewpoint, the given and the hypothetical: between the truth and the whole truth.<sup>1</sup>

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<sup>1</sup>Sternberg, 321.

Since the Bible, in general, and the Gospel of Mark, in particular, does not utilize an unreliable narrator, it is not worthwhile to maintain the distinction between the implied author and the narrator on the one hand, nor between the narratee and the implied reader on the other hand. Thus, in this study we simply refer to the narrator (a fusion of the implied author and the narrator) and the implied reader (a fusion of the narratee and the implied reader).

Various authors discuss aspects of how to depict the narrator. While these authors' insights can be categorized in various ways, they can be summarized in a series of four categories with typical questions in each group.<sup>1</sup>

1. KNOWLEDGE: How much does the narrator know? Does he have omniscience? Is he omnipresent? Or does he illustrate by his telling that he has limited knowledge and a limited view?<sup>2</sup>
2. INTRUSION: How much does the narrator intrude into the story? Does he provide comments and interpretations of the story along the way (overt)? Or does he merely report and leave

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<sup>1</sup>Bar-Efrat, 14-15. See also Booth, Rhetoric of Fiction, 149-165; Culpepper, 13-49; Chatman, 146-237; Uspensky, 1-119; Genette, 161-262; and Powell, 25-27.

<sup>2</sup>The question of narrator knowledge is interesting since we only know how much the narrator knows by what he tells us. We do not really know if he has knowledge of anything else or not. But the reader usually infers, from the patterns of telling, that the narrator's knowledge lies at a certain point along the ignorance to omniscience continuum. This implies that there are certain conventions of narrative which dictate continuity in narrator knowledge. The narrator, for instance, could not have access to only some of the inner thoughts of a character, at least not without some explaining to the reader. But to have to explain is to verify the existence of the convention which is being broken.

interpretation to the reader (covert)? Does he comment on his own writing work (self-conscious) or not (self-concealed)?

3. DISTANCE: How close is the narrator to the settings, actions, and characters? What is the narrator's temporal, spatial, phrasiological, ideological, and psychological distance to settings, actions, and characters? Does the narrator's view coincide or deviate from that of characters in the story. Does he see things, think things, say things, or value things in parallel with some story character?
4. IDEOLOGY: Does the narrator take a particular ideological stance towards what he is reporting or does he report it without ethical/moral judgment? Does the narrator praise or censure activities or characters within the story either overtly or covertly? Or does he present them without a moral viewpoint discernable?

No reference is made here to such terms as point of view or narrative voice. It is not that these concepts are excluded in the above outline; rather they are included within the four categories. For instance, point of view is closely tied to the concept of distance. The advantage of the idea of distance over point of view is that it helps to keep distinct just who the narrator is. Point of view contains the ambiguity of whose viewpoint is under consideration, which can lead to misperceptions about the narrator and characters. Furthermore, the concept of ideology contains some of the features commonly classified under point of view. Ideology

also has the advantage of maintaining clarity on the distinctions between narrator and characters.<sup>1</sup>

The narrator does not stand alone in the text. The implied reader is the textual construct of the intended audience of the work. Within the text are indicators of what the implied author expects the intended audience to know. This is one of the means of building a picture of the implied reader. In Mark, for instance, the implied reader does not understand Aramaic, since the narrator consistently translates Aramaic terms. On the other hand, the implied reader does have some knowledge of and accepts the authority of Hebrew prophets, since the narrator quotes them as authorities (cf. Mark 1:1-6).

The purpose of reconstructing what the implied reader knows and believes is not a mere exercise in accumulating trivial data. The implied reader's knowledge forms a triangle with the narrator's message and the characters' actions and knowledge.

Where the narrator is practically identical with the author, as in Homer or Fielding or indeed the Bible, the discourse therefore operates with three basic relationships that constitute the point of view: between narrator and characters, narrator and reader, reader and characters. Of these relationships, the first alone normally remains constant in its inequality, opposing the omniscient and reliable narrator to his essentially fallible agents. Whereas the two others are amenable to free variation: what the reader knows and how well he judges, for instance, depend on the narrator's strategy of telling. Whether or not he takes us into his confidence will make an enormous difference to the reading, including our ability to identify or discriminate the perspectives of the dramatized observers and correct their subjective distortions of the implied world and world view. But regardless of narrative strategy, if we are to make any sense of the text--to distinguish one refracting medium from another,

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<sup>1</sup>This condition even applies to the situation where the narrator happens to be one of the characters. That situation is an instance where the necessity to maintain clarity of narrator role continues, since the character has roles (by definition) within the story, but also has a narrative role which tells the story.

opinion from fact, shadow from substance, commitment from irony--we must perform these reconstructive operations as best we can. And we can only perform them by making inferences about the different perspectives in relation to one another and above all to the supreme authority that figures as the contextual measure of their validity. A judgment cannot be located along a scale of reliability, nor a description pronounced objective or subjective, nor a character stamped as ignorant or knowing, nor a reading follow an ironic or straight line--except by reference to the contextual norm embodied in the all-authoritative narrator.<sup>1</sup>

The only way to recognize that irony, for instance, is taking place in the text (other than a narrator's aside that "this is irony," or a character's comment about the irony, and these almost never occur) is to recognize the triangular relationship between narrator, characters, and implied reader. Irony becomes possible when the narrator and the implied reader share a knowledge which the character does not have.

However, not in every case is the implied reader in on a secret and the characters are not. Within the Bible are three reading positions: reader-elevating, character-elevating, and evenhandedness.<sup>2</sup> In the case of a reader-elevating strategy, the implied reader and the narrator share knowledge which the characters do not. This plays into ironic outcomes for the characters. Examples abound, Haman wonders whom the king would wish to honor more than him, Eli accuses Hannah of being drunk, the Jewish leaders think they have beaten Jesus by having him crucified.

The character-elevating strategy reverses the situation. Now a character has inside knowledge which is suddenly sprung on the implied reader. This forces the reader to rethink all that has gone

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<sup>1</sup>Sternberg, 130.

<sup>2</sup>Ibid., 163-166.

on before. The trick is on the implied reader, who thought he had everything figured out. An example is the story of Jonah where the initial response of the reader is that here is a runaway prophet who is afraid to give a scathing rebuke on Ninevah. In the end we find out instead that Jonah's motivation was fear of being considered a false prophet. The man who might at first have been pictured as relatively merciful, not willing to give a sharp rebuke, turns out to be the unmerciful grouch who begrudges God's mercy.

But, as Sternberg points out, the most common strategy is the evenhanded reading where the implied reader and the characters both undergo light and darkness, bewilderment and revelation. Thus mimesis of life is approached.

However serviceable the polar strategies of elevation [of reader or characters], neither is yet entirely in keeping with the spirit of the Bible. In purely artistic terms, one might say that the narrator is too secretive to keep the reader informed by an endless stream of asides and too mindful of perceptual verisimilitude to draw characters who keep themselves informed by their own efforts. On closer inspection, however, these two reasons show a common anchorage in a ground where the Bible's art and doctrine inextricably fuse together. The position of cognitive authority simply offends against man's natural state, and it would be idle, indeed risky, to pretend otherwise. . . . To the Bible, nothing would be more unthinkable than Anthony Trollope's poetics of lucidity, whereby "the author and the reader should move along in full confidence with each other," allied from start to finish against the blundering and struggling characters. It has created ex nihilo a poetics of ambiguity, with reticence taking the place of confidence, in order to fix rather than blur the line of demarcation between heaven and earth: unless the reader undergoes the drama of knowledge himself, the whole tale will have been told in vain.<sup>1</sup>

In review, the narrator can be depicted by classifying textual clues about him/her into the four categories of knowledge,

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<sup>1</sup>Ibid., 166. The reference to Trollope is Anthony Trollope, Expositional Modes and Temporal Ordering in Fiction (Baltimore and London: John Hopkins University Press, 1978), 185-203, 258-273.

intrusion, distance, and ideology. This information must be correlated with data about the implied reader so that the reading strategy can be specified and the resultant messages conveyed between narrator and implied reader can be clarified.

### Style

What we have discussed up to this point, aside from the topic of the narrator and implied reader, are features of narrative which could be classified as depictions of the story world. Style differs from these features in terms of level. Whereas the above characteristics (settings, characters, actions and plot, and time) exist at the level of story, style exists at the level of words. Style is the way in which the story world is expressed.<sup>1</sup>

The major interest in questions of style for the current study centers on stylistic devices used to express the story. These devices can be organized according to their ascendance from single word relationships up through entire scenes.<sup>2</sup> For the sake of brevity some common stylistic devices are summarized below, categorized according ascending extent (from smallest unit to largest).<sup>3</sup>

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<sup>1</sup>See Bar-Efrat, 197-198.

<sup>2</sup>Intercalation is a stylistic device used in storytelling. It has particular effects on the story and discourse and functions in a certain way to express meaning. The purpose of the current study is to clarify the definition of intercalation in Mark and to explicate its function.

<sup>3</sup>The stylistic devices listed here are based upon discussion in the following sources, Bar-Efrat, 125, 206-218; Alter, 95-96, 176; Culpepper, 166-167; Nida, 22-55; and Sternberg, 405-427, 475-481. See especially Bar-Efrat.



## A. Single Word and Single Sentence Relationships

### 1. Non-Literal

#### a. Contiguous Meanings

- 1) Metonymy -- One word is used to stand in the place of another. The word is used in a non-literal sense but it has a direct connection with a literal meaning. Several connections between the word and what it stands for include: the outer standing for the inner, the source representing the product, the means standing for the end, the action taking the place of the result.
- 2) Synecdoche -- One word takes the place of another where the part is used to stand for the whole or the whole is used to stand for the part.

#### b. Similar Meanings

- 1) Metaphor -- The drawing of analogy between two things or phenomena via replacing one word with another where there is no direct connection between the literal meanings.
- 2) Simile -- The drawing of analogy between two things or phenomena via comparison, using "like" or "as."

#### c. Opposite Meanings

- 1) Irony -- The drawing of a contrast between the literal and the intended meaning of words. Another type of irony deals with dramatic contrasts in stories, which is noted below.

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- 2) Rhetorical Question -- A question asked not with the intent of eliciting an answer from the auditor, but rather to suggest an eminently obvious answer.

B. Multiple Word and Paragraph Relationships

- a. Duplication -- The same word occurs two times in succession usually for emotional emphasis.
- b. Envelope -- The same group of words occurs at the beginning and end of a section usually in order to provide emphasis.
- c. Inversion -- The usual order of words is reversed. This can serve the purpose of emphasizing the beginning of the sentence, or in order to provide contrast.
- d. Leitwort -- Through multiple repetition and use of synonyms and antonyms the semantic range of a word is explored and exploited to express meaning beyond the individual usage.
- e. Omission -- One or more words is omitted for stylistic purposes or to avoid usage for reasons of cultural values and norms. Markers within the text (or from a knowledge of cultural values) indicate what word to supply.
- f. Parallelism -- The prosaic construction of phrases or sentences in correlation or contrast to one another in order to relate the phrases or sentences to one another.
- g. Repetition -- Actions or expressions are repeated in the narrative. If the repetition is exact it is usually for the purpose of emphasis. If the repetition is not exact it may express some variation in viewpoint within the story (one character opposed to another for example). In the story this can be either a deliberate variation or non-deliberate (there

may be a deliberate motive behind the variation or no motive, perhaps just a lack of knowledge). However, at the narrative level (narrator to implied reader) the variation is always deliberate, since it is an intentional communication.

- h. Resumption -- Several words recur after the interposition of others in order to renew continuity with the original thought.

C. Scene and Narrative Relationships

- a. Chiasm -- The use of an A, B, B', A' structure to relate the chiastically parallel sections to one another.
- b. Dramatized Irony -- A situation in which two levels of meaning are generated based upon a difference between the story world meaning (usually the character's knowledge) and the narrative meaning (the reader's knowledge). The reader is usually invited by this disparity in knowledge to accept the implied author's viewpoint, which is implied within the additional knowledge the reader has obtained.
- c. Motif -- An action, concrete depiction, sensory characteristic, or object which repeats through a narrative. It can have symbolic meaning which it gets from its context or it can provide formal cohesion for the narrative.
- d. Theme -- An idea which is part of the value system of the narrative manifests itself via a repeating configuration.
- e. Type-Scene -- An incident composed of a set group of motifs which occurs usually at some crucial moment in the hero's career and is often connected with reappearing themes.

The more complex stylistic devices, which occur at larger levels of text, may contain simpler stylistic devices. Furthermore, the more complex devices are open to greater variation just on account of their size and complexity. Intercalation, in Mark, functions at the scene level and thus has the potentiality of complexity. That its basic characteristics and its function in Markan interpretation have not yet been elucidated, as evinced by the disagreement over where it occurs and what it accomplishes, is evidence of its complexity. The current study's goal, therefore, is to explicate the characteristics of Markan intercalation and to elucidate its function.

#### **Selection of Passages**

##### **An Inductive Approach**

In chapter 1 we saw the need for both the clarification of the definition of intercalation in Mark and the explanation of its function in Markan storytelling and interpretation. In the present chapter we have seen the validity of narrative analysis as a method for this investigation and have reviewed how the method works.

The major issue that remains, before applying narrative analysis to the text of Mark, is to determine which passages of the Gospel should form the basis of the study. One could begin by developing a literary definition of intercalation within the categories of literary criticism and use this as a measuring rod by which to choose passages for study. This would be a more or less deductive approach. An inductive approach would begin with a narrative analysis of the entire text of Mark in search of intercalation.

Each method has its positive and negative aspects. The deductive approach has the advantage of initial clarity and hence a sharp focus on which passages to study. However, it has the disadvantage of the accusation of circular reasoning and the lack of appeal to the text for definitive characteristics.

The inductive approach, on the one hand, has the advantage of appeal to the text which allows the definitive characteristics to flow from Markan categories and concerns. But it has the heavy disadvantage of requiring a rigorous narrative analysis of the entire Gospel, which is clearly outside the scope of the current study.

However, the inductive approach seems much more appealing because of the weight it gives to the Markan text, allowing the Evangelist to speak. One way to overcome the difficulty of studying the entire Gospel's text is to settle on certain passages that a majority of scholars agree definitely display intercalation.<sup>1</sup> These "classical cases"<sup>2</sup> would then serve as the "show case" of intercalation in Mark. A narrative analysis of these passages might yield common characteristics they all share. These common attributes would serve as definitive characteristics of intercalation in Mark and any function common to all the passages would illustrate what

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<sup>1</sup>See the Appendix for the list of scholars and their indications. It is not difficult to see which passages are generally held to illustrate intercalation.

<sup>2</sup>Frans Neiryck uses this term for the passages listed below. See Neiryck, Evangelica, 552-553.

role intercalation fulfills in Markan storytelling and interpretation.<sup>1</sup>

#### Objections to the Proposed Approach

Several objections could be raised to the plan of study suggested above. Although the majority of scholars agree on the proposed passages, might not their reasons for seeing intercalation in those passages vary, and hence the unanimity be artificial? In light of the variation in the number of passages proposed as intercalations in Mark, this objection would seem to be valid. However, it must be remembered that the choice of passages by these scholars is not arbitrary. They each, from their own perspective, see intercalation in certain Markan passages. Where their choices intersect the convergence illustrates the similarity of their definitions, not the differences.

However, this conclusion indicates beginning from a deductively chosen definition. The definition is a general one, along the lines of Wright's: ". . . an inner story sandwiched between two episodes of another story."<sup>2</sup> As I have stated above, my purpose

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<sup>1</sup>It would be necessary to exclude some of the common characteristics between these passages, such as a reliable narrator, which are in common with all of Mark. But it should not be too difficult to do this, especially in light of the general narrative studies which have already been done on Mark, illustrating common narrative characteristics of the Gospel. Some of these narrative studies of Mark include Petersen, 49-80; Funk, 196-199; Dewey as previously cited; Rhoads and Michie as previously cited; Malbon as previously cited; Vernon K. Robbins, Jesus the Teacher: A Socio-Rhetorical Interpretation of Mark (Philadelphia: Fortress Press, 1984); Martin Hengel, Studies in the Gospel of Mark, trans. John Bowden (Philadelphia: Fortress Press, 1985), 34-37; and Stock, Method and Message and Call to Discipleship.

<sup>2</sup>Wright, 14-15.

is to focus the definition, to give it more specificity. Beginning from a general definition which recognizes the presence of the literary style of intercalation in the Gospel is not inappropriate. But it is the inductive study of the text of the "classical cases" of intercalation which provide the specific details of definition and function which have not been elucidated up to this time.<sup>1</sup>

Another objection is that there might be other intercalations in Mark besides the "classical cases." This situation may be the case. In the current study the passages chosen by the above method serve not only as the focus of study but also the fountain of definitive characteristics. They become, in other words, the yardstick by which other passages can be tested to see if they fulfill the definitive characteristics of intercalation in Mark.

This principle of classification raises another problem. Might not the definitive characteristics culled from the study passages actually be too numerous, too specific, and thus rule out other legitimate intercalations within Mark? This circumstance is a possible pitfall. However, the safeguard against it is that only the definitive characteristics found in all of the passages studied will be taken as authoritatively definitive of intercalation.<sup>2</sup> One can

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<sup>1</sup>Accepting the classical cases as the location where Markan intercalation is best illustrated carries with it the limitation that these passages are accepted as bona fide examples of this Markan style. This study is thus blind to the possibility of one or more of these selected passages not exhibiting Markan intercalation.

<sup>2</sup>A pattern which recurs in all the passages studied could be just a coincidence without storytelling significance. While this is a possibility, and thus results must be taken somewhat tentatively, the likelihood of a consistently recurring literary characteristic having no significance is diminished by the very persistence of the pattern throughout the passages.

note that intercalation in Mark, as is demonstrated below, does not consist of only one literary characteristic, but rather, a cluster of characteristics. Thus a certain "critical mass" (a grouping of essential characteristics) must be present for intercalation to be present. The presence or absence of just one characteristic may not make the difference, but certainly the "set" of characteristics need to be present.

A final objection centers around the differences between scholars over just where the intercalated passages chosen for study begin and end. In some instances there is a difference of several verses between where a passage starts and finishes. What method can be used to insure the "edges" of the passages? In the discussion of settings above, a technique developed by Robert Funk was referred to, focalization and defocalization. It is how the storyteller brings together the characters at a particular time and place for the action to occur. This serves as a clear marker of the beginning and ending of a scene. Thus, the narrative analysis method itself is used to settle the "border disputes" concerning the passages. The argumentation concerning each passage's borders is incorporated into the discussion of the settings of each passage.

#### The Six Classic Cases of Intercalation

For the sake of clarity and summary, the passages which form the basis of the current study are listed below. They arise from a summarization of the lists of intercalations of various scholars. The summarization is found in the Appendix. Where there is agreement by at least fourteen of the nineteen scholars on a passage, this



passage is included in the list of passages to be studied. The choice of the borders or edges of the passages (where they begin and end) are defended in chapter 3 under each section on settings.

1. **Mark 3:20-35**-- Jesus' Relatives and the Beelzebul Controversy (Outer Story 3:20-21,31-35 Inner Story 3:22-30).
2. **Mark 5:21-43**-- Jairus and the Woman with the Hemorrhage (Outer Story 5:21-24,35-43 Inner Story 5:25-34).
3. **Mark 6:7-32**-- The Mission of the Twelve and the Beheading of John the Baptist (Outer Story 6:7-13,30-32 Inner Story 6:14-29).
4. **Mark 11:12-25**-- The Cursing of the Fig Tree and the Cleansing of the Temple (Outer Story 11:12-14,20-25 Inner Story 11:15-19).
5. **Mark 14:1-11**-- The Plot against Jesus and the Anointing at Bethany (Outer Story 14:1-2,10-11 Inner Story 14:3-9).
6. **Mark 14:53-72**-- The Denial of Jesus by Peter and the Trial of Jesus before the Sanhedrin (Outer Story 14:54,66-72 Inner Story 14:53,55-65).

An issue which arises concerning the passages chosen for research is the text to be used. Narrative analysts have a penchant for taking the narrative "in its present form" and seeking to make sense of it rather than resorting to reconstructions of an "Ur-text." However, in a text with such a complex and rich history as that of the New Testament, it seems reasonable to carry out the rigors of narrative analysis on what is considered by many scholars as the "best text." In other words, the work of textual criticism logically should precede narrative study. In the current investigation, the text of the Nestle-Aland 26th edition of the New Testament is used as the text for the passages studied. In chapter 3 I apply the narrative analysis method delineated in this chapter to the six intercalations listed above. In chapter 4 I interpret the data the narrative analysis has produced and present the implications.

## CHAPTER 3

### NARRATIVE DATA ON SIX INTERCALATIONS

#### Introduction

Narrative studies have a way of producing great masses of detailed data. The current study of six intercalations in Mark produced more than 350 pages.<sup>1</sup> Several problems arise in presenting this mass of data. One is how to present it succinctly and yet in enough detail to provide to others the benefits of the research carried out. Another problem relates to the focus of the current study. As noted earlier, the purpose of this study is to define the narrative characteristics of intercalation in Mark and to delineate its function in Markan storytelling. The great volume of data generated by the narrative analysis of the passages could have the influence of overwhelming the senses and effacing the focus on the central questions. So, one is faced, on the one hand, with the desire to give a full presentation of research and, on the other, the need to outline clearly the way in which the narrative data answers the questions we bring to the text.

In seeking to achieve these two important objectives (completeness and focus), I have tried to strike a balance between them. The method utilized to accomplish this is to present

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<sup>1</sup>Almost all typewritten and a large portion of it single-spaced.

separately and concisely the narrative data for each intercalation, in each case covering the six categories of narrative analysis described in chapter 2. This fulfills the objective of completeness. To fulfill the need for focus, at the end of the discussion of each intercalation the data are summarized in a single-spaced tabular enumeration so that rapid reference can be made to the characteristics which each passage portrays.

In carrying out the narrative analysis of the six intercalations, I utilized a basic outline which summarized the details of the narrative analysis method described in chapter 2. The outline is reproduced here to give the reader the framework within which the data are presented below.

#### Narrative Analysis Outline

- A. Settings
  - 1. Backgrounds
    - a. Spatial
    - b. Temporal
    - c. Social/Moral
  - 2. Borders
    - a. Spatial
    - b. Temporal
    - c. Social/Moral
  - 3. Focalize/Defocalize
- B. Characters
  - 1. Names
  - 2. Details about Characters
    - a. Character traits



In the actual research, I carried out analyses according to this outline on each intercalation divided as Outer Story, Inner Story, and Intercalation as a whole.<sup>1</sup> But in the presentation below, for the sake of brevity, each intercalation is considered as a whole unit.

**Jesus' Relatives and the Beelzebul Controversy**  
**Mark 3:20-35**

Outer Story 3:20-21,31-35

Inner Story 3:22-30

Settings

The two stories of this intercalation share a similar spatial background in the central location where the action of the intercalation takes place, the house into which Jesus enters, noted in 3:20. Other characters in the scenes either enter with Jesus into the house, come from without into the house, or stand outside. Another locale in the outer story is an implied other location from which Jesus' blood relatives set off to seize Him (3:21).<sup>2</sup> In the

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<sup>1</sup>There has always been the assumption in the term "intercalation" that "something" is "sandwiched" into another "something." However, as noted in chapter 1, clarity on just how to define the process of "sandwiching" has not been achieved. Within the section on settings, particularly concerning focalization and defocalization, the needed clarity is provided.

<sup>2</sup>A debate in the literature over the meaning of *οἱ παρ' αὐτοῦ* impinges on the spatial locale implied in 3:21. If, as Wansbrough and Schroeder (Henry Wansbrough, "Mark iii.21--Was Jesus out of His Mind?" *New Testament Studies* 18 [1971/1972]: 233-235; and Hans-Hartmut Schroeder, *Eltern und Kinder in der Verkündigung Jesu: Eine hermeneutische und exegetische Untersuchung* [Hamburg: Bergstedt, 1972], 110-112) argue, the *οἱ παρ' αὐτοῦ* refers to Jesus' disciples who go outside to calm the crowd (*αὐτόν* 3:21), then the implied spatial location is just outside the door of the house Jesus is in. Ernest Best, *Disciples and Discipleship: Studies in the Gospel According to Mark* (Edinburgh: T. & T. Clark, 1986), 49-63, counters the arguments of Wansbrough and Schroeder. I accept Best's viewpoint

inner story, a mentioned locale is Jerusalem from which the scribes come.

There is an implied reference to the spatial locale of the house in the inner story when Jesus summons the scribes to Him, but the house itself is not mentioned. However, the way in which the narrative runs indicates that Jesus is aware of the scribes' statement in 3:22, thus he is in hearing range.<sup>1</sup>

Temporally both stories are interlinked. The markers of temporal information follow a formula of *καί* linked with a finite verb, sometimes also with a temporal participle. There is the *καί* in 3:20 (linking to the previous scene), the *καί* of 3:21 (linking the hearing by the relatives as after the events of 3:20), the *καί* in 3:22 (linking the scribes' statement temporally with what went before), the *καί* in 3:23 (linking the summons by Jesus to the scribes' statement), and the *καί* in 3:31 (linking the arrival of the relatives to the scribes' discussion with Jesus). The *καί* statements fit into

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that the *οἱ παρ' αὐτοῦ* refers to Jesus' relatives who are at some unspecified location at a distance from Jesus (see below for more on the phrase *οἱ παρ' αὐτοῦ*).

Jesus' location is nonspecific geographically (*οἶκον* 3:20, is an architectural locale), but it is possibly Capernaum as noted in Mark 1 and 2. In light of the appellation "of Nazareth" attached to Jesus' name (1:24; 10:47; 14:67; 16:6) and the reference to Nazareth in 1:9, it is likely that Jesus' relatives are at that geographic locale in 3:21. However, the exact geographic locale is unimportant for the story. The focus is on the architectural setting of the "house."

<sup>1</sup>This statement implies that the scribes are at a different locale than the relatives of Jesus who set out from some unidentified locale to seize him. The relatives arrive at the house in 3:31.

the usual paratactic construction pattern found in Mark.<sup>1</sup> The departure and arrival of the relatives of Jesus, indicating their movement (leaving our view for a time and then reappearing), also serves as a temporal marker illustrating that some lapse of time occurs between 3:21 and 3:31. This lapse of time is filled by the scene of Jesus' controversy with the scribes.<sup>2</sup> Thus story time continues straight across the intercalation.

The social and moral backgrounds of the two stories appear to be separate for the most part.<sup>3</sup> In the outer story the background is largely social in nature, with many references to the family of Jesus (cf. 3:21, the οἱ παρ' αὐτοῦ, and 3:31,32,33,34,35 with references to family members). This background is played out in the context of the inside/outside theme (the house itself being a prop in the story) in which the expected "insiders" are found on the outside.

Moral backgrounds are more visible within the inner story where much discussion of charges of demon or devil possession and exorcism and the question of sinning against the Holy Spirit takes place. However, at the end of the outer story, Jesus shifts the

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<sup>1</sup>On parataxis in Mark, see Taylor, 48-49.

<sup>2</sup>See more on this time relationship in the section on Time, below. Also, see the section on Character for a discussion of the οἱ παρ' αὐτοῦ in 3:21 and the connection of this group with the relatives of Jesus in 3:31.

<sup>3</sup>Cf. John Bowman, The Gospel of Mark: The New Christian Jewish Passover Hagqadah, ed. P. A. H. de Boer, Studia Post-Biblica, vol. 8 (Leiden: E. J. Brill, 1965), 126, "There is irony in that his friends said He was mad, and His enemies said the same though in their case giving it a theological interpretation." Bowman's reference to friends and enemies and his recognition of their different ways of explaining Jesus' actions suggests that the text presents separate groups with distinctive social backgrounds.

social understanding of family relation into a moral category when he teaches that it is those who "do the will of God" that are his true family.<sup>1</sup>

In terms of borders, three features stand out in the intercalation. First is the predominance of spatial borders. There is a repeated reference to outside, with the unexpected occurrence of "insiders" (relatives) being outside (cf. 3:31,32) and typical "outsiders" being found inside in close relation to Jesus (cf. 3:20,32-35 concerning the crowd).<sup>2</sup> The border is the house, and it appears to take on symbolic significance, particularly in light of the reference to a "house divided upon itself" and "the house of a strong man" in the inner story (3:25,27).<sup>3</sup>

The second border feature that stands out is that the outer story forms the temporal borders for the inner story. As noted above, story time continues across the entire intercalation. Hence,

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<sup>1</sup>Cf. how the social accusation, "He is crazy" (3:21), shifts to a moral accusation in 3:22, "He has Beelzebul."

<sup>2</sup>The crowd is clearly depicted in a positive light here. Jack Kingsbury makes a case for the crowd in Mark being "outside" (see Jack Kingsbury in Conflict in Mark [Minneapolis: Fortress Press, 1989], 21-24 [particularly p. 23]). If Kingsbury's point is typically true in Mark, then the inside/outside theme in 3:20-35 is pointed, contrasting relatives with the crowd. However, if such is the case in 3:20-35, then Kingsbury's proposal needs revision since the crowd is not uniformly depicted as "outside" in Mark.

<sup>3</sup>And we can add to this the name "Beelzebul" which may mean "Lord of the heavenly dwelling." See Robert A. Guelich, Mark 1-8:26, ed. David A. Hubbard and Glenn W. Barker, Word Biblical Commentary, vol. 34a (Dallas: Word Books, 1989), 174-175. Guelich notes the great difficulty in specifying the exact definition of βεελζεβούλ. "Lord of the heavenly dwelling" is only one of the possibilities. Furthermore, the narrator never translates the term. However, as noted below, a number of similar situations throughout the intercalations seem to indicate the possibility of an actual word play here.



the inner story is sandwiched temporally between the two parts of the outer story. Finally, the third border feature that stands out is the way in which Jesus breaks a border. This he does in the outer story by redefining family relationship along moral lines instead of the usual social lines, and in the inner story by carrying out a rather unique way of arguing.

Focalization and defocalization are rather specific and provide clear demarcation between the inner and outer stories. Six characteristics of this process for the intercalation are:

1. The outer story is clearly focalized in 3:20 with Jesus' entrance into a house with a crowd. More is told of the outer story than this initial focalization (we see the reaction of Jesus' relatives).
2. Defocalization occurs in 3:21 with the departure of the relatives. But a gap is opened concerning the success of their plan.
3. The inner story focalizes in 3:22 with the reference to a new group, the scribes, and their place of origin. This new group is the active agent in the first clause of the inner story (their charge about Jesus).
4. The inner story concludes in 3:28-30 with Jesus' authoritative pronouncement about forgiveness and a reiteration of the scribes' charge against him. The reiteration produces an envelope pattern which closes off the inner story.
5. With refocalization into the outer story is a tie to the previous section of the outer story by the arrival of the group that set out. This group is renamed (οἱ παρ' αὐτοῦ becomes "his mother and

his brothers"). This group is the active agent in the first clause of the refocalized outer story (they arrive, stand outside, and summon Jesus 3:31). Furthermore, the "camera angle"<sup>1</sup> shifts from what it was in the first part of the outer story. In 3:21 the relatives "go out" (ἐξέρχονται) (hence a camera angle from the location they departed from) while in 3:31 they "come" (έρχονται) (hence a camera angle from the house where Jesus is located).

6. The outer story defocalizes by means of the authoritative teaching of Jesus which brings a conclusion to the question of family relationship (3:33-35, cf. the new focalization in 4:1). Thus, the passage limits of 3:20 and 3:35 are appropriate for this intercalation. The focalization and defocalization process also clearly marks the "edges" of each story.

#### Characters

##### List of Characters<sup>2</sup>

Outer Story	Inner Story
Jesus	Jesus
Crowd	Scribes
Relatives	Satan

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<sup>1</sup>I prefer this term to "point of view" since "camera angle" has specific application to the particular perspective from which the action is seen occurring. Point of view has the ambiguity of also being applicable to the evaluative point of view of the narrator or implied author. I place these other aspects under the heading of narrator.

<sup>2</sup>For each intercalation I list all of the characters. However, in a number cases minor characters are present who do not play a major or central role in the action of the story. These are not discussed in any detail. The positions of the characters in the lists do not imply parallels between them.

The most striking feature about the characters in the intercalation is that the only character who appears in both stories is Jesus. Other characters do not cross between the two stories. In the outer story are the relatives of Jesus and the crowd. In the inner story are the scribes and Satan (Satan appears only in the secondary level of dialogue. He is spoken about but does not himself appear). Not only do these characters not cross into one another's story, they are not even mentioned in one another's story.

Turning to the characterization of Jesus, he appears in both stories as the authoritative hero. He is the center of focus in both. He is accused (a character depiction) in both stories by some story character. In the outer story the charge seems to be more on a social level, "He is crazy," which has its roots in his not eating food.<sup>1</sup> In the inner story the charge is clearly on a theological level, "He has Beelzebul." This charge is rooted in Jesus' exorcistic activity depicted by the scribes as "He casts out demons by the prince of demons." At the end of the inner story, the narrator reiterates the scribes' first charge with the account of their words, "He has an unclean spirit."

In both stories charges brought against Jesus are based upon some activity he has been doing. The judgment of each party (relatives and scribes) is that the activity reflects negatively on the character of Jesus and makes some statement about his interior state. Thus a conflict is set up between Jesus and these parties.

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<sup>1</sup>But cf. Nineham, 123, who notes that the Jews considered madness a sign of demon possession. On the meaning of ἐξίστημι, see Guelich, 173, and Best, Disciples and Discipleship, 154.

The norm of evaluation in the Gospel, already presented by the narrator at 1:1--Jesus is the Messiah, the Son of God--stands in sharp contrast with the accusations and implications of these two groups. This phenomenon predisposes the reader to place the two groups together in a negative light. The narrative strategy whereby Jesus has the final, authoritative word in each story deepens this rejection of viewpoints in opposition to Jesus and, consequently, enhances the characterization of Jesus. He is the authoritative hero who is determined in his dedication to the will of God.

Finally, in regards to the characterization of Jesus, we should note that in each story Jesus depicts himself. This depiction stands in opposition to the depiction made by each party against him. In the inner story, it is clear that he is the one who "binds the strong man" (3:27) in order to "plunder his goods."<sup>1</sup> Thus Jesus counters the possession charge, after showing its absurdity, by depicting his distinction from Satan and his antagonism against him. In the outer story Jesus depicts himself as a relative (3:34-35), not on the basis of blood relation but upon relation to doing the will of God. This strikes at the basis for the charge of madness, Jesus' foregoing of food. If dedication to doing the will of God involves fasting, blood relation provides no authority for stopping the activity.

Within the inner story is an extensive characterization of Satan, who appears only in telling. The main method of

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<sup>1</sup>Cf. John the Baptist's designation of Jesus as "the one stronger than me" (1:7). See Stock, Method and Message, 135, and Nineham, 120. Nineham refers to the long history of the term "strong one," (Isa 49:25 and Isa 53:12).

characterization is by means of naming and recognition of status. The names of this character include Beelzebul (Lord of the Heavenly Dwelling),<sup>1</sup> the ruler of the demons, Satan, and the "strong man." These names suggest mighty power and a place of supreme authority in the realm of the evil spirits. However, we must note that, although all of these names contain similar connotations, they are used by two parties (scribes and Jesus) who have opposite viewpoints.

The most intriguing aspect of the dialogue is Jesus' argumentation.<sup>2</sup> Our Lord's response falls into a chiasmic structure whereby Satan's kingdom is viewed first as a monolithic structure (3:23), then as a kingdom that can be divided (3:24-26), and then finally as a monolithic kingdom which can be attacked from outside its realm (house) (3:27). This type of argumentation seems contradictory on the surface. In 3:23 Jesus counters the "He has Beelzebul" charge by pointing to Satan's unity, "How can Satan cast out Satan?" Jesus holds up for ridicule the idea that exorcism could be done by demonic power.<sup>3</sup> But in 3:24-26, Jesus seems to turn and accept the premise of the second charge, "by the ruler of the demons he casts out demons," when he argues, "if a kingdom is divided . . .". The threefold parable drives home one point--a divided kingdom will fall, Satan "has an end." As Tannehill notes,

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<sup>1</sup>Cf. Guelich, 174, and Bowman, 128.

<sup>2</sup>See Tannehill, Sword of His Mouth, 180-185. I argue somewhat differently than Tannehill on some of the details of the text, but my outcome agrees very well with Tannehill's encapsulation of his point on p. 184.

<sup>3</sup>The comedy is somewhat similar to seeing someone like Charlie Chaplin throwing himself out of a restaurant.

The striking oddness of what is happening becomes fully clear when we realize that Jesus is using a false charge (from the viewpoint of early Gospel tradition) as the premise by which he reaches a true conclusion (also from the viewpoint of early Gospel tradition).<sup>1</sup>

What is the purpose of this apparently illogical argument which shifts from one viewpoint (Satan not divided, 3:23) to another (Satan's kingdom can be divided, 3:24-26)? It is a case of what could be called "heads I win, tails you lose" reasoning. If the scribes accept Jesus' reasoning on the indivisibility of Satan in 3:23 (with the parallel in 3:27 where Jesus [the "one who binds"] is presented as an opponent of Satan [the "strong man"]) then their charge falls to the ground. On the other hand, they cannot reject the reasoning of 3:24-26, because it begins with their own premise! The outcome is that whether one starts from the premises of 3:23,27 or the premises of 3:24-26, in either case Satan is on the run, which can only mean that the Kingdom of God is at hand (1:14-15). What is so surprising is that Jesus is willing to accept the scribes' premise in 3:22 as the basis for his argumentation in 3:24-26.<sup>2</sup> Jesus' argumentation catches his opponents in a dilemma. This dilemma

. . . wishes to drive a wedge deeply into the foundations on which the opponents have built their world. It not only undercuts their specific charge but also their whole assessment of Jesus' exorcisms, so that they are faced again with the possibility that now is the time of the approach of God's kingdom, as Jesus has announced, requiring the type of response which Jesus has demanded. This dilemma reaches into the depth of personal existence, posing real dangers to the secure world of the past.<sup>3</sup>

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<sup>1</sup>Tannehill, 181.

<sup>2</sup>Below the outer story returns to "ring the bell" of these disturbing verses.

<sup>3</sup>Tannehill, Sword of His Mouth, 184.

Turning to other characters, while the characters other than Jesus do not cross between the stories, yet there are parallels and contrasts between them, particularly in relation to Jesus. From the viewpoint of relation to Jesus, two groups (one from each story) have striking parallels and contrasts to each other. These are the relatives of Jesus (outer story) and the scribes (inner story).

The relatives of Jesus are his family, in social relations, particularly in a traditional society, his closest friends (note the depiction οἱ παρ' αὐτοῦ).<sup>1</sup> The scribes, in contrast, are his enemies as is apparent from their accusations and previous references in the Gospel to their opposition to Jesus (cf. 2:6-12,15-17). Both groups make a charge against Jesus, the relatives on a social level ("He is crazy."),<sup>2</sup> the scribes on a theological level ("He has Beelzebul"). Both groups are depicted negatively. The relatives go out to "seize"

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<sup>1</sup>William F. Arndt and F. Wilbur Gingrich, A Greek-English Lexicon of the New Testament and Other Early Christian Literature (Chicago: University of Chicago Press, 1951), 615 παρὰ, note that the expression οἱ παρὰ plus a genitive is used of envoys and also of those intimately connected with someone, such as family and relatives. We note that the οἱ παρ' αὐτοῦ go out to seize αὐτόν but are never mentioned again, unless the arrival of Jesus' relatives in 3:31 is a reference to the same group. As Tannehill notes, "The references to a crowd and to someone coming to 'seize' Jesus in 3:20-21 are puzzling because they seem to lead nowhere. . . . These verses are less puzzling if we understand them to refer forward to vss. 31-35, for there we find reference both to a crowd and to Jesus' family coming to him" (Tannehill, Sword of His Mouth, 166). Cf. also Taylor, 236; Best, Disciples and Discipleship, 49-53; and Jan Lambrecht, "The Relatives of Jesus in Mark," Novum Testamentum 16 (1974): 244, n. 6.

<sup>2</sup>There is some question here whether the statement is made by the relatives or by some other unidentified group ("they were saying . . ."). Nevertheless, the relatives clearly act on the proposition that there is something wrong with Jesus for not eating food.

Jesus,<sup>1</sup> and they are left "outside" when they come to where Jesus is. The scribes attack Jesus (the hero), and they are implicated as guilty of the sin against the Holy Spirit, an eternal sin. Both groups are countered by an authoritative word from Jesus. In the relatives' case, Jesus redefines family relation. In the case of the scribes he illustrates the central error of their charges--whether one accepts their premises or not, the kingdom of God is at hand--then makes the solemn pronouncement about the sin against the Holy Spirit.

In terms of characterization strategies for all characters there are scant references to physical characteristics.<sup>2</sup> The main areas of characterization occur in the area of social and moral/ideological categories. In the outer story is repeated emphasis on family relationship (especially naming; cf. οἱ παρ' αὐτοῦ and the repeated use of the terms "mother" and "brothers"), usually thought of in the social category but redefined by Jesus as a moral category. The scribes, on the other hand, are depicted by their city

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<sup>1</sup>Cf. other uses of κρατέω in Mark where a person is the object of the verb (6:17 with reference to John; 12:12, 14:1,44,46,49,51 with reference to Jesus). In each case the connotation is negative concerning the seizing. Interestingly, when Jesus is the one who seizes, it is always positive in nature and he always seizes the hand in healing (1:31; 5:41; 9:27).

<sup>2</sup>No explicit reference is made to physical appearance. One could make the rather generalized statement that the relatives obviously have feet and legs since they travel to seize Jesus, and there are references to sitting and looking around. These examples seem to be more tied to actions and to the functions of settings than to characterization strategy.



of origin (Jerusalem, a place of conflict in Mark)<sup>1</sup> and their moral accusations against Jesus. Jesus himself is depicted mainly in his moral/ideological role which could best be described as "Master." He gives the authoritative answers to the issues. In all these cases, the characterization is a balance between showing and telling.<sup>2</sup> The names are told and repeated, but the viewpoint of the characters which casts them into the "friend" or "enemy" camp is seen in the words they say and where they are located in relation to Jesus.

#### Actions and Plot

Table 1 serves as the data source for information on actions, time duration, and time frequency.

TABLE 1  
ACTIONS, DURATION, AND FREQUENCY MARK 3:20-35

Actor	Action	Ref	Duration	Frequency
Jesus	enters house	3:20	tableau	single
Crowd	enters with him	3:20	tableau	repeat
They	unable to eat	3:20	summary	iterative
Relatives	hear	3:21	summary	repeat
Relatives	go out to seize	3:21	tableau	single
They	say "he is crazy"	3:21	tableau	iterative

<sup>1</sup>The negative connotations of Jerusalem begin here in Mark via connection with the accusing scribes. Jerusalem is the place of Jesus' Passion (cf. 10:32-34) and the location of intense conflicts (Mark 11-15).

<sup>2</sup>The one exception is the case of Satan who is only presented in telling.

TABLE 1 -- Continued

Actor	Action	Ref	Duration	Frequency
Scribes	come from Jerusalem	3:22	summary	single
Scribes	say he has Beelzebul, by prince of demons he casts out demons	3:22	tableau	iterative
He (Jesus)	summons them	3:23	tableau	single
He (Jesus)	rhetorical question, 3 parables, parable of binding, Amen statement	3:23 -29	tableau	repeat
They (scribes)	say he has unclean spirit	3:30	tableau	repeat
Mother, brothers	come	3:31	tableau	single
Mother, brothers	stand outside	3:31	tableau	single
Mother, brothers	summon him	3:31	tableau	single
Crowd	seated around him	3:32	tableau	single
Crowd	say "they seek you"	3:32	tableau	repeat
Jesus	says "who are my mother, brothers?"	3:33	tableau	repeat
Jesus	looks around	3:34	tableau	single
Jesus	says "behold my mother, brothers, those who do God's will"	3:34 -35	tableau	repeat

Note: In the heading "Ref" stands for "Reference." In the frequency data, "single" stands for "singularity" and "repeat" stand for "repetitive."

A chiasm is present in both the outer and inner stories in regards to the actors as speakers or action makers. In the outer story, the pattern is Jesus, crowd, relatives, relatives, crowd, Jesus. In the inner story, the pattern is scribes, Jesus, scribes. Thus Jesus as actor is at both ends of the intercalation and at the center.<sup>1</sup>

A similar form of parallelism and contrast as was seen above under character is apparent between actions of characters. The two groups which contrast with one another in character depiction, relatives (who should be Jesus' friends) versus scribes (who have already been depicted in Mark as Jesus' enemies)<sup>2</sup> have parallels in their actions. Both make or accept a charge against Jesus ("He is crazy," "He has Beelzebul"). Jesus counters the charges of both groups (by redefining family relation, and by illustrating the absurdity of the scribes' charge [3:23] and implying that the scribes are sinning against the Holy Spirit).

Another connection between the two groups' actions lies in the action of the outer story which occurs during the narration of the inner story. This is a matter of ellipsis<sup>3</sup> even though the nature of the action is quite apparent from the narrative. While the inner story is going on, in the outer story the relatives are coming

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<sup>1</sup>Cf. Lambrecht's chiastic structure of the passage in Jan Lambrecht, Marcus Interpretator: Stijl en Boodschap in Mc. 3,20-4,34 (Brugge-Utrecht: Desclée de Brouwer, 1969), 74-80 and 132-133. Cf. also Stock, Method and Message, 127.

<sup>2</sup>See 2:6-7 and 2:16-17 where the scribes are Jesus' opponents. Cf. also the negative depiction in 1:22.

<sup>3</sup>See below under Time Duration.

to seize Jesus because of his "insanity." On a social level this activity of Jesus' relatives could easily be construed as a positive and loving act. They are concerned for him. They are coming, so to speak, to save him from himself.<sup>1</sup> This contrasts with the scribes' accusations which cannot be taken as anything but negative and in opposition to Jesus.

These character and action relationships juxtaposed to each other via intercalation set up for the reader a dramatized irony between the groups and their actions.<sup>2</sup> The two groups, who never meet and thus have no knowledge of one another's actions, appear on the surface to be on different errands. But numerous connections between the stories illustrate that the two groups are, in the narrator's view, actually parallel to one another. The irony is that the family is Jesus' enemies, their "concern" is really opposition. This leads, as noted below, to a new understanding of Jesus' family. But before looking at that we must note further how the dramatized irony is established.

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<sup>1</sup>This would probably be the way they would construe their action. It is, therefore, their viewpoint. That the narrator's viewpoint on the matter is quite different has been evident from the very beginning of the Gospel. Thus we have before us opposite viewpoints on Jesus and his work (the narrator's versus the relatives'). Nevertheless, there is a contrast between the relatives view of their action and the scribes view of their action. The scribes count themselves as Jesus' opponents, the relatives count themselves as Jesus' saviors. The narrator shows that both of the these groups are arrayed against Jesus and against God's will.

<sup>2</sup>This is our first reference to dramatized irony in the intercalations. As presented below, this feature plays a major role in the function of intercalation. See chapter 4 for a full delineation of its significance. However, here we note that this type of irony is based not only on two levels of meaning for individual words, but upon two levels of meaning between one or more characters or actions within a story.

One of the methods of establishing the dramatized irony, besides the parallels and contrasts between character groups and their actions, is through the interconnections of the plots. As noted in chapter 2 above, plot involves the concepts of connectedness (both commentarial and contingent), sense of direction, and suspense. At each of these levels there is a contribution to the irony.

At the level of plot connections we note that in the outer story two gaps are opened in 3:21, "Is Jesus crazy?" and "Will the relatives succeed in their mission?" In the inner story a gap is opened at 3:22, "Is Jesus demon possessed?" In each story separately these gaps seem to obtain closure. In the outer story, the relatives have misunderstood Jesus so much that they are not even part of his family (3:34-35). Their charge of insanity does not even achieve the honor of an explicit rebuttal. In the inner story, Jesus summarily answers the charges of the scribes and turns tables on them with the charge of the unpardonable sin. The commentarial linkage between the plots is apparent. By juxtaposing the stories with similar charges and a similar method of Jesus dealing with them the narrator invites comparisons.

However, another set of subtle commentarial plot linkages is at work which contain troubling implications. In each case these linkages appear to support the original charges made against Jesus. But these linkages cross between the stories. In the outer story, Jesus is charged with being crazy. Within the inner story, as noted above, Jesus follows a rather unusual logic in his argumentation when

he accepts the premise of the scribes in 3:24-26.<sup>1</sup> Although the scribes are not acquainted with the insanity charge, the reader is, and this subtle linkage raises in the reader's mind the question, "Is Jesus indeed insane?"

Next, from one of the illustrations in this very passage, 3:25 concerning a divided house being unable to stand, there is a subtle linkage to the outer story, once again for the reader only. In 3:31-33 it is quite apparent that Jesus' own house is divided (Jesus in relation to his blood relatives). This appears to support the premise of 3:25 and thus the scribes' original charge of demon possession. Again, the reader is accosted with the question, "Is Jesus indeed demon possessed?"

These two sets of commentarial plot linkages stand in opposition to each other. One invites the reader to compare the charges of the two groups and to recognize the validity of Jesus' views, while the other seems to support the original charges against Jesus. This phenomenon is, in effect, the production of a new plot, the plot of the intercalation as a whole. Suspense is built into the fabric of the contradictions. The reader is forced to reevaluate the role of Jesus. The new plot drives the reader forward for a solution (a new, or enhanced, sense of direction).

The solution is found in 3:34-35 when Jesus redefines family. This happens to be the conclusion, as well, of the outer story. But the intercalation's new plot lays an additional weight and emphasis upon it. Because Jesus' family is redefined along moral lines, it

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<sup>1</sup>See Tannehill, Sword of His Mouth, 180-185.

illustrates that his house is not divided. This is a return to the central problem of the inner story. Jesus' house is not divided, hence it is not Satan's house. But once that charge is surmounted the inner story's logic stands against the accusation of insanity, for Jesus' reasoning is seen for what it is, an appeal to recognize that God's kingdom is at hand. Thus, the conclusion of the outer story draws together and closes all of the gaps.

We noted that the end of the outer story contains a return to the inner story. This is true in more ways than one. Within the inner story alone is a clear presentation of Jesus as victor over his foes. This anticipates the outcome of the outer story. We note that the outer story ends with this similar type of victory, yet with an extension in which all of the gaps (and problems) are filled.

Two themes which arise in this intercalation are Christology and discipleship. The challenge to Jesus' sanity and the accusation about the source of his power are challenges to the claim of Messiahship. The responses by Jesus are therefore a teaching on his Christological role. He is on the side of God. He has the Holy Spirit and his true family do the will of God. On the level of discipleship (presented from the standpoint of family relation), the true disciple cannot oppose the mission of Jesus even though the mission appears "crazy" from a human viewpoint. At this point the contrast between the actions of the two groups noted above (relatives coming to "save" and scribes who oppose) is seen in its ironic sense, they are really not so different after all. The statement of the relatives ("He is crazy") is juxtaposed, via intercalation, to the statement of the scribes ("He has Beelzebul"). The "mission of

mercy" is really in opposition to God. The true family of Jesus (the true disciples) cannot but accept his role as authoritative Messiah.<sup>1</sup>

#### Time

Time relationships in stories can be categorized according to order, duration, and frequency. The duration and frequency data for this intercalation are found in Table 1. The data on order have to do with the correlation between story time and discourse time. In 3:20-35 there are only two anachronies, both are internal, homodiegetic, complete analepses. The first occurs in 3:21 at the defocalization of the outer story moving into the inner story. The other occurs in 3:30 at the defocalization of the inner story moving into the outer story. In both cases it is the matter of the reversal of a logical order (note γὰρ in 3:21 and ὅτι in 3:30). Each of these statements explains an earlier assertion which contained some gap. In 3:21 the question was "Why do the relatives go out to seize Jesus?" In 3:28-30 the question was "Why is Jesus talking about the Holy Spirit when the scribes have not brought the question up?" The two statements with logical particles (γὰρ and ὅτι) close the gaps. These two anachronies appear to be defocalization markers between the stories. However, they fulfill another role as well by placing the statements of the one group right next to the story of the other group, thus inviting the comparison noted above.

Another aspect of time order is that the two stories have the same story NOW, or as Genette would state it, they both are in "first

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<sup>1</sup>Thus an intimate connection exists between discipleship and Christology. This connection recurs elsewhere. Cf. Matera, Saying about Mark, 54.



narrative."<sup>1</sup> Both of the stories, in other words, have the same temporal point of reference. We might say that "time's camera" is set at the same "location" for both stories, so that past, present, and future are spoken of in the same way in both.<sup>2</sup> This has an important implication for the story time of the intercalation. The story time continues straight through the entire intercalation.<sup>3</sup> In other words, according to the narrative, the scribes' accusation follows the departure of the relatives in story time and the arrival of the relatives follows Jesus' authoritative reply to the scribes' charges.<sup>4</sup>

In time duration data, almost the entire intercalation is narrated in tableau. This provides the vividness of seeing the events as they occur, being present to hear the words of characters.<sup>5</sup>

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<sup>1</sup>See Genette, 48-49.

<sup>2</sup>Neither of these stories speak of the future, but their temporal connectors and temporal viewpoints coincide, so that if they were to speak of the future it would be from the same temporal reference point. This same temporal reference point which is seen in this intercalation and in all the others is not unique to intercalation in Mark. It is a characteristic of the entire Gospel. But it does have significance for intercalation, as is noted below.

<sup>3</sup>The inner story is not made up of one large anachrony.

<sup>4</sup>Some might argue that the paratactic *καὶ* in 3:22 is rather ambiguous or loose as a temporal marker. However, this very ambiguity works against seeing the inner story as set at any other time than the outer story, since such a switch in time would necessitate a clear temporal marker to keep the reader with the narrator. Furthermore, the temporal marker in 3:31 concerning the arrival of the relatives indicates a gap of time across the inner story (see below under time duration). Thus the gap of time is filled by the inner story, setting the inner story within the same time frame as that of the outer story.

<sup>5</sup>It is interesting to note whose words we hear and how much we hear. A few words are heard from both the relatives and scribes (all accusations) and from the crowd (informing Jesus of the presence

This pattern varies little throughout the intercalation. However, in frequency data several variations serve the purpose of emphasizing certain points. Repetitive frequency places special stress on the point so referred to. The repetitives in this intercalation center mainly on two aspects of the stories, first the words of Jesus to the scribes concerning division and falling of a kingdom or house and forgiveness as opposed to no forgiveness; and second, the family relation of mother and brothers. In the case of the inner story, the repetitives focus on the error of the scribes and their guilt. In the outer story, the focus is on the reinterpretation of family relation into a moral category. Correlating this data with what we have seen under character, actions, plot, and time order, we see once again a focus on the same themes.

The iteratives in frequency also give the impression of ongoing type of action, even though the reader only hears it narrated once. The central focus here is on the accusations of the relatives and of the scribes that Jesus is crazy and possessed by Beelzebul. This has the effect of heightening the conflict between Jesus and these groups. Their stance is no haphazard and changing sort of viewpoint. The implied repetition of their outlook points to a settled opinion about Jesus.

Another important characteristic of duration, already dwelt on somewhat, is that across the inner story the outer story has an ellipsis. Events for the outer story continue even as the inner story proceeds. This is evinced by the gap of action between 3:21

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of his relatives). But the vast majority of spoken words are those of Jesus in 3:23-29 and 3:33-35.

and 3:31. In 3:21 we see the relatives leave, while in 3:31 we see them arrive. In between these two events is the elliptical data, the travel of the relatives toward Jesus. The implication of the narrative is that this travel occurs during the time the inner story is going on. As already noted above, the outer story's action which crosses the inner story has a contrast to the actions taking place in the inner story. This plays into the dramatized irony between the two stories. Thus, we have seen in time order, duration, and frequency data an ally to the character, action, and plot data to express the dramatized irony which is plotted between the two stories.

#### Narrator and Implied Reader

In both the inner and outer stories the narrator is omniscient and omnipresent. However, these terms seem more appropriate for the outer story than for the inner, since in the outer story there are different locales referred to and an interior view is provided (the motivation of the relatives in setting out 3:21). In the inner story one main locale is displayed (though we do know where the scribes came from), and no interior views are presented by the narrator. The narrator is basically covert in both stories hardly intruding into either. In terms of distance from the story, in the outer story an internal view is given in 3:21 concerning the relatives' motivation in setting out to seize Jesus. Other than this, both stories have a "reporter-like" narrator who paints the picture before us without commentary or internal views of characters. With such data it is not surprising to find that the

ideology of the narrator is covertly presented, mainly through such markers as the amount of time given to characters to present their viewpoint (Jesus gets the largest amount of speech time) and from comparison with what has been previously narrated in the Gospel (cf. 1:1 which has the overt comment that Jesus is the Christ, the Son of God).

In terms of the implied reader, the two stories have a contrast in what is expected knowledge and beliefs. The outer story's expected knowledge centers in social life, especially in the area of family relationships and responsibilities. The inner story, by contrast, has the center of its expected knowledge and beliefs in the area of demonology, exorcism, sin, and forgiveness. These differences indicate that although the two stories are similar in type (noted above, i.e., conflict stories), they cover different topi. Intercalation, however, interlinks the topi in a fashion which modifies the understanding of the outer story.

The reading strategy of both stories is evenhanded. In the outer story, we know in advance the motive of the relatives in coming to Jesus (something the crowd does not know) and yet we are left in suspense over whether they will succeed in their plan. In the inner story the reader progresses with the action as it occurs (we hear Jesus as he answers the accusations of the scribes), and yet in the last section there is character elevation where Jesus' Amen-saying answers a charge which the reader does not hear until the end. The provocative commentarial plot linkages, noted above, seem to support the charges against Jesus. These leave the reader in suspense, providing character elevation, where Jesus answers the problems at

the end of the outer story. These overall patterns produce an evenhanded reading strategy which sometimes places the reader in a knowledge advantage, at other times in a knowledge deficit.

#### Style

Three main stylistic features are of especial note in this intercalation. The first is a Leitwort which crosses between the two stories--the word group for "house" (οἶκος, οἰκία). In the outer story, it is a physical house into which Jesus enters with a crowd and outside of which Jesus' relatives stand summoning him. In the inner story, the word is used in two of Jesus' parables where he points out that "if a house is divided upon itself, that house cannot stand" (3:25), and "no one can enter a strong man's house to plunder his goods unless he first binds the strong man, and then he will plunder his house" (3:27). We also note a possible play on the name, Beelzebul (Lord of the heavenly dwelling).<sup>1</sup> Is the dwelling of this "heavenly lord" divided?

This Leitwort "house" serves in the same way as other connections between the two stories, playing into the dramatized irony. The literal house in the outer story takes on symbolic meaning as Jesus' "house" (his relatives) stand outside. In fact, his "house" seems divided against him, until the final authoritative saying by Jesus in which we learn that true family relation to Jesus is a moral issue based upon obedience to the will of God.

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<sup>1</sup>See p. 114, n. 3 above for a discussion of the name  
βεελζεβοὺλ.

The second stylistic feature of note is the chiasmic structure. Its main purpose appears to be a matter of emphasizing Jesus' responses to the charges made against him and centering attention on 3:23-26, a key passage in the dramatized irony.<sup>1</sup>

The third stylistic feature of note is the dramatized irony set up between the two stories via intercalation and already dwelt upon in some detail above. To reiterate the irony, an ironic pattern of parallels and contrasts exists between the relatives of Jesus and the scribes from Jerusalem. The socially defined family turns out to be on the outside and is not really his family at all. Their social concern is redefined morally. Jesus' house, which to all appearances is divided, is not actually broken asunder. Those who oppose Jesus' work are actually committing the unpardonable sin by construing his work as originating with the Devil. Furthermore, there is the irony in which the accusations against Jesus appear to take on validity via his method of arguing and his actual division from his relatives. But the ending of the outer story resolves this entire issue by redefining Jesus' "house" as those who do the will of God.

#### Summary of Data for Mark 3:20-35

##### 1. Settings

- a. Same spatial background both stories--the house.
- b. Interlinked temporal backgrounds--story time continues straight through the intercalation.
- c. Different social/moral backgrounds--family, exorcism controversy.

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<sup>1</sup>Cf. Stock, Method and Message, 127, where he lists a chiasm for the entire passage, centering on 3:23-26.

- d. Predominant spatial borders--house.
  - e. Spatial border symbolic--house as a symbol of family relation to Jesus.
  - f. Outer story forms the temporal borders for the inner story.
  - g. Jesus breaks borders--social border transformed into a moral border, unusual logic.
  - h. Clear focalization and defocalization between the stories.
  - i. New group or renamed group at focalization of inner story (Scribes from Jerusalem, 3:22) and refocalization of outer story (new name = mother and brothers for *οἱ παρ' αὐτοῦ*, 3:31).
2. Characters
- a. Only Jesus in both stories, other characters do not cross story lines.
  - b. Dramatized irony between relatives of Jesus and scribes.
  - c. Characterization in social and moral/ideological categories via showing and telling.
3. Actions and Plot
- a. Parallel actions of contrasting groups--relatives, scribes.
  - b. Contrast of outer story's elliptical action with inner story's actions.
  - c. Dramatized irony between actions of relatives, scribes, and Jesus which teach on Christology and discipleship.
  - d. Interlinked plots via
    - 1) same type of story (conflict).
    - 2) commentarial linkage of parallel story charges ("He is crazy" and "He has Beelzebul").
    - 3) modification of sense of direction via commentarial linkages which cross between stories ("Is Jesus really crazy?" based on unusual logic, "Is Jesus really possessed by the devil?" based on his divided house). Inner story anticipates conclusion of outer story (Jesus victor), outer story returns to inner story with extension (all gaps filled, new understanding of family).

- 4) suspense linkage (will the relatives succeed? and new suspense over Christological issues based on Jesus' unusual logic and division from his relatives).

#### 4. Time

- a. Analepses as defocalization markers. Juxtaposing remarks of relatives and scribes next to one another's story marks the dramatized irony.
- b. Both stories with same story NOW. Story time continuous through entire intercalation.
- c. Duration data
  - 1) almost all tableau.
  - 2) ellipsis of outer story across inner story.
- d. Frequency data
  - 1) repetitives focused on reinterpretation of family relation, error of scribes and their guilt.
  - 2) iteratives focused on accusations by relatives and scribes.

#### 5. Narrator and Implied Reader

- a. Narrator--omniscient and omnipresent both stories.
- b. Intrusion--covert narrator.
- c. Distance--mainly "reporter-like" narrator.
- d. Ideology--covert.
- e. Reader knowledge--contrast of outer story (social, family) as compared to inner story (demonology, exorcism, sin, forgiveness).
- f. Reading strategy--evenhanded both stories.

#### 6. Stylistic Features

- a. Leitwort crossover--"house."
- b. Chiastic structure--emphasizing Jesus' responses and central section 3:23-26.
- c. Dramatized irony--between relatives, scribes, and Jesus and their actions.



**Jairus and the Woman with the Hemorrhage**  
**Mark 5:21-43**

Outer Story 5:21-24,35-43  
 Inner Story 5:25-34

Settings

An interesting contrast exists between the two stories of this intercalation in regards to how movement in space occurs. In the outer story, the spatial background begins with movement across the sea and then location by the sea with a large crowd. Movement occurs from that locale towards Jairus' house. On the way, the woman's story occurs and then Jesus blocks the crowd from proceeding with him to the house. At the house, Jesus enters and again decreases the number of persons present by throwing out the mourners. He then proceeds into the place where the child is located. A pattern of ever narrower spaces is evident; from seaside, to on the way, to inside the house, to inside the room.<sup>1</sup>

In the case of the inner story, although the entire scene occurs "in the crowd" (with the implication of being on the way to Jairus' house), there is a movement towards larger spaces. The woman comes up secretly behind Jesus and is healed. The crowd is a place of concealment. However, the story then proceeds in a long process of exposure of the woman and her healing. Finally, she ends up

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<sup>1</sup>Cf. Christopher D. Marshall, Faith as a Theme in Mark's Narrative, ed. G. N. Stanton, Society for New Testament Studies Monograph Series, no. 64 (Cambridge: Cambridge University Press, 1989), 91. Marshall notes that "The steady narrowing of focus from the public domain of the seaside to the privacy of the room of death corresponds to the progressive drawing of a veil of ambiguity and secrecy over the event itself" (p. 91).

confessing "all the truth" at Jesus' feet, and, of course, before everyone.

In temporal background the stories are interlinked. Story time continues across the entire intercalation, even though the inner story begins with a lengthy analepsis about the woman (one of the longest strings of participles in Mark). The analepsis about the woman, though stretching back twelve years, reaches right up to the moment in the crowd, on the way to Jairus' house, when she touches Jesus. When the woman's story ends, the story of Jairus picks up again, but not where it left off. The woman's story has "consumed time" or taken time in the Jairus story, thus the two stories are temporally interlinked.

The social and moral backgrounds of the two stories are different from one another. In the outer story, Jairus is a ruler of the synagogue, a highly respected and orthodox position in the community. In the inner story, by contrast, the woman has been bleeding twelve years. The implied reader might be expected to know that such bleeding would exclude one from the religious community. Socially Jairus is superior, the woman inferior. Jairus' story, as it proceeds, centers more and more in home life and the customs of death and burial. The woman's story centers socially in healers and healing practices, with mention of physicians, their fees, the continual decline of her health, and the clothing of Jesus which the woman touches for healing.

Spatial borders for the outer story become progressively narrower and narrower (the seaside, the way, the house, the room). In the inner story all occurs "in the crowd" which would seem to

suggest no change in spatial borders. However, the change in the woman's relation to Jesus, from secrecy to a confession at his feet, would suggest a change in spatial borders, one might say from "behind Jesus" to "in front of Jesus." Accompanying this is a movement from the woman knowing the healing alone (except for Jesus) to the entire crowd knowing. So the spatial borders for the inner story ever expand. This contrast between the two stories seems to bear symbolic significance. Jairus' spaces move from openness to "closedness", the woman's spaces move from closedness to openness. This appears to interface with the Markan secrecy/revelation motif.

In temporal borders, as noted above, the story time of the intercalation continues across both stories. Thus the outer story serves as the temporal borders of the inner story. The breaking away from Jairus' story, and then the return to it with the report from his house (with the implication of elliptical events occurring during the woman's story) is evidence for this categorization. We must note, however, a slight synchrony between the end of the woman's story and the taking up of Jairus' story again. The arrival of the reporters from Jairus' house occurs while Jesus is "yet speaking" to the woman (5:35). Clearly a border exists with a shift of story focus (back to Jairus' story), but the temporal border is not sequential in nature here, but rather simultaneous.<sup>1</sup>

Jesus breaks a social border in the outer story, the woman breaks a social border in the inner story. In Jairus' story, Jesus

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<sup>1</sup>The simultaneity, which is discussed further under Actions, causes an extension of the "dual running" of the two stories (Jairus' story moving forward in time as the woman's story is being told).

moves beyond the border of death which the reporters and the mourners raise against him ("Why trouble the teacher any more?" 5:35, mourners laugh at Jesus' remark that the little girl is sleeping 5:39-40). In the inner story, the woman breaks out of the border of uncleanness by touching Jesus for healing.<sup>1</sup>

Focalization and defocalization are rather specific and provide clear demarcation between the inner and outer stories. The six characteristics of this process for the intercalation are as follows:

1. The outer story is clearly focalized in 5:21-22 with Jesus' crossing of the lake, the gathering of the crowd to him by the shore, and Jairus' arrival. More is told of the outer story than this initial focalization (Jairus implores Jesus for help).
2. Defocalization occurs in 5:24 with the departure of Jesus with Jairus and the notation of the pressing crowd. But a gap is opened as to whether they will reach the daughter in time, particularly in light of the pressing crowd.<sup>2</sup>

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<sup>1</sup>It must be admitted that this border is not commented on in the story, hence at most it is only an implied border. However, the theme of clean and unclean in Mark 7 and other indications of Jesus' connection with social outcasts in Mark favors seeing a border being broken here. Also, an allusion is present in the reference to the woman's "flow of blood" (5:25) and "fountain of blood" (5:29) to Lev 15:25-27,33 and Lev 12:7, respectively. See Marshall, 104. See also Guelich, 296-297.

<sup>2</sup>We note in the defocalization a preparation for the inner story, the crowd pressing on Jesus (συνθλιβω 5:24, cf. 5:31). Furthermore, at reentry into the outer story is a reference to the inner story ("while he was yet speaking" 5:35), cf. Taylor, 289. Neither of these notations negate the clear borders between the stories; however they do indicate a recognition of the presence of the inner story in the defocalization and refocalization of the outer story.

3. The inner story focalizes in 5:25 with the lengthy introduction of a new character, the woman with the hemorrhage. This new character is the active agent at the beginning of her story, she touches Jesus.
4. At the end of the inner story in 5:34 defocalization occurs by the conclusion of the woman's problem in Jesus' benediction of peace.
5. With refocalization into the outer story (5:35) a tie is made to the previous section of the outer story by a reference to the synagogue ruler and his daughter, the reporters come from his house and tell of the death of the child. A new character is introduced, the "they" who give the report. "They" are the active agent in the first clause of the refocalized outer story. Furthermore, the "camera angle" has shifted from what it was in the first part of the outer story (departure towards Jairus' house versus arrival from Jairus' house by the reporters).
6. The outer story defocalizes by means of the healing of the daughter and Jesus' commands about the healing and care of the child (5:41-43, cf. the new focalization in 6:1).

Thus, the passage limits of 5:21 and 5:43 are appropriate for this intercalation. The focalization and defocalization process also clearly marks the "edges" of each story.

## Characters

### List of Characters

Outer Story	Inner Story
Jesus	Jesus
Jairus	Woman
Peter, James, John	Disciples
Daughter	Crowd
Reporters	
Mourners	
Crowd	

Jesus and the disciples are the only characters that enter both stories. In the case of the disciples, this statement requires the refinement that in the inner story the term "his disciples" (οἱ μαθηταὶ αὐτοῦ) is used (5:31), whereas in the outer story reference is only made to the subgroup "Peter and James and John the brother of James" (5:37). The crowd also occurs in both stories (5:21,24,27,31) but their role is really as a prop and not as a character. They never make a statement or carry out an action which expresses a viewpoint. They are merely the hindrance to progress towards Jairus' house and the "hiding place" for the woman to touch Jesus. They are the foil or contrast to the healing touch of faith.

The characterization of Jesus is somewhat different in the outer story in comparison with the inner story, but in both cases the presentation is colorful and striking. In both stories physical details of Jesus' person are referred to. Both Jairus and the woman fall at his feet (their recognition of his authority and power). In the inner story his clothes become a central focus with the woman's touch and the exposure of her faith. In the outer story Jesus takes the hand of the little girl (implying his own hand and illustrating his compassion and power).

Socially Jesus appears in the outer story as "with the crowd." They gather around him and press him as he starts out for Jairus' house. But in the later half of the outer story Jesus denies crowds access to his healing work. He prevents any from following him to Jairus' house except his closest companions, and he throws out the mocking mourners at the synagogue ruler's home. Thus a social contrast is here, he is with the people, and yet he authoritatively prevents their presence at the miracle of resurrection. In the inner story, he appears socially as "with the crowd." In fact, they press in around him, jostling him from all sides. But Jesus singles out one touch which expresses faith.

The psychological characterization of Jesus in the outer story illustrates his compassion, authority, and foreknowledge. Jesus encourages Jairus to believe (5:36). His encouragement to Jairus and his rhetorical question to the mourners portends what he is about to do. His authority comes across powerfully in his dealings with the crowd, the mourners, his command to the little girl to rise, and his instructions about the miracle and the care of the child.

The inner story has a contrast to the outer story's pattern. Jesus is a passive agent of healing.<sup>1</sup> Furthermore, he may not know who touched him, though he does know that power has gone out of him.<sup>2</sup>

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<sup>1</sup>This miracle is the only case in all of the Gospels where Jesus is a passive agent of healing.

<sup>2</sup>There is dispute over whether Mark depicts Jesus as knowing or not knowing who touched him. The controversy centers on the infinitival construction in 5:32 which contains a feminine participle, *ιδεῖν τὴν τοῦτο ποιήσαν*. The question is whether the feminine participle indicates Jesus' knowledge or the narrator's

An inner psychological view of Jesus is given.<sup>1</sup> He recognizes that power has gone out of him. He then proceeds to search for and expose the one who touched him, and the story takes its time to present the search. He ends with the authoritative benediction of peace and healing on the woman.

As we saw in the first intercalation in Mark 3, so here also two character groups have a series of parallels and contrasts which play a role in producing a dramatized irony between the two stories. The groups are Jairus and his daughter in the outer story in comparison with the woman with the hemorrhage in the inner story.<sup>2</sup> The easiest way to present the numerous interconnections between these character groups is in tables. Table 2 presents the parallels and contrasts between Jairus and the woman. Table 3 presents the parallels and contrasts between Jairus' daughter and the woman.

While the data presented in these tables illustrate the comparison set up between the character groups in the two stories, they cannot capture the pathos of the scenes and the sense of

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slight intrusion into the story. Taylor holds that Jesus did not know who touched him, Taylor, 292. Cf. also C. S. Mann, Mark: A New Translation with Introduction and Commentary, Anchor Bible, vol. 27 (New York: Doubleday, 1986), 285. But the case is ambiguous. Either way the question is taken, it has an ironic twist, expanding the semantic domain of "to touch."

<sup>1</sup>In contrast, the outer story does not have such an inner view of Jesus, nor of any other character.

<sup>2</sup>While other characters have roles in the two stories (the disciples in the inner story, Peter, James, and John, the reporters from Jairus' house, and the mourners in the outer story), they do not hold center stage and so are passed by here in the interests of brevity.



TABLE 2

## COMPARISON BETWEEN JAIRUS AND THE WOMAN

Trait	Jairus	Woman
Name/Status	Jairus, ruler of synagogue, father	nameless woman, poor
Ritual/Moral Status	synagogue ruler	flow of blood
Speech	daughter dying, come lay hands on to heal so she may live	if I touch his clothes then I will be healed
Actions	sees Jesus	hears about Jesus
	comes and falls before him	comes in crowd behind him
	entreats "come lay hands on"	touches
	falls at Jesus' feet at start of his story, amazed	with fear and trembling comes and falls before Jesus at end of her story
	commanded not to tell	tells truth
Approach to Jesus	comes openly for help	comes secretly for help
Final outcome	healing in a secret place, command by Jesus	healing in a crowd, benediction command by Jesus

Source: Personal study and cf. Marshall, 104; and Ched Myers, Binding the Strong Man: A Political Reading of Mark's Story of Jesus (Maryknoll: Orbis Books, 1990), 200-201.

TABLE 3

## COMPARISON BETWEEN THE DAUGHTER AND THE WOMAN

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Trait	Daughter	Woman
Problem	dying/dead	hemorrhage
Status	unclean by death	unclean by blood
Prognosis	near death	getting worse
Time Frame	12 years old, life began 12 years ago	12 years bleeding, trouble began 12 years ago
Source of Healing	Jesus	Jesus
Means of Healing	Jesus takes her hand and commands	she touches Jesus
Timing of Healing	long delay, she dies as the woman is being healed	instantaneous

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Source: Personal study and van Iersel, 100.

identification which the scenes generate. The reader identifies with the characters who capture the imagination. The characterization strategy utilized for Jairus which captures the reader's imagination is the pathos of his plea to Jesus and the long delay in reaching his goal. In the case of the woman, identification is engendered by the lengthy introductory characterization of her illness and by the frustration of her desire to find health.<sup>1</sup>

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<sup>1</sup>Another character group the reader might obliquely identify with is the disciples in the inner story. Sometimes commentators on this passage cast the disciples in a negative light. These followers of Jesus are depicted as ignorant of what is happening. This would hardly engender reader identification. However, this viewpoint on

The dramatized irony between these groups centers on their differences and similarities as well as on the ironic timing of events related to them.<sup>1</sup> One could hardly think of two more different characters than Jairus and the woman with the hemorrhage. Life station and status are in sharp contrast as well as their approach to Jesus. And yet they both come to Jesus. They both speak to him falling down before him. And they both have their problem solved, though in strikingly different ways. The many parallels and contrasts do not seem accidental. Rather, they center upon two themes which are common in Mark, the secrecy/revelation motif, and the question of Christology. The beginning and ending of the two stories contrast over secrecy and revelation (thus playing on the irony of secrecy and revelation, cf. 7:24,36), but both stories illustrate the Christological truth of the power of Jesus. He has so much power that even a touch of his clothing, done in faith, brings healing, and he is able to raise the dead to life.<sup>2</sup>

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the disciples overlooks two facts about this story. First, Jesus himself may not know who touched him (cf. the discussion above). So ignorance is no reason to disparage the disciples here. Second, there is the truly comical nature of the story. It is really very funny that Jesus says, "Who touched me?" Jesus is the comedian in this scene. The disciples come across as the typical "straight man" in their response, "You see the crowd pressing upon you and you say 'Who touched me?'" We have to laugh at the disciples, because we know who did touch Jesus and that it was a very meaningful touch. The point is, that in a straight man we do not usually see someone we disparage, but rather an all too common depiction of real life that the comedian lampoons. Seeing from the angle of omniscience we catch a glimpse of the comical nature of our own lives. Thus, we might actually see identification with the disciples here via the comedy.

<sup>1</sup>See below under actions for details on the ironic timing of events.

<sup>2</sup>On the δύναμις of Jesus, see Guelich, 297-298, and Marshall, 106.

The characterization strategy for both Jairus and the woman is mainly in the physical, social, and psychological categories. Several physical pictures of the characters are given, Jairus falling down before Jesus, the woman's flow of blood, her reaching out and touching Jesus' clothing, and her falling down before him. Socially several references are made to life station and status, and psychologically, insights are provided on the characters' humanness in Jairus' plea and fear (cf. 5:36), in the woman's intensity of desire to be healed, her plan to touch Jesus, her recognition of healing, and her fearful confession. Here is a mixture of both showing and telling to depict these characters.

The characterization of the daughter is mostly through telling in the areas of social and physical characteristics, and particularly in naming. Socially she is daughter, twelve years old, and dying, then dead. Physical characteristics of the little girl are presented at the point where Jesus raises her up by taking her hand. She then walks, a sign of her health. But it is in the area of naming that some of the most striking characterization of the daughter occurs. No less than five names are used for her, "little daughter," "daughter," "little child," "Talitha," and "little girl." All of these terms except one are diminutives. It is not until almost the end of the story that we learn her true age. The use of the diminutives illustrates how much she was loved, not her age.<sup>1</sup> In

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<sup>1</sup>This, by the way, closes a gap about the child and her father. Diminutives can be either literal or symbolic. The literal usage refers to chronological age or physical size. But the symbolic usage is a term of endearment. Thus in learning the daughter's age (which closes the gap about her names in relation to her age) we also are reminded of Jairus' love for his daughter.

summary, we note that throughout the two stories the characters and their interrelationships serve as vehicles of commentary on major theological themes in the Gospel.

#### Actions and Plot

Table 4 serves as the data base for actions and time duration and frequency. The first part of the outer story, aside from its focalization and defocalization, is all about Jairus' request to Jesus to help his daughter. Thus the problem of the Jairus story is presented (a gap opened) before breaking away to the inner story. In the later portion of the outer story, the scene can be broken down into three action series, the report from Jairus' house, the mourning scene at Jairus' house, and the raising of the little girl. In each of the first two series there is a blockage placed before Jesus' advance ("Your daughter has died. Why trouble the teacher any longer?" and mourners jeer at Jesus' words about the child). In both cases, Jesus turns away some crowd from following or being present and then takes the select group on to the next stage. In the last action series are four basic elements, the words of raising the girl, her rising and walking, the bystanders' awe, and Jesus' commands concerning the girl.

In the inner story a rather marked sectioning of the story occurs in which the focus rests on the woman, then Jesus, then back to the woman, then finally on Jesus. Thus there is a back-and-forth pattern of the main actors. In terms of the actions there is a progression towards the healing of the woman up to 5:29a. However,

TABLE 4

## ACTIONS, DURATION, AND FREQUENCY MARK 5:21-43

Actor	Action	Ref	Duration	Frequency
Jesus	crosses sea	5:21	summary	single
Crowd	gathers	5:21	summary	single
Jesus	by the sea	5:21	pause	repeat
Jairus	comes	5:22	tableau	single
Jairus	sees Jesus	5:22	tableau	single
Jairus	falls at Jesus' feet	5:22	tableau	single
Jairus	entreats Jesus	5:23	tableau	single
Jesus	goes with Jairus	5:24	tableau	single
Crowd	follows	5:24	tableau	single
Crowd	presses him	5:24	tableau	single
Woman	flow of blood 12 years	5:25	summary	iterative
Woman	suffered	5:26	summary	iterative
Woman	lost possessions	5:26	summary	iterative
Woman	no profit, worse	5:26	summary	iterative
Woman	hears about Jesus	5:27	tableau	single
Woman	comes behind Jesus	5:27	tableau	single
Woman	touches Jesus	5:28	tableau	single
Woman	says "if I touch"	5:28	tableau	repeat
Woman	healed	5:29	tableau	single
Woman	knows healed	5:29	stretch	repeat
Jesus	knows power gone out	5:30	stretch	repeat

TABLE 4 -- Continued

Actor	Action	Ref	Duration	Frequency
Jesus	turns	5:30	tableau	single
Jesus	asks "who touched?"	5:30	tableau	repeat
Disciples	"who touched?"	5:31	tableau	repeat
Jesus	looks around for	5:32	summary	iterative
Jesus	who did this	5:32	summary	repeat
Woman	fears/trembles	5:33	tableau	iterative
Woman	knows what happened	5:33	summary	repeat
Woman	comes	5:33	tableau	single
Woman	falls before Jesus	5:33	tableau	single
Woman	tells truth	5:33	summary	repeat
Jesus	"your faith has healed you, go in peace"	5:34	tableau	repeat
Jesus	still speaking	5:35	stretch	repeat
They	come from Jairus' house	5:35	tableau	single
They	report child dead, why trouble teacher?	5:35	tableau	single
Jesus	overhears statement	5:36	stretch	repeat
Jesus	commands Jairus not to fear, only believe	5:36	tableau	single
Jesus	allows none to follow	5:37	summary	single
They	come to house	5:38	tableau	single
Jesus	sees commotion	5:38	tableau	single

TABLE 4 -- Continued

Actor	Action	Ref	Duration	Frequency
Jesus	enters house	5:39	tableau	single
Jesus	why crying?	5:39	tableau	repeat
Mourners	jeer at Jesus	5:40	tableau	single
Jesus	casts all out	5:40	tableau	single
Jesus	takes parents and others in	5:40	tableau	single
Jesus	takes child's hand	5:41	tableau	single
Jesus	says "talitha koum"	5:41	tableau	single
Narrator	means "little girl arise"	5:41	pause	repeat
Child	rises	5:42	tableau	single
Child	walks	5:42	tableau	iterative
Narrator	girl 12 years old	5:42	pause	single
They	amazed	5:42	tableau	single
Jesus	commands tell no one, give food	5:43	tableau	single

Note: In the heading "Ref" refers to "Reference." In the frequency data "single" stands for "singularity" and "repeat" stands for "repetitive."

after this a continuous repetition revolves around the healing and how it took place. The pattern is as follows:

- 1) Woman with trouble 5:25-26                    TROUBLE
- 2) Woman comes to Jesus 5:27a                SEEKING
- 3) Woman touches and healed 5:27b-29a    HEALING



- |                                 |                |
|---------------------------------|----------------|
| 4) Woman knows healed 5:29b     | RECOGNITION    |
| 5) Jesus knows power left 5:30a | RECOGNITION    |
| 6) Jesus seeks person 5:30b-32  | SEEKING        |
| 7) Woman comes tells truth 5:33 | CONFESSION     |
| 8) Jesus blesses 5:34           | TROUBLE SOLVED |

Though no true chiasm really exists here, there is a progression and a solution to the woman's problem. However, the narrative goes out of its way to illustrate that the touching of Jesus clothing does not finish the healing. A lengthy time is taken to expose the woman's act and to bring her into Jesus' presence for the benediction of peace and healing.

A similar form of parallelism and contrast as was seen above under character is apparent between actions of characters in this intercalation. The two groups which contrast with one another in character depiction, Jairus, the synagogue ruler, in comparison with the woman with the hemorrhage, have parallels in their actions in a rather broad sense. Both come to Jesus for help, trusting that he can assist them. Both fall at Jesus' feet. Both obtain the desired healing.

These rather broad parallels aside, however, numerous contrasts appear between the actions of the two characters. Jairus comes openly, the woman secretly. The healing of Jairus' daughter is delayed (especially by the delay in movement forward during the woman's story), the woman's healing is instantaneous. The woman's healing is exposed, Jairus is to keep the resurrection of his daughter secret. These contrasts in actions between the two characters stand out more than the parallels.

Furthermore, a sharp contrast exists between the actions taking place within the inner story in comparison with the elliptical actions of the outer story taking place during the narration of the inner story. While the woman is being healed, the little girl dies.<sup>1</sup> The other elliptical events of the outer story are the arrival of the mourners at Jairus' house and the beginning of their weeping, and the setting out of a reporting party seeking Jairus with the bad news. These elliptical events might parallel the recognition of healing by the woman and Jesus (contrast with the recognition of death in weeping) and the search by Jesus for the one healed (contrast with

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<sup>1</sup>Vincent Taylor sees ambiguity in the Markan account over the question of the actual death of the child (did she really die?), especially when it is compared with the accounts of the other Synoptic writers, Taylor, 285-286, 295. While a number of ambiguities exist in the Markan text, yet I hold that the weight of evidence favors seeing here a report of a death and resurrection. The reasons for this are fourfold:

1. The report of the representatives (5:35), "Your daughter has died," is not contradicted as an actual report (the use of παρακούω in 5:36 does not indicate contradiction, but rather, overhearing or disregard, since Jesus responds to what was said [cf. Guelich, 291, 300]). Thus the representatives' report is reliable commentary.
2. The report of the representatives stands in a contrasting relationship to the benediction of Jesus in 5:34 (cf. the parallel use of θυγάτηρ). Whereas as Jesus says to the woman "Your faith has saved/healed (σώζω) you. Go in peace and be well (ὕγιος) from your illness." the reporters from Jairus' house say to him (while Jesus is "yet speaking"), "Your daughter has died (ἀποθνήσκω)" (cf. Alec McCowen, Personal Mark [London: Hamish Hamilton, 1984], 86).
3. The jeering laugh of the mourners (5:40) at Jesus' statement that the girl has not died but is sleeping does not make sense except in the context of death. Why would they laugh at Jesus if there were any hope of the child being alive?
4. The ironic character in which Jesus' remark in 5:39 is parallel to the ironic question in the inner story "Who touched me?" (5:30) suggests that Jesus' central statements in the inner and outer story carry a truth beyond their surface expression.

the representatives' search for Jairus). However, the major contrast is found in the healing of the woman at the same time as the death of the child. This bringing together of death and life is epitomized at the juncture of the two stories by the simultaneous benediction of peace (5:34) and the report of the child's death (5:35). Even as the woman's healing preceded this benediction, so the child's death preceded the report.

These character and action relationships set up a dramatized irony between the groups and their actions which speak to major theological themes in Mark. Three themes which this intercalation addresses are Christology, the secrecy/revelation motif, and the faith/fear theme. On the Christological theme this intercalation emphasizes the power of Jesus over disease. He is able to break the social and physical boundaries within which people are enclosed. He has healing power which can cure even when he does not intervene actively.<sup>1</sup> Furthermore, he conquers death.<sup>2</sup> To him it is only a sleep which he overcomes by calling upon the child in the familiar and endearing language of the home.<sup>3</sup> On secrecy and revelation we have already noted the way in which Jairus moves from open places and

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<sup>1</sup>Note the irony of the death-defying healer who may not know who touched him.

<sup>2</sup>But only after the seeming failure of the child dying while the healer is taking so long healing someone else, or even, we might note, more ironically, searching for the one who was healed possibly without his knowledge!

<sup>3</sup>Ταλιθα is the Aramaic diminutive of "lamb." However, in his translation of this phrase, the Evangelist does not note this, using instead the term κοράσιον which is the diminutive for "girl." Albeit, a literal translation would have possibly confused the readers.

scenes to ever more secret locales with the final command from Jesus to keep the miracle secret, while in the case of the woman Jesus goes out of his way to expose her healing, ending with the benediction of peace and health. On the faith/fear theme we note that both individuals illustrate faith and fear. The woman comes before Jesus with fear and trembling because she knows what has happened to her.<sup>1</sup> Jairus is encouraged by Jesus not to fear but "only believe" (5:36). The woman's healing "caused" the death of the child (by the delay), which death would be the reason for Jairus' fear. However, the woman's healing anticipates the outcome of healing (based on faith) for the little girl.

The plots of the two stories interlink to produce a new plot for the intercalation. Both of the stories are healing miracles. However, the inner story alters the outcome for the outer story since the little girl dies during the delay while Jesus searches for the woman who touched him. Thus there is a heightening of the outcome for the outer story, which in turn tells more about Jesus, he is able even to raise the dead.<sup>2</sup> This has Christological implications. For Mark, Jesus Messiah is so powerful he can raise people from the dead.

A mutual contingency exists between the two stories whereby the woman's story instigates the delay in Jairus' story, but, on the other hand, the setting out by Jesus with Jairus' on the way to the

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<sup>1</sup>I take the perfect participle εἰδούσα 5:33 as causal.

<sup>2</sup>Cf. Samuel Wing-Wah Chu, "The Healing of the Epileptic Boy in Mark 9:14-29: Its Rhetorical Structure and Theological Implications" (Ph.D. diss., Vanderbilt University, 1988), 171-173, who notes that the delay in the Jairus story heightens the emphasis on the faith theme.

house gives opportunity for the woman to come up behind Jesus in the crowd and find healing. Also a commentarial link occurs between the stories whereby the parallels and contrasts between them produce a new view of secrecy/revelation and the power of the Christ.

The plot linkage also is manifested in gap linkage, modification of sense of direction, and suspense linkage. The gap linkage between the two stories is commentarial in nature. The outer story's driving gap is whether Jesus will get to the little girl in time. This gap is filled by failure as the reporters tell of the girl's death. But Jesus reopens the gap by encouraging the father to believe and then reiterating this encouragement in the mysterious words about the child sleeping. Finally, the gap is closed when the child is raised to life. The inner story's comment on this is via a similar pattern of gap opening and filling. In the woman's story the driving gap is also towards healing. There is long searching for a cure from physicians, with failure and a worsening condition. But the gap is instantaneously filled in the touch of Jesus' clothes. However, the gap reopens with Jesus' search for the one healed, and final closure occurs in the Master's words of benediction and healing in 5:34. Thus, both stories have gap opening and then a seeming closure, only to have the gap reinterpreted until final closure. The woman's outcome appears then to be an advance mention of where Jairus' story is headed. The commentarial linkage could be expressed

as "healing without revelation is not complete healing, death while the Master is on the way is not final death."<sup>1</sup>

The modification of sense of direction is fairly evident in the way the outer story's goal of healing is shifted by the delay produced by the inner story. Now Jesus faces a greater challenge, that of death. He continues to press on, however, against this challenge and against those who try to block his advance towards the child. In a commentarial sense, the inner story portends good for Jairus' daughter in the healing power displayed in the woman's case. Thus the inner story anticipates the outcome for the outer story. Furthermore, the outer story, at its conclusion makes a return to the inner story's outcome, the little girl is healed as was the woman. Yet the outer story has an extension--the child is not only healed, she is raised from the dead.

Suspense linkage occurs as the urgency of Jairus' story waits silently behind the plodding progress of the inner story. Ever in the reader's mind, though never mentioned in the narrative in the inner story, is the question of reaching the little girl in time, and just why it is that Jesus is taking so long. The invitation to comparison between the stories plays upon the major themes which the stories comment upon in the theology of Mark, Christology, the secrecy and revelation motif, and the fear and faith theme.

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<sup>1</sup>Cf. Jerry Camery-Hoggatt's point, "Of course the girl was 'dead,' the whole movement of the story depends upon it. Jesus is not rejecting that notion, but rather is superimposing upon it a secondary--or, as Mark sees it, a new primary--frame of reference. Death is not final, not ultimate." Jerry Alan Camery-Hoggatt, "Word Plays: Evidence of Dramatic Irony in the Gospel of Mark" (Ph.D. diss., Boston University, 1985), 302.

## Time

In time order there are not many anachronies in this intercalation. But those that occur are of primary importance in uniting the two stories and, in the outer story, of making clear Jesus' relationship to death. In the inner story the introduction of the woman is via a long mixed analepsis which reaches back twelve years and fills in the notable points of her history up to the time she comes up behind Jesus in the crowd. Interestingly, at almost the very end of the outer story we find another female with a twelve-year history, the little girl who is raised. The fact that both are healed/raised, both have a twelve year history (albeit, one whose trouble began twelve years before, while the other's life began twelve years before), and both are females, invites the interlinking of the two as characters who are part of the dramatized irony between the two stories.

Another analepsis is evident in the inner story, an internal homodiegetic completing anachrony where the woman's act in touching Jesus is explained with a γάρ logical connector ("for she was saying, 'If I touch even his clothes I will be healed'" 5:28). Probably the purpose of this anachrony is for story-telling drama, to place the touching of Jesus right next to the long line of woes the woman has suffered, and to reiterate<sup>1</sup> the import of the touching.

In the outer story are two analepses, both relating to the death of the child. The first is in 5:35, the report of the people

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<sup>1</sup>One might say, to begin to reiterate, for indeed, the touching of Jesus' clothes becomes the center of attention for several verses.

from Jairus' house, an internal homodiegetic completive analepsis. We have already noted above that the actual death of the child occurred during the woman's story. It is the present analepsis that informs the reader of that fact. We also have already noted how this plays into the dramatized irony between the two stories, where the death of the child occurs during the healing of the woman.

The other analepsis occurs in 5:39 where Jesus says the little girl has not died but is sleeping. This is an internal homodiegetic repeating analepsis. It reinterprets the death of the child and the report of those from Jairus' house. It is also an advance mention of what Jesus is about to do in raising the child. So it too, as a reinterpretation of the earlier analepsis in 5:35, links up with the inner story, this time as a comic explanation of the child's demise.<sup>1</sup> So, all of these analepses have the characteristic of uniting the two stories in dramatized irony.

The story time NOW of the two stories is the same. This is most easily illustrated in the introduction to the inner story where the woman is introduced in the long mixed analepsis. The reaching up to the story NOW occurs in 5:27 where the first finite verb occurs in her story, "touched his clothes." Before this is a series of seven participles which deal with the woman's suffering for twelve years, her seeking for help, and her approach to Jesus. Beginning from

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<sup>1</sup>And right on schedule the audience laughs (καταγελῶ, 5:40). But their laugh is at Jesus. Thus this laughter too enters into the dramatized irony between the stories. The joke is on the mourners ("weepers" no less, in a comedy; what sharp irony!) for Jesus is not the one to laugh at, death is! It is interesting that comedy occurs in both stories of this intercalation, Jesus' comic question about who touched him, and now his comic comment about death.



twelve years in the past, her story moves right through to the point in the crowd (first noted in 5:24 as the pressing crowd, and referred to again as the same pressing crowd in 5:31), the crowd of Jairus' story, where she touches Jesus. Time's "camera" is at the same temporal location for both Jairus' story and the woman's story. Story time moves straight through both stories and, as is noted below, an ellipsis for the outer story crosses the inner story.

Duration and frequency data are found in Table 4. In the outer story almost the entire scene is in tableau in duration. This form of storytelling is very dramatic and places the reader very close to the actions. Several pauses occur, usually for some detail the narrator inserts into the scene for clarity's sake. Also, just after reentry into the outer story are two stretches where Jesus is still speaking when the reporters come up, and where Jesus overhears their report to Jairus. This slowing of narrative time focuses attention on the dramatic report of the death of the child with the ironic touch of the report taking place at the same time as the benediction of peace on the woman.

The inner story has more variation in the duration data. In the introductory mixed analepsis (see above) a shift occurs from summary duration to tableau at the point where the woman's story starts to parallel the beginning of Jairus' story.<sup>1</sup> Two stretches

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<sup>1</sup>This shift to tableau at the point where the woman hears about Jesus is not related to the tense of the participles (all aorist), but rather to the length of time it would normally take to complete such a task. The numerous uses of "many/much/all" words in 5:26 before the woman hears about Jesus point to a longer duration in time. Thus, in the few words of 5:26, they represent summary. With reference to the hearing about Jesus, admittedly, hearing about someone can take some length of time, but the parallel to Jairus'

focus attention on the recognition of healing by both Jesus and the woman.<sup>1</sup> Other summary passages in the story are often connected with the numerous repetitions concerning the healing (see below under frequency).

In the frequency data in the outer story are an abundance of singularities. This goes along with the tableau in duration making a vivid story which moves rapidly from point to point. However, a number of repetitives and iteratives occur. The repetitives are used to make narrative asides, such as Jesus by the sea and the meaning of "ταλιθα κουμ," and also to emphasize the dramatic character of the report of those from Jairus' house that his daughter is dead.

On the other hand, in the inner story the repetitives are almost all used to focus attention on the miracle and its recognition. Nine repetitives focus on the healing! The iteratives, on the other hand, focus on the woman's plight before reaching Jesus

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seeing (5:22, a short act) mitigates against the view of a long time for the hearing.

<sup>1</sup>Cf. how in the outer story, stretch is used for the same sort of focusing (5:35-36). Although the temporal markers indicating stretch in this inner story are not explicit (as they are in the outer story), yet several pieces of evidence support the presence of stretch in these two instances. These data are:

1. Both the woman and Jesus are said to know something has happened (ἐπιγινώσκω).
2. Both 5:29 and 5:30 use the words and immediately (καὶ εὐθύς). Cf. the use of εὐθύς with words of knowing or sensing in other contexts in Mark where simultaneity may be indicated Mk 2:8; 6:54; 9:15; and especially 14:43 where a genitive absolute plus εὐθύς and ἔτι are used together.
3. The object of the knowing is similar. The woman knows that she is healed, Jesus knows power has gone out from Him. It hardly makes sense that Jesus' recognition of the event would temporally follow the woman's recognition. It appears more likely that the recognition occurred simultaneously, thus stretch.

and on aspects of the revelation of the event (Jesus' looking around and the woman's response in fear and trembling).

Another important duration datum is an ellipsis of the outer story across the inner story. This has been dwelt upon some above and only requires reiteration here. As noted under actions, the elliptical actions of the outer story which occur across the inner story are in contrast to what occurs in the inner story.<sup>1</sup> The duration and frequency data place emphasis on the dramatic aspects of the stories and the concepts which play a central role in the dramatized irony between the two stories: the healing of the woman and the lengthy revelation playing upon the secrecy/revelation motif and the dramatic shift in the outer story from a need for healing to a need for resurrection playing a role in revealing the Christological truth.

#### Narrator and Implied Reader

In both stories the narrator is omniscient. However, omnipresence is depicted only in the inner story. In the outer story the reader never leaves the side of Jesus, so a gap opens about what is going on for the little girl at Jairus' home as Jesus proceeds towards it. Another contrast between the two stories is that in the outer story the narrator is more intrusive. The intrusions of the inner story are the logical γὰρ in 5:28 and the reference to the woman telling the whole truth in 5:33 (a value judgment on her words, but which could be taken as a reporter's summary of her confession).

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<sup>1</sup>We further noted how the simultaneity at the juncture of the two stories (5:34-35) extends the contrast to the benediction of peace occurring at the same time as the report of death.

In the outer story, the narrator intrusions are more overt and are generally asides to give clarity to the reader (such as the notation of John as brother of James 5:37, and the translation of Ταλιθα κουμ in 5:41).

A contrast also obtains between the two stories in the area of distance. In the outer story is a reporter-like telling of the drama with no internal views. It is very different in the inner story, where the narration lingers over the internal views of the woman and Jesus, with repetitions of verbs of knowing. In terms of ideology, the two stories are parallel in having mainly a covert presentation. However, in both cases the ideology is not difficult to grasp, Jesus is the mighty healer, whether it is through passive contact with the woman who reaches out for healing, or the authoritative conclusion of Jairus' plight by Jesus' raising the little girl.

In reader knowledge and reading strategy there is a contrast between the two stories. For the outer story the background of reader knowledge is centered in general knowledge of Palestinian life (synagogue, lake), but specifically in rituals related to death and dying (mourning). In the inner story, by contrast, the reader knowledge centers in health and healing practices (physicians, their fees, possibly talesmen [cf. touching Jesus' clothing]).

The contrast continues in reading strategy where the outer story is character elevating with its delay in telling us of the girl's death and the mourning which has begun, as well as her age, while the inner story is very reader elevating with the reader knowing about the woman's healing before anyone else.

## Style

While the stylistic interconnections between the two stories in intercalation occur mainly at the level of multiple word, paragraph, and the scene and narrative, two interesting notations can be made at the single-word and sentence level. First, it was noted above that a comical aspect occurs in both of the stories in certain responses that Jesus makes. In the inner story he asks, "Who touched my clothes?" The disciples take this as a straight question when actually Jesus means it as a metaphorical question, for the point of the story resides in the idea of touch being the touch of faith rather than the crowd's unbelieving touch. In the outer story, a similar situation arises in the question of Jesus to the mourners, "Why are you making a commotion and weeping? The little child has not died but is sleeping." Again, the comedy revolves around a metaphorical meaning of sleep.

Second, the name Jairus means "he awakes."<sup>1</sup> We saw in the intercalation in chap. 3 that the name Beelzebul had affinities to the core concept of the intercalation (the issue of Jesus' "house").

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<sup>1</sup>Guelich, 295. The Greek name is a transliteration of יָעִיר = he awakes (cf. 1 Chr 20:5). Guelich further notes, "'By the name of Jairus' (ὄνοματι Ἰαῖρος) stands out since most healing stories are anonymous. Matthew does not give the name. The tendency is to add names later in the tradition. For example, the woman in 5:25-34 becomes Veronica (Gos. Nicodemus 7) or Bernice (Acta Pilati 7). Consequently, [Rudolph] Bultmann [The History of the Synoptic Tradition, trans. John Marsh, rev. ed. (New York: Harper & Row, 1963)] (215), assigns this name to a secondary stage in the pre-Markan tradition . . ." (p. 295). There is a clear reason for the presence of the name in the Markan story, it contrasts with the nameless woman and contributes to the dramatized irony. But its absence from Matthew, especially in light of a literary reason for its presence in Mark, must be a troubling bit of evidence for Markan priority. See chapter 4 for further discussion.

Here in Mark 5 the same pattern appears to surface. The name Jairus is never translated or commented on by the narrator, yet its affinity to the subject of the passage may imply a word play on the name.

In the area of multiple word and paragraph relationships are numerous Leitwort crossovers between the two stories which serve as links in the dramatized irony between the two stories. In both stories there is occurrence of "save/heal" σώζω (5:23, 5:28,34), "fear/trembling" φόβος/φοβέομαι (5:33, 5:36), "faith/believe" πίστις/πιστεύω (5:34, 5:36), "daughter" θυγάτριον/θυγάτηρ (5:23, 5:34, 5:35), "much/many/all" πολὺς/πᾶς (5:21,23,24, 5:26,33, 5:38,40,43). "Touching" is also a Leitwort (5:23, 5:27,28,30,31, 5:41).

Between the two stories is a dramatized irony set up between Jairus and his daughter and the woman with the hemorrhage. The numerous character and action contrasts and parallels and Leitwort interconnections have been noted. The dramatized irony plays upon these parallels and contrasts to express a point which extends beyond either story separately told. Whereas the woman comes to Jesus in secret, she is exposed by him. Whereas Jairus comes to Jesus publicly, an ever narrowing spatial setting is allowed for his story with increasing secrecy (fewer and fewer people present). This point speaks to the revelation and secrecy motif addressed elsewhere in the Gospel. It illustrates that both secrecy and revelation occur in the ministry of Jesus, even in conjunction with one another in a somewhat similar pattern as the enigmatic statement, "But many who are first shall be last and the last shall be first." (10:31). Compare also the similar note on revelation and secrecy in 7:24, where Jesus

enters a house for privacy, but is unable to keep hidden, and 7:36, where he commands silence but more exposure results.

The other aspect of the dramatized irony between the two stories relates to how the actions are contingent upon one another and how this brings about a further revelation of Jesus as the powerful Christ. Via the inner story there is a delay in Jesus arriving at the house of Jairus. As noted before, this delay results in the death of the child. But as a result of this disaster, a greater miracle is performed, the resurrection of the little girl. The irony has a comic twist to it, the healing of the woman brings the death of the child, but this tragedy is turned into the joyous outcome of the resurrection. Comedy is interjected along the way in both stories, not only in the amusing (yet meaningful) questions which Jesus asks (5:30,39) but also in the very picture of Jesus himself searching for the person who touched him. In the outer story a reversal of this picture of the "searching healer" occurs, for Jesus gives several advance mentions of exactly where he is leading (telling Jairus to believe and questioning the mourners). This irony over Jesus keeps fresh before the reader the issue of just who Jesus is, one of the central Christological questions of the Gospel. Thus the intercalation sets forth in the drama of actions and words the theological themes of Mark.

## Summary of Data for Mark 5:21-43

## 1. Settings

- a. Opposite direction of spatial movement in the two stories--outer story, large spaces to small; inner story, hidden to open.
- b. Interlinked temporal background--story time runs straight through the two stories.
- c. Contrasting social/moral backgrounds--outer story, synagogue ruler, home life death/burial; inner story, poor, bleeding, health/healing.
- d. Spatial borders grow more narrow in the outer story, widen in the inner story.
- e. Symbolic significance of spatial borders--(cf. a. above, large to small, hidden to open) illustrating the revelation/secrecy motif.
- f. Outer story is temporal border of inner story with synchrony at refocalization into outer story.
- g. Jesus breaks a social border in the outer story--death, woman breaks a social border in the inner story--an unclean woman touching a clean man, Jesus.
- h. Clear focalization/defocalization.
- i. New group at focalization of inner story (woman 5:25), new group at refocalization of outer story (the "they" reporters 5:35).

## 2. Characters

- a. Only Jesus and disciples in both stories--outer story, "Peter, James, and John," 5:37; inner story, "disciples," 5:31).
- b. Contrasting characterization of Jesus in the outer story as compared to the inner story.
- c. Dramatized irony between Jairus and his daughter and the woman with the hemorrhage.
- d. Characterization in physical, social, psychological categories via showing and telling.



### 3. Actions and Plot

- a. Parallel and contrasting actions of contrasting groups--  
Jairus, woman.
- b. Contrast of outer story's elliptical action across the inner  
story in comparison with the inner story's actions--child  
dies as woman healed.
- c. Dramatized irony between actions of two groups speaks to  
theological themes of Christology and revelation/secretcy.
- d. Interlinked plots via
  - 1) same type (healing).
  - 2) commentarial linkage (into secrecy, into exposure) and  
contingent linkage (outer story crowd allows woman to  
come, inner story healing delays arrival at Jairus'  
house).
  - 3) linkage of story gaps (similar pattern of gap filling).
  - 4) modification of sense of direction of outer story (via  
child's death during inner story). Inner story  
anticipates outer story's outcome (healing). Outer story  
returns to inner story with extension (resurrection).
  - 5) suspense linkage (will Jesus get to Jairus' house in  
time?).

### 4. Time

- a. Analepses as markers of the dramatized irony between the two  
stories.
- b. Both stories with same story NOW. Story time continuous  
through entire intercalation.
- c. Duration data
  - 1) mostly tableau outer story.
  - 2) ellipsis of outer story across inner story.
- d. Frequency data
  - 1) repetitives in outer story used for narrator asides and  
for emphasis of report of child's death, in inner story  
for focus on miracle.
  - 2) Iteratives in inner story focus on woman's plight and on  
revelation of the miracle.

## 5. Narrator and Implied Reader

- a. Narrator--omniscient both stories, omnipresent inner story.
- b. Intrusion--intrusive narrator outer story, more covert inner story.
- c. Distance--"Reporter-like" narrator outer story, intimate narrator inner story.
- d. Ideology--covert both stories.
- e. Reader knowledge--contrast of outer story (Palestinian life, death and dying rituals) as compared to inner story (health and healing).
- f. Reading strategy--outer story (character elevating), inner story (reader elevating).

## 6. Stylistic Features

- a. Key metaphorical words--outer story ("sleep"), inner story ("touch").
- b. Leitwort crossover--"fear/trembling" "faith/believe" "daughter" "much/many/all" "touch."
- c. Dramatized irony--between the characters of Jairus and daughter compared to woman with hemorrhage and between their actions.

### The Mission of the Twelve and the Beheading of John the Baptist Mark 6:7-32

Outer Story 6:7-13,30-32

Inner Story 6:14-29

#### Settings

The spatial backgrounds of the two stories are very different. In the outer story the spatial backgrounds are three in number. The first, set forth in 6:6b, is the going about of Jesus all through the villages. He summons the Twelve and sends them out on a mission. This journey of the Twelve is the second locale. After their work they return to Jesus and from thence depart by boat

for a desert locale (the third spatial background). In the inner story the central spatial locale, though never referred to specifically, is where Herod resides, presumably his palace. People move in and out in relation to the king and his activities. Another implied spatial background is the place where John is when Herod has him seized. Finally, the only specified locales in the entire inner story are the prison where John is placed and the tomb where he is buried.<sup>1</sup>

Temporally the backgrounds of the two stories are interlinked. In other words, story time continues throughout the entire intercalation. However, several unique features about this intercalation require notation. The first is that the temporal linkage between the two stories is weaker than what we have seen in Mark 3 or 5. The connecting  $\kappa\alpha\iota$  in 6:14 which introduces the inner story could be seen as a loose connector of the totally separate story of 6:14-29 into the mission story of the Twelve (6:7-13, 30-32) without any temporal contingency. However, the gap of 6:12-13<sup>2</sup> which crosses the intercalation to 6:30 and the absence of the disciples from Jesus with their concomitant return, mitigates against the idea of no temporal linkage. The gap and the return of the apostles implies an ellipsis. The ellipsis is filled in the discourse by the telling of the inner story. However, it is not just a matter of discourse filling the temporal space. There is a story

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<sup>1</sup>Malbon, 115-116, suggests that the tomb previews future architectural relationships for Jesus. See below concerning the parallels between John the Baptist and Jesus.

<sup>2</sup>See under Actions and Plot for discussion.

NOW linkage between the two stories in 6:7-13 and 6:14-16. The later passage has to follow the other temporally since knowledge of Jesus' activity has to follow that activity.<sup>1</sup>

The second unique feature of the inner story temporally is that a large portion of it is an analepsis, 6:17-29. This will be discussed in more detail below. It is important to note here, however, that the analepsis is the outgrowth of a logical discussion (cf. γάρ in 6:17) which is placed in the same story time NOW as that of the first part of the outer story.

In terms of the social and moral backgrounds, a contrast exists between the two stories. The outer story has the moral setting of sending out by Jesus, evangelism, and the distinctive community in contrast to those who may reject the message. The moral setting of the inner story places the immoral King Herod and his troupe in contrast to the holy and just John. The king is active against the prophet. The contrast is found in relation to the main actors of the two stories. In the outer story the sender on mission (Jesus) instigates mission action which stands in contrast to the reaction of some (who may reject). In the inner story the "sender" Herod (cf. the use of ἀποστέλλω 6:17,27) destroys the prophet and the prophet's disciples silently take him for burial. While parallels

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<sup>1</sup>6:14 says that "Herod heard" without giving an object for the verb. The implication is that the object is what has gone before in 6:7-13, or even further back than 6:7-13. See under Actions and Plot for a further discussion of this matter. Ronald Alan Kittel, "John the Baptist in the Gospel According to Mark" (Th.D. diss., Graduate Theological Union, 1977), notes, ". . . Jesus' activity (as manifested through the preaching and healing activity of his disciples, 6:12-13) is the direct occasion for Herod's statement and consequently the narration of John's death" (pp. 88-89).

exist between the moral settings of Jesus, the disciples, and John, a contrast occurs between the moral setting of the main characters in the outer story (Jesus and the Twelve) when compared to that of one of the main characters in the inner story (Herod).

There is also a contrast between the social settings of the two stories. In the outer story, the disciples are on a journey with a meager amount of goods and with simple attire. In the inner story the Baptist is in prison and the king is throwing a lavish feast. The disciples are out traveling, evangelizing, while the prophet is confined because of his holy and just denunciation of evil. The disciples have little with them, the king is throwing a lavish feast which results in the death of the Baptist.

Spatial borders are different in the two stories. In the outer story, the spatial borders have the characteristic of being open, nonspecific. Jesus is going around the villages teaching. The Twelve are sent out to unspecified locales with their message. In the inner story, however, the only specifically named spatial borders are confining in nature, having to do with John's location in prison and then in a tomb. The king seems to be in his palace with its banquet hall. As noted below, there is significance in the contrasts between the two stories. The spatial borders illustrate the contrast, playing upon the themes which interconnect the two stories.<sup>1</sup>

The temporal borders of the outer story are unremarkable, the point in time when Jesus calls his disciples to him for sending them

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<sup>1</sup>In the outer story, the mission is carried forth in open settings. In the inner story, confinement is a harbinger of death.

out on mission, and, at the end of the passage, the departure to the desert place. However, in the inner story the temporal borders are more complex. As noted above, the story NOW of the inner story is the same as that of the outer story. Hence, the inner story is intercalated temporally within the outer. An ellipsis of time of the outer story falls across the inner story. However, a large case of analepsis which occurs in 6:17-29 has a temporal border which extends back to John's ministry in the desert (1:1-4).<sup>1</sup> Thus, the inner story's temporal borders, via analepsis, extend beyond those of the outer story.

A contrast also occurs between the moral and social borders of the two stories. Concerning moral borders, in the outer story, Jesus' command governs everything. In the inner story, it is similar, the king's commands govern everything. But the contrast is that Jesus' command initiates mission and the preaching of the Gospel, while the king's commands bring imprisonment and death. The social borders contrast sharply. What is the accepted norm in the inner story (a lavish feast) is forbidden in the outer (cf. the spare lifestyle of the missionary). Knowing what Jesus commands places a strongly negative interpretation upon the way the king conducts his life. The king breaks the moral border of preserving justice.

Focalization and defocalization in the two stories follows a very specific pattern. The characteristics of this pattern are as follows:

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<sup>1</sup>On the complex time relationships in this intercalation, see below under Time.

1. The outer story is clearly focalized in 6:7 with Jesus summoning the Twelve to himself. More is told of the outer story than this initial focalization (Jesus instructs the Twelve on their mission and sends them out).
2. Defocalization occurs in 6:12-13 with the departure of the Twelve on their mission. But a gap is opened as to the disciples' return to Jesus and the success of their mission.
3. The inner story focalizes in 6:14 with the introduction of a new character, Herod. This new character is the active agent at the beginning of his story, he hears and makes a determination about Jesus.
4. At the end of the inner story in 6:29 there is defocalization by the death and burial of John.
5. With refocalization into the outer story in 6:30 comes a tie to the previous section of the outer story by a reference to the disciples' return. There is the introduction of a new name for them, the "apostles." They are the active agents in what occurs next, they report to Jesus. The "camera angle" has not shifted from what it was in the first part of the outer story (departure from Jesus, return to Jesus).
6. The outer story defocalizes by means of the departure of Jesus and the apostles to a desert place in accordance with Jesus' plan 6:30-32 (cf. the new focalization in 6:33 with the paratactic καί and the change of subject of the verb to "they").<sup>1</sup>

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<sup>1</sup>Donahue, 207-208, sees 6:30-33 as a Sammelbericht. Indeed, it is true that this passage concludes the intercalation and introduces the next story, the feeding of the 5000. Furthermore, 6:33 presupposes 6:32 with a reference to the departure of Jesus and

Thus, the passage limits of 6:7 and 6:32 are appropriate for this intercalation. The focalization and defocalization process also clearly marks the "edges" of each story.

### Characters

#### List of Characters

Outer Story	Inner Story
Jesus	Herod
Twelve/Apostles	He (Jesus)
Recipients of preaching	John the Baptist
"Many" who come and go	"They" around Herod
	Elijah, prophets
	Herodias
	Herodias' daughter
	Leaders at banquet
	Executioner
	John's disciples

Jesus is the only character to appear in both stories.

However, the depiction of Jesus is different in the two stories. In the outer story, he is the authoritative "Sender" of the Twelve on mission who receives their report when they return. The main methods of characterization of Jesus in the outer story are in the social and moral categories, illustrated almost totally in his words. His instructions present an austere way of life and a stern message. However, on the return of the apostles, Jesus demonstrates empathy

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the Apostles. Hence, the border between the close of the outer story of the intercalation and the opening of the feeding story is "grey."

Two logical places could be an ending to the intercalation, either 6:30 with the Apostles' report, or at the point of physical departure of the group to the desert locale (6:32). In the other intercalations where Jesus is involved in the outer story as actor, the outer story ends with an authoritative word of Jesus. Hence, it seems reasonable to mark the ending of this intercalation with Jesus' authoritative word and the typical defocalizing event of a departure. That there is an introduction to the feeding story at this point illustrates that Mark uses the Sammelbericht technique to join passages or sections.



for their need of rest and calls for a retreat to a desert location. No internal views of Jesus are given and the entire depiction is via showing.

In the inner story, it is different. Jesus is mentioned only as "he" ("for his name had become manifest," 6:14), and the depiction is entirely by telling. In fact, the telling about Jesus, beyond the narrator's brief comment about his name becoming known, is found in the opinions of Herod and "they" about Jesus. What they think of him has many fascinating connections with other persons and actions in the Gospel. The unspecified "they" think he is John the Baptist raised from the dead (and that is why "the powers [δυνάμεις] are at work in him" 6:14),<sup>1</sup> Elijah, or a prophet like one of the prophets. Herod is convinced he is John the Baptist raised from the dead. These kinds of views about Jesus resurface again in 8:27-28 when Jesus questions his disciples about public opinion concerning himself.

In fact, numerous interconnections exist between the characters of Jesus and John the Baptist both in this story and in the rest of the Gospel. Some of the parallels between these two figures are illustrated in table 5.

From the data in table 5 it is plain that the Gospel provides a rather close connection and parallel/contrast between Jesus and John. Nowhere is this more evident than in the inner story of this intercalation. As noted below, the analepsis of the death of John in

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<sup>1</sup>Guelich, 329, notes, "'These powers are at work in him' (ἐνεργοῦσιν αἱ δυνάμεις ἐν αὐτῷ) obviously refers to the 'mighty works' done by Jesus (cf. 6:2; 4:35-5:43) and quite likely by the Twelve as his agents (6:12-13,30) that contributed to his 'fame.'"

TABLE 5

## COMPARISON BETWEEN JOHN THE BAPTIST AND JESUS

John the Baptist	Jesus
Preaches repentance in the wilderness 1:1-4	Preaches repentance 1:14-15
John baptizes 1:4	Jesus is baptized by John 1:9
John's disciples fast 2:18	Jesus' disciples do not fast 2:18
Reported by Herod raised from the dead 6:14	Reported by young man raised from the dead 16:6-7
Buried in a tomb by his disciples 6:29	Buried in a tomb by Joseph of Arimethea (not disciples) 15:42-46
Referred to as Elijah by Jesus 9:11-13	Referred to as Elijah and/or John the Baptist by Herod and others 6:14-16, 8:27-28

Source: Personal study and Fowler, 120-124; Bilezikian, 68; van Iersel, 106-109; Best, *Temptation*, 76, 119-120; Donahue, 61; Austin Marsden Farrer, *A Study in St Mark* (London: Unwin Brothers, 1951), 92; Guelich, 328; Kingsbury, *Conflict in Mark*, 33; and Kittel, 102-113.

6:17-29 is also an advance mention about the fate of Jesus and the fate of the disciples.<sup>1</sup>

As we have seen before in previous intercalations, so it holds here that a dramatized irony is set up between characters who inhabit the two stories. In the present intercalation are several components to the irony. Jesus is in ironic parallel with John the

<sup>1</sup>On the parallels of John to the disciples, see Myers, 217.

Baptist and in ironic contrast with Herod. The Twelve are in ironic parallel and contrast with John the Baptist.<sup>1</sup>

Jesus is the "sender" of the Twelve on mission, Herod is the "sender" to imprison and kill John.<sup>2</sup> Jesus is moral and godly, rugged and stern (rather like the Baptist), the king is immoral and wavering. Jesus commands the Twelve and they obey in mission, Herod commands his workers and they obey in killing John. This has the influence of setting forth Jesus as the righteous king, since Herod is obviously immoral, vacillating, and wicked. Interestingly, of the twelve occurrences of the word βασιλεύς in Mark, five occur in chap. 6 with reference to Herod, while six occur in chap. 15 with reference to Jesus.<sup>3</sup> Indeed, the inscription over the cross reads "The King of the Jews." The Christological significance of the title is plain,

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<sup>1</sup>Myers notes, "The point of the identification of Jesus and John is this: the political destiny of those who proclaim repentance and a new order is always the same. Now we can understand why the John story has been inserted into the narrative of the apostles' mission: insofar as they inherit this mission, they inherit its destiny. This is expressly articulated first in 8:34, then again in 13:9-11, but it is already here implied by the structure of intercalation in the last generative seam" (Myers, 217). "Generative seam" is Myers' term for the pattern of discipleship call/ministry/rejection, see Myers, 115. Cf. also Kittel, 119.

<sup>2</sup>Cf. Fowler, 120. While the story of John's demise shows that it is the crafty Herodias who stands behind the Baptist's death, nevertheless, the story also states that twice Herod sends for John, once to imprison (6:17) and later to behead (6:27). Herod has a parallel to Pilate in Mark 15, but here in Mark 6 he stands in antithetical parallelism to Jesus. Both Jesus and Herod are "senders," the one on a mission of life, the other on a mission of death.

<sup>3</sup>The one other occurrence is in 13:9 where Jesus tells the disciples that they will stand before kings "for my sake, for a testimony to them." The many uses of βασιλεύς in chap. 6 and the clear parallels between Jesus and Herod may indicate that Mark 6 is the beginning of the Royal motif which Juel sees so strongly in Mark 15. See Juel, 51, 56-57. Cf. Fowler, 120-121.

and hence the intercalation in chap. 6 addresses this theological theme in Mark. The person of Jesus is therefore ironically like, and yet not like, Herod and John. Like Herod, Jesus is king and a "sender." But unlike the king he is not immoral and wavering. Like John, Jesus will be put to death and be reported raised. But unlike John his disciples do not bury him and he is certainly not John raised from the dead.<sup>1</sup>

An interesting phenomenon related to naming in the inner story centers on Herod and his troupe. Up to the point in the story where he speaks to the dancing girl, there tends to be one set of names used. However, when the fateful promise is made to the dancer, a shift in the names occurs, not only of Herod (from "King Herod" or "Herod" to "King"), but also of Herodias (from "Herodias" to "her mother") and of the daughter (from "his daughter"<sup>2</sup> to "little girl" [κοράσιον]).<sup>3</sup> The significance of these name changes is probably

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<sup>1</sup>"John the Baptist" is an insufficient Messianic title, cf. 8:27-30.

<sup>2</sup>Textual variants on the naming of the girl are seen in 6:22. The Nestle-Aland 26th ed. text would translate as "his daughter, Herodias" if one takes the final word in the genitive (Ἡροδιάδος) as appositional. Other possibilities could be ablative of agency ("his daughter by Herodias"), or genitive of relationship ("his daughter through Herodias"). In the last case, the relationship would be something comparable to an adoptive daughter, cf. 6:24 in conjunction with 6:19. The mother is clearly Herodias who has laid a plot to do away with the Baptist.

<sup>3</sup>Cf. the only other use of this word in Mark is 5:41-42 in relation to Jairus' daughter. There is a possible connection between these two via this Leitwort. Jairus' daughter is a κοράσιον raised to life by Jesus, Herodias' daughter is a κοράσιον who brings the death of the Baptist, whom, it must be remembered is reported to be raised from the dead (6:14-16) in the person of Jesus! The connections are tenuous, but just enough to prick the imagination. Cf. Kermode, 130-132, who does not go so far as to make the connection, but who notes similar themes.

related to the importance of the central, and foolish, act of the king in making the promise to the girl. The turning point in the story, is signaled by the name changes.

The disciples in the outer story stand in an ironic relationship to John in the inner story. Whereas he is imprisoned for rebuking the king and is put to death, the Twelve are free and go out to preach. But they preach what John preached in the desert.<sup>1</sup> John dies for his faith and the disciples will get the same fate, though it is not apparent at the outset of their mission.<sup>2</sup> The picture which emerges from these contrasts and parallels is that John is a prophet who goes before Jesus in a preaching mission and into death (and a reported resurrection). The apostles, on the other hand, are the followers of Jesus who come after him in mission and in death.<sup>3</sup> Although they fail often and do not understand, they are,

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<sup>1</sup>Cf. 1:4, John's preaching (κηρύσσω) of a baptism of repentance (μετάνοια) in the desert (ἐρημος) with the disciples' work 6:12-13. They go out and preach (κηρύσσω) that men should repent (μετανοέω). It is also worthy of notation that the disciples and Jesus end up in 6:32 in a "desert place" (ἐρημον τόμον). Furthermore, John is killed on an "opportune day" (ἡμέρας εὐκαιρου), 6:21, and the disciples go to the desert because they do not have opportunity to eat (φαγεῖν εὐκαιρου), 6:31-32.

<sup>2</sup>Cf. Jesus' words in 10:39 to James and John (cf. also 14:36) and 13:9-13 with reference to the disciples witnessing before governors and kings (note that John witnessed before king Herod and Jesus before the governor Pilate).

<sup>3</sup>Cf. Kittel who notes, "From our discussion of these several Markan themes (John's baptism of Jesus, the way of the Son of Man, the death of John and Jesus) a simple and basic motif emerges. First, the essential ground plan of this motif is: death is the way to life; or, to put it another way, the first and foremost step on the way to real life (Kingdom of God, salvation, resurrection, etc.) is an embracing of death." Also note p. 119, "Therefore Jesus incorporates John's message and makes it the first imperative of his own message (1:15) as do his disciples (6:12). Jesus' death also

nonetheless, presented in Mark as the legitimate successors of Jesus in mission.<sup>1</sup> John goes before Jesus, the Twelve follow after Jesus. This leaves Jesus at the center. The Christological theme in this intercalation centers on the question of just who Jesus is (6:14-16). The similarities and contrasts to John help to throw light on the meaning of Jesus' Messiahship. He is not only a Royal Messiah (antithetically parallel to Herod in the inner story) but also a suffering Messiah (parallel to John in the inner story).<sup>2</sup>

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embraces the essential dynamic of John's death as will the death of all who embrace the gospel (13:9-13)" (p. 118).

<sup>1</sup>The common denigration of the Markan disciples does not give sufficient weight to the passages which illustrate their legitimacy as the successors of Jesus. The disciples are called and follow Jesus 1:16-20, they are commissioned by him 3:13-19, and sent out by him 6:7-13,30-32. Furthermore, Jesus makes predictions concerning them which imply their continuity as his representatives beyond the end of the discourse, 10:35-40; 13:9-13; 14:28 (cf. 16:7). In Mark the predictions of Jesus which meet their day of fulfillment within the text always come true. Hence, the predictions of Jesus which extend the story beyond the discourse are also depicted as reliable and trustworthy. They will be fulfilled. To see the Gospel of Mark as a rejection of the apostles, one would have to posit that the Evangelist was careless when including texts which depict the disciples as legitimate successors of Jesus. But in light of the excellence of the writer's storytelling abilities, such a position is untenable. On a negative view of the disciples in Mark, see Kelber, Story of Jesus; Tyson; and Trocmé. For works with a more positive assessment of the disciples in Mark, see Best, Following Jesus, 12; Karl-Georg Reploh, Markus-Lehrer der Gemeinde: Eine redaktionsgeschichtliche Studie zu den Jungerperikopen des Markus-Evangeliums, Stuttgarter Biblische Monographien, no. 9 (Stuttgart: Katholisches Bibelwerk, 1969); Camille Focant, "L'Incompréhension des Disciples dans le deuxième Évangile," Revue Biblique 82 (1985): 161-185; and Tannehill, "Disciples in Mark."

<sup>2</sup>Jesus is thus like, and yet not like John, like Herod, and yet not like him. Myers states, "On the one hand, the fact that Herod endorses the view that Jesus is John redevivus [*sic*] (6:16) neatly introduces the story of the Baptist's execution. This now resolves the earlier passing mention of John's arrest (1:14), and thus lends new and foreboding significance to Mark's (unresolved) allusion to the plot against Jesus (3:6). On the other hand, the same discussion will occur again at the crucial midpoint of the story

The characterization strategy for John and the Twelve are similar to one another. There is a focus on physical and moral characteristics and names. The many specific commands of Jesus in the outer story imply physical characteristics of the disciples and their journey.<sup>1</sup> The moral qualities of their mission are depicted in the authority given them over unclean spirits, their message of repentance, and the warning of shaking the dust off their feet. The names given them, first the Twelve, and on return, the Apostles, also carry a solemnity of moral mission.<sup>2</sup> In the case of John the Baptist in the inner story, the physical characteristics mentioned center upon the execution of the prophet, the grisly crime of his head being borne on a platter, and the burial of his body by his disciples. This, of course, highlights the immorality of the king's evil deed. This sense of wrong is heightened by the holy character of John. In a rare characterization by explicit telling, the reader is informed that Herod knew John to be a "just and holy man" (6:20). The Baptist's denunciation of the king also has the ring of high morality.

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(8:27f.) as a prolegomenon to Jesus' anticipation of his own execution" (pp. 216-217).

<sup>1</sup>The rod is for walking, the traveller's bag to carry, the copper in the belt, sandals for the feet, and tunics for the body.

<sup>2</sup>The title "Twelve" depicts an authoritative, set, group, in contrast to the more nonspecific "disciples." "Twelve" with its links to ancient Israel's twelve tribes and in the light of Jesus' message of the coming Kingdom of God, suggests the eschatological restoration. See Guelich, 158. The term "Apostles" carries the idea of mission, sent forth by Jesus. The name change is significant in light of the intercalated story. The message to the reader is that the understanding of passion (6:17-29) is involved in mission.

## Actions and Plot

Table 6 serves as the data base for actions and time duration and frequency. In the outer story, the actions follow a basic pattern. There is a major focus on the teaching of Jesus about the mission of the Twelve, followed by their carrying out this mission and then reporting back to Jesus the outcome. This has the influence of legitimizing the role of the Twelve for they fulfill Jesus' commands. The scene is defocalized by a departure to a desert locale for rest.<sup>1</sup>

In the inner story are what could be called four acts to the story:

1. A discussion/discourse concerning Jesus, by Herod and his group, tying Jesus in with John, 6:14-16.
2. An explanation of how John got into prison and Herod's and Herodias' relation to him, 6:17-20.
3. The fateful birthday party where John is beheaded, 6:21-28.
4. The completion of the story, John's disciples bury him, 6:29.

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<sup>1</sup>Just as a side light, in this defocalization is reference to Jesus and his disciples not having enough time to eat (6:31). It is interesting just how many times the subject of food or eating shows up in the intercalations, 3:20 (no time to eat), 5:43 (give her something to eat), 6:8,21,31 (take no bread, Herod's dinner, no time to eat for disciples) (cf. 6:25,28 the platter John's head is brought on), 11:13,14 (search for figs, curse for no fruit to eat), 14:1,3 (the Passover, Jesus reclining). Since food does not occur in the last intercalation, we cannot say that this is a characteristic motif of the intercalated stories, but it certainly stands out as a common one. For a discussion of the food motif in Mark, see Fowler, 132-139. For further discussion about the significance of food in 6:31-32, see below.



TABLE 6

## ACTIONS, DURATION, AND FREQUENCY MARK 6:7-32

Actor	Action	Ref	Duration	Frequency
Jesus	summons the Twelve	6:7	tableau	single
Jesus	begins to send them out	6:7	tableau	single
Jesus	gives them authority	6:7	tableau	single
Jesus	commands them what to take and not take, what to do in relation to hearers	6:8-11	tableau	single
Twelve	go out and preach	6:12	summary	single
Twelve	cast out demons	6:13	summary	iterative
Twelve	anoint and heal	6:13	summary	iterative
Herod	hears	6:14	summary	repeat
His name [Jesus]	had become manifest	6:14	summary	iterative
They	say "John raised, therefore powers at work in him"	6:14	tableau	single
Others	say "Elijah, a prophet"	6:15	tableau	single
Herod	hears and says "John I beheaded is raised"	6:16	tableau	repeat
Herod	sent and seized John	6:17	summary	repeat
Herod	bound John in prison	6:17	summary	repeat
Herod	married Herodias	6:17	summary	single

TABLE 6 -- Continued

Actor	Action	Ref	Duration	Frequency
John	says "unlawful"	6:18	tableau	iterative
Herodias	holds grudge, wants to kill John, unable	6:19	tableau	iterative
Herod	fears John, knows he is just and holy	6:20	tableau	iterative
Herod	protects John	6:20	summary	iterative
Herod	hears John, perplexed, hears gladly	6:20	summary	iterative
Narrator	birthday comes	6:21	pause	single
Herod	made a supper	6:21	tableau	single
Herodias' daughter	enters and dances, pleases Herod & others	6:22	tableau	single
King	says "ask what you want, I will give"	6:22	tableau	single
King	swears "up to 1/2 my kingdom"	6:23	tableau	repeat
Girl	goes out asks mother what to ask	6:24	tableau	single
Mother	"head of John"	6:24	tableau	single
Girl	enters and asks for John's head	6:25	tableau	repeat
King	becomes sad, does not want to refuse	6:26	tableau	single
King	sends for executioner and commands beheading	6:27	tableau	single
Executer	goes and beheads	6:27	summary	repeat

TABLE 6 -- Continued

Actor	Action	Ref	Duration	Frequency
Executer	brings head and gives to girl	6:28	tableau	single
Girl	gives head to mother	6:28	tableau	single
Disciples of John	hear	6:29	summary	repeat
Disciples of John	come, take body, place in tomb	6:29	summary	single
Apostles	gather to Jesus	6:30	tableau	single
Apostles	report to him all they did and taught	6:30	summary	repeat
Jesus	says to them "come apart"	6:31	tableau	single
Many	coming and going	6:31	summary	iterative
They (Jesus & Apostles)	no time to eat	6:31	summary	iterative
They (Jesus & Apostles)	depart to desert place	6:32	tableau	single

Note: In the heading "Ref" refers to "Reference." In the frequency data "single" stands for "singularity" and "repeat" stands for "repetitive."

The first of these acts in 6:14-16 has an envelope pattern, A. The king hears B. Others speak A.' The king hears and says John is raised. The king's words in 6:16 are similar to those of the anonymous others at the first (6:14), except in the later case the king notes that he beheaded John. The repetitions place emphasis on

the thought of the resurrection of John, and on the idea that Jesus is indeed John. The final statement of the king with its reference to beheading has the influence of turning the direction of the story towards the missing detail of the Baptist's demise.

This envelope pattern introduction connects John's beheading with the story of Jesus. In 6:14 the king hears, but just what he hears is unspecified. The paratactic nature of the verse implies that Herod has heard about the mission of the Twelve.<sup>1</sup> But the γάρ

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<sup>1</sup>Evidence in favor of this viewpoint is found in the way in which the Evangelist makes use of the verb ἀκούω. This verb is used forty-three times in the text from 1:1-16:8 (excluding the variant reading in 7:16). Of these forty-three uses there are:

1. Fourteen times when the verb has no object--2:17; 3:21; 4:12 (two times); 4:15; 6:2,14,16,29; 10:41; 11:14,18; 14:11; and 15:35.
2. Eighteen when there is an object--including objects in the genitive and accusative cases, uses with ὅτι clauses (i.e., "he heard that . . ."), and adverbial genitives of reference utilizing περί (i.e., "he heard about . . .")--2:1; 3:8; 4:16,18,20; 5:27; 6:11; 6:20 (two times); 6:55; 7:25; 9:7; 10:47; 12:28,37; 13:7; 14:58,64.
3. Eleven miscellaneous uses -- mainly in imperatival statements, questions, and summary statements--4:3; 4:9 (two times); 4:23 (two times); 4:24,33; 7:14,37; 8:18; 12:29.

In the fourteen uses of ἀκούω without an object, the general rule is that the object of hearing is immediately antecedent to the use of the verb. The only exceptions to this rule are 4:12 (the Isa 6:9 quotation), and the possibility of 6:14. However, it is possible to interpret the use of ἀκούω in 6:14 in the same way as the typical Markan construction of antecedent objects of hearing.

Thus, without impressive reasons to accept the alternative of an ambiguous object of hearing, or hearing the content of 6:14b-15 as the object (note the verb ἀκούω in 6:16 takes 6:14b-15 as its object, the typical antecedent pattern), it seems logical to see the usage in 6:14 as following the typical Markan pattern of ἀκούω used without an object referring to the immediate antecedent context as the object of hearing. In other words, what the king hears is the report of the missionary activity of the Twelve. That 6:14-16 focuses on Jesus' reputation does not invalidate my contention. Rather, it indicates that the mission of the Twelve is an extension of the mission of Jesus and the means of spreading his fame. Cf. also Guelich, 328-329, and Kittel, 88-89.

statement of 6:14b redirects the focus to the person of Jesus. The disciples' mission might be the means of spreading the word, but the word makes Jesus known. This leads to the various opinions about Jesus' identity in 6:14-16. The logical γάρ of 6:17 indicates that the rather long analepsis of 6:17-29 is apparently present to explain the references to John's beheading and his reported resurrection in the person of Jesus.<sup>1</sup>

These relationships play into several major themes of the Gospel, the Christological question, Who is Jesus? (the king and his troupe have it wrong, ironically so, since Jesus' name has become manifest); revelation/secretcy (Jesus has become manifest even though he has commanded silence so often, cf. 1:44,45 command not to tell but the man tells anyway, 7:24 Jesus goes into a house but cannot be hidden); death/resurrection (the death and reported resurrection of John become an advance mention of the Passion and resurrection of Jesus in chaps. 14-16, note also the passion predictions in chaps. 8, 9, and 10); and discipleship (the death of John portends tribulation for the disciples' mission, mission involves a cross, cf. 8:27-30).

As we have seen before in the intercalations of chaps. 3 and 5, so here, is a conjunction of actions and characters in producing a dramatized irony between the two stories. Although Jesus is a

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<sup>1</sup>"Apparently present" since it would not really be necessary to make such a long excursus with such vivid detail to explain the demise of the Baptist nor to give the disciples "time" to carry out their mission. Kermode rightly points out that the passage of story time is not dependent on the passage of any length of discourse time (see Kermode, 130). Summary, after all, is a very acceptable method to cover a large amount of time in just a few words. That more is going on in the account of the Baptist's death than just a good story will be explained below.

different kind of king than Herod, yet they both "send" (ἀποστέλλω), the one on a mission of the Gospel, the other on a mission of imprisonment and death. Although Jesus is clearly not John the Baptist, yet both of them suffer death at the hands of a reluctant executioner, are buried (the one by his disciples, the other by a member of the Council), and are reported risen. Although the disciples are like John in their message of repentance, yet they go out freely while he is imprisoned and beheaded.

The elliptical action of the outer story which crosses the inner story is in contrast with the major event of the inner story. The elliptical action is the austere mission of the Twelve in preaching repentance, casting out demons, and anointing and healing the sick. In sharp contrast to this is the inner story's tale of the demise of the Baptist in the setting of the lavish feast of the King. The Baptist had rebuked the king's illicit union with Herodias (a call for repentance which went unheeded). These contrasts contribute to the dramatized irony between the two stories.

The plots of the two stories are interlinked, but not as conspicuously as in the intercalations in Mark 3 and 5. First, of all the intercalations, this is the only one in which the stories are of different types, at least at first reading. The outer story is a narrative about mission, while the inner story is a passion account. However, a contingent linkage exists between the two stories in that the hearing by King Herod in 6:14 is a result of the mission work of

the Twelve which spreads the fame of Jesus.<sup>1</sup> This contingency moves only from the outer story to the inner. Nothing in the outer story is contingent on the inner story. However, there is a commentarial linkage in which the inner story comments, via advance mention, where the outer story will lead. John rebukes the king and is put to death for it. While the disciples' mission is successful, without violent events as an outcome, nevertheless, elsewhere in the Gospel violence is predicted for the mission of the Apostles.<sup>2</sup> In fact, in an even more evident and striking way, the outcome for John the Baptist with an arrest, violent death, and report of resurrection is remarkably proleptic of the story of Jesus.<sup>3</sup> Thus contingent and commentarial plot linkage exists between the two stories.

There is a possible linkage of a story gap of the outer story with actions of the inner story. In 6:12-13 the Twelve go out and their work is fourfold, preaching that people should repent, casting out demons, anointing many sick people with oil, and healing. In each case an indicative aorist or indicative imperfect verb is used,

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<sup>1</sup>The contingent linkage is somewhat loose. While *καί* at the beginning of 6:14 links it to 6:13, the linkage could be seen as rather loose. However, in favor of a contingent linkage is the fact that what Herod heard is not narrated, implying that what has gone before is the content of his audition (see above). Furthermore, the indicative mood of the aorist verb (*ἤκουσεν*) in 6:14 points to 6:14a being subsequent to 6:12-13, another ingredient of contingency. Cf. also how the three verbs in the imperfect tense in 6:13 (*ἐξέβαλλον, ἐθεράπευον, ἤλειπον*) play into the idea that these activities are what Herod heard about. The ongoing nature of the disciples' activities (iterative imperfects) fits smoothly with the idea of a circulating report which finally reaches the king's ears.

<sup>2</sup>Cf. 8:34-38; 10:35-40; 13:9-13.

<sup>3</sup>Cf. Stock, Method and Message, 185-186. Stock notes that twice in Mark an innocent man is put to death, John the Baptist and Jesus.

they preached (aorist), they were casting out many demons (imperfect), they were anointing many (imperfect), and they were healing (imperfect).<sup>1</sup> The only open-ended one of these activities in which some question about the outcome arises is the preaching of repentance.<sup>2</sup> Did the people accept the message? Or did the disciples have to "shake the dust off" from under their feet (6:11)? The outer story never returns to this question, however, the inner story does offer a commentary in its actions. In the inner story, John the Baptist sternly rebukes the king for his illicit marriage to Herodias. Of course, the king never changes and even has the Baptist beheaded, though the king does not act willingly. Thus, the king never repents, which may be an advance mention of what the disciples can expect in their mission.<sup>3</sup>

There is a modification in the sense of direction of the outer story via the commentarial linkage with the inner story. While the outer story alone portends a successful mission of the Twelve, the inner story's commentary via the death of the Baptist adds a solemn note to the preaching. The combination of the two stories in intercalation bespeaks that mission is not without cost, discipleship carries a cost even greater than the austere conditions of missionary journeys. This commentarial linkage is important in explaining why the Evangelist put a mission narrative together with a passion story.

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<sup>1</sup>The use of "many" stresses the iterative nature of the work of exorcising and anointing.

<sup>2</sup>Furthermore, it is the only one of the activities reported in the aorist tense.

<sup>3</sup>Cf. 10:30,38-40 with persecutions and Jesus' baptism and cup, and 13:9-13 the hatred of those the disciples are to witness to.



The intercalation teaches in an acted out form the words of Jesus in 8:34-38, mission involves a cross. We note, furthermore, that at the end of the outer story is a subtle return to the inner story's point, a reminder of where mission will lead. Jesus calls the disciples to a desert place (ἔρημον τόπον) to rest. This desert locale is similar to the place John began his preaching of repentance (1:4). Thus, the disciples begin their work as John did (preaching repentance) and they end at John's place (the desert).<sup>1</sup>

The suspense linkage of the two stories resides in the gap of the outer story which crosses the inner, Will the Twelve find a receptive audience in their travels? The inner story's narration speaks to this suspense with the dramatic presentation of the demise of the courageous Baptist who rebuked the king. It appears as though all the plot linkages work together to underline the central concept of the connection of mission and passion. This is not in contradistinction to the dramatic irony linkages noted above between characters and their actions which focus on Christology (and its components of revelation/secretcy and death/resurrection) and discipleship. The ideas of mission and passion dovetail with these other concepts to make a whole. Christology and discipleship involve mission which includes passion.

#### Time

In time order the most striking feature of this intercalation is that the outer story has only one anachrony while the inner story

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<sup>1</sup>See below for further on 6:31-32 concerning the eating of food.

has four, one of which spans 6:17-29. The outer story's anachrony occurs in 6:31, a logical explanation of Jesus' command of a retreat to the desert. It is an internal homodiegetic completing analepsis.<sup>1</sup>

However, in the inner story the time relationships are much more complex. In the section 6:14-16 are three analepses. The first in 6:14 is internal homodiegetic repeating, the other two, in 6:14 and 6:16, are internal homodiegetic completing. In 6:14 the logical connector γάρ introduces the first analepsis "for his name had become manifest." It explains why the king had heard and implies what the king heard. The "what" he heard appears tied to the mission activity of the Twelve, as noted above. However, the analepsis in 6:14 refines this understanding by focusing the content of the hearsay on Jesus.<sup>2</sup> This revision, refocusing the content of the hearing on Jesus, is what makes the analepsis repeating, and, we should note,

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<sup>1</sup>This anachrony serves as a pointer to the importance of the phrase οὐδὲ φαγεῖν εὐκαιρουν. This phrase carries a Leitwort crossover contrasting with the phrase ἡμέρας εὐκαιρου (6:21) in John's story. The implication in 6:31-32 is that in the quiet desert place there will be time to eat. Indeed, it turns out in 6:33-52 that a Messianic feast occurs in the wilderness! Fowler notes (pp. 120-121, 86) the parallel nature of Herod's banquet and Jesus' banquet. This is a continuation of the royal Messiah theme paralleling the two kings. However, the ominous nature of Herod's feast--the prophet's head served up on a platter--bespeaks of the true significance of Jesus' meal. It is a passion meal (cf. the deep significance of the Lord's supper in 14:17-25). That the disciples do not understand about the loaves (6:52) is parallel to their general lack of understanding about the suffering Messiahship of Jesus (cf. 8:31-33; 9:9-10; 9:31-32; 10:32-34). The use of οὐδὲ φαγεῖν εὐκαιρουν in 6:31 is a somewhat veiled (of course!) allusion to the passion theme with connections back to Herod's feast (the return to the inner story via εὐκαιρουν/εὐκαιου) and an anticipation of the meaning of food/feasts later in Mark.

<sup>2</sup>This point finds support in the dialogue which follows the analepsis. Jesus is the center of attention.

the repeating nature of this anachrony reaches across the story border into the outer story's content.<sup>1</sup>

The other two analepses in 6:14-16 are found in the words of the nonspecific "they" of 6:14 ("John the Baptist has been raised from the dead") and the king in 6:16 ("John whom I beheaded has been raised"). In both cases the center of their analeptic remarks relate to the fate of John the Baptist.<sup>2</sup> John, they think, has been raised from the dead. The king adds that he beheaded John. The last view of John in Mark before this was in 1:14 where his arrest is noted. Here, then, the account has leaped past his death (reported in 6:17-29) to speak of his resurrection. This opens a gap about just what did happen to John. The king's remark fills this in<sup>3</sup> by reporting the demise of the Baptist by beheading.

The narrative could logically have returned at this point to the outer story, but it is here that the major analepsis of 6:17-29 is presented. The entire passage is an internal homodiegetic completing analepsis, though a very complex one.<sup>4</sup> Before looking at its complexity, we must comment on its homodiegetic classification.

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<sup>1</sup>Thus we see here the inner story serving as commentary on the outer.

<sup>2</sup>They are trying to interpret who Jesus is. See below concerning the importance of their attempted correspondence between John and Jesus.

<sup>3</sup>It is thus a completing analepsis.

<sup>4</sup>The beginning of the analepsis in 6:17 is actually repeating in nature since it retells the imprisonment of John (cf. 1:14). However, in 6:17 the imprisonment is told from the viewpoint of the king rather than from the narrator's view of the Baptist.

Frank Kermode refers to it as a heterodiegetic analepsis.<sup>1</sup> At first glance, this seems logical since John's story is separate from that of Jesus. But the introductory passage to this analepsis, 6:14-16, has intimately tied the fate of John to the ministry of Jesus.<sup>2</sup> As we have seen above in the plot interconnections, the two stories are linked in their directions, both here and elsewhere in the Gospel. Thus, the classification of homodiegetic seems more appropriate than heterodiegetic.

The analepsis is complex. The time when the events take place is between 1:4 and 6:13. Most of the events occur between 1:14b and 6:13, for in 1:14a John's arrest is noted. However, 6:17-20 has some events prior to 1:14a since it describes what caused John's arrest, the marriage of Herod to Herodias and John's subsequent rebuke of the king. Thus the analepsis describes not only events after the arrest but also presents the background information which explains both the arrest and the beheading and actually retells the arrest itself in more detail than the original seizure in 1:14a. The background information in 6:17-20 places the three main characters, Herod, Herodias, and John, in sharp contrast. The woman is hateful and holds a grudge, the king is perplexed and fearful, the

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<sup>1</sup>See Kermode, 129. Note, however, Kermode's notation on the same page that this story is ". . . close kin to the principal narrative."

<sup>2</sup>Cf. the two analepses in 6:14b and 6:16 noted above which are homodiegetic completing in nature. They are homodiegetic because they connect John's story to Jesus' via the opinion that Jesus is John the Baptist raised from the dead.

prophet is holy, just, and courageous.<sup>1</sup> In 6:21-29 a straight line story tells in dramatic detail just how the denouement of the Baptist takes place.

An interesting characteristic relating to the analepses of 6:14-29 helps to demonstrate the incorrectness of the king's supposition that Jesus is John the Baptist raised from the dead. The king and others in the analepses of 6:14b and 6:16 consider Jesus to be John raised. The reader knows already from other details that this cannot be the case, and the distinction between John and Jesus is reiterated in 8:27-30 and 9:11-13. However, the invalidity of the King's viewpoint is driven home by the way that the analepses do not match the king's opinion. According to the narrative, the events of 6:17-29 occur between 1:4 and 6:13, with the majority occurring some time after 1:14a. It is the king's opinion that Jesus is John raised (6:16). This would necessitate that the events of Jesus' ministry occur some time after the death of John. However the events of Jesus' ministry occur from 1:14b onward. The king is wrong in his opinion since Jesus' ministry begins, by implication, immediately after John's imprisonment<sup>2</sup>, and the story in 6:17-20 implies some

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<sup>1</sup>We can recall at this point that the commentarial linkage with the outer story which portends the lack of acceptance of the disciples' message is portrayed here by the king's imprisonment of the Baptist and ambivalence towards him and the queen's grudge which forebodes evil. A number of commentators note a connection or allusion of this story to the Old Testament stories of Elijah (against Ahab and Jezebel) and possibly Esther (who makes a request to the king). See Taylor, 312, 315; Nineham, 173, n.; and Guelich, 331. Ironically, while John the Baptist is like Elijah, the dancing girl is just the opposite of Esther.

<sup>2</sup>1:14 states that Jesus' preaching activity begins after John's imprisonment, not after John's death.

length of time for John's imprisonment.<sup>1</sup> Jesus is already active while John is in prison, thus Jesus cannot be John raised from the dead.

The king's error in identifying Jesus, as shown by the incongruity of his view with the narrator's actual analeptic structures, illustrates how the time relations in the intercalation combine with the characters, actions, and plot to produce the dramatized irony between the two stories. Christological understanding and the outcome of mission become the center of focus. John's demise becomes an advance mention of the outcome of both Jesus' and his disciples' mission.

The duration and frequency data for this intercalation are found in table 6. In both stories duration and frequency methods are used to emphasize key aspects of the stories. The points thus emphasized in the outer story are the words of Jesus (via tableau duration) and the apostles' actions (via iterative frequency). In the inner story a repetitive pattern emphasizes "John raised from the dead," tableaux and iteratives emphasize the Baptist's courage, the queen's vengeful nature, and the king's ambivalence. These patterns in 6:17-20 prepare for the dramatic tableau scene of the fateful birthday party which brings the Baptist to his end.<sup>2</sup> Within that

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<sup>1</sup>Cf. the iterative sense of details in 6:18-20. Also cf. Stock, Method and Message, 182, where he notes contrasts between Jesus and John.

<sup>2</sup>Guelich notes about the term "birthday", "In Attic Greek γενέθλια meant birthday and γενέσια the celebration of the birthday of the dead. Γενέσια comes to mean both . . ." (p. 325).

scene as well, repetition emphasizes the king's foolish oath, the girl's macabre request, and the sorrowful execution of the Baptist.

These duration and frequency data lay stress in the outer story especially on the commands of Jesus and their fulfillment. In the inner story the stress falls on the connection of Jesus with John and the drama of the Baptist's death.

An ellipsis of the outer story occurs across the inner story's narration. However, the situation here is different than that found in the intercalations in Mark 3 and 5, for in those intercalations the actions which occur during the ellipsis are noted after the inner story. However, in the present intercalation, the elliptical events are presented before the inner story. If one were to leave out the inner story, in fact, no ellipsis would be apparent, since 6:12-13 narrates in summary fashion the details of the disciples' activity (minus any reference to how their message was received). This raises the issue as to whether there really is an ellipsis across the inner story. Such an ellipsis exists because of the continuation of story time from 6:13 into 6:14-16.<sup>1</sup> In other words, because the story time continues straight through 6:16, there is a gap of time for the outer story during the events of 6:14-16.<sup>2</sup> While it is true that what is happening is the events narrated in 6:12-13, it is nonetheless a stretching out of these events

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<sup>1</sup>See above in the analysis of just what the king "heard" in 6:14.

<sup>2</sup>One may also note that the summary duration begins in 6:12 and proceeds, across, into the inner story through 6:14a. Herod, in fact, has to hear after things have taken place (as indicated in the repetitive nature of the frequency datum concerning his hearing).

narrated in summary duration. Thus, the return of the disciples in 6:30 follows in time the events of 6:14-16, and hence, there is an ellipsis across the inner story.

In parallel with what we saw in both Mark 3 and 5, in Mark 6 the actions of the outer story which occur during the ellipsis across the inner story stand in sharp contrast with the events of the inner story. While John is languishing in prison and the king is holding a lavish feast which leads to the gruesome beheading, the disciples of Jesus are going forth on an austere mission of proclamation with a message of repentance and acts of healing. These contrasts play into the dramatized irony between the two stories.

#### Narrator and Implied Reader

In both stories the narrator is omniscient and omnipresent. However, in the outer story he remains with the disciples as they go on mission. In the inner story, movement is from one locale or position to another between groups. In terms of intrusion, the narrator does not intrude much in the outer story (only a γάρ statement in 6:31). However, in the inner story there is more intrusion. Various logical indicators appear (γάρ in 6:14,17,18,20 and ὅτι in 6:17 and διά with the accusative in 6:17), but the intrusion is somewhat moderated by the fact that the kinds of statements made that could be taken as intrusion ("his name had become known" 6:14, Herod "knew him to be a just and holy man" 6:20) are either not overly controversial (Jesus known) or are expressed from the viewpoint of the king (John a just and holy man). Once the



central scene begins, the fateful birthday party, there is no narrator intrusion whatever. The scene just unfolds before our eyes.

Concerning distance, in the outer story, the narrator is reporter-like, giving no internal views. But in the inner story there are internal views. The narrator reports the inner thoughts of both the king and the queen, particularly the king. Herod knows John to be just and holy, hears him with perplexity, yet gladly, is pleased by the dance of the girl, and yet, ironically, is greatly saddened by the bloodthirsty request. The king's internal reasoning is presented ("because of his oaths and his guests he did not want to refuse her" 6:26).

The ideology of the narrator is not presented overtly in either story. However, it is not difficult to determine. In the outer story, tableau scenes of Jesus giving lengthy instructions to his disciples lay stress on his words. One must admit that in the inner story there is a much closer approach to overt ideological presentation, but the method of presentation is via the use of words loaded with implications rather than through overt narrator asides. Jesus' name has become "known." The double reference to John's resurrection points to a divine approbation on the prophet (at least in the king's and others' view). The king "seized" John. John had said the king's act of marrying Herodias was "unlawful." Herodias held a "grudge" against John. Herod "feared" John and knew that he was "just and holy." The king heard John "with perplexity and yet gladly." All of these loaded words in 6:14-20 clearly place characters in the position of approbation or denigration.

In 6:21-29 the ideology is presented in a somewhat different way, with irony and through ironic actions. In 6:21 the "opportune day" is obviously in relation to the queen's wishes, but it is anything but an opportune day when the Baptist dies.<sup>1</sup> In 6:25 the girl makes the macabre and ironic request for the head of the Baptist on a platter, playing on the idea of the king's feast. In 6:26 the king is grieved by that which pleased him (cf. 6:22). The ironies set up by this narration illustrate that the king is ambivalent, foolish in his acts, and that the death of the Baptist is a great tragedy.

Another contrast occurs between the implied reader's knowledge in the two stories. In the inner story, reader knowledge centers on matters relating to kings and their lives. In the outer story, knowledge of the reader centers on mission traveling and evangelism. These differences proceed from the concerns of the two stories and illustrate their different centers of focus.

The reading strategy of the outer story has an evenhanded strategy accomplished via placing the reader alongside the disciples, observing the events as they unfold. The reading strategy of the inner story, on the other hand, is character elevating. Although the reader can deduce that John has died at 6:14, the reporters of that event in 6:14-17 know more than the reader. The same occurs with Herodias' grudge coming to pass on the "opportune day." She knows

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<sup>1</sup>The word is εὐκαίρου, which, as we have noted above, has an interesting recurrence in a cognate in 6:31. Another cognate recurs in 14:11 (see the discussion of this usage below).

what she will do, but we do not until we get to that part of the story.

### Style

Several outstanding stylistic features occur at the multiple word and paragraph level and the scene and narrative level. At the multiple-word and paragraph level is the Leitwort crossover between the two stories of "hearing/receiving" and "sending." In the case of hearing/receiving, the disciples are to shake the dust off of their feet against those who do not receive their message. In the inner story, the king listens perplexed but gladly to John the Baptist, but this does not stop him from killing the prophet. Herod's lack of really protecting the prophet was a rejection of the Baptist's message. Thus it is ironic that the disciples reject those who do not listen, but in the inner story it is the listener (the King) who rejects the message. We have also noted above the Leitwort crossover of εὐκαίρου in 6:21 and εὐκαίρου in 6:31.

Another irony is present via the Leitwort crossover of "sending." Jesus sends the twelve on mission. Herod sends and seizes John and sends to have John beheaded. Thus there is a connection between mission and death.

At the scene and narrative level is a dramatized irony, as noted above, between Jesus and Herod, as well as between Jesus and John the Baptist. Jesus is a "sender" as is Herod, but the mission they each send people on are diametrically opposed. Interestingly, in the irony between Jesus and Herod is the scenario where the reader

knows more than Herod (that Jesus is not John) while Herod knows more than the reader (what actually happened to John).

John the Baptist has many parallels with Jesus even though they are not the same person. John is put to death by a reluctant executioner, is buried, and reported raised to life. The same occurs to Jesus later in the narrative.<sup>1</sup> A further dramatized irony exists between the Twelve and John. While the two are both parallel to Jesus (the one group followers, the other person the forerunner) their actions (or lack of them) are different. The disciples go out freely to preach and heal, while John is imprisoned (for his bold testimony) and put to death. John's fate portends the fate of Jesus and the disciples.

Also working at the level of the scene and narrative are two motifs, the one dealing with food, the other dealing with sexuality. The food motif centers on the lavish supper and the girl's macabre request for the Baptist's head on a platter, as if to eat it (6:21,25,28). This stands in contrast with the austere food situation on the mission journey and on the return (6:8,31).<sup>2</sup> The sexual motif, which may be present, centers on the king's illicit marriage (6:17-18), the dance of the little girl (κορασίου) which

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<sup>1</sup>Cf. Malbon, 115-116, concerning the significance of spatial markers which parallel John the Baptist and Jesus.

<sup>2</sup>We have noted above the significance of the feast of king Herod and the feast of king Jesus with the implications of the Passion.

pleases the king (6:22)<sup>1</sup>, and the king's repeated offer to the girl to ask whatever she wants (6:22-23).

#### Summary of Data for Mark 6:7-32

##### 1. Settings

- a. Different spatial backgrounds in the two stories--with Jesus, with the Twelve, and with Herod.
- b. Interlinked temporal background of two stories, story time runs straight through intercalation (with a logical analepsis 6:17-29).
- c. Contrast between social/moral background of main characters of the two stories--Jesus and the Twelve in contrast to Herod).
- d. Spatial borders open/nonspecific in the outer story, specific (when noted)/confining in the inner story.
- e. Symbolic significance of spatial borders--mission done in openness, death in confinement.
- f. Outer story temporal border of inner story with lengthy analepsis in inner story.
- g. Contrast between social and moral borders of the two stories--outer story, Jesus' command brings mission; inner story, king's command brings death. Outer story, austere mission; inner story, lavish feast. King breaks moral border of justice.
- h. Clear focalization/defocalization.
- i. New group at focalization of inner story (Herod 6:14) and refocalization into outer story (renaming, Apostles 6:30).

##### 2. Characters

- a. Only Jesus in both stories.
- b. Contrasting characterization of Jesus inner and outer stories.

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<sup>1</sup>Prostitutes were the usual dancers in such feasts. Cf. Guelich, 332. See also Kermode, 130, for a rather over exuberant outline of the sexual motif.

- c. Dramatized irony between Jesus and Herod, the Twelve and John; Jesus and John--inner story compared with the rest of the Gospel.
  - d. Similar characterization of the Twelve and John--physical, moral, naming emphasis.
3. Actions and Plot
- a. Parallel actions of contrasting groups--Jesus, Herod. Contrasting actions of parallel groups--the Twelve, John.
  - b. Contrast of outer story's elliptical action with inner story's action--the mission of the Twelve, John's death.
  - c. Dramatized irony between actions of groups of the two stories concerning theological themes of Christology, revelation/secrecy, death/resurrection, and discipleship.
  - d. Interlinked plots via
    - 1) commentarial linkage (John's fate portends that of Jesus and the Twelve)and contingent linkage (Herod hears about the mission of the Twelve).
    - 2) linkage of story gaps (question of acceptance of message in outer story, rejection of rebuke in inner story).
    - 3) modification of sense of direction in outer story (mission leads to death). Return in outer story to the inner story's point about passion via Leitwort εὐκαιρου/εὐκαιρουv, eating, and desert place.
    - 4) suspense linkage (will the disciples find a receptive audience?).
4. Time
- a. More analepses in inner story.
  - b. Analepsis illustrates the dramatized irony--analepsis of John's death in conjunction with the king's discussion explains why Jesus is not John, but how John and Jesus are parallel.
  - c. Both stories have the same story NOW.
  - d. Duration data
    - 1) many tableau both stories.
    - 2) ellipsis of outer story across inner story.

e. Frequency data--repetitives used for emphasis.

#### 5. Narrator and Implied Reader

- a. Narrator--omniscient and omnipresent both stories.
- b. Intrusion--narrator not intrusive outer story, more intrusive inner story.
- c. Distance--Reporter-like narrator outer story, intimate narrator inner story (interior views).
- d. Ideology--covertly presented both stories.
- e. Reader knowledge--contrast of outer story (about mission travel and evangelism) as compared to inner story (about king's lifestyle and court).
- f. Reading strategy--evenhanded outer story, character elevating inner story.

#### 6. Stylistic Features

- a. Leitwort crossover--"send" "hear/receive," εὐκαίρου/εὐκαίρου.
- b. Dramatized irony--between Jesus-John-Herod, and John-the Twelve.
- c. Motifs--Food and sexual.

#### The Cursing of the Fig Tree and the Cleansing of the Temple Mark 11:12-25

Outer Story 11:12-14,20-25

Inner Story 11:15-19

#### Settings

The striking feature of spatial, temporal, and social/moral backgrounds in this intercalation is their specificity. More than almost any other intercalation in Mark, the locales and times in these two stories are clearly pinpointed. The spatial backgrounds of the two stories are different from one another and never appear in each other's story. In the outer story all of the events occur on the way between Bethany and Jerusalem, in the locale of a certain fig

tree with leaves. In the inner story, other than the focalization and defocalization, the entire scene occurs in the temple in Jerusalem.<sup>1</sup>

The temporal backgrounds are no less specific.<sup>2</sup> The outer story occurs on two separate days. The first day is the day after the entry into Jerusalem (cf. 11:11-12). The text of 11:12 uses the specific term ἐπαύριον. The exact time of day when Jesus searches the fig tree is not specified. However, it is clearly before the "evening" when he departs the city (cf. 11:19).

The inner story very specifically occurs on the same day as the first part of the outer story. After Jesus condemns the tree, he enters Jerusalem. In 11:19 he and his company are noted to leave

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<sup>1</sup>The word for temple here is ἱερόν. It is used nine times in Mark (11:11,15 [twice],16,27; 12:35; 13:1,3; 14:49). In each case the temple is spoken of in relation to Jesus' activities or words. It is the place where he drives out buyers and sellers, the site of his teaching and discussions, and the object of some of his predictions. Ναός, on the other hand, is only found in the Passion account (14:58; 15:29,38) and in the first two cases is the object in relation to Jesus spoken about by others. In the last instance, the ναός is the locus of the veil-tearing activity.

Arndt and Gingrich, 373, ἱερόν, note that ἱερόν often refers to ". . . the temple at Jerusalem, including the whole temple precinct with its buildings, courts, etc." Henry George Liddell and Robert Scott, A Greek English Lexicon, 9th ed. with a supplement (Oxford: Clarendon Press, 1968), 1160, ναός, note that ναός at times refers to the inmost part of a temple, the shrine. Both Juel and Malbon suggest that the ἱερόν has reference to the whole temple complex, while the ναός refers to the central sacred building itself. See Juel, 127-129, and Malbon, 108-109.

<sup>2</sup>This intercalation is located temporally within what is commonly called the "Passion week," though there is debate about whether Mark depicts an entire week (cf. William L. Lane, The Gospel According to Mark, New International Commentary on the New Testament [Grand Rapids: Eerdmans, 1974], 390-391; Taylor, 450). However, the temporal specificity of events in Mark increases greatly in these last episodes of the Gospel in comparison with events noted earlier in the narrative.



Jerusalem "when it was evening." The outer story then resumes with a reference to the early morning of the next day (11:20).<sup>1</sup> It is plain to see that the story time NOW of the two stories are clearly interlinked. Story time continues straight through the entire intercalation.

The social and moral backgrounds of the two stories are no less specific, though not explicitly marked in the text as are the spatial and temporal backgrounds. In the outer story, the social background has to do with eating habits. The moral background of this story involves the seeming opposites of cursing and the meaning and power of prayer and forgiveness. In the inner story, moral backgrounds prevail and they center upon what is right to do in the temple. Here again a contrast manifests itself with the "house of prayer" concept Jesus presents compared with the "den of thieves" activity applied to the leaders. Parallels and contrasts appear between the moral backgrounds of the two stories. In the outer story, cursing seems in contrast to "cleansing" of the temple in the inner story.<sup>2</sup> But there are parallels between the "house of prayer"

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<sup>1</sup>Therefore, an ellipsis of the night's rest in Bethany takes place between 11:19 and 11:20. This ellipsis is a blank (not a gap) since it never is mentioned or referred to in the narrative anywhere. It is not a significant ellipsis.

<sup>2</sup>The word "cleanse" is never used in the intercalation. Indeed, the type of activity Jesus carries on in the temple borrows more on the language of exorcism (cf. ἐκβάλλω in 11:15). Elsewhere in Mark where Jesus is the subject of ἐκβάλλω, the majority of the cases involve demon exorcism (1:34,39; 3:22-23; 7:26). Note in particular 1:34 where ἐκβάλλω is used in conjunction with ἀφίτημι (cf. the same combination in 11:15-16).

Two other cases occur where Jesus is the subject of the verb ἐκβάλλω (1:43 and 5:40). In both of these cases there is a connection to the secrecy motif. Secrecy, however, does not seem to be the intent in 11:15-16. There appears to be a closer parallel to

the exorcistic passages (cf. Malbon, 121; Myers, 166; and Edwin K. Broadhead, "The Role of Wundergeschichten in the Characterization of Jesus in the Gospel of Mark" [Ph.D. diss., Southern Baptist Theological Seminary, 1987], 381).

A major debate in the literature is over whether Jesus' action in the temple can be considered a cleansing or a disruption of the cultus. On the side of seeing his act as a cleansing, cf. Bilezikian, 88; Trocmé, 105, n. 1; Matera, Passion Narratives, 66-68; Richard H. Hiers, "Purification of the Temple: Preparation for the Kingdom of God," Journal of Biblical Literature 90 (1971): 82-90; Kingsbury, Conflict in Mark, 77-78; Taylor, 462-465; Pesch, 2:199-201; and especially Dowda, 231-241. On the side of seeing his act as a disruption or rejection of the cultus, see Kelber, Kingdom in Mark, 99-101; Timothy J. Geddert, Watchwords: Mark 13 in Markan Eschatology, Journal for the Study of the New Testament Supplement Series, no. 26 (Sheffield: JSOT Press, 1989), 125; Achtemeier, 23-24; Myers, 301-303; Eduard Schweizer, The Good News According to Mark, trans. Donald H. Madvig (Atlanta: John Knox Press, 1970), 233; Sharyn Echols Dowd, "'Whatever You Ask in Prayer, Believe' (Mark 11:22-25): The Theological Function of Prayer and the Problem of Theodicy in Mark" (Ph.D. diss., Emory University, 1986), 77; Donahue, 114; Wilfrid Harrington, Mark, ed. Wilfrid Harrington and Donald Senior, New Testament Message, A Biblical-Theological Commentary, vol. 4 (Wilmington, DE: Michael Glazier, 1979), 180; and Joachim Gnilka, Das Evangelium nach Marcus, ed. Joseph Blank, Rudolph Schnackenburg, Eduard Schweizer, and Ulrich Wilckens, Evangelisch-Katholischer Kommentar, 2 vols. (Cologne: Benziger Verlag; Neukirchener-Vluyn: Neukirchener Verlag, 1978), 2:129.

The distinction between these two views is not always clear-cut. For instance, Matera, Passion Narratives, 68, and Kingsbury, Conflict in Mark, 78, accept the concept of disruption of the temple cultus, even while using the terminology of "cleansing." Nevertheless, the major arguments made for each case may be summarized as follows: In favor of the cleansing view:

1. God's original intent for the temple is pointed to in the Isa 56:7 quotation, which Jesus uses as the defense of his action.
2. Jesus' action parallels Rabbinic rules against misuse of the temple courts (cf. Mishnah, Berakoth 9.5; Berakoth 62b; Megillah 27b,28a. Cf. also Josephus, Against Apion 2.8). While this does not prove that such rules were current in Jesus' day, they do at least suggest the possibility.
3. Jesus' action fulfills Messianic or eschatological expectations about the restoration of the temple and the inclusion of the nations in its worship (cf. Mal 3:1-4; Zech 14:14-21; Isa 2:2-4; 66:18-23; T. Levi 18:9; Jer 16:19-20; 1 Enoch 90:28-29; Ezek 40-48).

in the inner story and the right way to pray in the outer story.

The spatial and temporal borders of the two stories are very specific. The first part of the outer story occurs after leaving Bethany and before entering Jerusalem. The inner story occurs all within Jerusalem, in the temple. The later half of the outer story occurs at the same roadside locale as the first half of the story, the fig tree which stands somewhere between Bethany and Jerusalem. The temporal borders are specifically mentioned, "on the morrow" in 11:12, "when it was evening" in 11:19, and "early" in 11:20.

While these spatial and temporal borders are very specific, and there is no doubt that the outer story forms the temporal border for the inner story (as we have seen in previous intercalations), yet the spatial borders do not seem to carry the kind of symbolic significance which we have seen before, unless, of course, one is informed by the meanings of Bethany, Jerusalem, the temple, and fig trees in the rest of the Gospel. If that situation is the case, and it may be, then just the mention of such locales as Jerusalem, the temple, or a fig tree may call up before the reader certain symbolisms, such as Jerusalem as the place of conflict, or a fig tree as an eschatological harbinger (cf. 13:28-31). But perhaps in this

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In favor of the disruption of the cultus:

1. Jesus drives out both sellers and buyers, thus, it seems, disrupting the cultus activities (without sellers or buyers what cultic activity can proceed?).
2. The term σκεύος can refer to cultic vessels, thus no cultic vessels are allowed into the temple.
3. The intercalation of the temple act within the fig tree cursing and withering points to a curse on the temple, its end.

The majority of scholars take the view of disruption of the cultus. I demur, as becomes apparent in my discussion of the entire intercalation and its interrelationship with other passages.

intercalation the apparent lack of spatial borders which are symbolic may be due to the fact that several props are transformed into characters, namely, the fig tree and the temple (see below).

Jesus breaks a typical moral border in both the outer story and the inner story. In the outer story, he does one of the most surprising actions in the Gospel, he curses a fig tree. The curse is very severe (cf. the use of *μηκέτι* and *αἰῶνα* in 11:14) and has a dramatic effect, the tree is seen the next day "withered from the roots" (11:20).<sup>1</sup> In the inner story, Jesus breaks a typical moral border by correcting the religious leaders with regards to what type of activities ought to be conducted in the temple. It is not as surprising as the broken border of the outer story, but no less violent in nature.

Focalization and defocalization occur in the very specific pattern which we have seen before.

1. The outer story is clearly focalized in 11:12-13 with their (Jesus' and the disciples') departure from Bethany on the morrow and the arrival at the fig tree. More is told of the outer story than this initial focalization (Jesus searches and then curses the fig tree).
2. Defocalization occurs in 11:14 with the notation that the disciples heard. But a gap is opened concerning what will happen to the fig tree and why Jesus cursed it (since it was not the time of figs).

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<sup>1</sup>The surprise over cursing the tree is heightened by the statement that "it was not yet the time of figs" (11:14). See below on the meaning of this enigmatic phrase.

3. The inner story focalizes in 11:15 with their entrance into Jerusalem and the temple. A new group is introduced, the desecrators of the temple, who are cast out by Jesus. Jesus is the active agent.
4. At the end of the inner story defocalization occurs via the departure from Jerusalem in the evening, 11:19.
5. With refocalization into the outer story a tie is made to the previous section of the outer story by the reference to the fig tree cursed the day before, 11:20. An agent unmentioned before in the outer story appears, Peter, and he is the active agent in the first clause of the refocalized outer story (he remembers the previous day's curse and calls Jesus' attention to the tree, 11:21). The "camera angle" shifts somewhat from what it was in the first part of the outer story. In 11:12-13 they depart Bethany and Jesus sees the fig tree "from a distance." In 11:20 "while passing by" they see the withered tree.
6. The outer story defocalizes by means of the authoritative teaching of Jesus on prayer and forgiveness 11:22-25 (cf. the new focalization in 11:27).<sup>1</sup>

Thus the boundaries of this intercalation are clearly demarcated as extending from 11:12 through 11:25.

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<sup>1</sup>Verse 26 is omitted in the Nestle-Aland 26th edition since it does not occur in numerous ancient authorities.

## Characters

## List of Characters

Outer Story	Inner Story
Jesus	Jesus
Disciples	(Disciples) they
Peter	Sellers
Fig Tree	Buyers
God, Father	Money changers
Someone	Someone
	Gentiles
	Temple
	High Priests/Scribes
	Crowd

In the two stories Jesus and the disciples are the only characters to appear in both stories, and the disciples basically appear only in the outer story (save for the focalization and defocalization of the inner story [11:15,19], and only then as part of the "they" who enter and depart from the city). The characterization of Jesus is similar in both stories. He is the authoritative Lord who curses a fig tree and clears the temple of buyers, sellers, and passers-through. An emphasis is made in both stories on his physical and moral characteristics. In the outer story, he hungers and searches a fig tree for food, without success.<sup>1</sup> In the moral category, he curses the tree and gives a discourse on the right way to pray and forgive. In the inner story, Jesus casts out sellers and buyers, overturns tables and chairs, and does not allow people to carry things through the temple.<sup>2</sup> His moral activity

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<sup>1</sup>We note again here, as in the intercalation in Mark 5, that Jesus does not appear to have omniscience at this point in the story.

<sup>2</sup>The view of  $\sigma\kappa\epsilon\upsilon\omicron\varsigma$  held by Kelber and others, noted above, is inadequate. The only other usage of  $\sigma\kappa\epsilon\upsilon\omicron\varsigma$  in Mark is in 3:27 where it refers, in the parable, to household goods in general. Kelber asks (Kingdom in Mark, 101), "What other significance can

is tied to these physical details as he removes unholy traffic from the temple. He explains his actions in his teaching on the temple as a house of prayer. In both stories Jesus is seen as Judge and prophet.<sup>1</sup> He rebukes that which is not in accord with his expectations.

The two stories contain a dramatized irony set up between two characters, the fig tree in the outer story and the temple in the inner story.<sup>2</sup> Before outlining the details of the irony we must

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σκεύος, vessel, in conjunction with τό ἱερόν, temple, have but that of a sacred cult vessel?" If non-cultic vessels were being carried through the temple (note the use of διά and διαφέρω, 11:16) as a short cut for business or convenience, then the conjunction between non-cultic σκεύη and the holy ἱερόν would instigate outrage in one who considered the temple grounds as dedicated to sacred use.

<sup>1</sup>In relation to Jesus' role as prophet here, we note that in 11:17 Jesus' defense of his action draws upon the prophecy of Isaiah 56 (cf. Dowda, 233). However, in Jesus' usage, the future tense takes on the imperatival sense ("must be called a house of prayer for all people"). This shift in emphasis implies that the prophecy is being fulfilled in the act of Jesus, which implies that the Messianic expectation is coming to pass. No wonder the religious leaders opposed him! We note in the trial scene (with its interesting connections to the present intercalation) that a key charge against Jesus centers around prophecy, and that in relation to the temple (14:58).

<sup>2</sup>A debate in the literature centers on whether the fig tree parallels the temple or Israel and/or its leaders in the inner story. The majority of interpreters see a parallel to the temple (van Iersel, 146-147; Achtemeier, 24; Broadhead, 383-384; Dowd, 77; Chu, 183, n. 85; Harrington, 179). However, Geddert, 125-127, and Lloyd Gaston, No Stone on Another: Studies in the Significance of the Fall of Jerusalem in the Synoptic Gospels, Supplements to Novum Testamentum, vol. 23 (Leiden: E. J. Brill, 1970), 83 (and cf. Broadhead, 383-384), take the view that the fig tree represents Israel. Geddert and Broadhead note Old Testament passages such as Hosea 9-10; Isa 34:4; Jer 8:13; 29:17; Joel 1:7; and Micah 7:1-6 and contend that these passages support a connection with Israel. A more nuanced view, sensitive to the Markan story, would take the tree as parallel to the temple and/or the religious leaders. Mark is perhaps the most careful of the Evangelists to distinguish between the various groups in relation to Jesus. The Pharisees, for instance, do not play a role in the Passion account in Mark. It is the chief

pause to defend the assertion that these two objects are actually characters in the two stories. Character status, as noted in chapter 2, does not depend on being human. Rather, a character is the narrative representation of a person as perceived by the reader. Numerous markers in the text serve to imply characterhood. In the present intercalation, the fig tree has such markers since it is the center of focus in the outer story and is the recipient of verbal address by Jesus,<sup>1</sup> indeed a curse. Jesus personifies the tree by cursing it.<sup>2</sup> It is a little harder to see how, in the inner story, the temple can be a character. If it were not for the outer story, it would probably not be so identified. But the parallels between the temple and the fig tree and the interconnection of themes between the two stories have the effect of elevating the temple to characterhood as well. Furthermore, markers in the inner story itself help to strengthen this impression. First, the temple is the central focus of Jesus' activity. The narrative lingers over his cleansing work. Second, he names the temple in two ways, "house of \_\_\_\_\_ priests, scribes, and elders who carry out the plot against Jesus. The fickle crowd are not the key culprits in the crucifixion.

<sup>1</sup>Cf. 11:14 where "in answer he said to it, . . ."

<sup>2</sup>Telford notes that in the Jewish Haggadah, ". . . we found a world of ideation within the context of which the Markan story has its rightful place. Features of the story that are problematic for the modern reader were found to be consonant with the haggadic view of nature and the affairs of men. In these stories, the world is endowed with human characteristics. The trees are sensitive to the moral dimension. They can be addressed. They can give or withhold their fruit in response to human need (whatever the season). Their blossoming or withering has moral and symbolic significance" (p. 195).



prayer" and "den of thieves," which places in stark contrast two conceptions of the role of the temple in the religious life.

Accepting, then, the characterhood of the fig tree and the temple, the dramatized irony between them is illustrated in their parallels and contrasts. The fig tree has the status of having leaves but no fruit. The temple is supposed to be the house of prayer but has been made a den of robbers.<sup>1</sup> Jesus curses the tree, which withers, but he cleans out the temple of unholy traffic.<sup>2</sup> The lack of fruit on the tree is what precipitates Jesus' curse, the unholy traffic in the temple is what brings Jesus' cleansing

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<sup>1</sup>The exact meaning of ληστῶν at this point is debated. Gaston and Kelber (Gaston, 85, and Kelber, Story of Jesus, 60-61) contend that the Markan story contains a reference to the Zealots who made the temple a stronghold during the Roman-Jewish War of 66-70 A.D. Our first comment on this would be that such a reference could only be at the reader's level, since in the story this would be anachronistic. However, another way to look at ληστής fits with the current story and is even suggested by Gaston. In parallel with the similar Hebrew word, Gaston notes that ληστής ". . . does not mean thief but rather man of violence, murderer, brigand, bandit" (Gaston, 85, n. 1).

If ληστής is seen as meaning murderer here, it has deep implications for Jesus' action. The rulers seek a way to destroy Jesus (11:18, ἀπόλλυμι). They are the "murderers," the λησται of the temple. In the Passion narrative, they carry out their plan and, in an ironic reversal, Jesus is repeatedly classified as or with λησται (cf. 14:49; 15:7--Barabbas the murderer [with the use of φόνον], 15:27,29). Jesus defends his temple act by reference to the "house of prayer for all the nations" in contrast to the "den of thieves." But it is his act which serves as the catalyst to the rulers' murderous plot to do away with Jesus. In the end result, Jesus is categorized with the λησται, but his death brings the tearing of the temple veil, a harbinger of the destruction portrayed in the cursing of the tree. Thus the interconnections are very thick indeed.

<sup>2</sup>However, the irony of the story is that some "unholy traffic" continues to be present. The rulers plot to destroy Jesus. As noted below, their plan to silence someone who opposes their program is what brings the destruction of the temple. Furthermore, the destruction of the temple is symbolized by the withering of the tree.

activity. The outcome for the tree is withering, which portends the destruction of the temple. This destruction of the temple is symbolically carried out at the death of Jesus when the temple veil is torn from top to bottom (15:37-38).

The characterization pattern for the fig tree differs from that of the temple. The fig tree is characterized almost entirely by its physical characteristics. It has leaves, but no fruit. It is between Bethany and Jerusalem beside the road. Because of the curse it is seen withered from the roots. A moral characteristic is attributed to the tree via the personifying curse of Jesus. There is no doubt that the tree is somehow "bad."

The temple, on the other hand, while carrying certain physical characteristics, primarily the wares and market activity of the buyers and sellers who inhabit its courts, has the center of its focus in moral categories. These categories are enunciated by Jesus in his quotations from Isaiah and Jeremiah. The temple is supposed to be a house of prayer, but has been made a den of thieves.

#### Actions and Plot

The data for actions, time duration, and time frequency are found in table 7. Jesus dominates the actions of both stories. In the outer story he searches for figs and, upon finding none, curses the tree. Upon passing the withered tree the next day, Peter's notice of the miracle calls forth the authoritative teaching on prayer and forgiveness. There is no less a marked dominance by Jesus of the inner story. Upon entry into the temple Jesus clears it of unholy traffic. He then explains his actions with quotations from

TABLE 7

## ACTIONS, DURATION, AND FREQUENCY MARK 11:12-25

Actor	Action	Ref	Duration	Frequency
They	depart from Bethany	11:12	tableau	single
He	hungered	11:12	tableau	single
He	sees fig tree	11:13	tableau	single
Fig tree	has leaves	11:13	tableau	iterative
He	came	11:13	tableau	single
He	hopes to find something	11:13	tableau	single
He	came	11:13	tableau	repeat
He	finds nothing	11:13	summary	single
Narrator	was not time of figs	11:13	pause	single
He	answers & says "never eat"	11:14	tableau	single
Disciples	hear	11:14	stretch	single
They	enter Jerusalem	11:15	tableau	single
He	enters temple	11:15	tableau	single
He	begins to drive out, overthrow	11:15	tableau	single
He	does not allow anyone to carry vessels thru the temple	11:16	summary	iterative
He	teaches "house of prayer, but you made it a den of robbers"	11:17	tableau	single

TABLE 7 -- Continued


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Actor	Action	Ref	Duration	Frequency
High priests & scribes	hear	11:18	stretch	single
High priests & scribes	seek way to destroy Jesus	11:18	summary	iterative
High priests & scribes	fear Jesus	11:18	tableau	iterative
Crowd	amazed at his teaching	11:18	tableau	single
They	leave city in evening	11:19	tableau	single
They	pass by early	11:20	tableau	mult sing
They	see fig tree	11:20	tableau	mult sing
Fig tree	withered from roots	11:20	summary	single
Peter	remembers	11:21	summary	single
Peter	says "cursed fig withered"	11:21	summary	repeat
Jesus	answers "have faith," promises	11:22-25	tableau	repeat

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Note: The term "Ref" in the heading refers to "Reference." In the frequency data the term "single" refers to "singularity" and the term "repeat" refers to "repetitive."

Isaiah and Jeremiah. Even the other characters who appear in the inner story, the religious leaders and the crowd, react to the work of Jesus. The religious leaders plan to kill him, the crowd is amazed at his teaching.

In both stories the actions proceed via a similar pattern. It is illustrated in table 8:

TABLE 8  
ACTION PATTERNS MARK 11:12-25

Pattern	Outer Story	Inner Story	Reference
They movement	depart Bethany	enter Jerusalem	11:12,15
He does violent act	curse fig tree	cleanse temple	11:14,15-16
He explains with teaching	"faith, mount into sea, pray receive, forgive"	"house of prayer made den of thieves"	11:17,22-25

This pattern does not outline the entire inner story. A segment in 11:18 contains the response of the religious leaders and the crowd. As noted below, the response of the religious leaders plays an important part in the dramatized irony between the two stories. The departure from the above pattern in 11:18 may be a narrative marker of the importance of what goes on in 11:18.

We noted above in the section on character that the fig tree in the outer story is in a pattern of dramatized irony with the

temple of the inner story. The actions done in relation to these two characters help to establish and emphasize the irony.<sup>1</sup> Jesus finds something he disapproves of in both characters. He performs a violent act in relation to both. However, for the fig tree the action is a curse which brings death, while for the temple the casting out of the buyers and sellers sanctifies it as a place of prayer.<sup>2</sup>

What draws the lines of comparison even closer is the way in which the temple becomes a "withered tree." The key factor is the response of the religious leaders. They seek "how they might destroy (ἀπολέσωσιν) him" (11:18). The reason for their plot to do away with Jesus is their fear of him, since he is a source of amazement to the people (11:18). Jesus is a threat to their religious authority, hence they desire to remove this hindrance to their power.<sup>3</sup> However,

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<sup>1</sup>Refer to table 8 which illustrates the parallel patterns of actions taken in relation to the fig tree and temple.

<sup>2</sup>Cf. Dowda, 231-238.

<sup>3</sup>Cf. how the discussion in 11:27-33 centers on the subject of authority. Furthermore, Jesus' words about removing mountains in 11:23 are tied in an ironic pattern to the plot of the rulers. They plan to remove Jesus by killing him, hardly fitting actions in the house of prayer, but the prayer of faith (11:23-24) removes obstacles to the will of God. It is not that the Christians are to pray for the destruction of the temple, but rather for the removal of that which opposes the will of God. Cf. Marshall, 169.

There is a fascinating parallel between Mark 11:12-25 and 12:1-12.

Chapter 11

Jesus seeks figs  
Gets none  
Not καιρός for figs  
ἐκβάλλω traders  
Rulers plot to ἀπόλλυμι  
Christ

Chapter 12

Owner sends for fruit  
Gets none  
τῷ καιρῷ (12:2)  
ἐκβάλλω dead son (12:8)  
Lord will ἀπόλλυμι farmers  
(12:9)

it is this plan of theirs which actually brings the destruction of the temple.<sup>1</sup> When Jesus dies (the fulfillment of their plot), the veil in the temple is torn from top to bottom (15:37-38).<sup>2</sup> This

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Chapter 11  
Temple action

Chapter 12  
Rejected stone becomes  
head of corner (12:10-11)

It is quite clear that a reversal occurs between the two stories. One of the differences between them is that in chap. 11 we are dealing with an intercalation. In a sense, then, chap. 12 illustrates the ironic level of the intercalation and seconds the concept that the dramatized irony of the intercalation teaches that it is the rulers' rejection of Jesus which brings the destruction of the temple, and, we might add in the light of chap. 12, leads to the setting up of a new temple, a new community with Jesus as the "head of the corner."

<sup>1</sup>Cf. Geddert, 123, "It would seem that all of Mark 11 and 12 are concerned, not so much with prefiguring the temple's destruction, as to dropping clues as to why the temple would be destroyed, and even more centrally, why the Jewish leaders would be deposed.

"But if the main focus is on the reasons for the destruction of the temple, there is also a subtle focus on the outcomes of it. . . . The very fact that the son is rejected [in the parable of the vineyard] changes everything. He becomes the cornerstone for a renewed 'temple,' a renewed centre and focus for the people of God as they will be in the future."

<sup>2</sup>In 15:38 the Evangelist goes out of his way to describe the tearing of the temple curtain (καταπέτασμα) "in two from top to bottom." This is, no doubt, a very significant event. An important parallel to the events of 15:37-39 are in 1:9-11. In chap. 1 Jesus is baptized, the heavens are divided (σχιζομένου), the Spirit (πνεῦμα) descends as a dove, and a voice from heaven declares, "You are my beloved Son, with you I am well pleased." In 15:37-39 Jesus expires (ἐξέπνευσε), the temple veil is divided (ἐσχίσθη, the only other use of σχίζω in Mark than in 1:10), and the centurion declares "Surely this man was the Son of God."

The parallel is so marked as to be intentional as a storytelling event. Couple with this the use of βάπτισμα in 10:38 (cf. that the Matthew parallel does not use this noun or its cognate verb at this juncture) in the somewhat veiled passion prediction of 10:38-40 and the case becomes even stronger (cf. Joseph A. Grassi, Rediscovering the Impact of Jesus' Death, Clues from the Gospel Audiences [Kansas City, MO: Sheed & Ward, 1987], 4-5). Jesus' death is his baptism repeated. The expiration (ἐξέπνευσε) seems to parallel the descent of the Spirit in chap. 1, though not necessarily implying the departure of the Spirit. But we note that the cross is particularly marked by the absence of heavenly beings. God is absent

tearing portends the destruction of the temple. It is the plot to kill Jesus, then, which places the temple in jeopardy. The rulers' plot is what makes the temple parallel to the withered tree. Jesus' curse causes the fig tree to wither. Jesus' cleansing of the temple "brings" the plot of the rulers. Their plot brings the temple to its end. Thus through the action of the rulers in plotting Jesus' death, his cleansing of the temple becomes connected with the cursing of the tree. A cleansing becomes a curse.<sup>1</sup>

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(15:34), and Elijah is absent (15:35-36), cf. the presence of John the Baptist, the Elijah figure, at the baptism in 1:9 (cf. 9:11-13). Thus it is not inappropriate to suggest that ἐξέπνευσεν implies the departure of the Spirit, thus the absence of the Spirit.

The dividing of the curtain is the parallel of the dividing of the heavens and, incidently, portends the destruction of the Jerusalem temple. The death of Jesus is the end of the temple services and marks, one might suggest, a hint at the "opening" of a new heavenly ministry for Jesus. The parallels to the New Testament book of Hebrews at this point also come to mind.

The "repeat" of the baptism, but with the implication of a reverse order (cf. ἐξέπνευσεν 15:37 to τὸ πνεῦμα ὡς περιστερὸν καταβαίνον εἰς αὐτόν of 1:10) indicates the completion or fulfillment of the Messianic mission (cf. 10:45). The temple services come to an end because of Jesus' death. On the divine level, God's plan of redemption has come to fruition in the death of the Son to ransom people. On the human level, the religious leaders' rejection of Jesus, which resulted in his death, brought an end to the significance of the very services of which they were the guardians. Thus, ironically, the death plot of men fulfilled the divine plan. The guardians of the temple were the cause of its destruction.

<sup>1</sup>Recognizing the dramatized irony between the two stories is the key to understanding the function of the intercalation. Telford, 260-262, feels that this intercalation teaches not only judgment on the temple but also plays a role in the Gospel of Mark's rejection of a "Son of David" Christology. But understanding dramatized irony to be at work in the intercalation illustrates that Jesus' action in the temple is a cleansing fully consistent with expectations that the Messiah would set right the temple (cf. Dowda, 231-234). The intercalation is focused not so much on the issue of who Jesus is as upon the issue of response to him.

We can also add a further validation of our contention that the action of Jesus in the temple is a cleansing by noting Juel's review of the Jewish sources concerning expectations of the



The above discussion allows us to draw certain conclusions about the storytelling pattern of actions in this intercalation. The two parallel characters, the tree and the temple (both have something about them which Jesus finds unacceptable), receive actions which are apparently opposite. The tree is cursed, but the temple is cleansed. However, the dramatized irony of the intercalation is that the cleansing by Jesus brings the curse of the destruction of the temple via the plot of the rulers to kill Jesus. The intercalation, therefore, speaks about the theological theme of the fate of the religious leaders. But in a wider sense, it is also about Christology, for the fate of the rulers is necessarily tied to their reaction and relation to Jesus. Their rejection of him is what brings the destruction of their temple.<sup>1</sup> The narrator's message is that Jesus is indeed the Christ (he fulfills the Messianic

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Messiah. After reviewing a number of sources (Juel, 169-197), Juel concludes, ". . . there is no evidence for an expectation according to which the Messiah will destroy the temple when he comes" (p. 197) (but cf. a modified view in Green, 278-281). Furthermore, the Jewish texts support the concept ". . . that the Messiah can be described as the (re)builder of the temple" (Juel, 198). The way in which this validates our understanding of Jesus' action in the temple is that by our view it is not Jesus who destroys the temple, but the religious leaders who do so by their rejection of the Messiah. Furthermore, Jesus as the cornerstone of the new temple (12:10-11; cf. 14:58) lends support to his fulfilling the role of rebuilder of the temple.

<sup>1</sup>The irony is rather sharp. The rulers seek to destroy (ἀπόλλυμι) Jesus and as a result end up destroying their temple. Mark 12:1-12 draws out the irony further in that the master of the parable (clearly God) will destroy (ἀπόλλυμι) the unfaithful tenants. Jesus concludes in 12:10-11 that the rejected stone becomes the head of the corner. Without doubt this is pointing towards a new temple, the praying community of 11:23-25 established by Jesus. On the Church as the new house of prayer, cf. Gnllka, 2:129-131; Pesch, 2:208; Geddert, 123; Marshall, 164-172; and Dowd, 85.

expectation of Isa 56:7), and if you do not acknowledge him you seal your own fate (the destruction of the temple).<sup>1</sup>

Another aspect of the relationship between the actions of the two stories which contributes to this dramatically ironic situation is how the elliptical action of the outer story across the inner story contrasts with events in the inner story. The elliptical action of the outer story across the inner story is the withering of the fig tree. This contrasts with the cleansing of the temple in the inner story. However, as noted above, it is the actions of the religious rulers in the inner story which connects the cleansing activity with the curse. The blessing becomes a curse in the hands of the rulers, who are acting in the inner story.

The plots of the two stories are linked in some of the same ways we have noted in earlier intercalations. Both of the stories are of the same type, controversy, even though the outer story is one of the most unusual controversy stories in the Gospel, a controversy with a tree! On the level of commentarial and contingent linkage, there is clearly a commentarial linkage, the withered tree comments

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<sup>1</sup>I do not accept the view (see Hans Dieter Betz, "Jesus as Divine Man," in Jesus and the Historian: Written in Honor of Ernest Cadman Colwell, ed. F. Thomas Trotter [Philadelphia: Westminster Press, 1968], 114-133; Weeden, 52-100; Perrin, "Christology of Mark," 95-108; cf. Matera's critique in Matera, Saying about Mark, 18-37) that there is a crisis over proper Christology as a Sitz im Leben for Mark. The readers of the Gospel have all the Christological titles presented to them, it seems to me, not so much in conflict with one another, but rather as a "piling up" of positive appellations of Jesus the Messiah. The Gospel does not so much reject views of Jesus as it widens and deepens them. Χριστός is an acceptable title, but it must be understood in terms of suffering. The Gospel's Sitz im Leben seems to me to be much more focused on response to who Jesus really is. It might be summed up in the question, "What will you say about Jesus the Messiah, the Son of God?"

upon the outcome of the plot to kill Jesus, portending some evil for the temple.<sup>1</sup> But there is also a contingent linkage--in a somewhat different way from what we saw, for instance, in Mark 5. In Mark 5 it was the delay in getting to Jairus' house, caused by the healing and exposing of the woman, which produced the contingency of the child's death. In the present intercalation the contingency again arises from within the inner story with the leaders' plot bringing the destruction of their temple. However, an interesting question (implied from Jesus' action in the outer story) arises as to whether it is the rulers' action which brings the destruction of the temple or whether it is Jesus' action. That is to say, in the outer story, it is Jesus who curses the tree. Does not his curse bring the withering? With the outer story alone, one can but answer "Yes." But the inner story, in an ironic sort of contingency, reopens the issue and illustrates that the withering does not reside in one person's act alone. In the inner story, Jesus cleanses the temple and this brings the fear of the rulers who then plot his death. One could say, therefore, that Jesus' action in the inner story brings the rulers' response, but they are culpable for their decision and actions.

A gap to action linkage occurs between the two stories. At least two gaps are opened by Jesus' cursing of the tree. Why did he

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<sup>1</sup>It is worth noting at this point that the commentarial linkage here moves from the outer story to the inner. This is different from what we have seen in previous intercalations where the commentarial linkage moves from inner story to outer story. This point is the illustration of the problem with Edwards' view on the inner story being the key to interpretation. See chapter 1 above, cf. Edwards, 196, 208.

curse it?<sup>1</sup> and What will be the result of the curse? The gap about the outcome for the tree itself is filled in 11:20 with the recognition of its withered state. But why Jesus cursed the tree is not satisfactorily answered in the outer story. The inner story, however, fills the gap by the description of the plot to kill Jesus.<sup>2</sup> As we have seen above, the plot of the rulers brings the destruction of the temple (15:37-38).<sup>3</sup> A gap in the inner story, the outcome of the rulers' plot, also connects with the withered status of the tree in the outer story. As the Gospel spells out later, the fulfillment of the plot to kill Jesus brings in its train the tearing of the temple veil, the symbolic end/destruction of the temple.

A modification of the sense of the direction of the outer story's plot is evident in the commentary upon it in the inner story. As noted above, the outer story presents Jesus' curse as the

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<sup>1</sup>This question is made poignant by the phrase "for it was not the season of figs." As noted by so many commentators, this phrase opens a most awesome gap, so wide a gap, in fact, that some cannot see any filling of it. Kelber, rightly notes, however, that ". . . Mark the theologian does not share the scholars' enthusiasm for the tree life of Israel. [Kelber is referring to the debate over whether figs could be expected at that time of year.] If 11:13c breaks the cogency of the plot, in it may well lie the clue to the whole" (Kingdom in Mark, 99). What Kelber misses in his succeeding explanation is the dramatized irony which fills the gap.

<sup>2</sup>That is to say, while it is not the *καιρός* for literal figs (and hence there is no logical reason to curse the tree), it is high time (cf. *καιρός* in 1:15, the "time is fulfilled") to expect proper worship within the temple. The reason for the curse is explained in the inner story by the rejection of Jesus' Messianic cleansing activity by the religious leaders. Cf. J. Duncan M. Derrett, "Fig Trees in the New Testament," Heythrop Journal 14 (1973): 249-265, and Kelber, Kingdom in Mark, 100.

<sup>3</sup>This is a gap (from the outer story) to action (of the inner story) linkage. The gap of "Why the curse?" is filled by the action of the plot to kill Jesus.

causative agency in the withering of the tree. However, the inner story's comment upon this alters the concept of causative agency. The new causative agency presented in the inner story is the rulers who plot to do away with Jesus. Thus, it is not Jesus who brings the destruction of the temple. Rather, it is the rulers who do so by their plot to destroy the one who cleanses the temple of unholy traffic.

We also note a return in the outer story to the concern of Jesus for a "house of prayer." Consistent with his cleansing activity in the inner story, Jesus in the outer story teaches the proper method of prayer in the community of faith.<sup>1</sup> We note that the outer story extends beyond the house of prayer content of the inner story. The new community will exist without a temple.<sup>2</sup> Supplication to God will no longer be dependent upon connection with one location.

The suspense linkage between the two stories also centers on the outcome for the tree and how Jesus could be involved in cursing.<sup>3</sup> Ever behind the inner story in the reader's mind are the questions of the outcome for the tree and the reason why Jesus cursed it. The

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<sup>1</sup>I agree with others that Jesus is teaching about the new community's prayer experience in the outer story (cf. Myers, 306; Wright, 157; Dowd, 85; and Marshall, 164-172. Schweizer, 235, notes that 11:23-25 illustrates the "house of prayer" of 11:17).

<sup>2</sup>Cf. the withered tree as an evidence of this, and possibly also the saying of a mountain (perhaps the temple mount) being cast into the sea.

<sup>3</sup>Indeed, this question of Jesus cursing an "innocent tree" has been a conundrum for many and the barb of some skeptics. Cf. Bertrand Russell, Why I Am Not a Christian (London: George Allen & Unwin, 1957), 11-12. A consideration of the literary pattern of intercalation removes this arrow from Russell's quiver.

suspense over the outer story serves as the "glue" which ties these gaps into the plot of the inner story.

#### Time

We have already noted how the story time NOW marches straight through this intercalation as testified to by the clear temporal markers of the backgrounds and borders of the stories. However, a number of anachronies occur in each story. These serve, for the most part, to emphasize key issues within the individual stories. However, two cases exist in which analepses serve the purpose of connecting the stories in dramatized irony.

In the outer story are one analepsis and two prolepses. The analepsis occurs in 11:20. Peter recalls the previous day's events. Here it is an internal homodiegetic repeating analepsis. It is repeating since Peter recalls the event of the previous day and notes the withered state of the tree, which has just been noted in 11:20a. Furthermore, Peter calls Jesus' words of the day before a curse, a deduction, at least in part, from the outcome to the tree.<sup>1</sup> Peter's

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<sup>1</sup>Jesus' actual words to the tree are a bit ambiguous. He says "No longer forever may anyone eat fruit from you" 11:14. Such a statement could be taken several ways or fulfilled several ways. The withering of the tree is just one possibility. The tree could also have continued to just produce leaves without fruit. Or persons could somehow have been prevented from ever reaching fruit the tree produced. That Jesus' words in 11:14 are negative in character is not in doubt. However, the ambiguity of Jesus' words may be a hint at the way fulfillment occurs in conjunction with the dramatized irony of the intercalation (i.e., it is the religious leaders' rejection that causes the destruction of the tree = temple).

response produces opportunity for Jesus to present his teaching on prayer and forgiveness.<sup>1</sup>

In this teaching by Jesus about prayer are two prolepses, 11:23,24. In both cases Jesus makes a promise to the disciples concerning, on the one hand, an outcome of their commands to obstacles, and on the other hand, the outcome for their requests in prayer. His promise ends in each case "it shall be to him/you." The disciples are thus connected to Jesus in their future ministry. The type of actions he has carried on, they will also fulfill.<sup>2</sup>

In the inner story there are five analepses, all found in 11:17-18. The first two are mixed analepses being the quotations Jesus makes from Isaiah and Jeremiah (cf. his use of γέγραπται indicating present authority for these ancient texts). Interestingly, in the case of each of these texts, they come from passages which are, in their original settings, external prolepses. Thus, Jesus is looking back on the ancient prophecies and seeing in them fulfillment or expected fulfillment in his own day.<sup>3</sup> In the case of the Isaiah text, the context in Isaiah is a beautiful prophecy about the ingathering of the Gentiles. However, the sense in which Jesus quotes the text takes the future tense as imperatival

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<sup>1</sup>As noted below, the teaching on prayer has a Leitwort connection with the "house of prayer" in the inner story. The analepsis here, therefore, makes possible the connection with the inner story. But of itself this analepsis is not a marker of dramatized irony between the two stories.

<sup>2</sup>Here is another indication of a positive view of the future ministry of Jesus' disciples.

<sup>3</sup>As noted above, Jesus fulfills the Messianic expectation of Isa 56:7 by his action in the temple. The future oriented prophecy becomes the imperative of the Messiah.

in nature rather than predictive. In other words, this is what should be the case. The Jeremiah quotation then presents what Jesus sees as actually taking place in the temple, they have made it into a den of thieves or murderers.<sup>1</sup> The Jeremiah quotation is, in its own context, an external prolepsis about the destruction of the temple (cf. Jer 7:8-29). The use of these two passages from the Old Testament in Mark 11 serves to connect the inner story with the outer story in dramatized irony. The Isaiah text points to the new community of prayer of which Jesus speaks in 11:23-25, and Jeremiah's prophecy is about a destruction of the temple for a failure to follow God's will, which is tied to the tree withering (its destruction) because it did not give what was expected.

Jesus' quotation of Jer 7:11 serves also in the present story as an internal homodiegetic repeating analepsis. Our Lord is using the ancient text, not so much as a description of what has gone on in the temple courts in buying and selling,<sup>2</sup> but rather as a condemnation of what the leaders have been plotting. The report at this point in the narrative of this activity is what makes this an analepsis. It is homodiegetic since it deals with not only the rulers' story but also with Jesus' story, and it is internal since the murderous plotting occurs within the time frame of the Gospel story itself. Jesus' words act in a "repeating" sense to give his negative interpretation of this action of the rulers.

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<sup>1</sup>Cf. the discussion above on the meaning of ληστῆς.

<sup>2</sup>The Isaiah quotation, via its contrast to the buying and selling, is the text that deals with the activity Jesus has cleared away in his Messianic act of cleansing.



The last two analepses in the inner story are both internal homodiegetic completing in nature, occurring in 11:18 (the notation of the crowd's amazement and the rulers' fear). They serve the literary function of placing the response of the rulers (the seeking to destroy Jesus) right next to the cleansing and teaching activity of Jesus, probably for the dramatic effect of putting them in contrast to Jesus.

In the duration and frequency data several features stand out. An ellipsis of the outer story reaches across the inner story during which the tree withers. This is not reported until the reentrance into the outer story in 11:20. Furthermore, the withering of the tree is emphasized by some type of reference or allusion to this event no less than five times.<sup>1</sup> The effect of these features is to stress the centrality of the miracle and the power of faith in prayer to accomplish great deeds.

In the inner story, of special note are the iteratives in frequency. These stress Jesus' ongoing activity in keeping the temple courts cleared of unholy traffic (11:16), and the rulers' activity to seek a way to destroy Jesus because they fear him (11:18). The iteratives thus stress the disparity between Jesus and the rulers.

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<sup>1</sup>The five times are: the tree withered, 11:20; Peter remembers, 11:21; Peter recounts, 11:21; Jesus refers to a mountain being cast into the sea, 11:23; and Jesus refers to the answer to prayer requests, 11:23.

## Narrator and Implied Reader

In both stories the narrator is omniscient, knowing even the interior views of characters. In the outer story the scene stays with Jesus the entire time, while the inner story has a shift to the viewpoint of the religious leaders. In this sense alone the inner story could be said also to illustrate an omnipresent narrator.

The narrator is overt in the outer story, but covert in the inner story. In the fig tree story, the narrator explains why Jesus found nothing on the tree ("for it was not the time of figs." 11:13). This type of overt comment does not occur in the inner story, although several logical γάρ connectors are in 11:18.

In terms of distance, the narrator provides intimate views in both stories. In the outer story, we know of Jesus' hunger before he gets to the tree (11:12), we know of his hope of finding something (11:13), and we are told that Peter remembers the tree (11:21). In the inner story the internal views are those of the rulers who fear Jesus (11:18) and of the crowd which is amazed at his teaching (11:18).

The ideology of both stories is covert but not difficult to determine. Jesus is the hero in both stories, and it is his authoritative teaching which we hear at the dramatic points of the story. The opposition of the rulers to Jesus is cast in a negative light by the use of the word "fear" and by the obviously deprecatory insinuation that their motives are based upon a desire for power over the crowd (11:18).

The implied reader's knowledge is different in the two stories. In the outer story, the knowledge centers on the social

patterns relating to satisfying hunger and the meaning of curses, prayer, and forgiveness. It is thus both on the level of daily life and on the theological level. In the inner story the knowledge centers on the cultic activities of the temple.

In both stories the reading strategy is evenhanded. In the outer story, we do not know what will happen to the tree before it occurs (though Jesus must know). But we seem to know something he does not (that it is not the time of figs, though we do not learn this until after he has searched the tree. But the point is that he is in the dark until after searching the tree.) In the inner story, we see things as they unfold, but we know the plot of the leaders (possibly before Jesus does), and we know the crowd's reaction.

#### Style

There are metaphors at the level of single word and sentence relationships which operate in both stories. In the outer story, Jesus personifies the fig tree by addressing it as "you" (11:14). This is paralleled in the inner story by the dramatic depiction of the temple as a "house of prayer" turned into a "den of thieves" (11:17). This dramatic portrayal in the inner story corresponds to the metaphoric depiction of the tree in the outer story. Thus metaphor serves to join the tree and the temple, playing into the dramatized irony between the two.

At the multiple word and paragraph level an impressive series of doublet repetitions occur in the outer story in 11:23-25 ("be lifted up and cast;" "do not doubt but believe;" "what he says will happen, it shall be to him;" "pray and ask;" "believe that you

receive it, it shall be to you;" "forgive, that He may forgive you"). These types of dual repetitions are common in Mark as Neiryck has noted.<sup>1</sup> In the present case, a strong emphasis is placed on the authoritative teaching of Jesus about prayer and forgiveness.

Also at the multiple word and paragraph level is Leitwort crossover between the two stories and individual Leitwörter in each of the stories. The crossover Leitwort is "prayer/praying." In the outer story, Jesus teaches about the right type of prayer and the results it brings. Ironically, in the inner story Jesus finds the "house of prayer" desecrated into a "den of thieves."

In the outer story, there is also the important Leitwort of "faith/believe" in 11:22-24. It is repeated three times, faith in God, believe the authoritative command to a mountain, believe in reception of what is asked in prayer. In the inner story is the Leitwort of the "temple/house of prayer/den of thieves." The temple is the place of Jesus' activity and the receptor of his naming judgment. Interestingly, these individual Leitwörter in the two stories (faith, temple) are connected together via the crossover Leitwort of prayer.<sup>2</sup>

At the scene and narrative level is the dramatized irony between the temple and fig tree and the actions and time relations relating to them discussed above. Jesus carries out the strange act

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<sup>1</sup>See Neiryck, Duality in Mark.

<sup>2</sup>One wonders if ἀφίημι is a Leitwort crossover with its use in 11:16 ("and he did not allow anyone to carry a vessel through the temple") and 11:25 ("and when you stand praying, forgive"), and if the irony between the two stories helps to explain the seeming incongruity of the violent cleansing of the temple (and the cursing of the tree) and the command to forgive.

of cursing the fig tree in the outer story. In the inner story he carries out another violent act in cleansing the temple (seemingly an opposite of cursing). The irony arises in the rulers' plot to destroy Jesus, the fulfillment of which will bring the destruction of the temple (foreshadowed in the withered tree).

#### Summary of Data for Mark 11:12-25

##### 1. Settings

- a. Specific spatial, temporal, social/moral backgrounds in both stories.
- b. Different spatial backgrounds in both stories.
- c. Interlinked temporal backgrounds, story time runs straight through the intercalation.
- d. Parallels and contrasts between social/moral backgrounds of the two stories.
- e. Specific spatial and temporal borders in both stories.
- f. Spatial borders probably do not have symbolic significance, props transformed into characters.
- g. Outer story temporal border of the inner story.
- h. Jesus breaks typical moral borders in both stories.
- i. Clear focalization/defocalization in both stories.
- j. New group at focalization of inner story (desecrators of temple 11:15) and soon after refocalization of outer story (Peter 11:21).

##### 2. Characters

- a. Jesus and the disciples the only characters in both stories, disciples only in the focalization and defocalization in inner story.
- b. Similar characterization of Jesus in both stories--physical, moral.
- c. Dramatized irony between fig tree and temple.

- d. Contrasting characterization--fig tree (physical) and temple (moral).

### 3. Actions and Plot

- a. Jesus dominates actions in both stories.
- b. Similar pattern of actions in both stories--they movement, violent action by Jesus, Jesus explains/teaches.
- c. Contrasting actions done to parallel characters--tree cursed, temple cleansed.
- d. Dramatized irony between actions done towards two characters. The irony deals with the theological themes of Christology and the fate of the religious leaders.
- e. Contrast of outer story's elliptical action with inner story's actions--tree withers as temple cleansed.
- f. Interlinked plots via:
  - 1) Same story type (controversy).
  - 2) Commentarial and contingent linkage (withered tree comments on outcome of plot, plot brings destruction of temple).
  - 3) Linkage of story gaps/actions (outer story--why is the tree cursed? linked with plot to kill; inner story--rulers' plot outcome linked with withered tree).
  - 4) Modification of sense of direction in outer story (rulers are causative agents of tree withers = temple destroyed). Return in outer story to the inner story's point about the house of prayer via Jesus' teaching on proper prayer. But extension in outer story via the new community praying without a temple.
  - 5) Suspense linkage (outcome for tree).

### 4. Time

- a. Two of the analepses serve as connectors of the stories in dramatized irony.
- b. Both stories have the same story NOW, story time runs straight through the intercalation.
- c. Duration data
  - 1) Ellipsis of outer story across inner.

- 2) Repetitives emphasize tree withered and power of faith and prayer.
- d. Frequency data--Iteratives emphasize Jesus keeping temple cleansed and plotting by rulers to kill Jesus.
5. Narrator and Implied Reader
- a. Narrator--omniscient both stories, omnipresent inner story.
- b. Intrusion--narrator intrusive outer story, not intrusive inner story.
- c. Distance--Intimate narrator both stories.
- d. Ideology--covertly presented both stories.
- e. Reader knowledge--contrast of outer story (social patterns about hunger, meaning of curses, prayer, forgiveness) as compared to inner story (cultic activities of the temple).
- f. Reading strategy--evenhanded in both stories.
6. Stylistic Features
- a. Metaphor linkage between stories--tree personified outer story, temple dramatically depicted inner story (den of thieves).
- b. Repetition--in outer story (dual statements 11:23-25).
- c. Leitwort--outer story ("faith/believe), inner story ("temple/house of prayer/den of thieves").
- d. Leitwort crossover--"prayer/praying."
- e. Dramatized irony--between tree and temple.

**The Passion Plot and the  
Anointing at Bethany  
Mark 14:1-11**

Outer Story 14:1-2,10-11  
Inner Story 14:3-9

**Settings**

The spatial background of the outer story is nonspecific; no location is listed. However, the location of the inner story is clearly specified as Bethany, in the house of Simon the leper. The

locales of the two stories are different, and in the inner story, the spatial markers move from the widest to the narrowest (Bethany, house, at table).

In contrast to the spatial data, the temporal background of the outer story is very specific, while that of the inner story is nonspecific. The lack of specificity in the inner story poses a problem for determining the temporal relationship between the two stories. Does the phrase at the beginning of 14:3, "And while he was in Bethany," imply action prior, contemporaneous, or subsequent to the actions of 14:1-2? The verbal construction in 14:3 is a *καί* combined with two genitive absolutes connected to a finite aorist indicative verb (*ἦλθεν*). In other places in Mark where a similar pattern occurs (*καί* + genitive absolute + finite verb any tense), the usual temporal relationship to what has gone before is for the genitive absolute clause to be subsequent (cf. 5:18; 8:1; 9:9; 10:17; 10:46; 11:27; 13:1; and 13:3). Unfortunately, several ambiguous cases occur, 14:3; 14:22; and 14:66 and so this formulaic solution is insufficient to determine the case of 14:3.

However, the temporal marker in 14:10 helps to solve the problem. It is stated that Judas "went away" to the high priests. This implies subsequent time to the previous event where Judas was present. Although Jesus is the only character to appear in both stories, nevertheless, in 14:10 we are told that Judas "went away," obviously from the previous meeting place, which is Bethany. The reference in 14:10, in fact, goes out of the way to designate Judas as one of the Twelve. Hence, we can conclude that 14:10 occurs after



the events of 14:3-9. It is, furthermore, easy to see that 14:10-11 are at a subsequent time to 14:1-2, since the solution to the problem brought up in 14:1-2 is solved in 14:10-11 by the perfidy of Judas. The meeting in 14:10-11 is a different meeting than that of 14:1-2 and logically occurs subsequent to the meeting of 14:1-2. If that is the case, however, then the events of 14:3-9 must occur either subsequent to 14:1-2 or possibly simultaneously with them. Nevertheless, it is probable, because of the lack of  $\epsilon\tau\iota$  or another such contemporaneous temporal marker, that 14:3-9 follows 14:1-2 temporally.<sup>1</sup> Thus we see a pattern of interlinked temporal backgrounds with story time continuing straight through the entire intercalation, though in not as distinct and clear a manner as encountered in the earlier intercalations.

The social backgrounds of the two stories are different. The outer story deals with religious leadership and discipleship, while the inner story deals with the social relations of mealtime and the social backgrounds of anointing and burial rites. The moral backgrounds are also different and illustrate a contrast. In the outer story, the moral background centers on the issue of deceit, killing, betrayal. In the inner story, the moral background has to do with stewardship, the proper handling of resources (is it a waste or is it good to anoint Jesus?). While the woman shows care and concern for Jesus, Judas betrays him into the hands of his enemies. There is also a phenomenon where the social background of the inner story appears to touch the moral background of the outer story

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<sup>1</sup>The common contemporaneous temporal marker in Mark is  $\epsilon\tau\iota$  in conjunction with a genitive absolute (cf. 5:35 and 14:43).

(anointing/burial in comparison with deceit, killing, and betrayal). This depiction enters into the dramatized irony which is noted in more detail below.

The spatial borders of the inner story are specific, and the temporal borders are also. Jesus' activity all takes place in a house in Bethany, and the outer story serves as the temporal borders for the inner story. In the outer story, the temporal borders are specific, and at least one spatial border is specific.<sup>1</sup> The spatial borders of the two stories are distinct from one another. The rulers do not meet where Jesus is (note that Judas "goes away" to them).

An ambiguous term in 14:2, "not in the feast," is a border to the rulers' actions. The question is whether it is a spatial or a temporal border. Do the rulers intend to wait until after the Passover season to arrest Jesus, or do they not want to seize him in a public place?<sup>2</sup> The later is probably the correct interpretation since the γάρ of 14:2 indicates that the statement of 14:2 is a reason for some gap opened in 14:1. In 14:1 the plot of the rulers is presented, their desire to kill Jesus. This is nothing new, hence not a surprise or some other item which needs explanation. However, what does need explanation is the phrase "craftily" (ἐν δόλῳ). It is easy to see that 14:2 explains this point. The rulers fear the

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<sup>1</sup>See below on the term "in the feast."

<sup>2</sup>Cf. Schweizer, 287, and Thomas Eugene Boomershine, "Mark the Storyteller: A Rhetorical-Critical Investigation of Mark's Passion and Resurrection Narrative" (Ph.D. diss., Union Theological Seminary, 1974), 88-90, who see "not in the feast" as a temporal marker. Joachim Jeramias, The Eucharistic Words of Jesus, trans. Norman Perrin, 3rd ed. (New York: Charles Scribner's Sons, 1966), 71-73, sees it as a spatial marker.

defeat of their plan, and they hence want to accomplish it away from people. This is the intent of "not in the feast," whether it is temporal or spatial in nature. Spatially it would refer to a "feast crowd," while temporally it would refer to a time when many people would be present, "feast time." Either way, the emphasis is on the spatial aspects, where there are many people. Thus "not in the feast" is probably a spatial marker, at least in intent, if not indeed in actual fact. This phrase becomes a specific spatial border in the outer story, and Judas become the solution to the rulers' need.<sup>1</sup>

The social borders of the outer story are broad since they bring together religious leaders and a member of the Twelve, who have been enemies prior to this point in the Gospel. The moral border of the outer story seems to be the "thieves' pact" to betray and kill Jesus.<sup>2</sup> But this concept stands in severe conflict with the type of moral behavior one would expect of the religious leaders and one of Twelve. Thus the rulers, and Judas in particular, break a moral border in the outer story.

The inner story is characterized by the breaking of social and moral borders. The woman interrupts the meal and breaks a social border by anointing Jesus. Not only this, but she breaks a moral

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<sup>1</sup>Thus Judas is not an agent who shifts the plan of the rulers temporally. He does not somehow lead them to carry out their plot during the feast when they did not actually plan to do so. Rather, he is the conduit through which they accomplish their goal in a secretive way.

<sup>2</sup>We are reminded of the "den of thieves/murderers" phraseology of the previous intercalation. Here is a movement towards fulfillment of the murderous design.

border by "wasting" such expensive perfume on Jesus rather than giving the money to help the poor. Jesus defends the woman and places his approval on her "border breaking" actions, making proleptic reference to his own death.<sup>1</sup> A stark contrast also exists between what Jesus approves in the inner story and the "thieves' pact" of the outer story. Both stories present the unexpected. The woman surprises by her lavish gift, the betrayer surprises by his perfidy.

Focalization and defocalization follow the pattern already noted in earlier intercalations:

1. The outer story is clearly focalized in 14:1 with the temporal reference to the Passover and Feast of Unleavened Bread and the rulers having a meeting. More is told of the outer story than this initial focalization (the rulers' plot).
2. Defocalization occurs in 14:2 with the explanation of the need for a crafty seizure of Jesus. But a gap is opened as to the success of the rulers' plan.
3. The inner story focalizes in 14:3 with a temporal reference "while he was . . ." and the spatial reference to Bethany, Simon's house, and the meal scene. A new character is introduced, the woman. This new character is the active agent at the beginning of the story, she anoints Jesus' head.<sup>2</sup>

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<sup>1</sup>We can also note that Jesus breaks a social/moral border by eating in the house of a leper (14:3).

<sup>2</sup>The first finite verb in the inner story has the woman as subject, 14:3. This is reminiscent of the pattern of the inner story in 5:25-34 where the woman's touching of Jesus is the first finite verb in that story.

4. At the end of the inner story in 14:6-9 defocalization occurs by the lengthy authoritative words of Jesus, ending with an Amen-saying.
  5. With refocalization into the outer story in 14:10, a tie is made to the previous section of the outer story via a reference to the rulers. There is introduction of a new character, Judas, who is the active agent in what occurs next, he goes to the rulers to betray Jesus. The "camera angle" has shifted from what it was in the first part of the outer story (first part--with the rulers at their meeting, later part--Judas going away from Jesus to the rulers).
  6. The outer story defocalizes in 14:11 by means of an envelope pattern in which Judas "was seeking how he might conveniently betray him" (cf. ἐζήτουσιν, 14:1, and cf. the new focalization in 14:12 with the new temporal reference and new actors).
- Thus, the borders of the intercalation are clearly set as 14:1-11.

### Characters

#### List of Characters

Outer Story	Inner Story
High priests	Jesus
Scribes	Simon the Leper
(Jesus) he	Woman
People	Some
Judas Iscariot	Poor people

Only Jesus enters overtly into both stories. In the outer story he appears only as the object of the plot of the rulers and of Judas' plan to betray him. Therefore, little characterization of Jesus occurs in the outer story. In the inner story, by contrast,

Jesus is presented as the authoritative defender of the woman who anoints him. He is described physically by reference to his head, which the woman anoints with the expensive perfume. He is depicted socially at table with others, and we catch a glimpse of his social sensitivity in defending the woman. Morally, Jesus comes across as authoritative and unorthodox in his speech. He has the last word on the woman's action, defending her against the attacks of those who consider her action wasteful. There is somewhat of a psychological view of Jesus here. Jesus exalts the woman and exalts himself above the poor, but this is time related, in relation to his death.

In this intercalation a dramatized irony is set up between the unnamed woman in the inner story and Judas Iscariot in the outer story.<sup>1</sup> It is easiest to display the ironic comparison between them in a table (see table 9).

The characterization strategy for Judas and the woman differ. Judas appears only in 14:10-11 where his major characterization is via naming and with depiction of his morally depraved actions. Judas is nonreflective, he not only agrees to receive money for his deed but begins the process of looking for an opportunity to betray Jesus. The focus rests upon his perfidy. How could one of the Twelve betray the Master?

The woman, on the other hand, is depicted in a quiet act of devotion to Jesus. She never speaks, nor are we given any internal view. Even her name is not mentioned. The reaction of "some" who

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<sup>1</sup>The religious rulers also enter into this ironic relationship, as is noted in more detail under the section on actions.

TABLE 9

## COMPARISON OF JUDAS AND THE WOMAN

Trait	Judas/priests	Unnamed woman
Name	Judas Iscariot, one of the Twelve	woman
Relation to Jesus	betrayed him	anointed his head (greater worth of Jesus cf. 14:6-9)
Monetary value	promise of unspecified sum	> 300 denarii
Others' relation to action	priests rejoice	some indignant, censure her
Jesus'/narrator viewpoint on action	betrayal	"good work"
Outcome for Jesus	betrayed to death	anointed for burial
Lasting remembrance	one of the Twelve betrayed him, Judas	a memorial wherever Gospel told, no name

denigrate her is strongly countered by the words of Jesus. In fact, the major characterization of the woman occurs in Jesus' words. He says that the rebukers should leave her alone. She has done a good work, which is simply what she was able to do. Her deed anoints Jesus for burial beforehand and will be remembered wherever the Gospel is preached. Thus the devotion of this woman is highly exalted before the reader, while Judas' perfidy is presented in terse and poignant terms.

## Actions and Plot

The data for actions, time duration, and time frequency are found in table 10. Two action patterns are apparent in this intercalation. In the later half of the outer story, an envelope pattern of Judas' actions encircles those of the high priests. Judas leaves to go to them. They rejoice and promise him money. He then looks for a convenient time to betray Jesus. This last statement about Judas is also reminiscent of the rulers' original action in 14:1 in which they are seeking how to seize him craftily. Judas begins to seek how he can betray him conveniently.

In the inner story there is a pattern of threefold actions for each of the participants. The woman comes, breaks the flask, and anoints Jesus. The "some" are indignant, complain, and censure her. Jesus then enters into a threefold speech, defense of the woman, himself contrasted with the poor, and the teaching on the woman's memorial. In each of these three parts of Jesus' speech there is a threefold pattern as well. In defending the woman he says, "leave her alone", "why are you troubling her?", and "she has done a good work for me". In comparing himself with the poor he says, "you always have the poor with you", "you can do good to them any time," and "you will not always have me." In presenting the woman's memorial he says, "she has done what she could", "she has anointed my body for burial", and "wherever the Gospel is preached throughout the world, also what she has done will be told for a memorial to her."



TABLE 10

## ACTIONS, DURATION, AND FREQUENCY MARK 14:1-11

Actor	Action	Ref	Duration	Frequency
Narrator	Passover and Unleavened after 2 days	14:1	pause	single
High priests, scribes	seek how to seize and kill him	14:1	summary	iterative
High priests, scribes	say "not in feast lest riot"	14:2	tableau	repeat
Jesus	in Bethany reclining	14:3	pause	single
Woman	comes with perfume	14:3	tableau	single
Woman	breaks flask, anoints Jesus	14:3	tableau	single
"Some"	indignant	14:4	tableau	single
"Some"	say "why this waste, it could have been sold and given to the poor"	14:4- 5	tableau	repeat
"Some"	censure her	14:5	summary	iterative
Jesus	says "leave her, why trouble? good work"	14:6	tableau	repeat
Jesus	"always have poor, can help always, not always have me"	14:7	tableau	repeat
Jesus	"done what could, anointed my body beforehand, memorial to her"	14:8- 9	tableau	repeat
Judas	goes away to high priests to betray	14:10	tableau	single

TABLE 10 -- Continued

Actor	Action	Ref	Duration	Frequency
High priests	hear and rejoice	14:11	tableau	repeat
High priests	promise money	14:11	tableau	single
Judas	seeks how to betray conveniently	14:11	summary	repeat

Note: The term "Ref" in the heading refers to "Reference." In the frequency data the term "single" refers to "singularity" and the term "repeat" refers to "repetitive."

In the two stories the actions of parallel groups (the woman and Judas, both followers of Jesus) stand in sharp contrast to one another. The woman carries out an act of deep devotion with her anointing of Jesus with the very costly perfume. Judas, on the other hand, carries out a heinous act of betrayal accepting the promise of an unspecified amount of money in return for handing Jesus over to the authorities at a convenient time.<sup>1</sup>

<sup>1</sup>We noted above in the section on the intercalation in Mark 6 that various parallels exist between John the Baptist and Jesus. Interestingly, a number of parallels to the Baptist's death show up here. The woman anoints Jesus' head. The first four uses of κεφαλή in Mark occur in 6:24,25,27,28 concerning John's beheading. Furthermore, the beheading of John takes place on the "opportune day" (ἡμέρας εὐκαιροῦ) of Herod's birthday, and Judas seeks how he may hand over Jesus "conveniently" (εὐκαιρως). The occurrence of such similar terms together in both the story of John and the story of Jesus may be more than coincidence, pointing to the linkage between the Passions of John and Jesus (cf. 9:11-13).

As we have seen in previous intercalations, here also an ellipsis of the outer story occurs across the inner story.<sup>1</sup> The outer story also has action proceeding during the inner story, though it is not as explicit as that seen in some intercalations. In 14:1 it is stated that the rulers "were seeking" how to seize Jesus and kill him. The use of an imperfect tense here gives the idea of linear, progressive action.<sup>2</sup> Thus behind the loving action of the woman in the inner story is the ongoing scheming of the rulers to do away with Jesus. The contrast between their hatred and her devotion could hardly be more striking. Another action, though less apparent, may be going on behind, or even silently within, the inner story. This has to do with the conundrum of Judas' betrayal. The Gospel is silent in explicating the reason behind this disciple's gross failure, unless it is somehow alluded to in this intercalation. Since the Twelve are regularly with Jesus, we would suppose them to be present at Bethany when Jesus was anointed, though they are never mentioned in the inner story.<sup>3</sup> If Judas were present, he may have

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<sup>1</sup>See the discussion above and especially the presentation of data under time duration below.

<sup>2</sup>Cf. H. E. Dana and J. R. Mantey, A Manual Grammar of the Greek New Testament (Toronto: Macmillan Co., 1955), 187-188, where they discuss the progressive imperfect of duration. They state concerning this usage, "It may sometimes be associated in thought with a concurrent period of time, expressed or implied, or with a parallel event. When thus used, it might be defined as a 'simultaneous imperfect'" (pp. 187-188). Note also the tie between the use of the Leitwort ζῆτεῖν in 14:1 concerning the rulers and in 14:11 concerning Judas. The "seeking" of how to do away with Jesus progresses from the beginning of this intercalation, through it to the end, and on into the rest of the passion narrative.

<sup>3</sup>This situation follows the pattern noted before of characters not crossing between the stories.

shared the sentiments of the group who censured the woman for her "wasteful" deed. In other words, the words of this group may explain just how Judas went wrong. He underestimated the value of Jesus, an action again in stark contrast to that of the woman. This is fairly conjectural concerning Judas' actions across the intercalation,<sup>1</sup> but there is no question that the woman's action expresses the values of true discipleship, while Judas' actions tell of failed discipleship.

It is quite clear from the above discussion that a dramatized irony exists between the actions of the two character groups who contrast with one another. The woman illustrates true devotion to Jesus which he interprets as a preparation for his burial. Judas and the rulers, on the other hand, carry out malicious and perfidious actions which are aimed at bringing Jesus to death. The irony is that love and hatred, good and evil, unite on Jesus' death and that one of the Twelve could be involved on the wrong side.<sup>2</sup> Furthermore, a sharp irony is demonstrated in the fact that such a perfidious deed as betrayal could be turned into the Gospel to be preached in all the world.<sup>3</sup>

It is also clear that these ironies impinge upon several theological themes of the Gospel, discipleship and Christology. The

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<sup>1</sup>We do note that John 12:4-6 states explicitly that Judas was present at the anointing and made the charge against the woman. John says that Judas' motive was greed. Furthermore, Mark implies Judas' presence in 14:3-9 via the use of ἀπέρχομαι in 14:10.

<sup>2</sup>There are Leitwort or motif crossovers between the stories (εὐ/καλός, and δίδωμι/παραδίδωμι) which play into the dramatized irony. See below under Style.

<sup>3</sup>The divine plan of God overrules even the perfidious deeds of Jesus' enemies.

major emphasis is on discipleship with sharp contrasts presented between true devotion and base betrayal. However, this is intimately tied to Christology,<sup>1</sup> since the difference between devotion and betrayal is tied to the valuation one places on Jesus. Is it a waste (ἀπώλεια, 14:4) to anoint him with the costly perfume? Is he worth only some unspecified sum, the price of betrayal? This concept of valuation is also related to the atonement theme in Mark, for if Jesus is worth much, then his death is also significant, a ransom for many (10:45).

The plots of the two stories are interlinked. The two stories, although apparently of contrasting types, are actually similar. They are both stories of valuation. Money is mentioned in both stories and Jesus is the center of the "money actions." In the inner story, it is a case of giving (δίδωμι, 14:5), while in the outer story, it is case of betrayal (παραδίδωμι, 14:10-11).<sup>2</sup>

There is a commentarial linkage between the two stories, and possibly a contingent linkage, though it is unexpressed, at most only implied. The commentarial linkage is the way in which the woman's action comments upon the perfidy of Judas. The contingent linkage may reside in the woman's action proving to be an instigating factor to Judas' act.<sup>3</sup>

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<sup>1</sup>This situation is similar to what we noted in the intercalation in Mark 3.

<sup>2</sup>The religious leaders promise to give (δίδωμι) money to Judas.

<sup>3</sup>We have noted above the parallel story in John 12 where Judas objects to the anointing and is referred to as a greedy thief. However, in Mark, none of this is made explicit.

There is a gap to action linkage between the two stories, but in this case it is a gap of the inner story which is filled by the outer story. Jesus' proleptic statement about his burial opens a gap about his death, why it will occur, how, and when. The outer story begins to fill this by reference to the plot of the leaders and Judas' betrayal plan.

There is also a modification in the sense of direction of the outer story via the commentary upon it by the inner story. In the outer story the rulers and Judas unite together to do away with Jesus. This has the ring of a tragic outcome for a good man. However, the inner story draws the curtain aside and reveals the "Good News" being preached throughout the world and places a very high valuation upon Jesus.<sup>1</sup> He even predicts his death before it occurs. All of this reinterprets the death outcome of Jesus' story into positive categories.

In previous intercalations we have noted a return of the outer story to the inner story's point at the close of the outer story. But in the present story, the ending is about Judas the betrayer, and nothing "good" can be said of his deed. However, an ironic twist is present, for Judas seeks to betray Jesus conveniently (εὐκαίρως 14:11).<sup>2</sup> In the outer story alone this just adds to his perfidy, as though he enjoys or plots well how to hand over the

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<sup>1</sup>There is a play on words dealing with "good," καλός, 14:6; εὖ, 14:7; εὐαγγέλιον, 14:9; and εὐκαίρως, 14:11.

<sup>2</sup>We have noted above the parallel of the use of εὐκαίρως here in 14:11 to the use in 6:21 of εὐκαιρου. In both cases there is an ironic note to the usage. Again we see the parallel between the Passions of John and Jesus.

Messiah. But the ironic twist is the way in which the εὐ-word stands in such close relation with so many "good" words in the inner story, words which convey high ideals and holy concepts in the inner story (καλός, 14:6, εὖ, 14:7, and εὐαγγέλιον, 14:9). Thus the well-laid, perfidious plot against Jesus becomes forever part of the Good News. The evil is turned back to good, even though the betrayer never shares in its goodness. Thus, in a way, there is a return to the point of the inner story.

A suspense linkage exists between the stories since the rulers' goal in taking Jesus is left open in 14:2. Behind the inner story is always the question about the outcome of their plot. As noted above, the inner story reinterprets the meaning of the outcome in positive categories.

#### Time

In this intercalation anachronies exist in both stories, but they are more, and more complex, in the inner story. In the outer story two anachronies occur, one, an internal heterodiegetic prolepsis in 14:1, is the temporal marker about the timing of the Passover ("Now the Passover and the Feast of Unleavened Bread were after two days"), and the other in 14:2, is an internal homodiegetic completing analepsis explaining the reason for the desire for a "crafty" seizure of Jesus ("for they were saying, 'Not in the feast, lest there be a riot of the people'"). The later of these two anachronies has the purpose of leaving wide open the gap about how the rulers will succeed in their plan. It, furthermore, juxtaposes

their treachery with the pure devotion of the woman in the inner story.

In the inner story are four anachronies all centering upon the interpretation of the woman's action in anointing Jesus. One analepsis occurs which is internal homodiegetic repeating. It is part of the interpretation placed upon the woman's act by the "some." They say of the nard, "it could have been sold for more than three hundred denarii and given to the poor" (14:5). This remark is analeptic for it takes the woman's act of devotion, just completed, and envisages it in a conjectural previous setting where the ointment would have been sold and the money given to the poor. The analepsis is an explanation of why they consider her act a "waste." If she had only followed their suggested path (giving to the poor) her act would have been "good." Thus the analepsis sets up an alternative path for events in a conjectural other pattern. It recounts her actions, passing judgment on them, and is thus homodiegetic repeating in nature.

Jesus' interpretation counters their charge by generalizing their "could have been" statement. He states, "you always have the poor with you and whenever you wish you can do good for them" (14:7). This statement then leads to Jesus' three prolepses:

1. "You will not always have me" (14:7).
2. "She has anointed my body beforehand for burial" (14:8).
3. "Wherever the Gospel is preached in all the world what she has done will also be told as a memorial of her" (14:9).

Each of these prolepses is spoken by Jesus and each succeeding one has a further reach than the previous one. The first is internal



homodiegetic completing. The second is internal homodiegetic repeating.<sup>1</sup> The third is external, reaching beyond the end of the discourse in 16:8. All of the anachronies together have the influence of laying tremendous stress upon the significance of the woman's action. This repetitive reinterpretation of her act of devotion is what makes possible the dramatic comparison with the outer story.

We noted above that the events of 14:3-9 likely follow those of 14:1-2 in time sequence. Furthermore, it is quite clear that 14:10-11 follows 14:3-9 in time sequence. What this means is that the story time runs straight through the entire intercalation and that both stories have the same story NOW.

In duration and frequency data, the outer story has several repetitives which lay stress on the rulers' base motives ("not in the feast lest there be a riot of the people" explaining and thus repeating the crafty plot of 14:1) and their cruel joy at hearing of Judas' betrayal plan (14:10, their hearing is a repetition, from their angle, of what Judas presents to them). This casts the rulers in a very bad light. Judas also has a repetitive ("He was seeking how he might hand him over conveniently" [14:11]) which is reminiscent of the rulers' actions in 14:1 and places Judas in their camp.

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<sup>1</sup>It is repeating because of the fact that Jesus is never anointed after his burial, the resurrection prevents this. Thus the woman's act is his only anointing and becomes a memorial to her, particularly in the light of the resurrection. The resurrection is God's central stamp of approval on the ministry of Jesus and makes the story *εὐαγγέλιον* (cf. the use here in 14:9). The woman's act expresses beforehand the significance of a future event. See chapter 2 above concerning repeating analepsis and prolepsis.

In the inner story the striking feature of the duration and frequency data is the number of repetitives which lay great emphasis on the meaning of the woman's act. Many tableaux also illustrate the dramatic presentation which takes place in this story.

An ellipsis of time of the outer story crosses the inner story. In 14:1-2 there is one meeting of the rulers. In 14:10-11 it is a different, subsequent meeting testified to by the fact that Judas becomes a solution to the rulers' problem brought up in 14:1-2. Furthermore, the temporal marker of Judas "going away" in 14:10 indicates that the events of 14:3-9 precede the events of 14:10-11. The *καί* in 14:3 would also seem to indicate time subsequent to 14:1-2. Thus, an ellipsis of the outer story does occur across the inner story during which time the rulers are seeking some solution to their problem of how to seize Jesus craftily.<sup>1</sup> The inner story's actions of devotion to Jesus stand in sharp contrast to plottings and perfidy of the outer story.

#### Narrator and Implied Reader

In both stories the narrator is omniscient and omnipresent. In the outer story the narrator is with the priests and with Judas, and he knows what they want to do in detail. In the inner story the narrator knows the minds of the "some" before they speak, and the prolepses of Jesus take us to other times and places.

In the outer story, the narrator is somewhat intrusive giving a logical connector (*γάρ* 14:2) and pausing to state that Judas is one

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<sup>1</sup>Cf. the imperfect tense of *ζητέω* in 14:1. Judas serves as the solution to their "need."

of the Twelve. He also tells the time of events in 14:1. In the inner story, the narrator appears more covert, giving time and spatial references, it is true, in 14:3 and stating that the nard is "costly," but the comments do not carry the same impressive weight of significance as the aside that Judas is one of the Twelve.

Both stories provide intimate views, though those of the inner story may be more expressive than those of the outer story. In the inner story, we actually hear the mind of the "some." This extent of internal view does not occur in the outer story, although in the outer story we know the seizure plan is "crafty" and we know of Judas' motive in going to the priests before he gets there. We also know that Judas is seeking how to betray Jesus conveniently.

In both stories the ideology is not overtly stated, though in each case it is not hard to determine. In the outer story, the use of loaded words sets the reader against the rulers and Judas.<sup>1</sup> In the inner story, the method of expressing the ideology is via the authoritative words of Jesus in defense of the woman. He also makes a prophecy about the meaning of her act.

The knowledge of the implied reader is different in the two stories. In the outer story, the center of reader knowledge is on priests and scribes, who they are, and what their roles would imply they should do.<sup>2</sup> In the inner story, the reader knowledge centers on mealtime etiquette, money values, and anointing practices.

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<sup>1</sup>The loaded words include "craftily," 14:1; "betray," 14:10-11; and "rejoice" at the offer of betrayal, 14:11.

<sup>2</sup>That they do very "nonreligious" types of activity, certainly unholy in the view of the Evangelist, may be implied as part of the reader's expected knowledge.

The reading strategy of the two stories are both evenhanded. In the outer story, we do not know if the rulers' plot will succeed, but we do know what Judas is up to before he gets to the priests (we know before they do). In the inner story, it is the same way. We know the thoughts of "some" before they censure the woman, but we do not know the true significance of the woman's actions until Jesus explains them.

### Style

In the single word and sentence category there is in the outer story a case of metonymy in the use of "in the feast" in 14:1. The feast stands for the feast crowd, thus the plot is to seize Jesus in a secret locale, away from the crowd. A rhetorical question appears in the inner story, "Why this waste?" 14:4. Jesus interprets the woman's act not as a waste but as a memorable act of devotion. However, due to the intercalation and the proximity of themes of the two stories, the rhetorical question may become part of the dramatized irony between the two stories. In this case, the rhetorical question would carry an additional meaning, a question about the meaning of the value of Jesus and the purpose of his death.

In the multiple word and paragraph category a true Leitwort crossover is not present, but motif connections are present between the two stories (see below). Interestingly, Leitwörter in both stories do have connections with one another, though the words are different. The "have" Leitwort in the inner story has connections with the "betray" Leitwort of the outer story. They will not always "have" Jesus (14:7), which is related to betrayal in the outer story

(he will be taken away). Furthermore, the woman did what she "had" which was to anoint Jesus for his burial. Her gift of devotion (cf. *δίδωμι*, 14:5) contrasts sharply with Judas' betrayal (*παραδίδωμι*, 14:10).

At the scene and narrative level a dramatized irony is set up between the woman and Judas. Their deeds contrast with one another, even though Judas is a named member of the Twelve, and the woman is an unnamed person who illustrates true discipleship. The woman's act of love prepares for burial, the disciple's act of betrayal brings the Passion.

Some important motifs cross between the two stories. These motifs interconnect with one another. The poverty/riches motif interlinks with the death/burial/memorial motif. There is talk about money in both stories. In the outer story, it is an unspecified sum promised to the betrayer for his nefarious deed. In the inner story, it is the worth of the pure nard the woman freely pours upon Jesus.<sup>1</sup> It is not difficult to see how this motif contributes to the dramatized irony between the two stories. Jesus is highly valued in the inner story, but not even worthy of the specification of a betrayal price in the outer story. This irony centers on the Christological question and is closely connected with the discipleship theme. What value will the disciple place upon Jesus?

The death/burial/memorial motif has the same effect. The woman's act of love is a preparation for burial, the treacherous deed

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<sup>1</sup>Boomershine, 92, notes that "pure" *πιστικῆς* may be derived from *πιστικός* which means "faithful." This would tie in with the positive, "good" interpretation of the woman's action, an example of true discipleship.

of the betrayer will bring Jesus death and burial. The memorial to the woman is the remembrance of her love. The deed of Judas has never been forgotten throughout history as the basest form of betrayal. Throughout these comparisons we see the sharp contrast between the unnamed disciple, the woman, and "one of the Twelve." It is truly ironic that one so close to Jesus could be the betrayer. And yet the betrayal, which is plotted conveniently (εὐκαίρως), becomes part of the εὐαγγέλιον.

#### Summary of Data for Mark 14:1-11

##### 1. Settings

- a. Different spatial backgrounds in the two stories--with the rulers, with Jesus at Bethany.
- b. A nonspecific spatial background is combined with a specific temporal background in the outer story, vice versa in the inner story.
- c. Interlinked temporal backgrounds--story time runs straight through the intercalation.
- d. Different social and moral backgrounds in the two stories.
- e. Spatial and temporal borders are specific in both stories. Spatial borders of the two stories are distinct from one another.
- f. Outer story as temporal borders of inner story.
- g. Contrast of moral borders between the two stories--woman shows love/devotion, Judas betrayal, rulers' cunning.
- h. Rulers and Judas break a moral border in the outer story, Jesus and the woman break a social and moral border in the inner story.
- i. Clear focalization and defocalization.
- j. New group at focalization of inner story (woman, 14:3) and new group at refocalization of outer story (Judas, 14:10).

## 2. Characters

- a. Only Jesus appears in both stories.
- b. Contrasting characterization of Jesus in the outer story as compared to the inner story.
- c. Dramatized irony between Judas and the woman.
- d. Different characterization of Judas as compared to the woman.

## 3. Actions and Plot

- a. Envelope pattern of actions in the outer story, series of threes in the inner story.
- b. Actions of parallel groups contrast with one another--woman's devotion, Judas' betrayal.
- c. Contrast of outer story's elliptical action with inner story's action--plotting by the rulers contrasts with the woman's devotion.
- d. Dramatized irony between actions of two groups concerning theological themes of discipleship, Christology, and the meaning of Jesus' death.
- e. Interlinked plots via:
  - 1) Similar type of stories (valuation).
  - 2) Commentarial linkage (woman's act comments on Judas' betrayal) and possible contingent linkage (woman's act may instigate Judas' action).
  - 3) Linkage of inner story gap to outer story action (inner story gap concerning Jesus' death filled by Judas' betrayal).
  - 4) Modification of sense of direction in outer story by inner story (death reinterpreted as positive). Ironic return of outer story to inner story's point via εὐκαίρως (connection with εὖ-words of inner story).
  - 5) Suspense linkage (how will the rulers succeed in arresting Jesus?).

## 4. Time

- a. More anachronies in the inner story than in the outer story.
- b. Anachronies of the inner story stress interpretation of the woman's act, make possible the dramatic comparison with the outer story. Thus they serve as markers of the dramatized irony.
- c. Both stories with same story NOW, story time moves straight through the intercalation.
- d. Duration data--ellipsis of outer story across the inner story.
- e. Frequency data--Repetitives lay stress on rulers' and Judas' evil and the meaning of the woman's act.

## 5. Narrator and Implied Reader

- a. Narrator--omniscient and omnipresent both stories.
- b. Intrusion--narrator somewhat intrusive in the outer story, less so in the inner story.
- c. Distance--Intimate views in both stories.
- d. Ideology--covertly presented in both stories.
- e. Reader knowledge--contrast of outer story (priests and scribes) as compared to inner story (mealtime, anointing).
- f. Reading strategy--evenhanded in both stories.

## 6. Stylistic Features

- a. Rhetorical question--("Why this waste?") may contribute to the dramatized irony between the two stories.
- b. Leitwort connections--between "betray" (παραδίδωμι) in the outer story and "give" (δίδωμι) in the inner story.
- d. Motif crossover--poverty/riches, death/burial/memorial.
- e. Dramatized irony--between two stories (Judas' betrayal leads to death, woman's devotion anointing for burial. Both part of Good News).



**Peter's Denial and Jesus' Trial**  
**Mark 14:53-72**

Outer Story 14:54,66-72  
 Inner Story 14:53,55-65

Settings

Each of the stories in this intercalation has fairly specific spatial, temporal, and social/moral backgrounds. Of primary interest in the settings of the two stories is the fact that this intercalation has an initial focalization which follows a somewhat different pattern than all the other intercalations studied so far.<sup>1</sup> Hence, a very careful examination of this process is necessary in order to delineate exactly the parameters at work in the two stories.

It is the inner story which is focalized first. In 14:53 Jesus is being lead away (from the garden) towards the high priest and all the high priests, elders, and scribes are gathering together. This is a typical focalizing device with the temporal marker *KAI* connecting the story to the previous scene in the garden. The two groups are being brought together at a specific locale, where the high priest is located.<sup>2</sup> In fact, in both this focalization of the inner story, and in the focalization of the outer story which immediately follows, the term "high priest" in the singular is always used as a spatial marker. It is towards the high priest that Jesus

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<sup>1</sup>See Green, 127.

<sup>2</sup>The actual meeting, the statement of all the groups being together, is never mentioned in the narrative. In 14:53 the movement towards the meeting is noted. In 14:55 the presence of all parties at the meeting of Jesus' trial is assumed.

The case is different in regards to the outer story where focalization is complete with Peter's entrance into the courtyard and a reference to further action (warming himself at the fire).

goes, and it is the courtyard of the high priest into which Peter enters. Thus the spatial background for the inner story occurs in the place where the high priest is located and to which Jesus is brought and the rulers gather. The spatial backgrounds for Peter's story are first the courtyard of the high priest's residence (αὐλή 14:54) and later the gateway of the residence (προαύλιον 14:68). There are clear markers in the two stories that the spatial backgrounds are different in both stories.<sup>1</sup>

The temporal backgrounds of the two stories are marked at focalization by simple καί connections with what goes before (14:53 and 14:54). After these verses in 14:55 δέ is used as a temporal connector. A brief ellipsis occurs from 14:53 to 14:55 since the actual entrance of Jesus into the Council chambers is never narrated. The events of both stories take place at night as can be noted from

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<sup>1</sup>Malbon, 127-128, holds that αὐλή refers to the location of both Jesus and Peter. However, this stance fails to take into account two spatial markers in Peter's story and two "character set" markers which point to separate locales for the Master and the disciple.

In 14:54 Peter follows from a distance ἕως ἔσω εἰς τὴν αὐλήν. The use of ἕως implies a different location for Peter from that of Jesus. Ἐως is here a spatial marker. Note other spatial uses in 13:27 and 15:38 where ἕως indicates the extent between two extremes (the end of the earth unto the end of heaven 13:27, from the top of the veil unto the bottom 15:38). In 14:54, however, the case is different for there are not two points between which ἕως stands. Rather, it is a matter of limitation. Peter follows (at a distance) "as far as" inside into the courtyard.

The different location this usage of ἕως implies is made explicit by the second spatial marker in 14:66 where it is noted that Peter is κάτω ἐν τῇ αὐλή. The use of κάτω clearly indicates that Peter is somewhere other than where his Lord is.

The two "character set" markers which support the same view are the facts that Jesus is with the Sanhedrin, while Peter is with the servants. It is not until the Sanhedrin is done with their trial of Jesus that we again hear of the servants (14:65c).

the references to the cock crowing in the outer story (14:68,72). The outer story contains numerous temporal markers, particularly relating to the cock crowing. These particular temporal markers are tied to the prophecy of Jesus made in 14:30 about Peter's denial.

The temporal backgrounds of the two stories are interlinked. Story time NOW is the same in both and the story time proceeds straight through the entire intercalation. These statements must be proved, particularly in light of the fact that many commentators see the trial of Jesus and the denial by Peter as simultaneous events.<sup>1</sup> There is no question that 14:54 follows 14:53 in story time since Peter "followed him from a distance." The short ellipsis between 14:53 and 14:55 noted above is filled temporally by 14:54, but not merely because of the position of 14:54 between the other two verses. The narrative of 14:54 implies the elliptical action which occurs between 14:53 and 14:55. In 14:54 Peter follows Jesus from a distance as far as inside the courtyard of the high priest. If Peter went "as far as" (ἕως) the courtyard, the implication is that Jesus went farther, that is, into the presence of the high priest (which is assumed in 14:55-65). Thus the temporal relationship of these three verses (14:53-55) and, indeed, onward through 14:65 is settled, it is a straight line of story time.

The most difficult temporal question relates to the refocalization into the outer story in 14:66. Is this subsequent to

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<sup>1</sup>See, for instance, Kelber, Story of Jesus, 79-80; Edward Lynn Taylor, Jr., "The Disciples of Jesus in the Gospel of Mark" (Ph.D. diss., Southern Baptist Theological Seminary, 1980), 303; Tolbert, 217-218; Geddert, 101; Matera, Passion Narratives, 29; Gnllka, 2:278; and Pesch, 2:424, 446.

14:65? In other words, does Peter's denial follow the trial of Jesus or is it contemporaneous with it? In time-duration parlance, is there an ellipsis for the outer story across the inner story, or is it a case of pause? The temporal marker in 14:66 is the same type of genitive absolute formula seen previously in 14:3 (καί + genitive absolute + finite verb). In 14:66, however, the genitive absolute and the indicative verb are both in the present tense. Everywhere else in Mark where this temporal formulaic pattern occurs using a present tense, the actions that follow are subsequent to the previous ones (cf. 5:18; 11:27; and 13:1). This pattern would suggest that the same thing is happening here in 14:66. However, we have noted before a certain ambiguity about temporal relationships in the above formulaic construction which calls into question the certainty of our conclusion (cf. 14:22, which has an aorist tense verb after the genitive absolutes). Other evidence exists, however.

A temporal schema in the Passion reflects a pattern depicted in the close of the Apocalyptic prophecy of Mark 13. In 13:35 Jesus states, "Watch therefore. For you do not know when the Lord of the house is coming (ἔρχεται), whether in the evening (ὄψε) or midnight (μεσονύκτιον) or cockcrow (ἀλεκτοροφωνίας) or in the morning (πρωί)."

This four watch schema reappears in the Passion narrative as follows:

1. 14:17 The Last Supper -- "And when it was evening (ὄψιας) he comes (ἔρχεται) with the Twelve."
2. 14:37-41 Gethsemane and the Betrayal -- "Jesus comes (ἔρχεται 14:37,40,41) and finds the disciples sleeping (καθεύδω 14:37,40,41; cf. the usage of καθεύδω in 13:36). He warns them

- to watch (γρηγορεῖτε) and pray that they not come (ἐλθῆτε) into temptation (cf. 13:35-36). Jesus refers to "one hour" having passed in 13:37. He comes three times, implying three hours. At the end of the three hours, it would be the next watch, the unmentioned midnight at which time the betrayal occurs (cf. 14:45 where Judas comes [ἐλθὼν] immediately and kisses Jesus, and 14:41 where Jesus notes that "the hour has come" [ἦλθεν ἡ ὥρα]).
3. 14:69,72 Peter's Denial -- The cock crows twice (ἀλέκτωρ ἐφώνησεν); cf. the use of ἔρχεται in 14:66 when the maid servant comes and accuses Peter.
  4. 15:1 Jesus handed over to Pilate -- "And immediately early (καὶ εὐθὺς πρωῒ) having made a plan, the high priests with the elders and scribes and the whole Sanhedrin, bound Jesus, led him away and handed him over to Pilate."

Interestingly, the only other use of ἔρχομαι in this whole passage (14:17-15:1) is in 14:62 where Jesus predicts the Parousia (cf. 13:35-37, the Lord's coming) in his Christological confession.

This long digression on the four watch schema is related to the question of the temporal backgrounds and borders in this intercalation. We noted above that story time continues straight through from 14:53 through 14:65. What relation does 14:66-72 have to this earlier passage? Here the four watch schema plays a role, for it is in 14:66-72 that one aspect of the four watch schema occurs. That is to say, 14:66-72 is intimately tied to the story time of the entire section 14:17-15:1. Indeed, two cockcrows suggest a third, and then the fourth watch. And, as we would expect on such

a supposition, in 15:1 the use of εὐθὺς suggests that the ποῖ follows immediately on Peter's final denial. We may illustrate what we have noted so far about story time as follows:

Story time ----->  14:53,54,55-65	Story time  -----> 14:66-15:1
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In other words, story time clearly moves from 14:53 straight through 14:65. Story time also clearly moves straight through from 14:66 through 15:1. We also note that there is a necessary connection between 14:54 and 14:66-72 (the story of Peter) and 14:53,55-65 and 15:1 (the story of Jesus). The key question, then, revolves around the relationship of 14:65 and 14:66, the point where we have already noted an ambiguity. Is there anything that would suggest a temporal linkage between them?

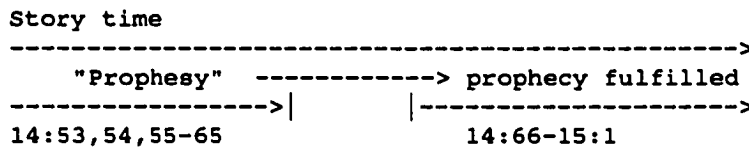
In 14:65 certain unspecified persons ("some") blindfold Jesus and strike him saying, "Prophecy!" This last word has been somewhat of a conundrum in interpretation. The parallels in Matthew and Luke have the phrase as "Prophecy to us, Christ, who is the one who struck you?" (Matt 26:68) and "Prophecy, who is the one who struck you?" (Luke 22:64).<sup>1</sup> Why does Mark have only the one word? Where is the object of this imperative? What is Jesus supposed to prophesy about? The inner story gives no answer, since Jesus makes no reply and he is

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<sup>1</sup>This is the longest of the minor agreements of Matthew and Luke against Mark, and as such is of great interest in the Synoptic Problem debate over priority. It is not my purpose here to enter into this debate in any detail, but merely to call attention to the fact that the narrative analysis of this intercalation has something to offer on the point. See below in chapter 4 on the Synoptic Problem for further discussion of intercalation's implications for source criticism. See Juel, 69-70, for a review on textual variants for 14:65.

immediately hauled off by the servants. The command to Jesus opens a gap, which in Matthew and Luke is filled by the object, "who struck you." In Mark this gap is left open, or it is just a case of rather cryptic language with the same intent as the more complete phrases in Matthew in Luke.<sup>1</sup>

That this one-word command actually opens a gap is illustrated by the fact that it is filled in the remainder of the outer story. This gap and its filling is, in fact, part of the central point of the dramatized irony which we consider below in detail. Briefly at this point we can note that the mocking command to Jesus to prophesy is fulfilled when Peter exactly carries out the prophecy which Jesus made in 14:30; and then to cap it off, the backsliding disciple remembers that very prophecy and weeps over his failure.<sup>2</sup> What this means for the temporal relationship between 14:66 and the verses that precede it is that, because of the command in 14:65 and its fulfillment in 14:66-72, 14:66 appears to have a temporal linkage to 14:65. We can depict this data graphically according to a similar illustration as that given above:



<sup>1</sup>In other words, do we have a gap here or a blank?

<sup>2</sup>A number of commentators note the ironic character of the mocking cry, "Prophecy!" in comparison with Peter's actual fulfillment of one of Jesus' prophecies. See Stock, Call to Discipleship, 43-44; Tolbert, 278; Matera, Passion Narratives, 33; and Camery-Hoggatt, 7-8.

Thus, to recap the initial claim, it can be argued that the two stories are interlinked temporally, with story time running straight through the entire intercalation and an ellipsis for the outer story across the inner story.<sup>1</sup>

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<sup>1</sup>The case for ellipsis propounded here can be argued against in several ways. For instance, it could be argued that the placement of 14:66-72 after 14:65 is related to discourse time only, not story time. The placement is required by the discourse purpose of showing how Peter's action fulfills Jesus' prophecy, without temporal relationships implied. However, against this is the genitive absolute formula discussed above. Furthermore, the Evangelist uses *καί* ("and") to begin 14:66 and not *δέ* ("now"). Would not *δέ* be a better choice if no temporal relationship were intended between 14:55-65 and 14:66? In other words, *δέ* would seem to better serve the discourse purpose of illustrating the logical relationship between 14:65 and 14:66-72 if no temporal relationship were implied.

A second argument against the ellipsis is that 14:66-67 notes Peter in the same location carrying on the same activity as he was in 14:54. Does not this repetition imply a return to where we left Peter in 14:55, in other words a pause for the outer story across the inner story? It must be admitted that there is temporal ambiguity in the phrase, "And while Peter was down in the courtyard . . ." But other evidence weighs against the position of seeing a pause across the intercalation. First is the use of *καί* in 14:66 noted above and the fact that other uses of the same genitive absolute formula in Mark refer to subsequent time. Second is the fact that there is evidence for an elliptical action across the intercalation in the imperfect tenses in 14:54 concerning Peter sitting with the servants and warming himself by the fire (cf. the imperfect tenses at defocalization in 5:24; 6:13; and 11:14; cf. also 14:1-2). Third is the argument of logic that the fulfillment of a call for prophesy would naturally temporally follow that call. Fourth if any pause does take place, it would not be for Peter's story but more for Jesus' story, since Peter's story contains the clear four watch schema markers. We already noted that story time continues straight through 14:65. In other words, no pause occurs for Jesus' story either. That is to say, story time continues straight from 14:53 through 15:1.

A final argument against the ellipsis is the fact that Peter is sitting with the servants in 14:54 and it is the servants who receive Jesus with blows in 14:65. In 14:66-67 the maid servant sees Peter by the fire warming himself. The implication of this argument is that Peter would no longer be with the servants in 14:65. The problem with this argument is that the servant group could be divided, part of it receiving Jesus with blows and another part of it still standing/sitting around the fire. However, we should further note that the servants are never mentioned again around the fire in 14:66-68, and in 14:69-72 it is "bystanders" (*παρεστώσιν*, 14:70) in



The two stories have different social backgrounds but similar moral backgrounds. In the outer story the social background is that of group identification. Peter seeks entry into the group of servants around the fire, but is never accepted. He is accosted three times (once while by the fire, twice in the gateway) and each time he tries to prove his identity with the accosting group by denial of relation to Jesus. The moral background of the story is truth telling and prophetic fulfillment (the prophecy of Jesus in 14:30). In the inner story, the social background is the legal setting of the Sanhedrin court. Here is much emphasis on testimony, decision making, and sentencing. The moral background coincides with that of the outer story, truth telling, true and false testimony.

The spatial borders for the two stories are different. In the outer story, Peter enters the courtyard but then leaves it for the gateway for safety's sake. In the inner story, the spatial borders are the entrance of Jesus into the Sanhedrin's presence and the exit is leaving their presence ("received with blows by the servants"). Both stories make reference to borders beyond the current scene. In the outer story, it is Galilee and Nazareth which link Peter to Jesus. In the inner story, the reference is to the

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the forecourt (προαύλιον, 14:69) to whom the maidservant accuses Peter and who accost Peter themselves in 14:70. In fact, one could easily imagine a scene where the maid servant watched the trial of Jesus inside and then came outside where Peter was after Jesus' trial was completed.

If, after these arguments, one still argues for a pause of the outer story, it is interesting to note that this contention leads to seeing the inner and outer stories proceeding simultaneously in story time. This situation in a different way, would continue the pattern of the other intercalations in which the two stories have contrasting actions occurring at the same time.

temple and a heavenly scene with Jesus at the right hand of Power and coming in the clouds.

Temporally the borders of the outer story are the taking of Jesus to the Sanhedrin at the beginning and the morning council in 15:1 at the end. For the inner story, the temporal borders are the arrest in the Garden and the denial by Peter.<sup>1</sup> Because the outer story does not serve as a temporal border at the beginning of the inner story, it appears as though this intercalation does not follow the pattern of the others where the outer story usually serves as the temporal borders of the inner story.<sup>2</sup> However, once past the initial focalization of the inner story in 14:53, the inner story does follow the typical pattern with the outer story serving as temporal border.<sup>3</sup>

Both stories illustrate borders of decorous behavior socially and morally which are crossed by the characters. In the outer story, Peter tries to cross over into another group but is rejected. His attempt is via breaking the border of truth telling. In the inner story, the Sanhedrin crosses over the moral border of seeking the truth in their goal to kill Jesus (cf. the many references to false testimony). The parallel between breaking the truth telling borders in each story serves as part of the dramatized irony between the two

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<sup>1</sup>The outer story being a temporal border of the inner story at 14:66 is dependent upon a continuation of story time from 14:65 through 14:66 as argued above.

<sup>2</sup>But, if one remembers that the inner story is not completely focalized until 14:55, this intercalation is seen to come closer to the other intercalations than first observation might suggest.

<sup>3</sup>This statement is contingent upon story time continuing from 14:65 through 14:66.

stories. One might expect this kind of behavior from Jesus' enemies, but hardly from a close disciple!

Clear focalization and defocalization of each story occurs, but as noted above, the pattern is not exactly the same as seen in previous intercalations. However, for clarity, we note the pattern of this intercalation in the same numbering system as the others.

1. The outer story is clearly focalized in 14:54 with the entrance of Peter following Jesus into the courtyard of the high priest. More is told of the outer story than this initial focalization (Peter sits with the servants and warms himself).
2. Defocalization occurs in 14:54 with Peter settled in a new locale. But a gap is opened as to what will happen to him.<sup>1</sup>
3. The inner story begins focalization in 14:53 with Jesus brought towards where the rulers are gathering. The focalization is not complete until 14:55 where Jesus is before the new character group named "Sanhedrin." This group becomes one of the active agents in the trial.
4. At the end of the inner story in 14:64-65, defocalization takes place by the decision of the council, the mockery, and Jesus being received with blows by the servants.
5. With refocalization into the outer story in 14:66 a tie to the previous section of the outer story is established by a reference to Peter down in the courtyard warming himself. A new character

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<sup>1</sup>This circumstance is especially the case in light of the ominous markers that he follows Jesus "from a distance," and only "as far as into the courtyard." Also, the interesting usage of φῶς in 14:54 instead of πῦρ (cf. Luke 22:55) forebodes trouble for Peter, for it is the "light" which leads to his identification by the maidservant in 14:67 (cf. Boomershine, 171).

is introduced, the high priest's slave girl, who is the active agent in what occurs next. She looks Peter over and begins to accuse him. The "camera angle" has shifted from what it was in the first part of the outer story (from Peter's viewpoint 14:54, to slave girl's viewpoint 14:66).

6. The outer story defocalizes in 14:72 by means of Peter's remembrance of Jesus' prophecy and his weeping (cf. the new focalization in 15:1 with a new time, locale, and group of actors).

Thus the boundaries of this intercalation are clearly demarcated as extending from 14:53 through 14:72.

Of special note here is the way in which the focalization of the inner story of this intercalation differs from the pattern seen in previously studied passages. In this intercalation, the inner story begins its focalization before the outer story. In light of the intertwining of the focalizations, one could propose that they are focalized together. However, several characteristics of this unique focalization pattern illustrate its limitation.

1. The spatial indicators in 14:53-54 show the separation between Peter and Jesus (Peter's natural partner). Peter remains outside while Jesus is inside. In fact, the process which takes place in 14:53-54 is the reforming of two groups. The Jesus-Peter group separate and the rulers-servant group separate. They are reformed into two new groups for the intercalation

stories--Jesus-rulers and Peter-servants.<sup>1</sup> However, in an intercalation pattern we have seen before, there is no crossover of characters into either focalization, except for Jesus. Jesus is in 14:53 and 14:54. The rulers are only in 14:53<sup>2</sup> and Peter and the servants are only in 14:54.

2. Peter's story is the only one in 14:53-54 which obtains complete focalization and more. As noted above, the focalization of the inner story is not complete until 14:55. However, for the outer story, complete focalization is obtained and then the typical intercalation pattern of extension beyond initial focalization occurs. Peter follows into the courtyard (focalization) and then sits with the guards and warms himself by the fire.
3. In story time order there is a distinction between the focalization of the two stories. In the inner story the two events, the bringing of Jesus and the gathering of the rulers, seem to be simultaneous events (note the use of present tense and imperfect tense with concepts of ongoing action). In the case of the outer story, the action of Peter must come after that of Jesus (since he is following) and an aorist tense is used. Hence the action of Peter is subsequent to the initial movement of the inner story toward complete focalization.
4. In time duration there is a distinction between the focalization of the inner and outer stories. In the outer story, the

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<sup>1</sup>Though spatial regrouping takes place, it is quite plain in the two stories that social regrouping never occurs, even though Peter feigns membership in the servant group.

<sup>2</sup>As noted earlier, the reference to the high priest in 14:54 is only a spatial marker for the locale where Peter goes.

focalization and continuation of the story in 14:54 is tableau, whereas for the inner story, the statements in 14:53 about the bringing of Jesus and the gathering of the rulers is summary. In summary, we note that the focalization of the outer story is the first to be completed, while the focalization of the inner story is the first to be mentioned. No crossover of characters (besides Jesus) takes place in the two focalizations (14:53 and 14:54). The two focalizations have different locales, different times, and different characters.

The explanation for this break from the usual pattern may be that it would be difficult to tell the story in any other way and still intercalate it, since Peter follows Jesus into the high priest's courtyard and the narration of Peter's denial must necessarily follow 14:65 in order for the dramatized irony to be apparent.

### Characters

#### List of Characters

Outer Story	Inner Story
Peter	"They"
Jesus	Jesus
Servants	High Priest
Maid servant	High Priests
Bystanders	Elders
	Scribes
	False witnesses
	(God) The Blessed,
	Power
	Servants

Jesus is the only character to enter both stories. This statement extends even to the dual focalization noted above, for it is only Jesus who appears in 14:53 and 14:54. Other names occur in

both stories, the high priest (14:53,54,60-65,66) and the servants (*ὑπηρέταις* 14:54,65). Concerning the high priest, we have already noted that his appearance in the focalization of the outer story is as a spatial marker (Peter enters the court of the high priest). In the refocalization into the outer story, the high priest appears as a personal marker (the slave girl belongs to the high priest). Thus he is not a character in the outer story. Concerning the servants, we note that in both stories they never speak, and their only action is in the inner story where they receive Jesus with blows (14:65). This serves as a defocalization marker in the inner story, and is probably a use of the servants as props, or at most minor characters. In the outer story, they appear only as persons sitting next to a fire whom Peter seeks to join.<sup>1</sup> In the outer story, therefore, they are clearly props. In both inner and outer stories they stand for the group opposed to Jesus.

The characterization of Jesus differs in the two stories, basically since he is the center of focus in the inner story and Peter is the central figure in the outer story. In the inner story, Jesus is presented as almost nowhere else in the Gospel. In this one scene Christological titles are concentrated and one of the most explicit declarations of his Messianic office is made.<sup>2</sup> The Christological titles applied to Jesus in the passage are Christ, Son

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<sup>1</sup>The servants never speak, rather it is the slave girl who addresses Peter, and after this Peter goes out to the gateway, so he has no interaction with the servants around the fire.

<sup>2</sup>The coming together of the important Christological titles of the Gospel at this point is noted by van Iersel, 177; and Donahue, 89 (see also pp. 149-187). Juel emphasizes the importance of the royal motif, Juel, 51, 56-57.

of the Blessed One (God), and Son of Man. As is typical elsewhere in Mark, Jesus himself uses the term Son of Man when referring to himself. However, he accepts as appropriate the two titles--Christ and Son of the Blessed One--when the high priest questions him. Thus, one of the most important characterization techniques in this story is naming, which draws together the weight of meaning and suspense about these terms built up prior to this in the Gospel.<sup>1</sup>

Socially, in the inner story, Jesus is rejected, condemned as a blasphemer by the Sanhedrin. However, the narrator goes out of his way with some of the most explicit, intrusive commentary in the Gospel to portray Jesus as morally just. The method of doing this is in the repeated use of the term "falsely testify" and the repeated conclusion that their testimony against Jesus did not agree.

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<sup>1</sup>A note can be made here about the term Son of Man. In the first part of the Gospel (2:10; 2:28; 8:38) the term has authoritative and glorious connotations, relating to forgiveness of sins, authority over the Sabbath, and coming in glory. However, in most of the later half of Mark (8:31; 9:12; 9:31; 10:33; 10:45; 14:21; 14:41), the term is used in contexts of sacrificial suffering. However, in 13:26 and in 14:62 its use returns to the glorious, authoritative setting. In 13:26 this is explainable in the context of the eschatological discourse. However, in the trial setting, its presence seems not a little surprising, especially in light of the fact that it is this very trial, indeed, likely this very statement, which brings the death sentence! Perhaps this is part of the irony of the trial, the prophecy about the glorious Son of Man is what brings the suffering of the cross. (Cf. the parallel juxtaposition of suffering and glory in 8:31 and 8:38; cf. also Donald Senior, The Passion of Jesus in the Gospel of Mark, Passion Series, vol. 2 [Wilmington, DE: Michael Glazier, 1984], 101).

This reversal of the secrecy over Jesus' identity at this point of the narrative may help explain the reason for the secrecy motif. The secret may have a number of purposes (including the practical purpose of extending Jesus' time to instruct his disciples [cf. 9:30-32]), but the implication of the revelation in 14:61-62 is that the secrecy is related to understanding the nature of Messiahship as redemptive suffering (cf. 10:45). It is the revelation of Jesus as Messiah which brings his death, an expiatory death for many.



Furthermore, the high priest is shown to be a biased judge in his slanted, rhetorical question in 14:63: "Why do we yet have need of witnesses?" and his use of the term "blasphemy" in depicting the words of Jesus.<sup>1</sup> In other words, Jesus' innocence is portrayed by contrast to those who condemn him.

No internal psychological view of Jesus is given, but he is clearly portrayed as authoritative in his response. His physical appearance or characteristics are unmentioned except for his head which is blindfolded as he is mocked. This final portrayal, the blindfolded condemned man, carries with it the irony of the mockery of his prophetic powers which then come true in Peter's denial.

In the outer story, Jesus only appears as reported by others. It is clearly evident that he is not socially acceptable, in particular as Peter seeks to deny any association with him. As in

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<sup>1</sup>There is much discussion of whether what Jesus said could be considered blasphemy. On a historical level, the issue is discussed in relation to Mishnaic and other Jewish parallels or contrasts (cf. Jane Schaberg, "Mark 14.62: Early Christian Merkabah Imagery?" in Apocalyptic and the New Testament, Essays in Honor of J. Louis Martyn, ed. Joel Marcus and Marion L. Soards. Journal for the Study of the New Testament Supplement Series, no. 24 [Sheffield: JSOT Press, 1989], 84-85, and the literature she cites. Note Juel, 97-107, for a useful discussion and also see Pesch, 2:440). However, the historical questions are sometimes rushed into without asking the story questions. On the story level we assume that the high priest's charge has some relevance to the story. The reader already knows that the charge is false (cf. 1:1 and the repeated references to "false testimony" against Jesus in 14:56-59). The charge of blasphemy, therefore, carries an ironic twist (cf. Juel, 102-104), especially in the light of the blasphemy against Jesus at the cross (15:29-32). The high priest charges Jesus with blasphemy for telling the truth, but it is he that is blaspheming by condemning the Messiah.

This story understanding may throw light on the historical question. The high priest's condemnation of Jesus as a blasphemer might fall into the category of an expeditious use of a charge which, although not technically true for the Sanhedrin, would carry the heavy emotive content of a capital crime.

the inner story, Jesus is depicted by naming, but in the outer story all of the appellations are social in nature: "Jesus," "the Nazarene," and "this man." The narrator, however, plays out covertly the irony of the condemned man whose prophecy comes true in Peter's denial. Thus, Jesus is prophet in the outer story.

As in previous intercalations, so here, there is a dramatized irony between two characters, Jesus in the inner story and Peter in the outer. As before, one of the easiest ways to depict the irony is in table form (see table 11).

Part of the irony is how much Jesus and Peter should be alike and yet how very different they come out in these two stories. No physical characteristics of Peter are specifically mentioned in the outer story, though a number are implied by his actions, such as sitting by the fire, going out to the gateway, and beating upon himself and weeping in the end.<sup>1</sup> Socially Peter tries to fit in to the servant group but is summarily challenged. The denials Peter makes, which progress from simple denial of knowledge (14:68) to outright rejection of relation to Jesus (14:71), illustrate a failed moral character. But an interesting twist to this happens in that the last action Peter takes, the only one Jesus did not prophesy, is

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<sup>1</sup>The translation of ἐπιβάλλω "beat upon himself" is problematical. The listings in Liddell and Scott, 624, ἐπιβάλλω, illustrate the wide range of meanings of the word, "throw upon, cast upon, lay on, impose (a tax), add, contribute, throw in, mention, place next in order, let grow, let loose, throw oneself upon, fall upon, devote oneself to, think on, apprehend, attain by intuition, follow, belong to, fall due, appropriate, close (the larynx), desire eagerly, put upon oneself, attempt, undertake, put one's hand to, devote oneself to, lie upon, be set over." Boomershine, 188, n. 96, suggests the translation "to beat upon oneself." If the word is taken in the way Boomershine suggests, it has a parallel to the beating of Jesus which takes place in 14:65.

TABLE 11

## COMPARISON BETWEEN PETER AND JESUS

Trait	Peter	Jesus
Locale	outside down at fire/in gateway	inside (up)
Accusers	slave girl, bystanders	false witnesses, high priest
3 accusations	you were with the Nazarene, Jesus; this one is from them; surely you are from them	destroyer of temple and rebuildder; not going to answer?; are you the Christ?
Response	deny, deny, deny with curses	none, none, I am and you will see Son of man at the right hand of power and in the clouds
Result	saves himself from suffering	condemned to die
Role	the failing disciple who fulfills Jesus' prophecy	the blindfolded prophet whose prophecy is fulfilled
Last scene	remembers prophecy, beats on self and weeps	"Prophecy!" and received with blows

to break down and weep.<sup>1</sup> Peter is depicted psychologically in his remembrance of Jesus' prophecy and his weeping as he recognizes how he has failed.<sup>2</sup> Thus, not only is the content of Peter's character sharply different from that of Jesus in the inner story, but contrasts are also evident in the way the two are depicted in characterization.

#### Actions and Plot

The data for actions, time duration, and time frequency are found in table 12. In the outer story, the actions revolve around Peter and his three denials. Numerous temporal markers connect with Jesus' prophecy of 14:30. Also a strong flavor in this story is that Peter reacts to events. He tries to blend in with servants, responds elusively to the slave girl, seeks concealment in the gateway, denies his relationship to Jesus a second time, and then flatly denies knowledge of Jesus when accosted a third time.

In the inner story, the scene unfolds in three parts, the initial confrontation with witnesses, the questioning by the high priest with the condemnation, and the mocking.<sup>3</sup> In the first part a two-step pattern is used in the proceedings with (1) a seeking/testifying and (2) not finding the needed information. The statement in 14:55 is a summary of this pattern. Then in 14:56-59

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<sup>1</sup>See further below concerning the significance of Peter's final actions.

<sup>2</sup>Cf. his vehement denial that he would ever deny Jesus (14:31).

<sup>3</sup>See John R. Donahue, "Temple, Trial, and Royal Christology (Mark 14:53-65)," in The Passion in Mark: Studies on Mark 14-16, ed. Werner Kelber (Philadelphia: Fortress Press, 1976), 71.

TABLE 12

## ACTIONS, DURATION, AND FREQUENCY MARK 14:53-72

Actor	Action	Ref	Duration	Frequency
"They"	bring Jesus to high priest	14:53	summary	single
High priests, elders, scribes	come together	14:53	summary	single
Peter	follows from a distance into courtyard	14:54	tableau	single
Peter	sits with guards and warms himself at fire	14:54	tableau	single
Rulers	seek testimony to kill Jesus	14:55	summary	iterative
Rulers	did not find	14:55	summary	iterative
Many	testify falsely against him	14:56	stretch	iterative
Many	testimony did not agree	14:56	stretch	iterative
Some	testify falsely "heard him say 'destroy temple, build new one.'"	14:57-58	tableau	repeat
Some	testimony did not agree	14:59	summary	repeat
High priest	arises in midst	14:60	tableau	single
High priest	asks "answering nothing to their accusations?"	14:60	tableau	single
Jesus	silent, no answer	14:61	tableau	repeat

TABLE 12 -- Continued

Actor	Action	Ref	Duration	Frequency
High priest	"are you the Christ, the Son of the Blessed?"	14:61	tableau	single
Jesus	"I am. And you will see the Son of Man at the right hand of Power and coming with clouds."	14:62	tableau	single
High priest	tears tunic	14:63	tableau	single
High priest	"why yet need witnesses? You have heard the blasphemy, what is manifest to you?"	14:63-64	tableau	repeat
All	condemn him as worthy of death	14:64	tableau	single
Some	spit on him, cover face, strike him, say "Prophecy!"	14:65	tableau	single
Guards	with blows receive him	14:65	tableau	single
Narrator	while Peter was down in courtyard	14:66	pause	repeat
Slave girl	comes	14:66, 67	tableau	single
Slave girl	sees Peter warming and fixes gaze on him	14:67	tableau	single repeat
Slave girl	says "you were with Jesus"	14:67	tableau	single
Peter	denies "I don't know or understand what you say"	14:68	tableau	single

TABLE 12 -- Continued

Actor	Action	Ref	Duration	Frequency
Peter	goes out into gateway	14:68	tableau	single
Rooster	crows	14:68 <sup>a</sup>	tableau	single
Slave girl	sees Peter	14:69	tableau	mult sing
Slave girl	says to bystanders "this one is from them"	14:69	tableau	mult sing
Peter	denies again	14:70	tableau	mult sing
Bystanders	say to Peter "surely from them, a Galilean"	14:70	tableau	mult sing
Peter	swears and curses "I do not know this man of whom you speak"	14:71	tableau	mult sing
Rooster	crows second time	14:72	tableau	mult sing
Peter	remembers Jesus' prophecy	14:72	tableau	repeat
Peter	beats self and weeps	14:72	tableau	single

Note: In the heading "Ref" refers to "Reference." In the frequency data "single" refers to "singularity," "mult sing" refers to "multiple singularity," and "repeat" refers to "repetitive."

<sup>a</sup>The textual evidence for this phrase is strongly divided. However, it is included in the Nestle-Aland 26th edition text.

the summary is depicted in the attempts of false witnesses to condemn Jesus, all without success.<sup>1</sup>

The second part of the inner story, the questioning by the high priest and the condemnation, initially follows the same pattern. Jesus does not respond to the high priest's first question. By this time in the story the tension has built up to quite a high pitch. Are the rulers going to succeed in their plot to kill Jesus? Will they obtain the necessary testimony to carry out their plan? The high priest asks the crucial question in 14:61 which brings the trial to its central focus. As we have noted above, it is at this point in the trial that the key Christological titles of the Gospel are concentrated in Jesus' reply. The suspense built up in the trial, with the numerous fruitless attempts to obtain testimony against Jesus, find their focal point in his decisive Messianic claims of 14:62.<sup>2</sup>

The high priest's reaction and the council's decision releases the tension by displaying the fulfillment of their plan to condemn Jesus. The mockery, then, serves as a defocalizing event which completes the inner story. However, in this very conclusion, at the point where one would expect a tying together of all threads of the narrative and the release of all suspense, a gap is opened via the words of the mockers when they strike the blindfolded Jesus and

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<sup>1</sup>Cf. (1) many falsely testify, 14:56a, (2) their testimony not the same, 14:56b; and (1) some stand up and falsely testify about Jesus and the temple, 14:57-58, (2) not even thus was their testimony the same, 14:59.

<sup>2</sup>Concerning the Messianic confession see more below under Time.



say, "Prophecy!" In the parallel accounts of Matthew and Luke, the direct object of "Prophecy!" is "who struck you?" In Mark, no such object is found and one is left wondering just what it is Jesus is supposed to say? The answer lies in the outer story, for it is at this point that Peter's story resumes, which ironically fulfills the mocking command of those who strike Jesus. Peter in his denials fulfills the prophecy of Jesus in 14:30. The deeper irony is that in denying his Lord, Peter is actually proving the validity of the Messianic claims Jesus makes in 14:62, the prophecy of the blindfolded prophet comes true.<sup>1</sup>

A clear contrast emerges between the actions of Jesus and the actions of his disciple. Although the two are in the same group in the Gospel (the Master and the disciple), yet their actions are opposite in these two stories. Jesus is falsely accused and questioned by his opponents, and Peter is charged with relationship to Jesus by the slave girl and bystanders. However, Jesus makes the pure and holy confession of his Messiahship, while Peter denies his Lord, never even mentioning his name. The contrast could hardly be greater. This contrast of these two characters plays a major role in the dramatized irony set up between them by intercalation.

A contrast also arises between the actions in the inner story and the action of the outer story which occurs during the ellipsis spanning the inner story. In the inner story, Jesus makes his famous Messianic claim and prophecy in 14:62. In the outer story, during

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<sup>1</sup>A somewhat similar irony appears at the beginning of the intercalation where the Master is ironically led away by his enemies and is followed, though at a distance, by his follower, but only into the courtyard. The Leader is led, the disciple follows, only poorly.

this time, the only action occurring is Peter sitting and warming himself by a fire with the servants.<sup>1</sup> The leader of the disciples, who has made the highest Messianic confession of Jesus of any human up to this point in the book, sits silently with the enemies of Jesus while the Master is tried and condemned.<sup>2</sup>

The actions of Jesus and the actions of Peter stand in a relation of dramatized irony to each another and address two central theological themes of the Gospel, Christology and discipleship.<sup>3</sup> Jesus' testimony at the trial is the most open declaration he makes in the entire Gospel concerning his identity. As noted above, the question asked by the high priest and Jesus' reply in 14:61-62 gather together the Messianic titles of Christ, Son of God (Blessed One), and Son of Man. Jesus accepts as fact the first two appellations ("I am") and uses the third with reference to himself in his reply. Peter, on the other hand, denies acquaintance with Jesus and does not even take his name on his lips. Peter's denials, however, ironically

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<sup>1</sup>One wonders if the emphasis on Peter sitting with the servants (*συγκάθημαι*, which occurs only twice in the New Testament) is an allusion to Ps 1:1 with its reference to walking in the counsel of the ungodly, standing in the way of sinners, or sitting on the seat of the scorners (*ἐπὶ καθέδρα λογιῶν οὐκ ἐκάθισεν*).

<sup>2</sup>Perhaps the ironic Messianic secret is depicted here. Jesus has come to the time of full disclosure (his Messianic confession). At the very time when it is correct to reveal the secret, Peter is sitting silently with a group opposed to Jesus (cf. the command of the young man in 16:7 and the fearful, silent reaction in 16:8 by the women). Perhaps the Messianic secret is as much about what a disciple should say and do as it is about Jesus' identity.

<sup>3</sup>Here, once again, Christology and discipleship are tied together in the same kind of close connection we saw in Mark 3 and Mark 14:1-11.

give testimony to the Messianic claims of Jesus since the wayward disciple fulfills the prophecy Jesus made in 14:30.

On discipleship the actions Peter carries out are the dramatic illustration of a failed follower. In sharp contrast to Jesus' courageous testimony before the highest religious official of the land, a testimony which brings his death sentence, Peter withers before the accusing allegation of a mere slave girl. Not only that, he repeats and deepens his failure by the second and third denials, the last being the most explicit and one in which he calls down curses on himself if he is lying.<sup>1</sup> The thought-provoking ending of Peter's story, however, brings a twist, opens a gap about the outcome, parallel to the way we saw the inner story open a gap at its ending, just where we expected a conclusion to the suspense. Peter remembers Jesus' prophecy and breaks down or beats upon himself and weeps. Why does Peter weep? Surely it is at the sudden heart-rending recognition that he is not what he claimed to be, and that Jesus knew this and predicted the outcome that very night. In a sense, this last act of Peter is his only authentic, chosen action in the entire story. All before this has been a step-by-step fulfillment of the prophecy of 14:30. It is only this act of weeping

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<sup>1</sup>The question arises as to what the object of ἀναθεματίζω (14:71) is? Does Peter curse Jesus or himself? Lane, 542-543, notes that the object is intentionally left out ". . . to denote both that he cursed himself if he is lying and those present if they insist on asserting that he is a disciple." That Peter is probably cursing himself is implied by the fact that Peter never takes the name of Jesus on his lips in his denials. That is the point of his "defense" of himself, he "does not know the man." This last denial, utilizing οὐκ οἶδα, may play upon the sexual union motif so prevalent in Scripture. Peter would thus be denying close, personal relation to Jesus, claiming not to be a disciple.

which extends beyond the end of the prophecy. It reveals a broken heart, broken over the sense of shame at having failed where one made the highest claim to loyalty. This scene, then, becomes the most dramatic teaching on discipleship in the entire Gospel, to be what one claims to be, and to follow the Master even to death.<sup>1</sup>

The plot of the two stories are interlinked in ways we have seen in previous intercalations. The stories are both of the same type, trial/testimony scenes. Jesus is tried before the tribunal of the Sanhedrin, Peter before the courtyard crowd. A commentarial and

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<sup>1</sup>Some, such as Kelber, Kingdom in Mark, 82-84, see in Mark a rejection of the Apostles as authentic disciples. This, I think, misses the thrust of the Gospel, even at this crucial passage. Peter may illustrate failed, but certainly not rejected, discipleship. We have noted before the positive pictures of the disciples which extend beyond the end of the discourse (10:37-39; 13:9-13; and we can add 16:7). However, in the present passage, the weeping Peter presents a picture which could never rightfully be construed as a fitting characterization of an enemy of Jesus. In fact, it seems to me that this weeping over the sudden revelation about oneself is the first step to a deeper discipleship. On Peter as repentant see Kingsbury, Conflict in Mark, 104; Gnilka, 2:294; Pesch, 2:453; and Boomershine, 189-190.

It is instructive to compare the present passage with Peter's confession in 8:27-33. In Mark 8 Peter correctly identifies Jesus as the Christ, but refuses to recognize the suffering aspect of Messiahship. Here in 14:66-72 there is the apparent reversal where Peter denies his Lord by refusing to partake of his sufferings. But as we have seen, Peter's denial is actually a proof of Jesus' Messianic claim (a most poignant irony). Furthermore, although he has refused to suffer for Jesus, he is suffering, in a sense, with Jesus--that is the meaning of his tears. The true meaning of the Messianic secret has finally dawned on Peter in a most startling self-revelation. Thus, while the high priest and the Sanhedrin have finally heard the testimony which Peter voiced in chap. 8, Peter himself has moved to a deeper understanding of Messiahship and discipleship. This story, far from being a rejection of the Apostle, is a most poignant revelation of the intimate connection between suffering (yet glorious, cf. the Son of Man saying in 14:62) Messiahship (a correct Christology), and suffering discipleship (a correct understanding of discipleship), a connection which Peter realized as the anathemic words were fresh on his lips and the cock's crow brought Jesus' prophecy back, ringing in his ears.

contingent linkage also exists between the stories. The commentary of the two stories upon each other hardly requires mention, it is so obvious, where Jesus makes the pure confession and Peter denies his Lord. However, the contingent linkage is more subtle. It centers upon the word "Prophecy!" Peter's actions exactly fulfill the prophecy of Jesus made in 14:30. Hence, one might say that Peter's actions "must" come to pass, they are contingent upon the prophecy of Jesus.<sup>1</sup> However, in another sense, the Messianic claim of Jesus is contingent upon Peter's actions. By denying his Lord, Peter fulfills Jesus' prophecy and thus proves the claims of Jesus. This is the sharp dramatized irony between the two stories.

A gap of the inner story finds fulfillment in the outer story, thus a gap to action linkage exists. Within the inner story, the gap opened in 14:65 ("Prophecy!") is filled in the outer story with Peter's threefold denial.

There is also a modification of the sense of direction of the outer story via the inner story's actions. The outer story, as we know from 14:30, is headed towards Peter denying Jesus, even though the wayward disciple does not recognize this until the end. The way in which the inner story modifies this direction is that it adds the ironic twist that Peter's denial is not only a disavowal but also a proof of the Messianic claim of Jesus.

As we have seen in previous intercalations, there is a return at the end of the outer story to the inner story's point. In this intercalation the return is found in Peter's remembrance of Jesus'

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<sup>1</sup>The question of predestination and free will in Mark is an interesting topic, but far beyond the scope of the current study.

prophecy, beating upon himself and weeping.<sup>1</sup> Not only do Peter's denials ironically prove Jesus' Messianic claim,<sup>2</sup> but Peter rejoins Jesus by beating upon himself (parallel to the guards' blows in 14:65) and weeps over his misdeed (a sign of repentance, a turning again to Jesus).

The typical suspense linkage which we have noted in previous intercalations again appears here. The gap about Peter which crosses the intercalation (what will happen to him?) produces suspense about discipleship which links up with the inner story theme of the Christological claim. Discipleship rises and falls upon relation to the Christological claims of Jesus.

All of these action and plot details unite together with the characterization process noted above to produce and emphasize the dramatized irony between the two stories. This dramatized irony addresses the questions of Christology and discipleship and interlinks them.

#### Time

Anachronies appear in both stories of the intercalation, but they are more complex and far reaching in the inner story. In the outer story are two analepses. The first is found in 14:67 in the

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<sup>1</sup>Boomershine, 189-190, notes how the shift to an interior view of Peter helps to build sympathy for him. On page 190 Boomershine notes, "This shift [to an interior view] forces the audience to see the denials from Peter's perspective as he realizes what he has done. Thus, the sympathetic relationship to Peter, which is established early in the Gospel and deepened first by the prophecy battle (14.26-31) and then by following Jesus (14.54), reaches its climax in this moment of grief."

<sup>2</sup>See below under Time for a description of how Jesus' Messianic claim is tied to prophecy.

accusation of the slave girl, "You were with the Nazarene, Jesus." This is an internal homodiegetic repeating analepsis which has a reach back to 14:43-50 where Peter is with Jesus in the garden. The accusation is true, but Peter denies its implications. The other analepsis is also internal homodiegetic repeating, found in 14:72 in Peter's remembrance of Jesus' prophecy in 14:30. Interestingly, this inexact repetition of the words of 14:30 occurs after the fulfillment of the prophecy in Peter's denials of 14:67-71. Thus the event is narrated three times in the Gospel (Jesus' prophecy, the actual denial, Peter's remembrance of the prophecy). This places added emphasis on the act of denial and serves as a marker to connect Peter's act with the words "Prophecy!" in 14:65.

In the inner story are two analepses and three prolepses. One of the analepses falls temporally within the inner story itself. In 14:56-59 the narration of the false witnesses' testimony is connected to 14:55 via a logical γάρ connector. Thus, what is narrated in 14:56-59 represents testimony given before its position in the discourse (cf. the summarization in 14:55, "they were seeking testimony against Jesus to put him to death"). It is an internal homodiegetic completing analepsis.

Of more interest than this analepsis is the second, the words of the false witnesses: "We heard him saying 'I will destroy this handmade temple and during three days found another, one made without hands,'" 14:58.<sup>1</sup> This analepsis has an uncertain reach back into the

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<sup>1</sup>This is a greatly debated saying. The issues involved include: whether or not Jesus made the statement; if he did, whether it was as reported or different; and the significance of the saying for the narrator (whether the saying is completely false or contains

Gospel some time after 1:14 (the beginning of Jesus' preaching) since 14:58 is the first narration of this alleged saying of Jesus. It is an internal homodiegetic completing analepsis about some reported words of Jesus which, if true, are some type of prolepsis ("I will destroy").

One of the difficulties to unravel about this analepsis is the fact that the narrator calls the testimony false (14:57). Does this mean that Jesus never made the statement, or that he said it in a different way? Or did he say it in this way but with a meaning different than that implied by the witnesses?<sup>1</sup> Since this is the first occurrence of the saying in the Gospel, it is difficult to be definitive in sorting out the most likely alternative. However, two other passages, 15:29-30 and 15:37-39 which impinge upon this saying,

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some deeper truth). Cf. Donahue, Are You the Christ, 73-77, 84; Tolbert, 277; Senior, 91; Juel, 57-58, 135-136, 144-157, 169; Theodore J. Weeden, Sr., "The Cross as Power in Weakness (Mark 15:20b-41)," in The Passion in Mark: Studies on Mark 14-16, ed. Werner Kelber (Philadelphia: Fortress Press, 1976), 126; Werner Kelber, "Conclusion: From Passion Narrative to Gospel," in The Passion in Mark: Studies on Mark 14-16, ed. Werner Kelber (Philadelphia: Fortress Press, 1976), 171; Green, 278-281; Boomershine, 172; Trocmé, 105, n. 1; Geddert, 132; Matera, Passion Narratives, 31-32; and Donahue, "Temple," 69.

<sup>1</sup>I assume, *prima facie*, that in the Markan story world there is at least something false about this testimony since the reliable narrator goes out of his way to stress the fraudulent nature of the witnesses--twice there is reference to falsely testifying (ψευδομαρτυρέω) (14:56,57) and twice the testimony is noted to "not agree" (14:56,59) (cf. Boomershine, 172).

Interestingly, the second reference to non-agreement (14:59) makes use of the phrase "and even so" (καὶ οὕτως), indicating that at first reading one might get the opinion that in 14:57-58 two or more witnesses finally did agree in a charge against Jesus. While the narrator does not express exactly how these latest witnesses did not agree, his reliable commentary that they did not moves the trial on to the next crucial phase, the questioning by the high priest and Jesus' Christological confession.



point to two of the alternatives as more likely. In 15:29-30 the same saying is flung at the crucified Jesus as a taunt.<sup>1</sup> In this case, it is tied to saving himself ("save yourself by coming down from the cross."). In 15:37-39 at the death of Jesus, the temple veil is torn from top to bottom (that is, "without hands"), and the centurion says, "Truly this was the Son of God."<sup>2</sup> Concerning 15:29-30, there appears to be some connection made between Jesus saving himself and the temple being destroyed. The intent of the taunt seems to be that both are impossibilities for Jesus to accomplish. In 15:37-39 when Jesus dies, however, the temple veil is rent in two from top to bottom. Furthermore, the centurion states, "Truly this was the Son of God." Some connection, then, appears to exist between the Messianic claim, the importance of the death of Jesus, and the fate of the temple.<sup>3</sup>

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<sup>1</sup>15:29 says they "were blaspheming him." This is another parallel which ties 15:29 to 14:55-65.

<sup>2</sup>Often the centurion's words are taken as a confession of Jesus' Messianic Sonship or else as a statement similar to Luke 23:47, "Surely this man was just." However, if they are taken as irony, the centurion is taking the typical Roman attitude towards Jesus (cf. Pilate's words in 15:2 and the soldiers' words in 15:18, both with ironic overtones) but the narrator is making an ironic comment to the reader--Jesus is the Son of God as he is crucified and dying upon the cross. I am indebted to Dr. Donald Juel for this suggestion.

<sup>3</sup>Cf. the way 14:55-62 parallels 15:37-39. In both cases there is (1) a plan for/or actual fulfillment of Jesus' death (14:55, 15:37), (2) a testimony about the temple (14:57-58, 15:38), and (3) a testimony about Jesus' Messianic claim (14:61-62, 15:39).

The death of Jesus, which one would expect to be the end of his claims, is in Mark, really the establishment of them.<sup>1</sup> He does not save himself, but the many (10:45). His death does destroy the temple (15:38),<sup>2</sup> but in three days he raises up another, his own body (cf. the reference to three days in the passion predictions 8:31; 9:31; 10:34) and/or the Christian Church.<sup>3</sup> This implies that the false testimony in 14:57-58 is not false in the sense that Jesus did not say it (for the cross with the torn veil and the resurrection fulfill the saying). Rather, either Jesus said it differently than reported or its meaning is different than the way it is being construed by the witnesses.<sup>4</sup>

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<sup>1</sup>As noted above, the "reversal" of the Christological baptism (1:9-11) at the cross (15:37-39) illustrates the fulfillment of the Christological mission.

<sup>2</sup>See Malbon, 126, for a brief review of two views on the tearing of the veil and her synthesis. Because of the close ties of 11:12-25 with 15:37-38, I hold that the torn veil indicates proleptically the destruction of the temple.

<sup>3</sup>A number of commentators see the reference to a temple made "without hands" as referring to the Christian community (cf. Donahue, "Temple," 77; Juel, 57-58; Taylor, 566 [who also notes the view that it refers to resurrection]; cf. Geddert, 132, who sees it as both). A view of the rebuilt temple as the church does not destroy the connection of Jesus' statement to the resurrection. The resurrection was the event which established the church. The reference to "three days" (even though it is *διὰ τριῶν ἡμερῶν*) seems to me to have too close of connections with the resurrection to disconnect it from that event.

<sup>4</sup>Of the two alternatives, the later seems more likely, that Jesus said these words but meant something different. The reason for this contention is that if Jesus had not made the statement (had not said "I will destroy" or "it will be destroyed") the charge would probably not have been brought up.

With this understanding we see that there is irony here. The witnesses have one view of the meaning of their words, a view which the reliable narrator informs us is false. However, for the reader, as Juel, 57-58; and Senior, 91, point out, there is the irony that the witnesses' testimony does hold truth at a deeper level. Juel

Of the three prolepses in the inner story, one is internal homodiegetic repetitive. It is the alleged statement of Jesus: "I will destroy this handmade temple and during three days build another without hands," reported by the false witnesses in 14:58.<sup>1</sup> As we saw above, the "false" aspect of the witnesses' testimony is not in whether Jesus made the statement or not, but rather in its meaning. The "three days" connects with the passion predictions of Mark 8, 9, and 10. The prolepsis is repetitive since it retells and reinterprets the meaning of the resurrection.<sup>2</sup> The other two

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notes, "If Mark intends the reader to appreciate the ironic truth of the statements made by the mockers [at the cross], he must intend the charges at the trial to be viewed in the same way. It is thus possible that the charges at Jesus' trial point to something the author considers to be true" (p. 56).

<sup>1</sup>This prolepsis occurs in the report of the false witnesses, thus the actual statement would have had to be made before 14:53-72, but its fulfillment would occur after 14:53-72. That is to say, it is a prolepsis within an analepsis. We noted in our discussion on Mark 11 Juel's finding that there was no evidence for an expectation of the Messiah destroying the temple (Juel, 197). Green, 278-281, in the context of the present passage, moderates this view somewhat by speaking of the Messiah as God's agent in destroying the temple. What we certainly see in Mark is predictions of the destruction of the temple (11:12-25; 13:2; 14:58) and an ominous harbinger of its destruction (the torn veil 15:38) connected with the death of Jesus. In Mark 11 the intercalation pointed to the fate of the temple linked to the religious leaders' rejection of Jesus. In Mark 14:58 the witnesses seek to throw upon Jesus the personal responsibility for the destruction of the temple ("I will destroy"). The truth of the matter (counter their false testimony) is that they destroy the temple by killing Jesus. However, at Jesus' ἐξέντευξις (15:37) the temple veil is torn (15:38). Thus, in a sense, he does destroy the temple, but as a result of their action.

<sup>2</sup>The "temple" in the prophecy of Jesus also has connections to the Jerusalem temple as shown by the tearing of the curtain in 15:38. There seems to be here a nascent theology of the institution of a new temple in the resurrection of Jesus which replaces the old Jewish temple. Is the temple referred to here parallel to a Pauline view of the church (cf. 1 Cor 3 and 2 Cor 6)? Or is it closer to the concept of a heavenly ministry of Jesus as illustrated in the book of Hebrews or Revelation? With the connections of Mark 14 to Mark 11

prolepses are both external, the references by Jesus in 14:62 to the Son of Man at the right hand of Power (the enthronement of the Christ) and the Son of Man on the clouds. The later of these two prolepses may have a further reach than the former two if it refers to the Parousia.

In the trial of Jesus before the Sanhedrin there is a peculiar characteristic of the reported words of Jesus. Except for the statement "I am" (14:62), to the high priest's question, every one of Jesus' statements are prolepses, with the characteristic that each successive prolepsis has a further reach than the one before it.<sup>1</sup> Aside from the question of the meaning of these prolepses, they all illustrate at least one central characteristic, they are the words of a prophet. It is apparent, therefore, that the Christology of the trial narrative necessarily implies a prophetic Messiahship.<sup>2</sup>

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(with reference to the praying community, 11:22-25), the earthly church seems the more likely alternative. But this does not necessarily rule out the other possibility, especially in light of the cosmic nature of Jesus' remarks in 14:61-62.

<sup>1</sup>I assume here that they refer to: (1) the resurrection (14:58), (2) the enthronement of the Son of Man (14:62a), and (3) the Parousia (14:62b). It is a debated issue. See, for instance, Donahue, Are You the Christ, 103-138, 140-187. Donahue holds that the future sayings in 14:62 combine ". . . suffering, vindication and judgment through the parousia, and a reference to a new community . . ." (p. 172); He further notes concerning 8:38; 13:26; and 14:62, "The future sayings indicate that the real meaning of the earthly ministry and the suffering will be known only in the return of the Son of Man. Mark thus forms a consistent schema for the past of Jesus, the present tribulation of the community and their future hope. This explains the pattern of suffering, parousia and new community which we have noted" (p. 184). See also Perrin, "High Priest's Question," 91-95.

<sup>2</sup>The prophetic claims of Jesus may be one of the keys in understanding his condemnation by the religious leaders. In the second century, Bar Kochba made a Messianic claim and was, as reported in the Babylonian Talmud, Sanhedrin 93b (with the name Bar

This understanding takes on deeper significance in light of the above discussion about Peter's denial proving Jesus' Messiahship via the fulfillment of one of Jesus' prophecies (14:30). The intercalation process lays heavy stress on the concept of Jesus as prophetic Messiah. The fulfillment of 14:30 in Peter's denial has implications, therefore, which extend beyond the question of the trial and the innocence of Jesus. If one prophecy came true, Peter did indeed deny Jesus, then the implication is that the other prophecies the Lord made will also be fulfilled. Thus the intercalation process has the effect of substantiating and authenticating the resurrection, enthronement, and Parousia of Jesus.

The duration and frequency data of the two stories illustrate the emphases placed upon the important themes of the two stories. In the outer story, almost the entire narration is tableau, we are present with Peter as the events unfold.<sup>1</sup> In frequency data, several multiple singularities center on the triple denial and lay stress on Peter's failure. Several repetitives occur, the most important being the last in 14:72 in which Peter remembers the prophecy of Jesus. This repetitive emphasizes again the failure of Peter, but turns the meaning of the denials towards the fulfillment of Jesus' prophecy, and thus a connection with the word "Prophecy!" in 14:65 and a verification of Jesus' Messianic claims.

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Koziba), put to death for the inability to "judge by the scent," possibly a lack of prophetic ability. Cf. Juel, 70-72, for a discussion; also Joel Marcus, "Mark 14:61: 'Are You the Messiah-Son-of-God?'" Novum Testamentum 31 (1989): 125-141.

<sup>1</sup>We have already noted above in some detail the ellipsis of the outer story across the inner story and its significance.

In the inner story, the first section of the trial scene is very different from the later section. Before the high priest arises there are numerous summary, iterative, and repetitive patterns in duration and frequency. These have the effect of emphasizing over and over the frustration of the rulers' plan (a continuation of the suspense of just how they will succeed). However, in the second section of the trial (from the high priest arising onwards), a marked change occurs. Now almost everything is tableau and singularity. This points to the centrality of this section of the trial. It is the place where Jesus makes his impressive Christological statements. The heightening of suspense in the first section, combined with the different form of narration of the second section (tableau, singularity) come together to focus attention on the section of the story where Jesus makes his Christological claims.<sup>1</sup>

#### Narrator and Implied Reader

In both stories the narrator is omniscient and omnipresent. The narrator shifts from one location to another and reports events in the different locales. In terms of intrusion, the narrator is fairly covert in the outer story, making only essential remarks about time and the identification of persons, but making no comment whatsoever upon Peter's denial. In the inner story, by contrast, some of the most overt comments found in the intercalations occur. The narrator emphasizes the false nature of the witnesses testimony

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<sup>1</sup>We have already noted how Peter's story also focuses attention on these Christological claims.

("testified falsely," 14:56,57, "their testimony was not the same," 14:56,59).

In the outer story, the narrator is reporter-like for the most part, except for the interior view of Peter remembering Jesus' prophecy. In the inner story no true inner view is given, though a psychological view is hinted at in the bias of the high priest against Jesus ("You have heard the blasphemy," 14:64). Hence there is a parallel kind of distance in both stories, reporter-like for the most part, but at times highlighting the interior views of characters.

The ideology of the outer story is not explicitly stated, though as in previous intercalations, it is not difficult to determine. Peter's denial, in such sharp contrast to his previous discipleship and claim, is its own condemnation. The repetition of the prophecy of Jesus at the end with Peter's response in tears forcefully drives home the point of the narrative. In the inner story, the ideology is much more explicit since the narrator has taken such a clear ideological stance by his intrusive comments noted above. The witnesses and the high priest are absolutely wrong in their condemnation of Jesus the Christ.

The implied reader's knowledge is different in the two stories. Strikingly, the inner story has much more theological knowledge implied (understanding such terms as "Blessed" "Power" "Son of Man" "blasphemy"). In the outer story, the implied knowledge centers much more on material things (cock crowing, where Nazareth and Galilee are, the location of courtyard and gate in a house).

The reading strategy of the two stories is also different. The outer story is quite reader elevating since the reader knows that the prophecy of 14:30 will certainly be fulfilled (as are all the prophecies Jesus makes within the Gospel).<sup>1</sup> And, indeed, the temporal markers and words of Peter exactly fulfill the prophecy. In the inner story, the strategy is more evenhanded with the reader being ahead in knowledge some of the time (cf. the summary statement of 14:55) but then being kept in suspense as to the outcome (will they succeed in their attempt to condemn Jesus?). There is also the case of the suspense opened at the very end of the inner story with the word "Prophecy!" which does not find its fulfillment until the outer story.

#### Style

Although single word and sentence, and multiple word and paragraph, stylistic features do occur in this intercalation-- including metonymy, rhetorical question, Leitwörter ("deny" and "with Jesus/of them" in the outer story; "Son" in the inner story), and repetition (Peter's denials)--yet the most important connections between the two stories occur at the narrative and scene level and consist of motifs and dramatized irony. A strong crossover and development of the motifs of testimony/testify/falsely testify/deny occurs between the two stories, i.e., the false witnesses in the inner story and Peter's denial of Jesus in the outer story. There is

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<sup>1</sup>Some prolepses here extend beyond the discourse and even beyond the narrator's NOW (the Parousia, for instance), but the implications of the Gospel are that whatever Jesus says will surely come to pass.



also a question/challenge/silence/answer motif where Jesus is questioned, remains silent, but finally reveals his true identity. Peter starts out in silence by a fire, but is challenged and in each case denies his Lord. Finally there is a light/revelation and covered/prophecy motif. Peter stands by the light (φῶς, 14:54), but does not realize what he will do until the end. Jesus is condemned when the high priest asks what is "manifest" (φαίνω, 14:64) to them? Then Jesus has his face covered but "reveals" his true identity by his prophecy coming true in the unknowing disciple's denials.

Dramatized ironies are set up via intercalation centering on the comparisons between Jesus and Peter. These have been noted earlier in the parallels and contrasts between the two characters and their actions. It is one of the most dramatic ironies of the intercalations that Peter's denials prove the Messiahship of Jesus. The accused Jesus is acquitted by the denial of his closest disciple. In the inner story, they seek testimony but their testimony never agrees (never provides true condemnation of Jesus). In the outer story the false testimony is turned to true as the failing disciple testifies to the Messiahship of Jesus in his denial which fulfills the prophecy of 14:30.

#### Summary of Data for Mark 14:53-72

##### 1. Settings

- a. Different spatial backgrounds in the two stories--in courtyard/gateway, with rulers.
- b. Interlinked temporal backgrounds--story time runs straight through both stories.

- c. Different social, but similar moral backgrounds in the two stories--(social outer story--identification with group, social inner story--Sanhedrin court, moral--truth telling).
  - d. Spatial borders different in the two stories--court yard and gateway outer story, with Sanhedrin inner story.
  - e. Outer story temporal borders of inner story, after initial focalization.
  - f. Social and moral borders broken both stories--Peter breaks truth-telling border, tries to enter other group in the outer story; Sanhedrin breaks truth border seeking to kill Jesus and mistreats him in the inner story.
  - g. Clear focalization/defocalization--inner story focalized first, but outer story first to be fully focalized.
  - h. New group at second focalization of inner story (Sanhedrin 14:55), and refocalization of outer story (slave girl 14:66).
2. Characters
- a. Only Jesus appears in both stories.
  - b. Characterization of Jesus different in the two stories.
  - c. Dramatized irony between Jesus and Peter.
  - d. Different characterization of Jesus and Peter.
3. Actions and Plot
- a. Peter as reactor in the outer story; three-part scene in the inner story.
  - b. Actions of parallel groups in contrast--Peter, Jesus.
  - c. Contrast of outer story's elliptical action with inner story actions--silent Peter, testifying Jesus.
  - d. Dramatized irony between actions of Jesus and Peter about Christology and discipleship--Christ claims Messianic titles, Peter denies, but fulfills Jesus' prophecy; Peter fails but weeps.
  - e. Interlinked plots via:
    - 1) Similar type of stories (trial/testimony scenes).
    - 2) Commentarial and contingent linkage (Jesus' true confession in contrast to Peter's denial; Peter fulfills the prophecy of Jesus).

- 3) Linkage of inner story gap to outer story action (Peter fulfills "Prophecy!").
- 4) Modification of direction of outer story (Peter's denial a proof of Jesus' Messiahship) with return of outer story to inner story's point (Peter remembers, beats on himself, and weeps).
- 5) Suspense linkage (discipleship linked to Christological claim).

#### 4. Time

- a. More anachronies, more complex in the inner story.
- b. Analepses of the outer story emphasize Peter's denial; inner story analepsis emphasizes ironically false testimony; prolepses in the inner story emphasize Jesus' prophetic Messiahship and eventual glorification. Anachronies are markers of the dramatized irony.
- c. Both stories with same story time NOW, story time runs straight through the intercalation.
- d. Duration data--ellipsis of the outer story across the inner story.
- e. Frequency data:
  - 1) Multiple singularities of the outer story emphasize Peter's denial; repetitive at the end emphasizes failure of Peter.
  - 2) Repetitives and iteratives in the inner story emphasize frustration of the rulers' plan; singularities (and tableau) point to the centrality of the Christological claims.

#### 5. Narrator and Implied Reader

- a. Narrator--omniscient and omnipresent both stories.
- b. Intrusion--Narrator covert outer story, intrusive inner story.
- c. Distance--Narrator reporter-like outer story, but interior view of Peter at end. Reporter-like inner story but with some psychological implications about characters shown.
- d. Ideology--covert in the outer story, explicit in the inner story.

- e. Reader knowledge--contrast of the outer story (material things [cock crowing, location of Nazareth, Galilee], as compared to the inner story (theological ["Blessed" "Power" "Son of Man" "blasphemy"])).
- f. Reading strategy--reader elevating in the outer story, evenhanded in the inner story.

6. Stylistic Features

- a. Crossover motifs--testimony/testify/deny;  
question/challenge/silence/answer;  
light/revelation/covered/prophecy.
- b. Dramatized ironies--between the two stories (Peter's betrayal and Jesus' true testimony; Peter's denial proves Jesus' Messianic claims).

## CHAPTER 4

### THE DEFINITION AND FUNCTION OF MARKAN INTERCALATION

#### Introduction

In chapter 3 the data generated by the narrative analysis of six passages designated by many scholars as intercalations in the Gospel of Mark were presented. The purpose of chapter 4 is to categorize and evaluate these data with two key questions in mind: What is the definition of Markan intercalation? and What is its function in the Gospel?

The procedure used to carry out this aim is, first, to discuss the narrative data which serve as definitive characteristics of intercalation in Mark. This task requires summarizing the data of the six intercalations studied in chapter 3 and comparing these data with the work of others in order to create a definitive set of characteristics.

The second step is to explain the function of Markan intercalation in the Gospel as depicted in the narrative analysis of chapter 3. This also requires a summarization of the data and integration with the work of others to arrive at a definitive function.

Finally, the third step is to outline the implications of my findings for important areas of Markan research such as textual

criticism, the Synoptic Problem, and major debates over Markan theology in the areas of Christology, discipleship, and the relationship of the Gospel of Mark to the Jewish temple and people.

#### The Definition of Intercalation

We noted in chapter 2 that a key to defining intercalation in Mark is the common set of storytelling characteristics which are displayed in all the intercalated passages studied. While many storytelling techniques appear in Mark, and very few of these are unique to intercalation, yet it is not the case that just because a narrative characteristic occurs elsewhere in Mark, it is therefore not part of the set of characteristics which define intercalation. The reason for this is a phenomenon which I call "clustering." Clustering is a literary pattern in which several traits come together in a unique way to produce a distinctive storytelling technique. One or more of the traits alone might not be sufficient to classify a passage as displaying the storytelling technique. But their combination and interaction upon one another sets up a story situation in which the reader recognizes the unique storytelling technique.<sup>1</sup> This phenomenon is what occurs in intercalation. Although certain markers within the text are unique to intercalation, these unique markers join together with other narrative characteristics to form the distinctive definition of intercalation in Mark. The method I use to delineate the definitive

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<sup>1</sup>It may be compared to the different colors which come together to make a painting or the musical notes which make a tune. The various storytelling characteristics which come together again and again in intercalation "paint the picture" of what we expect to see in an intercalated passage.

characteristics of Markan intercalation is to review the six categories of narrative function (settings, character, actions and plot, time, narrator and implied reader, and style) for the six passages studied. It is assumed here that for a characteristic to be definitive for intercalation in Mark, it must appear in all of the six passages studied.

### Settings

In the intercalations a number of findings concerning settings appear which do not fit into any unified pattern. Sometimes a spatial border has symbolic significance in the intercalation ("house" in Mark 3; hidden and open healing in Mark 5; the significance of "desert" in Mark 6; the symbolic meaning of "Beelzebul" in Mark 3; and "Jairus" in Mark 5), but at other times no symbolic significance occurs in a spatial border (Bethany and Jerusalem in Mark 11).<sup>1</sup> At times social and moral backgrounds between the stories are similar, at other times they are in contrast to one another.

However, several patterns do appear consistently in the settings of all the intercalations.<sup>2</sup> These are as follows:

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<sup>1</sup>This is not a negation of Elizabeth Malbon's work which stresses the importance of space in Mark. It is to say, rather, that within the intercalations, the spatial markers do not always hold a central or strongly symbolic significance. In Mark 11 there is, no doubt, significance in the fact that Jesus does not stay in Jerusalem. However, for the intercalation of the cursed fig tree and the cleansed temple, the fig tree, it must be noted, is outside Jerusalem, and yet it is in parallel with the temple which is inside Jerusalem.

<sup>2</sup>Throughout this section on the definition of intercalation I summarize and generalize the findings presented in chapter 3. While at times the details from each intercalation are listed, at other

1. The two stories focalize at separate locales, though they may end at the same location.<sup>1</sup>
2. The temporal backgrounds of the two stories are interlinked-- story time runs straight through the entire intercalation.
3. Apart from initial focalization, the outer story serves as the temporal border of the inner story.
4. A spatial, social, or moral border is broken in one or both of the stories.
5. There is a clear pattern of focalization and defocalization into and out of the inner and outer stories which follows a set pattern:
  - a. Each story is clearly focalized, the outer story is always the first to be completely focalized.
  - b. Moving from the outer to the inner story the outer story has some form of defocalization which is never complete, always a gap is opened which spans the intercalation.
  - c. The inner story focalizes completely after the outer story. A new character or characters are introduced who become a center of focus for the inner story.

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times the generalization is merely asserted with reference made to pages in chapter 3. The reader may wish to check these summarizations against the complete data of the previous chapter. The quickest way to do so is to review the chapter 3 summaries of data found above on pp. 136-138, 170-172, 207-209, 239-241, 264-266, 307-310. For the primary discussions on settings in chapter 3, see pp. 111-116, 139-143, 172-178, 209-215, 241-247, 267-280.

<sup>1</sup>The inner story of the intercalation in Mark 3 has Jesus at the same locale as in the outer story, but the first spatial locale mentioned in the inner story is the place of origin of the scribes, i.e., Jerusalem, a location different from the house Jesus is in.



- d. At the end of the inner story defocalization occurs taking various forms.
- e. Upon reentry into the outer story some tie is made to the previous section of the outer story. Also, a previously unmentioned character is introduced, or a new name is given to a group previously introduced in the first part of the outer story. This new character or newly named group is the subject/actor of the first or second sentence of the reentered outer story. Often the "camera angle" has shifted from what it was in the previous section of the outer story.
- f. At the end of the outer story defocalization takes various forms.

Of all these characteristics, several are obviously not unique to intercalation. Points 1, 2, and 4 occur elsewhere in Mark (separate locations for stories, temporal interlinking, and breaking of borders). Story time, for instance, runs straight through the entire Gospel.<sup>1</sup> And the intercalations are not the only place in Mark where spatial, social, or moral borders are broken.<sup>2</sup> However, as noted

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<sup>1</sup>There are anachronies, of course, such as the story of John the Baptist's beheading in the intercalation in Mark 6. However, even this lengthy analepsis is placed in the setting of current story time via the  $\gamma\acute{o}\rho$  connector in 6:17. Cf. Petersen, 50-54, on the question of story time throughout the entire book. Petersen notes, ". . . there begins in 1:16ff. a sequence of episodes that temporally follow one after the other until the end of the narrative in 16:8" (p. 54).

<sup>2</sup>Cf. the resurrection of Jesus in Mark 16 which breaks the spatial border of the tomb. John the Baptist in Mark 1 breaks the accepted moral border of membership in the kingdom of God by baptizing Jews. Jesus breaks the expected moral border of what it means to keep the Sabbath by healing on that day, Mark 1 and 3. The list could be extended.

above, this fact does not deny these characteristics a place in the definition of Markan intercalation, due to the phenomenon of clustering.<sup>1</sup>

However, in the list above are several characteristics unique to intercalation. These are numbers 3 (outer story as temporal border of inner story) and 5 (a unique focalization/defocalization set of characteristics). Both of these characteristics have to do with the unique feature of Markan intercalation of the intussuscepting of one story within another.<sup>2</sup> In other words, the outer story is broken in two. Something is "left hanging" across the inner story's telling. While it has been recognized during more than sixty years of research that intercalation means one story "sandwiched" within another, it is markers such as those noted here (temporal bordering, a gap left at the leaving of the outer story, and the unique features at reentry into the outer story) which serve as narrative markers, definitive characteristics, of Markan intercalation.<sup>3</sup>

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<sup>1</sup>But it does mean that if one finds a broken moral border, for instance, one has not necessarily thereby found an intercalation.

<sup>2</sup>Some might argue that each of these unique characteristics appear in contexts other than intercalation in Mark. For instance, does not the story of John the Baptist, which breaks off at 1:14 and resumes at 6:17, have a gap which extends across all the intervening narrative? Indeed it does, but the point is that in intercalation such a gap extends across only one other story, not over a series of stories.

<sup>3</sup>Some discussion in the literature concerns another Markan stylistic feature in which two similar stories "frame" a series of other stories (for instance, the stories of blind men being healed in Mark 8:22-26 and 10:46-52). See Wright, 16. However, the difference between this feature and intercalation is that in framing the "frames" are not one story divided, but rather two stories of one type (in the example above they are two "healing of blind men" type

Through clustering, points 2 and 4 above (story time continuous throughout the intercalation, broken borders) take on new significance within the setting of intercalation. A continuous line of story time becomes an important ingredient in the characteristic separation and comparison between the stories. The continuous story time line is part of what makes possible the separation of the stories, since it is the sense of continuing time which places the two stories together in the same "temporal world" and accents the gap of the outer story across the inner story. The breaking of borders tends to highlight the dramatized irony in the intercalations.

#### Characters

In the area of character, a rich variety both of characters and characterization occurs in the intercalations. The richness of the display tends to defy any simple categorization of character presentation. However, two abiding features occur throughout all the intercalations in relation to character. The first is one of the most striking traits of Markan intercalation. Although the stories are sandwiched together and, as noted below, intimately tied together in multiple ways, yet the only characters to cross between the two stories are Jesus and the disciples. Furthermore, the disciples'

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of stories). Cf. also Fowler, 113-114, concerning doublets in Mark.

Another instance of a return or parallel phenomenon in Mark is the breaking away from the story of John the Baptist in 1:14, only to return to it in 6:17. However, in this case a much larger gap appears between the story break and its resumption than in the intercalations (where only one story intervenes between the two portions of the outer story) and no narrative markers imply a comparison or connection between all of the intervening stories and the story of the Baptist. But in the intercalations there is an intimate connection of the inner story with the outer.

appearance in both stories of an intercalation (Mark 5 and 11) is limited to minor roles. In Mark 5 the disciples are mentioned in the inner story (5:31), but it is only Peter, James, and John who are mentioned in the outer story (5:37,40).<sup>1</sup> In Mark 11 the disciples occur in the outer story as hearers of Jesus' curse (11:14) and in Peter's response about the tree (11:21). However, in the inner story they occur only as "they" (11:15,19) and appear only in the focalization and defocalization.<sup>2</sup> Thus, with this understanding, it might be said that Jesus is the only major active character in the intercalations who appears in both stories.<sup>3</sup> We can go even further than that. Not only is Jesus the only active major character to occur in both stories of an intercalation, but (aside from Jesus and the disciples and the "prop appearances" of the high priest and servants in the intercalation of 14:53-72) no mention is even made of the characters of an inner story within an outer story, nor of the characters of an outer story in an inner story. This lack of

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<sup>1</sup>In the inner story, the disciples serve as a foil to Jesus' response about touching his clothing. In the outer story, while Peter, James, and John are disciples, they are a different grouping named, and the word "disciple" (μαθητής) does not occur. Furthermore, Peter, James, and John never speak and are only observers of Jesus' actions.

<sup>2</sup>See below under the discussion of textual criticism where a group of textual variants exclude the disciples from the inner story of Mark 11.

We note here the one other seeming break from this pattern, the ὕπνετος of 14:54 and 14:65 and the high priest mentioned in 14:53-54, 60-65, 66. But as mentioned in chapter 3 above, the servants' appearance in the outer story is only as a prop, thus not a character, and the high priest in the outer story is noted as a spatial or personal marker.

<sup>3</sup>For the lists of characters in each story see pp. 116, 144, 178, 216, 247, 280.

character crossover, even in the face of the multiple interconnections between the two stories, is one of the defining characteristics of Markan intercalation.

It might be argued that this trait is fairly common throughout the entire Gospel. While it is true that the Gospel is clearly the story of Jesus, and that, thus, one would expect to find him everywhere mentioned while others would appear in isolated stories, yet there are other major figures who are continuity characters in the Gospel. These include the disciples and the religious leaders.<sup>1</sup> The "crowd" could also be included, but they may be more of an amorphous and changeable type and are at times just a prop. Furthermore, understanding that character crossover does not occur in the intercalations can serve as a test for determining whether or not a proposed passage actually displays intercalation.<sup>2</sup>

The other abiding feature which occurs throughout all the intercalations is that always between the two stories a relationship of dramatized irony is established between two central characters who do not cross into one another's story.<sup>3</sup> This characteristic, indeed,

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<sup>1</sup>Cf. Rhoads and Michie, 101.

<sup>2</sup>As noted below, there are some passages which have been suggested as intercalations which contain character crossover.

<sup>3</sup>The only exception to this phenomenon is Jesus in the unique passage of 14:53-72 where Jesus himself is one of the characters in the dramatized irony relationship. However, we have already noted that Jesus crosses all story borders in Mark. Thus, this one instance which involves Jesus does not materially alter the pattern. For the primary discussions of the dramatized irony between characters see pp. 121-122, 126, 146-149, 180-185, 217-220, 248-254, 284-286. The characters who stand in a relationship of dramatized irony in each of the intercalations are as follows:  
 Mark 3                      The relatives of Jesus and the Scribes from Jerusalem

is multiplied in importance by various other narrative features (see below). Since this characteristic is central to the storytelling significance of intercalation in Mark, it is considered more fully in the section dealing with function.

#### Actions and Plot

In the area of actions and plot, several patterns are displayed in all the intercalations. There are parallel actions done by contrasting groups in the two stories, or contrasting actions done by parallel groups. The relatives of Jesus in Mark 3 would normally be seen as a contrasting group to the scribes (relatives = friends, scribes = enemies). However, the two groups make very similar statements ("He is crazy," "He has Beelzebul"). In Mark 5 the two very opposite characters of Jairus and the woman both come to Jesus for healing. In Mark 6 the disciples go forth in a successful mission of proclamation, while their parallel, John the Baptist in the inner story, is locked up and eventually executed (silenced). A special case appears in Mark 11 with the fig tree and the temple. In this case these two "characters" receive action since they are inanimate objects. They are in parallel to one another.<sup>1</sup> However, Jesus curses the one but "cleans out" the other. In Mark 14:1-11 the

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Mark 5	Jairus and his daughter and the woman with the hemorrhage
Mark 6	Jesus, John the Baptist, and Herod; and the Twelve and John the Baptist
Mark 11	The fig tree and the temple
Mark 14:1-11	The religious leaders, Judas, and the woman who anoints Jesus
Mark 14:53-72	Peter and Jesus

<sup>1</sup>Cf. the discussion in chapter 3 above, pp. 217-219.

woman displays true discipleship by her actions. Judas, on the other hand, plots betrayal, even though he is one of the Twelve. In Mark 14:53-72 Jesus gives the good confession while his parallel, the disciple Peter, denies his Master. This trait, contrasting actions of parallel groups or vice versa, is one of the definitive characteristics of intercalation and contributes to the dramatized irony between major characters and their actions.

Another characteristic common to all the intercalations is that the outer story's elliptical action which crosses the intercalation stands in contrast to the actions going on within the inner story. This contrast of an action of the outer story<sup>1</sup> against the backdrop of the action of the inner story plays into the dramatized irony function of intercalation.<sup>2</sup>

Another feature characteristic of intercalation is the interlinking of story plots via commentarial and/or contingent linkage, linkage of story gaps, modification of the direction of the

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<sup>1</sup>This outer story action proceeds unnarrated as the inner story progresses. It is not difficult to see the parallel here to the characters who do not cross into one another's story.

<sup>2</sup>The elliptical actions and what they contrast with are as follows:

Mark 3	The relatives travelling to seize Jesus to "save him from himself" contrasts with accusations of the scribes.
Mark 5	The death of Jairus' daughter contrasts with the healing of the woman with the hemorrhage.
Mark 6	The mission journey of the Twelve contrasts with Herod's feast and John's death.
Mark 11	The withering of the tree contrasts with the cleansing of the temple.
Mark 14:1-11	The perfidious plot of the religious leaders contrasts with the loving anointing for burial by the woman (part of the Good News).
Mark 14:53-72	Peter's silence, sitting with Jesus' enemies, contrasts with Jesus' faithful, open confession.

outer story, and suspense linkage.<sup>1</sup> Robert Fowler notes that bracketing also has the characteristic of linkage, where the first of a pair of similar stories (e.g., the feeding of the 5,000 in Mark 6 and the feeding of the 4,000 in Mark 8) influences the understanding of the second.<sup>2</sup> Thus, intercalation is not alone in illustrating linkage. Nevertheless, intercalation has this characteristic in the setting of the sandwiching of two stories.

Another pattern within the actions and plot which occurs in all the intercalations is a return of the outer story at its end to a parallel with the inner story. In each case the inner story presents a norm of judgment around which events in the inner story revolve.<sup>3</sup> It is to this norm of judgment that the outer story always returns at its end.<sup>4</sup> Thus, we may speak of a turn of events in the inner story

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<sup>1</sup>There is too much detail here to list in a brief summary. However, refer to the following pages for the primary discussions, pp. 127-129, 158-160, 192-195, 228-232, 255-257, 294-296.

<sup>2</sup>See Fowler, 99, 113-114.

<sup>3</sup>Cf. Boomershine, 276-283, on negative and positive norms of judgment in the passion and resurrection narratives. The norms for each inner story around which events occur are as follows:

Mark 3	Jesus is not possessed by Satan, his house is not divided (3:24-27).
Mark 5	Faith that reaches out to Jesus is what saves/heals (5:34).
Mark 6	The holy man who rebukes will die and be buried (6:16,20,27-29).
Mark 11	The temple is to be a house of prayer for all people (11:17).
Mark 14:1-11	The anointing and burial is Good News (14:8-9).
Mark 14:53-72	Jesus is the suffering Messiah who will come in glory (14:62-65).

We note that in every case but that of Mark 6 it is Jesus who presents the norm around which the action revolves.

<sup>4</sup>The return in each intercalation is as follows:

Mark 3	Jesus redefines family (his house is not divided) (3:34-35).
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centering on a norm of judgment, a norm to which the outer story returns, a turn--return pattern which all of the intercalations display.

#### Time

In the area of time relationships there is again a plethora of details which can overwhelm the attempt to point to specific series of relationships which occur in all the intercalations. This is particularly true of much of the duration and frequency data. Tableau presentations, repetitives, and iteratives serve often as markers of emphasis in the stories. However, three time characteristics recur consistently within all the intercalations.

The first temporal characteristic was noted above under settings, the story time NOW moves continuously throughout both stories of each intercalation.<sup>1</sup> This characteristic, as noted above, takes its significance for intercalation from its clustering with other characteristics.

The second temporal characteristic which appears throughout all the intercalations is the way anachronies serve as markers of the

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Mark 5	Jesus raises the little girl to life (faith does bring the greatest of miracles) (5:41-43).
Mark 6	Jesus and the Apostles go to the desert (return to the place of John) (6:31-32).
Mark 11	Jesus instructs the new community to pray (there will be a house of prayer) (11:24-25).
Mark 14:1-11	Judas seeks to betray Jesus <u>εὐκαίρως</u> (even the betrayer's work displays <u>εὐαγγέλιον</u> ) (14:11).
Mark 14:53-72	Peter remembers Jesus' prophecy, beats upon himself, and weeps (the denial proves Jesus' prophetic Messianic claim, Peter turns back to Jesus) (14:72).

<sup>1</sup>For the primary discussions see pp. 130-131, 162-163, 173-174, 232, 259, 269.

dramatized irony between the two stories.<sup>1</sup> This concept concerns the function of intercalation more than its definition.

The third temporal characteristic which appears in the intercalations is that an ellipsis of the outer story crosses the inner story.<sup>2</sup> This is intimately tied to the concept of continuous story time across the entire intercalation. The outer story is not just "on hold" (pause) while the inner story progresses. Usually interest and suspense about the outer story's outcome is heightened by this anticipation and waiting. As part of the outworking of the ellipsis, the outer story generally has an unnarrated action which occurs during the inner story's narrative. This contributes to the dramatized irony between the two stories.

Of the three time characteristics noted here, only the last one is definitively characteristic of intercalation in the sense that nowhere else in Mark within such a short space does ellipsis occur.<sup>3</sup> The two other time characteristics, however, do occur elsewhere in Mark. As noted above, story time continues straight through the entire Gospel and various anachronies occur elsewhere in the Gospel. However, via clustering both of these characteristics play an important part in the function of intercalation. The continuous

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<sup>1</sup>For the primary discussions see pp. 130, 162, 199-200, 233-234, 258-259, 296-303.

<sup>2</sup>For the primary discussions see pp. 132-133, 165, 201-202, 235, 242-243, 253, 260, 269-274.

<sup>3</sup>There is an ellipsis of the story of John the Baptist between 1:14 and 6:17, and of the young man in linen between 14:51-52 and 16:5. However, in both of these cases, a much larger gap of story time occurs than in any of the intercalations and the intimate connection with the intervening stories, as occurs in the intercalations, is missing.

story time makes possible the sense of an ellipsis for the outer story. Some of the anachronies serve as markers of the dramatized irony which exists between the two stories. Thus, via clustering, both continuous story time and anachronies play a role in what is taking place in intercalation.

#### Narrator and Implied Reader

In the area of the narrator and the implied reader, the intercalations hold many characteristics in common with the rest of Mark, an omniscient and often omnipresent narrator who presents his ideology covertly through an evenhanded reading strategy.<sup>1</sup> However, there is one characteristic which occurs repeatedly in the intercalations which has a more distinctive flavor. Usually, a contrast occurs between the expected reader knowledge of the outer story as compared to the inner story. For instance, in the intercalation in Mark 3, the outer story is all about family relationships, whereas the inner story is full of theological terms and concepts (centering on demonology and exorcism). In Mark 6 the outer story contains expectations about knowledge of travel and evangelism, while the inner story is concerned with kingly court life. This is nothing unique about intercalation per se, but it does enter into the clustering phenomenon particularly in regards to the function of intercalation in dramatized irony. The point is, the two

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<sup>1</sup>On the narrator in Mark, see Rhoads and Michie, 35-42; and Norman R. Petersen, "'Point of View' in Mark's Narrative," *Semeia* 12 (1978): 97-122. With reference to the implied reader, see Fowler, 149-179. On page 156, n. 23, Fowler defends the concept of a reliable narrator in Mark.

stories are different from one another, and yet they are interconnected.

### Style

Finally, in the area of stylistic features the major definitive characteristics for intercalation occur at the multiple word and paragraph and the scene and narrative levels. In each intercalation either a Leitwort crossover occurs between the two stories or a linking of motifs takes place between the two stories.<sup>1</sup> It is not the case that this occurs only within intercalations, for the entire Gospel contains interlinking and recurrence of major motifs. However, via clustering, the crossover between the various Leitwörter and motifs plays a role in the function of intercalation. The crossovers draw the narratives together even as the stories stand in contrast to one another.

The most important stylistic feature which occurs within the intercalations is the presence of dramatized irony between the two stories. As mentioned above numerous times, this is a major function of intercalation. It is explored in detail below.

In summary, several narrative characteristics occur only within intercalation in Mark. Other characteristics find

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<sup>1</sup>The major Leitwort or motif crossovers are as follows:

Mark 3	house
Mark 5	save/heal, fear/trembling, faith/believe, daughter, much/many/all, touch
Mark 6	hearing/receiving, sending
Mark 11	pray/prayer
Mark 14:1-11	give ( <u>δίδωμι</u> )/betray ( <u>παραδίδωμι</u> ), poverty/riches, death/burial/memorial
Mark 14:53-72	testimony/testify/deny, question/challenge/silence/answer, light/revelation/covered/prophecy

significance within this "atmosphere" and through clustering help to define intercalation as a separate and distinct narrative technique in the Gospel of Mark. The unique characteristics which occur in intercalation are:

1. Apart from initial focalization, the outer story is the temporal border of the inner story.
2. There is a unique pattern of focalization and defocalization of the two stories which includes incomplete defocalization of the outer story at the point where breakaway occurs to the inner story. This creates a "gap" for the outer story across the inner story.
3. A new character or newly named character is noted at the reentry into the outer story.
4. Active character crossover does not occur between the two stories, except for Jesus.
5. Parallel actions are done by contrasting groups or contrasting actions are done by parallel groups in the two stories.
6. The outer story has an elliptical action which crosses the inner story and contrasts with the actions of the inner story.
7. The plots of the two stories interlink following a turn--return pattern.
8. An ellipsis of the outer story occurs across the inner story.

There are also "cluster" characteristics which enter into the definition of intercalation. These are:

1. A spatial, social, or moral border is broken in one or both stories.
2. Story time NOW continues throughout both stories as a unit.

3. Anachronies serve as markers of the dramatized irony between the two stories.
4. The expected reader knowledge is different between the two stories.
5. Leitwort or motif interconnection occurs between the two stories.
6. The stories have dramatized irony between their major characters and actions.

To combine all of these characteristics in a succinct definition of intercalation would be difficult. But we can summarize their defining activity as follows: Intercalation is the Markan literary style by which the Evangelist interrupts the flow of one story with another individual story in order to produce a dramatized irony between key characters and their actions. Intercalation is a process by which the Evangelist brings the two stories together, and yet maintains their separateness, in order to produce the dramatized irony.

#### **The Function of Intercalation**

The definitive narrative features of intercalation noted above set forth in precise form what most readers have felt intuitively about intercalation, that two stories are placed together as a "sandwich." However, just what purpose this sandwiching has in the warp and woof of the Gospel's drama has been much more difficult to ascertain. The rather general comments about two stories interpreting one another, and the confusion noted in chapter 1 over distinctions and parallels between intercalation, insertions, and

framing/bracketing techniques, are all symptomatic of the indistinct understanding of this fascinating literary technique.

The narrative analyses in chapter 3 have repeatedly pointed to one central function of intercalation. It is the setting up of a dramatized irony between the two stories (function as literary style), particularly their main characters and their actions, so as to produce a new or heightened conception about one or more of the major theological themes of the Gospel (function as outcome).

Since this finding is such a central point of the discussion which follows, it is worthwhile to pause before setting forth the proof of the above thesis in order to discuss briefly the subject of irony, in general, and the irony in Mark, in particular. D. C.

Muecke outlines three essential elements of irony as follows:

1. . . . irony is a double-layered or two-storey phenomenon. At the lower level is the situation either as it appears to the victim of irony (where there is a victim) or as it is deceptively presented by the ironist (where there is an ironist). . . . At the upper level is the situation as it appears to the observer or the ironist. The upper level need not be presented by the ironist; it need only be evoked by him or be present in the mind of the observer.
2. . . . there is always some kind of opposition between the two levels, an opposition that may take the form of contradiction, incongruity, or incompatibility.
3. . . . there is in irony an element of 'innocence'; either a victim is confidently unaware of the very possibility of there being an upper level or point of view that invalidates his own, or an ironist pretends not to be aware of it.<sup>1</sup>

Later in his work Muecke names these three formal qualities, respectively, as duality, opposition of terms, and alazony.

Furthermore, he notes that irony requires a reader with a sense of

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<sup>1</sup>D. C. Muecke, The Compass of Irony (London: Methuen & Co., 1969), 19-20.

irony.<sup>1</sup> Indeed, irony requires an implied contract between the author and reader in which they share an experience or knowledge which goes beyond the surface meaning ("lower level") of the text.

This "sense of irony" begins to sound elusive and subjective (something which is "in the eye of the beholder"), yet there are signs within the text which point to irony. Wayne Booth describes a four-step process of recognizing irony which the reader consciously or unconsciously goes through in accepting a statement, story, or work as ironic:

1. The reader is required to reject the literal meaning. . . . He is unable to escape recognizing either some incongruity among the words or between the words and something else that he knows.
2. Alternative interpretations or explanations are tried out,--or rather, in the usual case of quick recognition, come flooding in. The alternatives will all in some degree be incongruous with what the literal statement seems to say . . .
3. A decision must therefore be made about the author's knowledge or beliefs . . . [Either the author recognized the incongruity and intended it (irony) or he was ignorant of the discrepancy.]
4. Having made a decision about the knowledge or beliefs of the speaker, we can finally choose a new meaning or cluster of meanings with which we can rest secure.<sup>2</sup>

Booth's questions are related mainly to the issue of the contract between author and reader. They help to determine whether or not an irony detected by the reader was really intended by the author. This concept is a useful adjunct to Muecke's threefold definition of

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<sup>1</sup>Ibid., 99-100.

<sup>2</sup>Booth, Rhetoric of Irony, 10-12. Booth's choice of the phrase "literal meaning" in step one is perhaps unfortunate since it tends to evoke allegorical conceptions. I prefer Muecke's image of a "double-layered or two-storey phenomenon" (Muecke, 19). This choice prevents mistakingly denying ironical status to literal stories which have two levels of meaning.



duality, opposition of terms, and alazony. It helps to rein in the flights of fancy of those enamored with irony.

I have suggested above that the intercalations display a specific type of irony, dramatized irony. Muecke describes this form of irony:

The function of the ironist in Dramatized Irony is simply to present ironic situations or events to our sense of irony. . . . In this ironic mode the ironist does not appear either as an impersonal voice or in any disguise. He simply arranges that the characters of his play or novel, story, verse narrative, or dramatic monologue expose themselves in their ironic predicament directly to the audience or reader.<sup>1</sup>

Muecke later describes the various types of ironic situations. These include the irony of simple incongruity, irony of events, dramatic irony, irony of self-betrayal, and irony of dilemma.<sup>2</sup>

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<sup>1</sup>Muecke, 92.

<sup>2</sup>Muecke defines these various types of irony as follows: simple incongruity--"It is irony in its barest and simplest terms uncomplicated by the presentation of action or character or the victim's imperception . . ." (ibid., 100); irony of events--"Here the ironic incongruity is between the expectation and the event. We say it is ironic when, after we have more or less explicitly or confidently expressed reliance in the way things go, some subsequent unforeseen turn of events reverses and frustrates our expectations or designs. It is ironic when we meet what we set out to avoid, especially when the means we take to avoid something turn out to be the very means of bringing about what we sought to avoid" (ibid., 102); dramatic irony--"Generally speaking the irony is more striking when an observer already knows what the victim has yet to find out. To the examiner who has already failed the student whom he hears expressing a confident expectation of passing, the situation is already ironic; to others there is no irony until the results come out. On these grounds we distinguish between Irony of Events, which needs to be completed by the discomfiture of the victim, and Dramatic Irony, which is immediately ironical and not dependent upon any subsequent 'reading of the results'" (ibid., 104-105); irony of self-betrayal--"It is exemplified whenever someone, by what he says or does (not by what happens to him), exposes unawares his own ignorance, weaknesses, errors, or follies . . ." (ibid., 107); and irony of dilemma--also known as an "impossible situation" either in which the victim of the situation is unaware of being so situated, or being aware of the impossible situation is unable to act due to the

With a definition of irony in hand and a method to apprehend its intentionality by the author, we can now turn to the intercalations and test whether they do indeed present dramatized irony and what types of irony they portray. To accomplish this we apply Muecke's definition of irony, dramatized irony in particular, to the intercalations, asking Booth's questions in order to ascertain authorial intention.

With regards to the concept of duality or a double-layered phenomenon the intercalations display this characteristic via their nature as two stories sandwiched. In each intercalation two different occurrences are juxtaposed, the one within the other. As illustrated above in the section on the definitive characteristics of intercalation, a clear demarcation occurs between the two stories, both in the fact of their clear focalizations and defocalizations and in the fact that primary characters do not cross over into one another's stories (except for Jesus). Furthermore, the double-layered phenomena is apparent in the gap of the outer story which crosses the inner story, the temporal bordering of the outer story enclosing the inner story, and the elliptical action and time of the outer story going on during the narration of the inner story. All of these features act together to produce the double-layered phenomenon

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equal attractiveness or unacceptability of the alternatives. A third alternative of this impossible situation type is where the ironist himself feels the dilemma and is thus caught in the impossibility (see *ibid.*, 113-114).

A distinction exists between dramatized irony and dramatic irony. The former is irony as displayed in the characters and events of a narrative. The latter is a special type of irony in which the circumstance is immediately ironical. As noted below, all of the intercalations display dramatized irony, but they do not all contain dramatic irony.

characteristic of irony. In each case of intercalation, the stories are somehow different, and yet they are drawn together in a common temporal and discursive setting.

But for irony to be the actual function of this dual arrangement,<sup>1</sup> there must also be present the inherent opposition of terms between the two stories. And this is exactly what occurs. As noted earlier, and illustrated extensively in chapter 3 above, there are parallel actions of contrasting characters or contrasting actions of parallel characters between each of the two stories. This is illustrated here in summary form for each of the intercalations:

1. Mark 3 -- The relatives of Jesus go out to seize (κρατέω) him on the grounds that "He is crazy." This is juxtaposed with the scribes' accusation that "He has Beelzebul." Thus the family of Jesus (who should be friends) become parallel with known enemies. There is also the symbol of the divided house in Jesus' comments in the inner story and the irony of his own division from his blood relatives in the outer story (but not true division from his "real" family, those who "do the will of God").
2. Mark 5 -- Jairus and his daughter stand in contrast to the woman. He is well-to-do (as evinced by his house, his position, and the ostentation over the death of his daughter), religiously honored, male, named. She is poor, an outcast, a woman, unnamed, homeless in the crowd. Yet each comes to Jesus for help. But even in their coming they differ, he comes openly and the raising of his daughter is done in secret, she comes secretly and her actions

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<sup>1</sup>The dual arrangement could have some other purpose, not ironical in intent.

are exposed in the open. The woman has been sick for twelve years and the daughter came to life (birth) twelve years ago. When the woman is healed the daughter dies.

3. Mark 6 -- The disciples are sent out (ἀποστέλλω) on a mission by Jesus (6:7), but Herod sends (ἀποστέλλω) to have John bound (6:17) and beheaded (6:27). The disciples' fare is scanty, the king's lavish. The disciples go forth to preach, John the Baptist is imprisoned and beheaded. As a result of the mission activity of the disciples, the name of Jesus becomes known (6:14) but the king is mistaken in thinking he is John the Baptist raised from the dead.
4. Mark 11 -- The fig tree has the appearance of life but has no fruit, the temple is supposed to be the house of prayer but has been made into a den of thieves. The tree is cursed and withers, the temple is "cleansed" but (as illustrated by the death plot and its final outcome) it is doomed.
5. Mark 14:1-11 -- Judas is one of the Twelve but joins the plot on Jesus' life, the woman is unnamed, but by her act of devotion she prepares Jesus' body for burial. The woman expends her costly gift on Jesus rather than giving (δίδωμι, 14:5) it to the poor, while Judas goes away to betray (παραδίδωμι, 14:10-11) Jesus to the rulers. The woman's gift is very costly, worth more than three hundred denarii. Judas accepts a promise of some unspecified sum of money. Judas takes part in a terrible secret death plot and seeks how he can betray Jesus conveniently (εὐκαίρως, 14:11). The anonymous woman's good action (εὖ, καλός,

14:6,7) becomes an open memorial in the proclaimed Good News (εὐαγγέλιον, 14:9).

6. Mark 14:53-72 -- Jesus unflinchingly gives the true confession before the high priest expressing in some of the most dramatic and explicit statements of the Gospel that he is Messiah, Son of Man, coming king. Peter, his disciple, on the other hand, sits quietly with the enemies of Jesus and then cowers before an unnamed slave girl and denies his Lord three times. Jesus, at the end of the trial scene, is blindfolded and struck while the mocking word "Prophecy!" is thrown in his face. Peter, in his denial, actually fulfills, to the letter, one of Jesus' prophecies and only remembers it as the rooster crows, then beats upon himself and weeps.

This summary, which may not be exhaustive, illustrates the multiple parallels and contrasts which exist between each of the two stories of the intercalations. At times the contrasts, or oppositions, are very stark indeed, at other times more subtle. Nonetheless, they illustrate that in the intercalations there is not only a dual level (the one story sandwiched into the other, yet kept separate from it) but also a series of striking parallels and contrasts between the stories which fulfill the second characteristic of irony.

Finally, the separation between the two stories of an intercalation, which we have noted above, serves another role, that of establishing an alazony within one or both of the stories. The reader knows in Mark 3 that the relatives' action to come out and seize Jesus is tantamount to the denial of the Messianic claim since the statement "He is crazy" is juxtaposed (unbeknown to the

relatives) with "He has Beelzebul." The relatives are thus the alazon, and the ironic outcome (a different definition of family) does not occur until the end of the outer story.

In Mark 5 the reader feels the tension of the delay for Jairus on the way to the little girl's sickbed and the crushing blow of the death announcement. Yet the comic question of Jesus in the crowd, "Who touched me?", and the outcome of healing and peace for the woman, sets the stage, for the reader, for the second comic statement that the little girl is not dead but asleep. This second comic statement of Jesus is the portent of the coming resurrection of the child which the reader recognizes as a surety by means of the parallel, happy outcome for the woman. Jairus is the alazon, crushed by the death announcement at the time of the irony of the healing of the woman.<sup>1</sup> But the alazon's tragedy is swept away in the resurrection of the child.

In Mark 6 the disciples go forth in mission and return without the slightest hint of the inner turmoil of the events of John's death and the way that their own mission set up the discussion in Herod's court about just who Jesus is, with its strong overtones of death and resurrection. Thus the disciples are the alazon in this intercalation. The death of John portends not only the outcome for Jesus but also for his followers.

In Mark 11 the cleansing of the temple seems to portend the correction of national abuses. The death plot of the rulers portends the coming Passion scenes, but it is only the outer story which

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<sup>1</sup>Cf. the words of peace and announcement of death juxtaposed in the synchrony of 5:34-35.

implies the imminent end of the temple. In the event of the Passion, it is at the death of Jesus on the cross that the temple meets its symbolic end in the tearing of the curtain from top to bottom (Mark 15:37-39) (foreshadowed by the withered tree of Mark 11). Thus the rulers are the alazons. They plot to destroy him who is the life and correction of their temple. Thereby they bring an end to that which they are seeking to preserve. But, ironically, the doomed temple is replaced by the praying community established by Jesus.

In Mark 14:1-11 the secret plot of the rulers and Judas forebodes disaster and a cruel end to the powerful ministry of Jesus. But the "handing over" (*παράδοσις*, 14:10-11) becomes a gift given (*δοσις*, 14:5), where the woman's anointing of Jesus becomes, in his interpretation, a memorial which will form part of the Good News proclaimed throughout the world. Thus Judas and the rulers are the alazons. Their crafty plot which they think will do away with Jesus turns out to be part of the Good News.

In Mark 14:53-72 there seems to be a triple alazony at work, and indeed the ironies here are the sharpest of any in the intercalations. The leaders hold Jesus on trial and condemn him to death for his claim to Messiahship and relation to God, a claim the reader has already accepted as true (thus the rulers are alazons).<sup>1</sup> But this appears to be a theme of the whole Gospel and thus might be designated an alazony which extends throughout Mark. Also, there is alazony in Peter's story with his fumbling discipleship in which he

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<sup>1</sup>Cf. Donahue, Are You the Christ, 88-89, where he notes that the high priest's question to Christ can be taken in an ironic sense as true. Thus the truth comes from the lips of Jesus' enemy.

denies his Lord three times and only remembers Jesus' prophecy when the cock crows. But it is not even this alazony which is the true alazony of the intercalation. The true alazony of this intercalation occurs in the combination of the two stories. Some strike the blindfolded Jesus with the word "Prophecy!" It is then that Peter unwittingly fulfills Jesus' earlier prophecy about his denial. The alazon in the outer story establishes the alazony of the rulers in the inner story and thus demonstrates the true Messiahship of Jesus, even as the faltering disciple denies his Lord. In a sense, the whole trial and Passion itself becomes the alazon of this intercalation as Jesus emerges as the vindicated Messiah.

Thus the intercalations illustrate dramatized irony through their consistent pattern of a double-layered effect in the separation between the stories, through the contrasts which exist between the characters and actions of the two sandwiched stories, and through the alazony present in one or both of the stories as the reader sees matters from the narrator's stance. I contend, therefore, that the production of dramatized irony is the function of intercalation as a literary style.

We may also classify the dramatized ironies of the intercalations according to Muecke's list of different types of irony. In the intercalations we find the following:

1. Mark 3 -- Dramatic irony. We know the relatives are allied with the enemies of Jesus before the relatives themselves know. Irony of dilemma. It seems Jesus has defeated himself--his reference to a house divided, in light of his division from his own family, seems to confirm the charges of the scribes. His unusual logic



in the inner story seems to confirm the relatives' contention that "He is crazy." But his redefinition of family solves both dilemmas.

2. Mark 5 -- Irony of events. On the way to save the child, Jesus heals a woman and in the delay the child dies. One would have expected the good outcome for Jairus the rich, religious man, but it comes to the woman first. Yet there is a happy, and comical outcome for Jairus, too. Irony of incongruity. There is a sharp contrast between rich Jairus and the poor woman which extends into the healings. The open coming receives a secret resurrection, the secret coming and healing is exposed.
3. Mark 6 -- Dramatic irony. The disciples are sent forth on a mission, the King sends forth to have John beheaded. The disciples proclaim, the Baptist is forever silenced. The disciples are on a sparse, austere program, the king throws a lavish feast. The king thinks Jesus is John raised, but John's death actually portends Jesus' Passion.
4. Mark 11 -- Irony of events. The cleansing of the temple turns out to be a destruction because the rulers set out to destroy the cleanser. Dramatic irony. The outcome for the tree portends the outcome for the temple even before the death of Jesus.
5. Mark 14:1-11 -- Dramatic irony. The betrayal and death plot will turn out to be part of the Good News.
6. Mark 14:53-72 -- Dramatic irony. The rulers condemn the Messiah. Peter will deny his Lord (cf. 14:30). Irony of self-betrayal. Peter does deny Jesus. Irony of dilemma. Peter's denial is proof of Jesus' prophetic Messiahship.

But doubts may linger about the validity of seeing dramatized irony in the intercalations. Is this just something in the "eye of the investigator?" As Wayne Booth states it,

No matter how firmly I am convinced that a statement is absurd or illogical or just plain false, I must somehow determine whether what I reject is also rejected by the author, and whether he has reason to expect my concurrence.<sup>1</sup>

We return to Booth's four-step process of recognizing and accepting irony: (1) the rejection of the literal meaning, (2) the recognition of alternative explanations, (3) a decision concerning the author's intention, and (4) the choice of a new meaning based on the presence of irony. My presentation so far has illustrated the dual-level nature of the intercalations, a situation which implies a literal and "non-literal" meaning, or one might more appropriately say, a two-storey structure to the intercalations. This process has fulfilled Booth's first step. I have also presented aspects of how this situation influences our understanding of the intercalations--what the ironies are. This work has fulfilled Booth's second step. We are essentially now at the third step, ascertaining if the author actually intended the ironies, before we accept the outcome in the final step, that the Evangelist intended this function for intercalation.

How can we be sure that the intercalations were meant to depict ironies? Several lines of evidence come together to support this conception.<sup>2</sup> First is the fact that the Gospel of Mark is

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<sup>1</sup>Booth, Rhetoric of Irony, 11.

<sup>2</sup>Cf. Booth's lengthy discussion on the subject of stable irony, *ibid.*, 91-134.

replete with ironies. Jerry Camery-Hoggatt summarizes the data and the respective scholars who have noted ironies in Mark:

. . . evidence of irony has been found distributed throughout the book. We may review rapidly: Chapter 1 (Juel, following Dahl); Chapter 2 (Descamps); Chapters 6 and 8 (Fowler); Chapter 10 (Kee); Chapter 14 (Juel); Chapter 15 (Thompson, Juel, Tannehill); and Chapter 16 (Petersen, Juel).<sup>1</sup>

Thus we conclude that it is reasonable to expect irony in Mark.

Second, we note that intercalation is a planned, intended literary style in the Gospel. The evidence for this position is found particularly in the consistent, recurring features noted above in the definition of intercalation. That such specific features should recur again and again speaks strongly in favor of the intentional nature of intercalation. It is highly unlikely that so many features could come together so many times without the intention of the author.<sup>2</sup>

Third, we note that intercalation displays the type of features consistent with dramatized irony. As noted, these are duality, opposition of terms, and alazony. Booth, commenting on an

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<sup>1</sup>Camery-Hoggatt, 19-20. The references in Camery-Hoggatt to the works of authors not referred to previously are: Nils Dahl, Jesus in the Memory of the Early Church (Minneapolis: Augsburg, 1976); Albert Descamps, Les Justes et la Justice dans les Evangiles et le Christianisme Primitif (Leuven: University of Leuven, Gembloux: J. Duculot, 1950); Donald Juel, An Introduction to New Testament Literature (Nashville: Abingdon, 1978); Robert C. Tannehill, "Tension in Synoptic Sayings and Stories," Interpretation 34 (1980): 138-150; Howard Clark Kee, Understanding the New Testament, 4th ed. (Englewood Cliffs, NJ: Prentice-Hall, 1983); Leonard L. Thompson, Introducing Biblical Literature: A More Fantastic Country (Englewood Cliffs, NJ: Prentice-Hall, 1978); Norman R. Petersen, "When Is an End Not an End?" Interpretation 34 (1980): 151-166.

<sup>2</sup>The refined patterns of intercalation and its subtle intimations demonstrate that the viewpoints expressed in chapter 1 that Mark is clumsy (Trocmé) and disorderly (Guy) are not tenable.

ironic parody of popular romances, notes the type of pattern which irony typically produces.

. . . the pattern of ironic inference has been established on a base which cannot be removed without removing the fun: every additional "plain" detail asserted directly fits the pattern of playful attack on conventional romances and thus strengthens the base from which the next inference, ironic or direct, will be made.<sup>1</sup>

In intercalation we note this "fit to the pattern" in the consistent parallels and contrasts between characters and actions of the inner and outer stories. It seems much too consistent to be coincidental that this pattern recurs again and again in the intercalations, and that the point of the contrasts makes some comment upon one or more of the story's alazons or their outlook.

Fourth, several authors have recognized irony as an important component of the intercalation in 14:53-72.<sup>2</sup> Robert Fowler has also demonstrated this pattern of irony in the framing or bracketing device in the feeding stories.<sup>3</sup> Since this ironic pattern is present in the last of the intercalations we studied, and also shows up in the framing or bracketing device, it is not unreasonable to expect its presence in intercalation in general if the evidence warrants.

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<sup>1</sup>Booth, Rhetoric of Irony, 131.

<sup>2</sup>Cf. Juel, Messiah and Temple, 55; Stock, Call to Discipleship, 43-44; Tolbert, 278; Matera, Passion Narratives, 33; and Camery-Hoggatt, 7-8.

<sup>3</sup>Fowler, 99. Fowler does not note irony as a function of intercalation. But he does make the valuable comment that the intercalations interpret one another via reliable commentary (pp. 177-178). My addition to this is that the type of commentary carried on in intercalation is ironic in nature. Cf. Rhoads and Michie, 139, for a similar point to Fowler's on the role of intercalation in how it speaks to the reader.

Finally, when the intercalations are read as depicting dramatized irony, they make statements to the reader about one or more of the major theological themes of the Gospel, and these assertions are consistent with the entire Gospel's teaching on these theological themes. This final affirmation requires explication.

In Mark 3 the dramatized irony centers on the meaning of house, household, family. Jesus' blood relatives turn out to really be allied with his enemies. The "protection" they seek for him is really in opposition to the will of God. Furthermore, the "house" of Jesus is not really divided against him as the division from his own family might suggest, particularly in light of his statement about a house divided. The truth comes out in Jesus' redefinition of family as those who do the will of God. The ironies here interlink with the major Gospel themes of Christology, the definition of discipleship, and the outcome of following Jesus. Jesus demolishes the charges against him, showing himself to be on God's side. As elsewhere in Mark, the expected followers demonstrate a lack of comprehension of the mission of Jesus. And yet, what appears a broken, divided house is not so in reality, since the true household consists of those who do the will of the God. The opposition which Jesus meets in this intercalation, which is tied to the question of his true "household," connects with the Gospel theme of the growing opposition to Jesus which culminates in the crucifixion. Thus the ironies in this intercalation interlink with major themes in the Gospel.

In Mark 5 the ironies center upon the death of the child at the time the woman is healed. Also, the pattern of Jairus' story moves from openness to secrecy and the woman's story shifts from

secrecy to exposure. The stories illustrate in dramatized form the Gospel's dominant theological themes of the secrecy/revelation motif,<sup>1</sup> Christology (the powerful Christ), and the fear/faith theme. The Good News arises out of, even in the midst of, the disaster of death.<sup>2</sup>

In Mark 6 the ironies center upon the mistaken identification of Jesus with John the Baptist (Jesus had become known as a result of the disciples' mission), the parallels and contrasts between Jesus and Herod, and the correlation of the disciples' mission with the denouement of John. The first two of these ironies play upon the recurring theme of the identity of Jesus (Christology). Who is he (revelation/secrecy motif)? The clear answer does not come until Mark 8 for the disciples and Mark 14 for the religious leaders. In Mark 6 the identification of Jesus with John foreshadows the cross and the resurrection (death and resurrection theme). The further the narrative goes the more and more insistent become the references and focus of the story upon the death of Jesus and his subsequent resurrection.

On the other hand, the emphasis of the irony concerning the disciples is to show that their going-forth mission (following Jesus) will also end in death. At times in scholarship, this theological

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<sup>1</sup>Cf. the statement in Mark 7:24, ". . . he entered a house and wanted no one to know, and he was not able to be hidden," and Mark 7:36, "and he commanded them to tell no one. But the more he commanded them, the more zealously they proclaimed it." Cf. also Fowler's contention that the Messianic secret is ironic in nature, not a secret to the reader, Fowler, 98.

<sup>2</sup>Cf. Mark 14:1-11 where the plot of the rulers to kill Jesus is turned into Good News. The message parallels that of Mark 5:21-43, the Good News is that Jesus is risen.

emphasis in Mark is lost sight of because of the recurring theme of the disciples' failure.<sup>1</sup> While it is true that there is a theology of failure, there is also a theology of the restoration of the disciples to Jesus and their subsequent career as the authentic representatives of Jesus.<sup>2</sup> The mission of the Twelve, with its intercalation with the death of John points to suffering discipleship which is a theme in Mark.

In Mark 11 the irony centers upon the "cleansed" temple which is doomed to destruction because of the rulers' plot to destroy Jesus. The themes covered include Christology (how one responds to the authoritative Christ) and the fate of the Jewish leaders and the temple. The theme of the destruction of the temple, which begins at this intercalation in chap. 11, recurs in Mark 12. in Mark 13 with

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<sup>1</sup>Cf. Werner Kelber's insistence that the Gospel of Mark contains rejection of the disciples, Werner Kelber, The Oral and the Written Gospel (Philadelphia: Fortress Press, 1983), 90-139, note particularly pp. 96-100, cf. Fowler, 117. Fowler's error is in failing to see 6:30-32 as a defocalization of the disciples' mission journey. They return to Jesus and report "all as much as they did and as much as they taught." Then, because of the pressure, without sufficient time to eat, they depart to the desert locale. To draw, as Fowler does, a connection between the command in 6:8 concerning food and money and the discussion in 6:36-38 not only crosses between the intercalation and another story, it also disregards the statement of 6:31 about no time to eat. The statement in 6:32 is evidence of the disciples' adherence to Jesus' command.

<sup>2</sup>Cf. Mark 10:39, ". . . The cup which I drink you will drink and the baptism which I am baptized with you will be baptized with." Also 13:9, ". . . they will hand you over to councils and you will be beaten in synagogues and you will stand before governors and kings for my sake for a witness to them." And 16:7, ". . . he is going before you into Galilee, there you will see him, just as he said to you." All these texts point to the disciples as the authorized representatives of Jesus after the resurrection. It is fallacious to dismiss these texts as some vestige of a positive view of the disciples carried over from a tenacious tradition. Rather, the Evangelist has given a balanced, unvarnished view of discipleship, presenting both its costs and its rewards (cf. 10:28-31).

the lengthy apocalyptic prophecy, and again at the trial in chap. 14 with the accusation that Jesus would tear down the temple (ναός), and finally in Mark 15 at the cross with both the mocking by the rulers and with the rending of the temple veil at Jesus' death. In almost all these passages, a consistent teaching infers that the destruction of the temple was brought about by the malicious plot of the religious leaders to do away with Jesus.

In Mark 14:1-11 the irony of the story resides in the contrast between the woman's love and Judas' perfidy and in the fact that the plot of death will turn into the Good News of the crucified and risen Jesus. The contrast between the woman and Judas enters into the Christology and discipleship themes of the Gospel. A consistent pattern throughout the Gospel is illustrations of failed or failing discipleship as contrasted with the true form of discipleship. These forms of discipleship are linked to how one responds to Jesus and to his fate. For instance, in Mark 8-10 it has often been noted that the passion predictions are obscure or unacceptable to the disciples. These predictions are each followed by some form of failed discipleship, which is then followed by a corrective teaching of Jesus.<sup>1</sup> Thus a consistent teaching about true discipleship emerges by positive instruction and by contrast with the false pattern of discipleship. This is exactly what is seen in the intercalation in Mark 14:1-11.

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<sup>1</sup>Lane, 378, notes the parallel between Mark 9 and 10, but the same can be said of Mark 8 where after the Passion prediction Peter rebukes Christ (failed discipleship 8:32). This is followed by Jesus' rebuke of Peter and a teaching on the meaning of following Jesus (8:33-38) (Jesus' corrective teaching).



In relation to the irony of Good News arising out of the evil plot, one gets the flavor of a Divine overruling of the plots of men.<sup>1</sup> All things will serve the purpose of the Good News. Elsewhere in the Gospel, this theme finds its echo in the passion predictions which each contain a prediction of the resurrection. Furthermore, a consistent pattern recurs in which all of the predictions of Jesus come true. Just as he predicts, the arrest occurs, the trial takes place, Peter denies his Lord, Jesus is crucified and buried, but he rises on the third day, going before his disciples into Galilee, ". . . just as he said to you" (Mark 16:7). It is this sense of inevitability that Jesus is always in control (even against the sly machinations of his enemies), which is part of the irony in Mark 14:1-11.

In Mark 14:53-72 the sharp irony resides in the contrast between the faithful testimony of Jesus which brings his condemnation and the perfidious denial by Peter which ironically confirms Jesus' prophetic Messiahship. Again the inevitability of all things being used to testify to the Messiahship of Jesus is evident. But the trial section of Mark is one of the pivotal passages of the entire book. At the height of the trial, Jesus makes his explicit and resounding Messianic claims. Here the major Messianic titles of Mark converge with the fulfillment of the leaders' plot to destroy Jesus. The intercalation serves to heighten the drama and the emphasis on the central Messianic question of the validity of Jesus' claim to be

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<sup>1</sup>Cf. the irony in 14:53-72 where Jesus' prophecy about Peter is fulfilled to the letter. The denial itself becomes a proof of the prophetic Messiahship of Jesus.

the Son of God. At the same time the intercalation illustrates the way that the question of discipleship is intimately tied to Christology.

Thus we see that the intercalations each contribute in an important way to the major theological themes of the Gospel of Mark. In concert and conjunction with other passages, they produce a clear depiction of these major themes. The way in which the concepts expressed by the dramatized ironies of the intercalations intermesh so well with the presentation of the major theological themes elsewhere in Mark is evidence for the validity of seeing the production of dramatized irony as the major function of intercalation as a literary style. The function as outcome is the teachings of the intercalations on the major Markan theological themes as illustrated above--teaching mediated through the dramatized ironies.

#### **The Implications of Intercalation**

The implications of what we have concluded above impinge upon the discussion about the form and function of Markan intercalation first presented in chapter 1. But beyond this our conclusions also speak to the concerns of textual, source, and redaction criticism and to the debate in scholarship over central Markan themes such as Christology, discipleship, and the fate of the temple. First, we consider the ramifications for the scholarly debate centering on the intercalations. Then we consider briefly how these conclusions intersect with the interests of the other disciplines.

## With Reference to the Intercalation Debate

The first area for consideration is the definition of intercalation. We noted in the first chapter that one of the ways to solve the difficulties over definition was to establish concrete data which define the literary technique. The terms commonly used for this storytelling technique originate from a viewpoint of the task of composition of the Gospel rather than from the story or reading level.<sup>1</sup> In other words, interpolation, intercalation, and sandwiching speak about what the Evangelist did when he wrote, rather than how the reader apprehends the narrative or how the narrator expresses the story. However, it is these terms, along with framing and bracketing, by which the literary technique is commonly described. To suggest a new term may not really be that useful. However, a "best choice" can be made among the existing terms based upon the conclusions of the study so far.<sup>2</sup>

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<sup>1</sup>Composition here refers to an author's activity of bringing together sources or inventing details, whereas story or reading refers to the finished product which is perused. In narrative analysis the difference is one of level; composition is at the level of the author while story is at the level of the narrator.

<sup>2</sup>Though I do not adopt it, one possibility for a new term might be "Markan Sonata form." The musical term suggests an "A - B - A'" pattern in which A is termed the Exposition, B the Development, and A' the Recapitulation. In the Development the themes of the Exposition are usually modified and used to express new ideas. The Recapitulation returns to the Exposition. See The International Encyclopedia of Music and Musicians, 1985 ed., s.v. "Sonata Form."

Ernest Best utilizes a musical motif in discussing Mark as author/composer, "A better illustration may be that of a composer who brings together folk songs or sea shanties to make a new unity. Just as each of the original tunes is clearly recognizable but each has also been subtly changed to accommodate to it what precedes and follows, so Mark created a new and exciting whole out of the material available to him in the tradition." Ernest Best, Mark: The Gospel as Story, ed. John Riches, Studies of the New Testament and Its World

Framing and bracketing have the disadvantage noted by Wright of being too general of terms since they describe other literary structures in Mark which are wider in scope than the literary technique investigated here.<sup>1</sup> Interpolation has the disadvantage of stressing the outer story as primary with the inner story inserted, and one gets the impression from a redactional standpoint--inserted illegitimately.<sup>2</sup> Sandwiching, on the other hand, has the opposite tendency, stressing the inner story as primary.<sup>3</sup>

Our investigation of the six passages from Mark illustrates that neither the inner nor the outer story should be counted as primary.<sup>4</sup> The two stories placed together in their similarities and contrasts, with their connections and yet separation, produce the

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(Edinburgh: T. & T. Clark, 1983), 121-122.

While I demur from Best on how much Mark created in writing his Gospel, since I take the narrative as historically accurate, nevertheless, I see no difficulty in granting to the author a storytelling method which puts across a particular viewpoint on Jesus' message. That is to say, there can be more than one true way to tell a factual story. Furthermore, it is altogether possible that the dramatized ironies presented in Mark are rooted in the ministry of the historical Jesus.

<sup>1</sup>See Wright, 15-16.

<sup>2</sup>That is to say, redaction critics are concerned with the actual historical events. As such they generally are suspicious of intercalation (in historical terms) since it seems to them to cloud over the actual events with theological intentions. Kee's statement is a classical expression of this. "Thus the interpolation procedure serves in some cases to alter the tradition in order to make it more directly useful or acceptable to the community of Mark, or to heighten its dramatic impact, or to demonstrate the conformity of the trial and death of Jesus to what God had ordained in scripture. Literary means are employed to serve dogmatic and pragmatic ends." Kee, Community of the New Age, 56.

<sup>3</sup>Cf. Edwards, 196.

<sup>4</sup>We thus concur with Wright, 14-15.

dramatized irony which speaks to the theological themes of Mark. We are left then with the one term, intercalation.<sup>1</sup> It is not a perfect choice, to be sure. It too stems from a redactional, compositional viewpoint. Nevertheless, it is my intention that intercalation be understood to mean the phenomenon of two intussuscepted stories which portray the definitive characteristics illustrated in chapter 3 and which function to produce a dramatized irony.

With reference to the characteristics which define intercalation, this study lends support to the insights of Kee, Rhoads and Michie, and Edwards noted in the first chapter.<sup>2</sup> Kee's notation of a word or phrase from the first section of the outer story recurring at the resumption of the outer story was confirmed in this study, where at refocalization there is always some reference back to the previous section of the outer story.<sup>3</sup> But Kee's terminology is insufficient to adequately cover what is occurring. In intercalation it is not merely a matter of a recurring Leitwort or phrase; it is the resumption of a story line. The term refocalization is a better description and allows for the wider group

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<sup>1</sup>One could also consider the German terms of which the most promising may be Verschachtelung with its emphasis on interlocking or interconnection. Kuhn, 200-202, uses this term. However, his emphasis is redactional in nature, referring the construction to the redactional activity of the Evangelist. The other problem with Verschachtelung is its lack of specificity.

<sup>2</sup>See Kee, Community of the New Age, 54; Rhoads and Michie, 51; and Edwards, 197.

<sup>3</sup>Cf. von Dobschütz, 196-198. Von Dobschütz refers to the intercalations about the family of Jesus (Mark 3), the cleansing of the temple (Mark 11), and the trial of Jesus and denial by Peter (Mark 14) in this regards.

of characteristics which present themselves at the resumption of the outer story.<sup>1</sup>

Rhoads and Michie's point about the aspect of the resolution of the outer story's action after a hiatus was also confirmed by this study. We found that the outer story has incomplete closure at the end of its first section. We also found that the outer story has a gap which spans the inner story and that an ellipsis of time for the outer story crosses the inner story. Within that elliptical time for the outer story, some action goes on which, by comparison with actions of the inner story, contributes to the dramatized irony between the two stories.

Edwards' contribution dovetails with that of Rhoads and Michie. My data agree with Edwards' findings that intercalation has an  $A^1 - B - A^2$  pattern.<sup>2</sup> Edwards seconds Kee's finding that the later part of the outer story has some reference back to the first part of the outer story. My findings agree with this datum, but extend it to the more inclusive concept of refocalization. Edwards' contention that intercalation occurs with only two stories sandwiched

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<sup>1</sup>Kee refers to the word- or phrase-resumptive technique as occurring in four of the eight instances of intercalation he identifies (Kee, Community of the New Age, 54). This partial appearance of the phrase-resumptive technique is a further illustration of the inadequacy of his terminology to fully describe the processes at work. A further problem is his identification of passages which do not illustrate intercalation (see below).

<sup>2</sup>However, we noted in chapter 3, with Green, 127, that the intercalation in 14:53-72 illustrates an  $A - B - A^1 - B^1$  pattern. But as we also noted, 14:53-72 does not essentially differ from the typical intercalation pattern of  $A^1 - B - A^2$ .

stands in contrast to those, such as Best, Pesch, Neiryck, and Stock, who see double, triple, and multiple sandwiches.<sup>1</sup>

The six passages studied above were all of two stories intercalated. Hence, it might seem that such a study could not comment on the findings of those who propose multiple sandwiches. However, for any literary technique to have a specific definition, its representative examples must share certain basic characteristics. Hence, it is not inappropriate to apply the definitive characteristics discovered above to the question of the validity of the claim that Mark contains double, triple, and multiple sandwiches. While a complete narrative analysis of the proposed double, triple, and multiple sandwiches is out of the scope of the current study, we can make several observations which point towards likely conclusions.

Best contends that Mark 14:10-25 illustrates a "kind of double sandwich."<sup>2</sup> Bypassing discussion of the ambiguity of his phraseology we, nonetheless, can apply the list of basic definitive characteristics to Best's suggestion. The first difficulty with Best's suggestion is the borders of the story. Mark 14:10-11 is a more fitting conclusion to 14:1-11 than an introduction to 14:10-25.<sup>3</sup> Furthermore, 14:26 is clearly a defocalization of the supper scene and so should be included in the passage. We might further

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<sup>1</sup>See Best, Temptation, 91; Pesch, 2:20; Neiryck, Evangelica, 552-553; and Stock, Method and Message, 24-25.

<sup>2</sup>Best, Temptation, 91.

<sup>3</sup>Cf. the participants and actions in 14:1-2 and how they fit together with 14:10-11. If one cuts off 14:10-11 from 14:1-9, that intercalation is destroyed. But that 14:1-11 illustrates intercalation cannot be doubted in light of the narrative analysis above.

note that no ellipsis moves across either 14:12-16 (for the betrayal story) or 14:17-21 (for the supper story). A gap is opened in 14:11 as to when Judas will succeed in his plot, and the discussion in 14:17-21 indicates Jesus' knowledge about the plot, but there is no gap from 14:16 across to 14:22. And while a relationship exists between the betrayal and the Eucharist, no multiple interconnections seem evident. Consequently, Best's identification is probably mistaken and the major fault lies in his "compositional" conception of intercalation<sup>1</sup> and in his not recognizing more of the definitive marks of intercalation.

We may proceed to the suggestions of Neiryck, Pesch, and Stock who speak of triple or multiple patterns involving intercalation. Pesch makes the interesting observation that the intercalations in the Passion stand at the beginning of key sections.<sup>2</sup> Neiryck extends this conception to the intercalations in Mark 6 and 11.<sup>3</sup> The problem in Neiryck's work on this configuration is to speak of intercalation (Schachtelung) as being completed "by an alternation which goes beyond the limits of the Dreiergruppe . . ." in 14:1-15:1.<sup>4</sup> It may be an over simplification of the definitive characteristics of intercalation which has led to this type of pronouncement. A more precise delineation would be to utilize Schachtelung for the passages which display all of the definitive

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<sup>1</sup>Cf. his use of the term "insertion" (Best, Temptation, 90-91) in relation to the passage 14:12-16.

<sup>2</sup>Pesch, ? :20.

<sup>3</sup>Neiryck, Evangelica, 552.

<sup>4</sup>Ibid.



characteristics of intercalation, without trying to extend (and thereby generalize) the form to entire passages with several stories.

As noted in chapter 1 Augustine Stock summarizes the case for a concentric pattern in the entire structure of Mark.<sup>1</sup> In defense of this conception, he argues from the "micro-level," referring to Frans Neiryck's work on the Markan intercalations, and builds up to the macro-level, with reference to the extension of the concentric patterns by J. Lambrecht to Mark 4 and 13 and B. Standaert to the whole of the Gospel. For Bas van Iersel the whole of Mark is structured according to the sandwich technique.<sup>2</sup> In light of the fact that the function of intercalation as a literary style is the production of a dramatized irony between the characters and actions of the stories so sandwiched, and in light of the specific definitive characteristics of intercalation, it seems inappropriate to refer to the entire Gospel as structured according to the sandwich technique. Stock and van Iersel appear to have made a logical leap when they utilize the terminology for a specific micro-level phenomenon to describe a macro-level structure. This is not to deny that concentric patterns exist in Mark at the macro-level, but it is to point out that the specificity of Markan intercalation is incompatible with a generalization of the terminology to macro-structures without a much more detailed narrative analysis of the entire Gospel.

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<sup>1</sup>See Stock, Method and Message, 24-25.

<sup>2</sup>Cf. van Iersel, 20.

Turning to the question of the function of intercalation, we noted in chapter 1 the way in which various authors have contributed to the understanding of the function of intercalation. We found a pattern where no one author presents all of the features of intercalation. The ideas suggested for function include interconnection (von Dobschütz), parallels with mutual interpretation (Telford), commentary by contrast or comparison (Rhoads and Michie), the middle story as the interpretive key (Edwards), and irony (Stock, Tolbert, and Matera). Most of these concepts found confirmation in this study, but within the central and unifying concept of the production of dramatized irony as the function of intercalation as a literary style. However, we must note the incomplete character of Edwards' suggestion that the inner story is the interpretive key.<sup>1</sup> While the inner story is vital to the function of intercalation as a dramatized irony, providing as it does the "second-storey" level, as well as the norm of judgment to which the outer story returns, yet neither story can be given primacy in such a relationship. It is the two stories together, with their separate natures, and yet multiple interconnections, which produce the ironies. Dramatized irony proves to be a central interpretive tool for understanding how intercalation functions to produce teachings on Markan theological themes.

The question arises as to whether or not intercalation occurs elsewhere in Mark besides the six classical cases. While eschewing the appellation of intercalation to multiple structures identified by Best, Stock, and van Iersel, we can turn to a brief investigation of

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<sup>1</sup>Edwards, 196.

several passages suggested as intercalations which contain no more than two stories.

Wright suggests, along with Kee, that Mark 2:1-12 illustrates intercalation.<sup>1</sup> However, when one reads the story, it appears to be just one scene, the healing of the paralytic whose sins were forgiven by Jesus. The usual "inner story" is identified as 2:5b-10a.<sup>2</sup> However, applying the definitive characteristics of intercalation worked out above, it is easy to see even with a cursory investigation that this is not an intercalation. First of all, character crossover occurs between the two stories. While the scribes do not enter the "outer story," the term *παράλυτικός* is found in both stories, and the paralytic's needs are a major focus of Jesus' words (2:9-10). No ellipsis moves across the "inner story," rather, it is a case of pause. Neither is there an action of the outer story crossing the inner story. A gap crosses the supposed inner story in the question of the outcome for the paralytic, and it could be argued that the inner story's reference to forgiveness is a reinterpretation of the meaning of healing. However, no defocalization occurs in 2:5a, and the only sign of any possible refocalization in 2:10b is the repetition of the words "he says to the paralytic," hardly a typical refocalization technique. Finally, there is no dramatized irony between the two supposed stories. Thus I conclude that Mark 2:1-12 is not an intercalation.<sup>3</sup>

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<sup>1</sup>See Wright, 17, and Kee, Community of the New Age, 54.

<sup>2</sup>Cf. Kee, Community of the New Age, 54, and Wright, 17.

<sup>3</sup>The kind of outlook which led to this misidentification of Mark 2:1-12 as an intercalation is indicated below.

Referring to the Appendix, it is evident that the most commonly suggested passage as an intercalation other than the six classical cases is Mark 15:6-32 with the inner story consisting of 15:16-20.<sup>1</sup> Applying to this passage the test of the definitive characteristics described above, we note, first of all, that a clear demarcation occurs between the stories of 15:6-15, 15:16-20, and 15:21-32. Defocalization happens in 15:15, refocalization in 15:16, defocalization again in 15:20, and refocalization in 15:21.<sup>2</sup> The outer story is also the temporal border of the inner story. Another mark of intercalation appears in the lack of active character crossover between the two stories, save for Jesus. The high priests, scribes, and Pilate inhabit the outer story, while the soldiers are the actors in the inner story.<sup>3</sup> Furthermore, there is a new character introduced in 15:21 with reentry into the outer story, Simon of Cyrene. Also, a set of parallel actions is performed by contrasting groups, the soldiers mock Jesus as do the high priests and scribes. There also seems to be a Leitwort connection between the two stories in the triple repetition of the phrase "king of the Jews" (15:9; 15:18; and 15:26). Furthermore, a possible dramatized irony exists in the way in which both the religious leaders and the soldiers mock Jesus.

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<sup>1</sup>Cf. Wright, 17; Kee, Community of the New Age, 54; and Neiryneck, Duality in Mark, 133.

<sup>2</sup>Each new focalization begins with either καί or δέ. Cf. 15:6; 15:16; and 15:21 (and 15:33 for the next section).

<sup>3</sup>It is interesting to note that although the soldiers had to be active in the crucifixion in 15:21-32, they are not mentioned except perhaps in the anonymous "they."

But on the other hand, some of the key intercalation characteristics are missing. No gap is opened at the close of the first section of the outer story; the defocalization is fairly complete. No ellipsis moves across the inner story, and the possible dramatized irony does not reflect the multiple interconnections between the stories, so typical of intercalation. On careful consideration, this does not appear to be two stories sandwiched, but merely the continuation, in succeeding scenes, of the same story, the story of Jesus' condemnation and crucifixion. Thus, while 15:6-32 appears on first inspection to hold promise of an extension of the list of intercalations, a closer investigation produces a likely negative outcome.

Most of the other passages suggested as intercalations in the Appendix are either individual stories similar to the case in Mark 2:1-12 or are multiple stories suggested as an intercalation. Of all the suggested passages, the most likely for investigation is Mark 4 or a portion of it, which, if it turned out to be an intercalation, would probably be of major importance in explaining the enigmatic 4:10-12.<sup>1</sup>

Intercalation, it appears, is only one of a number of literary devices the Evangelist utilized in organizing his story. Other patterns have been noted such as the "typical day" of Mark 1:21-38, the series of controversy stories in 2:1-3:6, the series of parables in chap. 4, the passion predictions of chaps. 8, 9, and 10 connected with instruction on discipleship, and the distinctive

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<sup>1</sup>See van Iersel, 70, for a suggested concentric structure for Mark 4.

framing device of the two blind men (8:22-26 and 10:46-52 which frame the passion predictions of chaps. 8, 9, and 10) and the two young men (15:51-52 and 16:5-8 which frame the trial and death scenes of the Passion).<sup>1</sup> Thus we should not be surprised that intercalation is not some overriding organizing device for the entire Gospel.<sup>2</sup>

#### With Reference to Textual Criticism

The canons of textual criticism maintain that the determination of the critical text resides primarily in criteria extrinsic to the text as narrative or dialogue.<sup>3</sup> However, internal criteria, such as context, style, and vocabulary, can also play a role in establishing the critical text.<sup>4</sup> Up to this point we have accepted the Nestle-Aland 26th edition of Mark as the standard for

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<sup>1</sup>See Neiryck, Duality in Mark; Fowler, 149-180; and Dewey, 20-38.

<sup>2</sup>Contra Frank Kermode. See Kermode, 127-134. Kermode speaks of the entire Gospel being ". . . inserted between another story and its end. . . . It stands at the moment of transition between the main body of history and the end of history; . . ." (p. 134). Kermode calls the use of ἀρχή in 1:1 the recapitulation of the long past (p. 127) and then points to the "imminent ending" in the Parousia as the other indicator that the Gospel story is intercalated between these two times (see pp. 133-134). But this appears to stretch the definition and function of intercalation to the breaking point. The use of ἀρχή in 1:1 does not recapitulate the long past, it rather is an indicator of the fulfillment in the story's present of specific ancient prophecies (cf. 1:2-3, especially the use of καθώς). The point is not some summarization of all past ages, but the specific accomplishment of the plan of God to redeem the world. At the other extreme of the Gospel we note that there is no real ending in 16:8, which would mark the end of the "inner story." The Gospel is "open-ended," for the story continues in the life of every disciple who follows the risen Lord and looks for his Parousia.

<sup>3</sup>Cf. Kurt Aland and Barbara Aland, The Text of the New Testament, trans. Erroll F. Rhodes (Grand Rapids: Eerdmans, 1987), 275-276, particularly rule 3 on p. 275.

<sup>4</sup>See *ibid.*

establishing the text of the intercalations. However, having completed the narrative analysis, it is possible to reverse the roles and allow the internal criteria of the style of intercalation, established in this study, to address the textual questions of the passages concerned. In particular, those characteristics of intercalation which involve the separation of the two stories (such as lack of active character crossover) may serve as important internal criteria for the establishment of the critical text.

A case in point is the text of Mark 3:21 with the difficult *ὁ παρ' αὐτοῦ*, addressed above in chapter 3. There is a textual variant at this point found in Codex Bezae (D), Codex Freerianus (W), and the Old Latin witnesses. This variant reads (with some variation in D) *ἀκούσαντες ὁ παρὶ αὐτοῦ οἱ γραμματεῖς καὶ οἱ λοιποί*. In the Nestle-Aland text, this variant is not accepted on the grounds of the principle of the shorter text being more likely the original, the more difficult reading being more likely the original, and the majority of both number and weight of texts opposing this variant. The input of the intercalation style to this controversy is to support the decision of the Nestle-Aland text on the grounds of the characteristic pattern of intercalation where no active character crossover occurs between the two stories. The variant breaks that dictum.

In 5:22 D omits the name of Jairus. The Nestle-Aland text accepts the much stronger witness of the inclusion of the name.<sup>1</sup>

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<sup>1</sup>It is instructive to note that Matthew does not have the name Jairus in the telling of this story (Matt 9:18), a point we will note again under the question of the Synoptic Problem.

Intercalation also supports the acceptance of the name Jairus on the grounds that it contributes to the dramatized irony between the named synagogue ruler and the unnamed woman.

In 11:15 and 11:19 a variant concerns who enters and leaves Jerusalem. In D and 28, 11:15 has a singular verb for entering into the city and temple. In 11:19 the witnesses are more extensive in favor of a singular verb (Sinaiticus, C, D, Theta, family 13, the Majority text, and others). The textual evidence is thus divided over this question. In the Nestle-Aland text, the plural verbs are accepted. The work on the intercalations would favor the singular verbs since this would be in keeping with the dictates of lack of active character crossover between the two stories (the disciples are present and active in the outer story).

In 14:4 a number of witnesses have a variant which names the disciples (μαθηταί) as subject in the disparaging of the woman who anointed Jesus. In agreement with the Nestle-Aland text, intercalation would support the exclusion of this variant on the grounds that inclusion would tend to violate the lack of active character crossover dictum. In 14:10 a variant in D, W, Theta, and Family 13 omits the final "them" (αὐτοῖς). The Nestle-Aland text accepts the αὐτοῖς, and intercalation also supports this on the grounds of the connection of this last half of the outer story with the first half of the outer story. In other words, the final "betray him to them" serves as a connecting link between Judas' action and the plot of the religious leaders presented in 14:1-2. The omission of this word tends to weaken the connection of 14:10-11 with 14:1-2.



In 14:53 a variant reading is, "and all the high priests and the elders and scribes were gathering towards him (the high priest)" (cf. C, A, B, Psi, Majority text, etc.). The Nestle-Aland text excludes this and intercalation agrees on the grounds that inclusion would indicate a more complete focalization of the inner story at this point, whereas the usual pattern for intercalation is for the outer story to be focalized first.<sup>1</sup>

In 14:65 an inclusion by some witnesses of the words "who is the one who struck you," is in parallel with the Matthean and Lukan texts of the same passage. The majority of witnesses exclude this variant, and intercalation concurs on the grounds that this is one of the key points in the dramatized irony between the two stories. It is Peter's fulfillment of the prophecy of Jesus in 14:66-72 which brings home the ironic twist that the prophesy of the blindfolded prophet comes true and thereby proves his Messianic claim. Again in 14:65, D, c, and k omit the reference to "the servants" receiving Jesus with blows, leaving the subject of the verb ambiguous. While these are very few witnesses to support a variant reading (particularly the notorious D), intercalation would favor the same since it would exclude the servants from the inner story and maintain the lack of character crossover principle. However, as noted in the discussion in chapter 3 on this intercalation, this is not an insurmountable problem, hence the actual probable reading includes the term "the servants" in 14:65.

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<sup>1</sup>See the discussion above on 14:53-72 in chapter 3.

In 14:69 a set of variants center around the placement of the word *πάλιν*. Should the phrase read "And when the maidservant saw him she again began to say to the bystanders" or should it read "And when the maidservant saw him again she began to say to the bystanders"? The Nestle-Aland text opts for the more difficult first reading which indicates that it is the maidservant saying again, not her seeing Peter a second time.<sup>1</sup> Interestingly, intercalation favors the reading of the Nestle-Aland text on the grounds that this statement serves to place the maidservant's question in parallel with that of the high priest in 14:61 ("Again the high priest asked him . . .") thereby building the dramatized irony between the two stories. So, whereas an initial survey of the variants supports the difficult reading on purely textual grounds with the implication that the Evangelist was an inept writer who was unaware of the problem he was creating, an understanding of intercalation supports the difficult reading on the grounds that the Evangelist was consciously building lines of parallel and contrast between the two stories for the effect of dramatized irony.

None of the variants noted above are overwhelming in significance, nor is the input of intercalation on them pivotal. There are a few cases where understanding intercalation may help to solve a situation where the manuscript evidence is strongly divided. However, the major importance of these notations above is, first, that the understanding of intercalation proposed in this study almost

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<sup>1</sup>The obvious problem with the harder reading is that the maidservant had not previously spoken to the bystanders, thus it is a more difficult reading.

always supports the decision of the Nestle-Aland text. Not only does this support the choices of the Nestle-Aland text, but reciprocally, it serves as a verification of the understanding of intercalation presented above. Second, these notations illustrate that narrative studies can make a valuable contribution to another discipline. The interaction and interrelation between the two disciplines helps to serve as a check upon both.

#### With Reference to Source Criticism

The Synoptic Problem has been a source of continuing controversy in Synoptic Gospel studies.<sup>1</sup> With the revival of the Matthean priority position, those involved in redactional study of the Synoptic Gospels are often hampered in their efforts either at investigating the text (because of uncertainty over the priority issue) or at convincing others of their views (because of the division of scholarly opinion). Admittedly, this has not had an all untoward effect. It has encouraged meticulous investigation of the primary sources and careful reasoning in the presentation of data.

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<sup>1</sup>The literature is quite broad and the debates long on this topic. It is assumed here that the reader is aware of the basic stances and arguments. Some of the important works include: B. H. Streeter, The Four Gospels (London: Macmillan, 1951); H.-H. Stoldt, History and Criticism of the Marcan Hypothesis, trans. D. L. Niewyk (Macon, GA: Mercer University Press, 1980); William R. Farmer, The Synoptic Problem: A Critical Analysis (New York: Macmillan, 1964); Frans Neirynck, ed., with Theo Hansen and Frans van Segbroeck, The Minor Agreements of Matthew and Luke against Mark with a Cumulative List, Bibliotheca Ephemeridum Theologicarum Lovaniensium, no. 37 (Leuven: Leuven University Press, 1974); Robert H. Stein, The Synoptic Problem: An Introduction (Grand Rapids: Baker Book House, 1987); and Brad H. Young, Jesus and His Jewish Parables: Rediscovering the Roots of Jesus' Teaching, ed. Lawrence Boadt, Theological Inquiries (New York: Paulist Press, 1989), 129-163 (representing the Lukan priority position).

Needless to say, evidence which impinges upon the solution of the Synoptic Problem is sought by all.

My entire study has supported the view that intercalation is an intentional literary style in the Gospel of Mark. This understanding implies that comparisons between the Synoptic Gospels in relation to Markan intercalation can make an important contribution in the evidence concerning the solution of the Synoptic Problem. If Mark is prior to Matthew and Luke and is one of their primary sources, one would expect to see some indication of intercalation in Matthew and Luke, either an acceptance of the wording and literary characteristics and theological points made via intercalation or a shift away from them by redactional alterations.<sup>1</sup>

What does emerge in a review of the data is fascinating.<sup>2</sup>

For sake of conciseness the findings are summarized below:

1. Mark 3 -- The introduction to the outer story (3:20-21) is not found in either Matthew or Luke. In Matthew the Beelzebul controversy, the teaching on the sin against the Holy Spirit, and the visit of Jesus' relatives are all in the same chapter and in

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<sup>1</sup>In the event of a shift away from Markan intercalation, one would expect that the other Evangelist would have a redactional reason for rejection of the Markan thrust. A shift from the Markan design without such a clear redactional reason would be evidence that the other Evangelist did not use the Markan story as a source, or that he both did not recognize intercalation in Mark and his own concerns shifted him from the Markan emphases. While the later scenario is a possibility, the necessity of the conjunction of both items (lack of recognition and coincidental shift of concern) illustrates that the first scenario (not using Mark as a source) is a viable option.

<sup>2</sup>It is beyond the scope of this study to give a complete delineation of the data. I can only illustrate the contribution to the Synoptic Problem made by an understanding of intercalation.

the same order as in Mark, but not as closely connected as in Mark (Matt 12:24-26,31-32,46-50). In Luke all three units (Beelzebul, sin against the Holy Spirit, and visit of relatives) are scattered (Luke 11:15-18; 12:10; and 8:19-21). It is quite interesting that Matt 12:22-23 and Luke 11:14 parallel one another prior to the beginning of the Markan account of the Beelzebul controversy and that Matt 12:27-30 and Luke 11:19-23 parallel one another after the close of the Markan Beelzebul controversy (before the words of Jesus on the unpardonable sin); (cf. also the parallels between Matt 12:38-42 and Luke 11:29-32 and Matt 12:43-45 and Luke 11:24-26 in the same chapters, which are not paralleled by Mark at this point); (cf. Mark 8:11-12 for a parallel to Matt 12:38-42 and Luke 11:29-32). Matthew and Luke thus do not have the gap of the relatives' journey to seize Jesus.

2. Mark 5 -- Both Matthew and Luke have this passage (Matt 9:18-26; Luke 8:40-56). In Matthew and Luke the two stories are intercalated as they are in Mark. However, in Matthew the story is much more abbreviated than in Mark and in Matthew it precedes the first Markan intercalation in textual order (Mark 3, paralleled in Matt 12; Mark 5, paralleled in Matt 9). In Matthew the synagogue ruler's daughter has already died when he appeals to Jesus. Furthermore, the woman's plight is not dwelt on in any detail and her healing is not noted until after Jesus addresses

- her.<sup>1</sup> The story in Matthew runs much more quickly than in Mark. In Luke the daughter is dying and is "about twelve years old" (ὡς ἐτῶν δώδεκα). The woman's plight is also not dwelt on in much detail. In general, the Lukan story is much closer to the Markan story than is the Matthean story.<sup>2</sup>
3. Mark 6 -- Neither Matthew or Luke have united the sending out the Twelve with the beheading of John the Baptist. Matthew is parallel to Mark 6:7-13 in Matt 10:1,7-11,14. Luke has a parallel in Luke 9:1-6. The opinion of Herod's court in Mark 6:14-16 is paralleled in Matt 14:1-2 and Luke 9:7-9. The Matthean report of the court opinion lacks the references to Elijah and the prophets. Luke contains these references. There is no true parallel in Luke to the beheading of John, but the Matthean parallel is Matt 14:3-12. In Matthew the report about John's death is much shorter than in Mark. In contrast to Mark, Matthew reports that the king wanted to kill John, but he feared the people. The return of the apostles is not paralleled in Matthew but is in Luke 9:10. In Matt 14:13, however, a report of the departure to a desert place is recorded.

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<sup>1</sup>Thus Matthew lacks key ingredients of the Markan intercalation--the gap over whether Jesus will reach the child in time, with the concomitant lengthy delay over the woman's story.

<sup>2</sup>No united Lukan story parallels the story in Mark 3, so it is not possible to clearly speak on the issue of order in relation to the two passages appearing in Luke. But the majority of the details of Mark 3 which are given in Luke are presented at a point after the Lukan story of Jairus and the woman.

4. Mark 11 -- Neither Matthew nor Luke intercalate the story of the cursing of the fig tree and the cleansing of the temple.<sup>1</sup> Luke lacks any reference to the fig tree cursing (but cf. Luke 13:6-9). Matthew does have the fig tree cursing at the same location in his report as the temple cleansing, but the temple cleansing comes first, followed, the next day, by the fig tree cursing and withering immediately (Matt 21:12-13--temple cleansing, with additional material Matt 21:14-17 not in Mark; Matt 21:18-22 fig tree cursing).<sup>2</sup>
5. Mark 14:1-11 -- The Lukan parallel to this passage is very different in main point and setting (cf. Luke 7:36-50). Matthew, however, does have a parallel to the Markan intercalation sequence (Matt 26:1-16). But Matthew holds numerous differences from the Markan intercalation. Matthew starts with a prediction by Jesus (Matt 26:1-2) which Mark does not have. In Mark the focus at the beginning is on the religious leaders. In the inner story, Matthew lacks the series of threes in the telling which is so prominent in Mark.<sup>3</sup> Furthermore, Matthew notes the presence of the disciples as the ones who reproach the woman. Matthew does not note any specific money value for the ointment as Mark does ("more than three hundred denarii" Mark 14:5). In the

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<sup>1</sup>Matthew and Luke agree in order against Mark at this point in placing the triumphal entry and the cleansing of the temple on the same day (Matt 21:1-17; Luke 19:28-46; in contrast to Mark 11:1-25).

<sup>2</sup>Thus in Matthew the gaps of Mark over the outcome for the tree and why Jesus cursed it (important ingredients in the Markan intercalation) are missing.

<sup>3</sup>See chapter 3 above for details.

reentry into the outer story, Matthew notes that one of the Twelve, Judas Iscariot, goes to the high priests (using πορεύομαι) whereas Mark uses ἀπέρχομαι.<sup>1</sup> Furthermore, Matthew names a specific price the priests offer Judas, thirty pieces of silver, whereas Mark notes an unspecified sum.

6. Mark 14:53-72 -- Only Matthew has the two stories intercalated as Mark does (Matt 26:57-75). Luke has both the trial before the Sanhedrin and the denial by Peter, but in Luke the denial precedes the trial (Luke 22:54-71). The difference between Matthew and Mark are as follows: In Matthew the focalization of the inner story occurs before that of the outer story (as in Mark), but in a somewhat more complete focalization than is found in Mark. In Matthew all parties move towards one central person in the focalization, that is the high priest Caiaphas. Mark notes the gathering of the other leaders, but without reference to location or person to whom they gather. Matthew connects Peter with the observation of the trial of Jesus with a statement that Peter sat down "to see the end." (Matt 26:58), whereas Mark stresses the connection with the servants (συγκαθήμενος). In the trial, Mark stresses that the testimony is against Jesus and that it does not agree (cf. Mark 14:56,57,59). Matthew does not have this stress. In Mark, Jesus' testimony is more direct (cf. his answer to the high priest, "I am," 14:62, in contrast to Matthew's "you have said," Matt 26:64). At the close of the inner story, Matthew reports the words of those who struck Jesus

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<sup>1</sup>Mark's phraseology (with the use of "go away") stresses more of a connection to the inner story than does Matthew's phrase.



as, "Prophecy to us, Christ, who is the one who struck you?"<sup>1</sup> while Mark has the shorter "Prophecy!" which plays such an important role in the dramatized irony of the intercalation. In the reentry into the outer story, Mark makes reference to the previous section of the outer story by reference to Peter warming himself (Mark 14:67). Matthew lacks this specific refocalizing reference.

What does this plethora of information suggest? We cannot discuss all of the data in detail. However, a number of interesting phenomena are present. First, Luke has only one of the six intercalations we have studied and Matthew has three, two of which appear in the Passion. If the third Evangelist had Mark before him, it is a little surprising that more of the intercalations are not reflected in his Gospel. Furthermore, in that one intercalation which Luke contains are several ways in which the dramatized irony of the Markan story are controverted.<sup>2</sup> Is it probable that Luke, the careful literary artist and storytelling expert, would miss so much?

The relationship between Matthew and Mark is more intimate and complex. Three of the intercalations in Mark are also found in Matthew in somewhat similar form (parallel to Mark 5, 14:1-11, and

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<sup>1</sup>This is the famous longest minor agreement between Matthew and Luke against Mark. It illustrates that Matthew lacks the key dramatized irony.

<sup>2</sup>The girl's age is not specified as the same as the length of the woman's illness (Luke 8:42-43). There is not the same stress on the contrast of Jairus moving from openness to secrecy and the woman from secrecy to openness as there is in Mark. Cf. also the lack of Jesus looking around in Luke 8:45-46, in contrast to Mark 5:32; and the lack of reference to casting out the mourners at the house in Luke 8:51, in contrast to Mark 5:40. Also note the reference to Peter in both the inner and outer stories in Luke (Luke 8:45,51).

14:53-72). However, as my data reflects, in each case Matthew is missing some key aspect of each intercalation. In the parallel to Mark 5, the gap over reaching the child in time is missing and the slow and lingering discussion of the woman's case is absent.<sup>1</sup> Nor is there the emphasis on the movement in the Jairus story towards secrecy (cf. how Matthew omits the refusal for the crowd to follow Jesus).<sup>2</sup>

In the parallel to Mark 14:1-11, the Matthean story opens with a prophecy by Jesus about the Passion. Furthermore, in the refocalization into the outer story, the tie is not made back into the previous section of the outer story in the way it is in Mark. In Mark 14:10 the verb ἀπέβη is used, which ties the outer story into the inner (where did he go away from except from where Jesus was?). Furthermore, in Mark the reference to the rulers' joy at Judas' perfidy ties this section to the first part of the outer

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<sup>1</sup>In Matthew there is a logic to this temporal arrangement, since the child is dead and the point of delay in arriving at Jairus' house is not acute. But such a shorter form in Matthew for the woman's story (and for such a reason) belies the fact that the length of the woman's story in Mark has the dramatic effect of heightening the suspense over the little girl's outcome. This, as we have noted before, plays into the dramatized irony. Our point here is that the length of the Markan story has a literary purpose. It is not merely a matter of redundant phrases which can be set aside without changing the story.

<sup>2</sup>Matthew also does not name the ruler of the synagogue as Mark does. If one is arguing for Markan priority, this is a rather peculiar phenomenon. For instance, Bultmann contends that names in Synoptic apophthegms are secondary in nature (Bultmann, 68). In a parallel way, it seems, he holds that in the healing story in Mark 5 the name "Jairus" is secondary (Bultmann, 215). As support he notes its absence in D! This is awfully weak evidence for omission and is simply a matter of ignoring data which counter Markan priority.

story.<sup>1</sup> Matthew lacks both the leaders' joy and the reference to reproaching the woman, as well as having *πορεύομαι* instead of *ἀπερχομαι* in describing Judas' movement. Hence, one almost gets the feeling that for Matthew this is not an intercalation, but merely a series of chronological events.

In the case of the parallel to Mark 14:53-72, some of the same phenomena occur. While the story is intercalated in Matthew, it does not contain the sharpness of the dramatized irony which appears in Mark. This is most evident in the difference over what the people who strike Jesus say to him. In Matthew it is a jeer centered in the mocking process itself. In Mark it becomes the central key phrase for the dramatized irony between the two stories.

The most common explanation of these differences between the Synoptic Gospels has been to point to rough syntax and vocabulary in Mark and to see Matthew and Luke as refiners of both the vocabulary and theological content of the second Gospel.<sup>2</sup> This has been one of the important supports for the Two Document Hypothesis solution to

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<sup>1</sup>Also, the rulers' joy stands in ironic contrast to the reproach of the woman's act by the "some" in 14:5. They are glad over the evil plan of Judas, whereas the "some" are disappointed at the beautiful deed of the woman.

<sup>2</sup>Cf. Stein, 116-117, where he notes how Matthew and Luke omit various Markan explanations including the long discussion of the woman's condition in Mark 5:26-27. As noted above, the exclusion of this type of material alters or deters from the dramatized irony between the two stories. Stein states, ". . . lack of any convincing rationale for Mark's having abbreviated Matthew and/or Luke, and at the same time adding this other material, is more easily explained in favor of a Markan priority and the subsequent omission of this material coincidentally by Matthew and Luke" (p. 117). My data illustrate that the situation is not as simple as Stein contends. Mark had a very good reason for the inclusion of the data found in the intercalations, and the exclusion of these data by Matthew and Luke cannot be dismissed as coincidental.

the Synoptic Problem. However, the data which proceed from the study of the intercalations clearly point in another direction. It is too facile to suggest that the second Evangelist's ineptitude is the best explanation for the differences we have noted between the Synoptic Gospels in these stories. Intercalation is too complex a phenomenon to accept such a judgment. Rather, my data would suggest that it is altogether possible that neither Matthew nor Luke had the Gospel of Mark before them when they wrote their Gospels.

Such a finding contradicts the very strong case for Markan priority made by such scholars as Stein, and before him Streeter and others.<sup>1</sup> How can the data presented here be reconciled with these other data? It appears that Matthew and Luke did not have Mark before them as a source (or so my data suggest), and yet it seems also that Mark did not utilize Matthew and Luke as sources (so the data for the Two Document Hypothesis hold).

Basically, the logical remaining option is that the Synoptic Gospels developed independently of one another based upon oral transmission of traditional material and recollection of the life of Jesus.<sup>2</sup> If this is the case, the amazing concurrence of the Synoptic

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<sup>1</sup>Cf. Stein's summary of the arguments in favor of Markan priority, Stein, 127-128.

<sup>2</sup>However, the close verbal connection between some passages of Matthew and Luke suggests either a common source (the famous [or infamous] Q document), or the dependence of one of the two Gospels on the other.

Gospels on so many details in the life of Jesus stands as a strong testimony to the tenacity of the oral traditions.<sup>1</sup>

With Reference to Redaction Criticism

We have noted above how narrative analysis provides data of interest and value to areas of concern for other disciplines. The same holds true for its relationship to redaction criticism. We may note, for instance, that the solution to the Synoptic Problem suggested above has tremendous implications for the work of the redaction critic.<sup>2</sup> But my purpose here is to illustrate the

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<sup>1</sup>Of course, this very "amazing concurrence" is one of the reasons it is posited that there must be literary dependence between the Synoptic Gospels. But two arguments can further counter the literary dependence concept.

The first is that differences do occur between the Gospels. For instance, if Matthew is using Mark, why does he present two demoniacs in Matt 8 whereas Mark has one demoniac in Mark 5? Along this line, one can also note that although the Synoptic Gospels have much in common, their use of wording varies widely (Stein notes that the number of words in Mark which are identical to Matthew is only 40% and with reference to Luke only 26%, Stein, 115).

The second argument is to note the phenomenon of tenacity in the textual traditions in the transmission of the New Testament text (cf. Aland and Aland, 56, 206-288). Tenacity does not merely occur in texts but also in the remembrance of key events and crucial words which hold a depth of meaning for a person or a community. Best notes, ". . . in whatever community Mark worked the stories from the tradition were already known; it would therefore be hazardous to invent new pericopae. In communities where storytellers function orally sociological pressures maintain the main outline and most of the details of stories; change only takes place gradually. This sociological pressure would continue even into the time when the story was first written down" (Gospel as Story, 113).

From the perspective of faith I also contend for the presence of Divine protection guarding the traditions and remembrances of the life of Jesus Messiah.

<sup>2</sup>The oral-transmission hypothesis makes the work of the redaction critic more difficult. Since redaction critical work is dependant upon the determination of the sources behind a text, an oral transmission of the Gospel, with the lack of written sources, makes redaction critical studies more tentative in nature.

relationship between the two disciplines of narrative studies and redaction criticism from the specific angle of their interpretation of the Markan text, specifically where intercalation occurs in Mark.

In the Appendix twenty different passages are suggested as intercalations in Mark. My research and implications drawn from it suggest that this number is much too extensive. However, the suggestion of so many passages did not just develop from a vacuum. To obtain an insight into the process used in developing at least some of the suggested passages, we briefly consider one, Mark 2:1-12.

In the list of scholars in the Appendix this passage is accepted as an intercalation by Howard Clark Kee, Frank Kermode, and George Wright. Kee's presentation on intercalation is illustrative of the redactional viewpoint.

One of the striking stylistic features of Mark, . . . is the way Mark has inserted material as a unit in the middle of another unit. In some cases the result is an interruption of a narrative, while in others it effects a transformation of the narrative. Of the eight most obvious instances of this interpolation technique, four include a word or phrase when resuming the interrupted unit, which recalls the earlier half. . . . The interpolation technique functions in a variety of ways in Mark: in the first two cases (2:1-12, 3:1-6) it serves to convert a wonder story into a controversy story; the third (3:20-35) eases the otherwise embarrassing account of opposition towards Jesus from his own family by shifting the onus to 'the scribes from Jerusalem' (3:22). The fourth adds to the suspense of the first healing by inserting the second (5:21-43), while in the fifth example, mention of John the Baptist in connection with mounting public notice of Jesus' activities opens the way for the vivid digression about John's death. . . . This literary technique . . . serves here to occupy the attention of the reader while two open-ended factors are in view: the outcome of the disciples' missionary circuit, and the ultimate response of the civil authorities to Jesus.<sup>1</sup>

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<sup>1</sup>Kee, Community of the New Age, 54-55.

I have quoted Kee at length to provide the flavor of the redactional viewpoint on these passages. With reference to the passage in 2:1-12, Kee's outlook has a link to the form critical viewpoint of Rudolph Bultmann. Bultmann states,

The story itself [Mark 2:1-12] has two points: 1, the miracle; 2, the saying about forgiveness, and obviously the second is somewhat extraneously inserted into the first: vv. 5b-10 are a secondary interpolation. For the  $\pi\acute{\iota}\sigma\tau\iota\varsigma$  of the paralytic and his friends, which is demonstrated so clearly in vv. 3f. and is verified by Jesus in v. 5a, disappears in vv. 5b-10 and vv. 11f. is the conclusion organic to a miracle story: documentary evidence of the healing by the carrying of the bed and the impression created on the observers. There is no real congruence between vv. 11f. and vv. 5b-10. After vv. 5b-10 one wants to ask: "What is the impression on the opponents? Are they to be counted among the  $\delta\omicron\lambda\acute{\omicron}\varsigma\ \delta\upsilon\tau\epsilon\varsigma$  in v. 12?" It is much more likely that they kept silence, as in 3, 4, etc.! So the discussion in vv. 5b-10 is interpolated. It is clearly constructed for the miracle story, and not originally an independent unit. It has manifestly arisen from the dispute about the right ( $\acute{\epsilon}\lambda\theta\upsilon\sigma\iota\acute{\alpha}$ ) [sic] to forgive sins, a right which is to be attested by the power to heal miraculously.<sup>1</sup>

This type of viewpoint explains how Mark 2:1-12 came to be accepted as an intercalation. It is precisely Kee's view of intercalation as an interpolating technique which has led to his identification of Mark 2:1-12 as an intercalation. However, my examination of the same passage, based upon the definitive characteristics of intercalation, illustrates clearly that Mark 2:1-12 is not an intercalation. Hence, whether one accepts or rejects Kee's and Bultmann's viewpoint on how 2:1-12 came to its present form and its meaning, the least one can say is that Kee's understanding of intercalation as an interpolation technique is flawed. His viewpoint leads to the identification of passages as intercalations which this research definitely excludes. Thus his definition is too broad in

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<sup>1</sup>Bultmann, 14-15.

its scope. It is not discriminating enough to exclude those passages which do not contain the narrative characteristics of intercalation.<sup>1</sup>

Hence, we return to a point made in the first chapter of this study. The definition of intercalation was found to be too general and nonspecific. The contribution of narrative analysis was to clarify the definitive characteristics and function of intercalation and to provide a check upon and assistance to the interests of other disciplines.

#### With Reference to Markan Theology

In chapter 1 we noted that debates continue in Markan scholarship over central theological issues in the Gospel, Christology, discipleship, the relationship of Mark to the Jewish religious leaders, and the fate of the temple. It is not coincidental that these debates center on the major continuity characters of the Gospel, Jesus, the disciples, and the religious leaders. The debates over these key theological issues range over the entire Gospel and become very detailed at times. It is not my purpose here to try to solve all the issues raised, nor even to summarize them all. Rather, the purpose is to illustrate how the findings of this study impinge upon and contribute to the discussion of Markan theological themes.

The first point to note is that this study was not primarily an attempt to explicate any of the disputed theological themes. Rather, the goal was to define and explain the function of a literary

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<sup>1</sup>Cf. the point above in chapter 2 that redaction criticism and form criticism have played a role in the lack of precision in defining intercalation.



style. The strength that such a study has for making a contribution to the debate on theological themes is that its subject matter makes it less open to the charge of a theological bias. Its outcome is determined more by the goals of defining and explaining function, rather than defending a particular theological stance.

Two of the passages analyzed in this research happen to be key passages in several of the theological debates. These are Mark 11:11-25 with reference to the fate of the Jewish leaders and the temple, and Mark 14:53-72 with reference to Christology and discipleship. This research on intercalation, however, did not just deal with these two passages, but rather, drew conclusions about the definition and function of intercalation from six passages spread across the Gospel. The value that this pattern of research has for the theological debates is that the viewpoint on what is happening in the key passages in Mark 11 and 14 is drawn, at least in part, from a general view of what is happening in all the intercalations. That is to say, the literary patterns which are apparent, not only in Mark 11 and 14 but also in all the intercalations, provide a key for understanding in a new way just what the Evangelist is trying to put across in any one passage, including the disputed passages.

With relation to Mark 11, the most valuable input which this study provides to the debate over the fate of the temple and, consequently, the relationship of the Gospel to the Jewish leaders, is related to the production of dramatized irony as a function of intercalation. We found in intercalation, in general, a pattern in which parallel characters in the two stories have contrasting actions, or, vice versa, contrasting characters have parallel

actions. In the case of chapter 11, we noted that the fig tree and the temple were in parallel. This general pattern would indicate that the actions done, in this case, to the characters rather than by them, should be in contrast. This pattern then lends support to the disputed view that Jesus actually "cleansed" or exorcised the temple (a positive action) rather than destroying the cultus, since in the outer story there is no doubt that he cursed the tree.<sup>1</sup>

But these findings make a further statement about the significance of the intercalation in Mark 11. The dramatized irony between the two stories indicates that the end of the temple is not so much something that Jesus causes as it is a sure result of the rejection of the Messiah by the religious leaders. The irony is that the protectors of the temple and its system become its destroyers when they kill the Messiah. Thus, what might on first investigation appear to be a polemic against the temple and the Jewish leaders actually might better be described as a "pro-Messiah" theology. It is a theology of decision. There is no question that the Gospel's norms of judgment take Jesus as the Messiah. The issues relating to Jesus' Messiahship revolve around the revelation of the secret, a person's understanding of it, and reaction to it. That the Jewish leaders consistently disparage and finally reject Jesus' claim can only bring them, consistent with the Evangelist's norms of judgment, disaster and destruction.

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<sup>1</sup>My findings are thus contra Kelber, Kingdom in Mark, 99-101; Geddert, 124-125; Achtemeier, 23-24; Myers, 301-303; Schweizer, 233; Dowd, 77; and Harrington, 180; but support Bilezikian, 88; Trocmé, 150, n. 1; Kingsbury, Conflict in Mark, 77-78; Dowda, 230-234; and Hiers, "Purification," 82-90.

In Mark 14:53-72 the issues of debate center on Christology and discipleship. The above findings on intercalation impinge upon both. On the Christological debate, these findings lend support to a rather strong emphasis on a prophetic understanding of Messiahship. As noted above, almost all of Jesus' statements in 14:55-65 are made in the future tense, even those attributed to him by the false witnesses. The finding of intercalation which lends added emphasis to these data comes from the dramatized irony between the two stories. It is Peter's fulfillment of Jesus' prophecy of 14:30 which ironically supports the prophetic Messianic claim. When Jesus is blindfolded and mocked with the word, "Prophecy!" it is then that Peter fulfills the Master's prophecy.

This might be taken as a contradiction of Juel's claim that the trial scene emphasizes a royal Christology.<sup>1</sup> But actually, I do not think it does. Indeed, Juel himself notes the prophetic motif.<sup>2</sup> What is probably going on in the trial scene is a "piling up" of almost all the Messianic themes and motifs of the Gospel in the central revelation of who Jesus is.<sup>3</sup> This impinges, at least peripherally, upon the debate over whether Mark is countering a "false Christology."<sup>4</sup> It has been pointed out that Jesus alone uses the term "Son of Man" in Mark. This, in some scholars' view, is used to "correct" other views of Jesus. However, the Evangelist does not

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<sup>1</sup>See Juel, Messiah and Temple, 56-57.

<sup>2</sup>Ibid., 68-69.

<sup>3</sup>Cf. the coming together of key Messianic terms in 14:61-62.

<sup>4</sup>Cf. the summary of the debate by Matera, Saying about Mark, 23-37, and the literature he cites.

appear to give many clues of conflicting Christologies centering on differing terms. At the outset of the Gospel, Jesus is declared Messiah and Son of God (1:1). He is Son of David (10:47-48),<sup>1</sup> a term not so much rejected in 12:35-37 as it is openly expanded. And at the trial we see a "piling up" of the Christological terms, not so much in contradistinction to one another as in a multiplying and expanding of the sense of what it means to be the Christ. What this "piling up" accomplishes is the confrontation of the religious leaders, Peter, and the reader with the central Christological question, "How will you relate to Jesus?"<sup>2</sup>

It is this question which brings us to the issue of discipleship in Mark.<sup>3</sup> The trial of Jesus is intercalated within the denial by Peter. This scene is taken as the culmination of the failure of Jesus' disciples by those who see a polemic against the disciples in the Gospel.<sup>4</sup> The above findings on intercalation counter this viewpoint in two ways. First, the dramatized irony of this intercalation in Mark 14 is that Peter's denial actually proves

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<sup>1</sup>At this point in the narrative, this title clearly has positive connotations.

<sup>2</sup>I stand in distinction to Kingsbury who stresses "Son of God" as the only truly sufficient term for Jesus, see Kingsbury, Christology of Mark's Gospel, 152-155. It is not that I stand in opposition to Kingsbury's contention, so much as denying the implications it makes about the other Christological titles. It is not inappropriate to call Jesus "Messiah" and "Son of David." These are positive terms, with positive connotations both for the Master and the disciple. What are inappropriate, or partial, titles are "Elijah," "John the Baptist," and "one of the prophets" (cf. 6:14-16; 8:27-30).

<sup>3</sup>See Matera, Saying about Mark, 38-55, for a summary of the debate.

<sup>4</sup>Cf. Kelber, Story of Jesus, 79-80.

Jesus' Messianic claim. This positive outcome raises the possibility that there might be hope for Peter.<sup>1</sup> But the solid evidence against an anti-disciple polemic in this intercalation comes in 14:72 where Peter remembers Jesus' prophecy, breaks down, and weeps. This scene is the illustration of the turn--return pattern which we noted in all the intercalations. Thus Peter "returns" (repents of his wrong) to Jesus.<sup>2</sup>

In summary, we note that narrative studies can make a valuable contribution to the fields of textual, source, and redaction criticism, as well as providing useful data relating to the theological issues raised in the Synoptic Gospels. The answers provided by the above narrative analysis to the problems of the definition and function of Markan intercalation, in conjunction with the interaction of these findings with the research and concerns of other disciplines, illustrates that narrative analysis provides a valuable contribution to an understanding of the ancient text and its world.

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<sup>1</sup>Such a positive outcome does not prove that Peter is seen in a positive light. Donahue points to an ironic sense of the high priest's question which also supports Jesus' claims. See Donahue, Are You the Christ, 88-89.

<sup>2</sup>These findings lend much more support, therefore, to the "pastoral concern" pattern of viewing discipleship in Mark as presented by Best and Tannehill (see, Best, Following Jesus; and Tannehill, "Disciples in Mark").

## CHAPTER 5

### CONCLUSION

This study begins with a review of the research on the intriguing literary pattern of intercalation. We determined that the inconclusive findings on the significance of intercalation called for the current study.

While the methods of form and redaction criticism have produced important findings, their conclusions on the intercalations do not provide sufficient clarity in defining the literary technique nor in explicating its function in the Markan story. This phenomenon is likely related to the goals towards which most form and redaction studies aim, a diachronic understanding of the historical events standing behind or witnessed to by texts. As noted in chapter 2, the method of narrative analysis reverses the goal to tool relationship, placing the text in a position of primacy over history in the analytic task.

The data generated in this study and their interpretation are presented in chapters 3 and 4. We found that all the intercalated passages studied contain a set of storytelling characteristics which define intercalation narratively. These specific characteristics unite to inform the reader that intercalation is present. We also found that the function of intercalation as a literary style is to produce dramatized irony. The function of intercalation as an

outcome is teachings on the major theological themes of the Gospel, particularly Christology and discipleship.

The implications of this study, presented in chapter 4, illustrate the value of narrative analysis both as a tool for investigating the Scriptures and as a contributor to the interests and concerns of other disciplines. While this study has answered the basic questions raised in the first chapter concerning the definition and function of intercalation, the research also suggests areas for further investigation.

The definition of intercalation can now be applied to other passages in Mark to see if they also illustrate intercalation. The clearer understanding of how intercalation is defined and what its function is makes it possible to set the intercalated passages in their wider context and permits the delineation of patterns of interconnection between intercalation and other storytelling devices in Mark. Finally, this study suggests that narrative analysis may be an important adjunct in the continuing search for a solution to the Synoptic Problem. While the data presented here make less certain the case for Markan priority, they nonetheless point to the need to appreciate each Evangelist as an individual storyteller and transmitter of the Gospel.

It is a temptation in a study of this nature to become enamored with the mechanics of investigation and the intricacies of the data produced. The explication of a literary style enhances the enjoyment of a story and increases appreciation of the author's literary achievement. Indeed, Mark was a great storyteller, his achievement and the instruction he presents can be portrayed as

"inspired." But to conclude at this level would be to fall short of the purpose for which the Evangelist wrote so many years ago.

Rooted as I am in a believing community, it is important for me to answer how this study benefits the community of faith. First, we may note that any study which explains and illuminates the Scriptures serves the church, for it helps to open ears to hear the Word of God. But second, and more specifically in regards to this study, an understanding of intercalation enhances the confrontation between the Evangelist's message and the reader.

Intercalation is a reader-elevating storytelling method.<sup>1</sup> It places the reader with the narrator above the ironic situations of the story characters. As such, the reader is drawn subtly to the narrator's norms. Jerry Camery-Hoggatt notes the community building aspect of this characteristic of irony.

. . . the ironic dimensions of language contribute to the vitality--and therefore the viability--of the community's 'language world', and . . . they contribute to the processes of group boundary definition, and therefore to the group's very survival.<sup>2</sup>

But the effects of intercalation extend beyond this aspect. Through the ironies the reader is brought face to face with the very issues the story characters confront. It is as though the author uses intercalation as a tool to address the reader's own situation.

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<sup>1</sup>We noted in chapters 3 and 4 both reader-elevating, character-elevating, and evenhanded aspects of the separate stories of the intercalations. However, intercalation itself, as an entire storytelling pattern, is reader-elevating since it presents the dramatized irony to the reader above the heads of the characters.

<sup>2</sup>Camery-Hoggatt, 9.



Thomas Boomershine notes a similar pattern from his study of the passion and resurrection narratives.

The suggestion which emerges from this study is that Mark's purpose was to re-present the events of Jesus' passion, death, and resurrection in a manner that would call forth the same ambiguous responses which the original events themselves called forth in Jesus' followers. . . . Both the form and the theological emphases of the narrative appear to be integral aspects of the re-presentation of the events that causes the dynamics of those events to happen for Mark's audience. That is, Mark's purpose was to make these redemptive events of the past fully present.<sup>1</sup>

In concert with other storytelling techniques, intercalation serves to bring the reader at the end of the Gospel to the place where he must answer for himself who Jesus is and what his own discipleship requires. The open ending of 16:8 in which the Good News awaits a messenger calls upon the reader to become that disciple. If the current study enhances that confrontation between the message of Mark and the church of today, it will have been worth the effort.

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<sup>1</sup>Boomershine, 337-338.

## APPENDIX

### LIST OF INTERCALATIONS BY VARIOUS SCHOLARS

The following nineteen scholars were consulted in compiling the list of intercalations for the narrative analysis of this dissertation:

1. Paul J. Achtemeier, Mark, ed. Gerhard Krodel, 2d ed. rev. and enl., Proclamation Commentaries (Philadelphia: Fortress Press, 1986), 31-32, 80, 101-102, 117-118.
2. Hugh Anderson, The Gospel of Mark, ed. Ronald E. Clements and Matthew Black, New Century Bible Commentary (London: Butler & Tanner, 1976), 38-39, 324-325.
3. T. A. Burkill, Mysterious Revelation: An Examination of the Philosophy of St. Mark's Gospel (Ithaca, NY: Cornell University Press, 1963), 121, n. 10, 243, n. 43.
4. Joanna Dewey, Markan Public Debate: Literary Technique, Concentric Structure, and Theology in Mark 2:1-3:6, Society of Biblical Literature Dissertation Series, no. 48 (Ann Arbor: Edwards Brothers, 1980), 21.
5. John R. Donahue, Are You the Christ? The Trial Narrative in the Gospel of Mark, Society of Biblical Literature Dissertation Series, no. 10 (Missoula, MT: Scholars Press, 1973), 58-59.
6. James Edwards, "Markan Sandwiches: The Significance of Interpolations in Markan Narratives," Novum Testamentum 31 (1989): 197-198.
7. Robert A. Guelich, Mark 1-8:26, ed. David A. Hubbard and Glenn W. Barker, Word Biblical Commentary, vol. 34a (Dallas: Word Books, 1989), 169-171.
8. Wilfrid Harrington, Mark, ed. Wilfrid Harrington and Donald Senior, New Testament Message, A Biblical-Theological Commentary, vol. 4 (Wilmington, DE: Michael Glazier, 1979), 43, 70, 83, 217, 227, 235.
9. Howard Clark Kee, Community of the New Age: Studies in Mark's Gospel (Philadelphia: Westminster Press, 1977), 54.

10. Frank Kermode, The Genesis of Secrecy: On the Interpretation of Narrative (Cambridge: Harvard University Press, 1979), 128-134, 161, n. 2.
11. a. Jan Lambrecht, Die Redaktion der Markus-Apokalypse: Literarische Analyse und Strukturuntersuchung, Analecta Biblica, Investigationes Scientifical in Res Biblicas, no. 28 (Rome: Papstliches Bibelinstitut, 1967), 33, n. 4, 299-300.  
 b. \_\_\_\_\_, "Parabels in Mc. 4," Tijdschrift voor Theologie 15 (1975): 29-30.
12. William L. Lane, The Gospel According to Mark, New International Commentary on the New Testament (Grand Rapids: Eerdmans, 1974), 28.
13. Frans Neiryneek, Duality in Mark: Contributions to the Study of the Markan Redaction, rev. ed. with supplementary notes, Bibliotheca Ephemeridum Theologicarum Lovaniensium, vol. 31 (Leuven: Leuven University Press, 1988), 133.
14. Dennis E. Nineham, The Gospel of St. Mark, Pelican Gospel Commentaries (Baltimore: Penguin Books, 1963), 112, 298.
15. David Rhoads and Donald Michie, Mark as Story: An Introduction to the Narrative of a Gospel (Philadelphia: Fortress Press, 1982), 51.
16. Eduard Schweizer, The Good News According to Mark, trans. Donald H. Madvig (Atlanta: John Knox Press, 1970), 116.
17. Robert H. Stein, "The Proper Methodology for Ascertaining a Markan Redaction History," Novum Testamentum 13 (1971): 193.
18. Etienne Trocme, The Formation of the Gospel According to Mark, trans. Pamela Gaughan (Philadelphia: Westminster Press, 1975), 82, n. 2, 231.
19. George Al Wright, Jr., "Markan Intercalations: A Study in the Plot of the Gospel" (Ph.D. diss., Southern Baptist Theological Seminary, 1985), 17.

TABLE 13  
INTERCALATION LISTS

Passage	Author Number									
	1	2	3	4	5	6	7	8	9	10
Mark 1:1-6										
Mark 1:21-27										
Mark 1:14-39										
Mark 2:1-12									X	X
Mark 2:1-3:35										
Mark 3:1-6									X	X
Mark 3:19/20-35	X	X	X	X	X	X	X	X	X	X
Mark 4:1-20/34	X?					X				
Mark 5:21/25-43	X	X	X	X	X	X	X	X	X	X
Mark 6:6/7-30/32	X	X	X	X	X	X	X	X	X	X
Mark 8:1-21										
Mark 8:14-17										
Mark 9:36/38-41/44							X			X
Mark 11:11/12-21/26	X	X	X	X	X	X	X	X	X	X
Mark 13	X?									X?
Mark 14:1-11		X	X	X	X	X	X	X		
Mark 14:10/12/17/18-21/25/31				X?	X	X				
Mark 14:53/54-72	X	X	X?	X?	X	X	X	X	X	X
Mark 15:6-23/32								X	X	X
Mark 15:40-16:8						X				

TABLE 13--Continued

Passage	Author Number									Total
	11	12	13	14	15	16	17	18	19	
Mark 1:1-6	X?									0/1?
Mark 1:21-27	X								X	2
Mark 1:14-39	X									1
Mark 2:1-12									X	3
Mark 2:1-3:35				X						1
Mark 3:1-6									X	3
Mark 3:19/20-35	X	X	X		X	X	X	X	X	18
Mark 4:1-20/34	X								X	3/1?
Mark 5:21/25-43	X	X	X	X	X	X	X	X	X	19
Mark 6:6/7-30/32	X	X	X	X	X	X	X	X	X	19
Mark 8:1-21								X		1
Mark 8:14-17	X?									0/1?
Mark 9:36/38-41/44	X?									2/1?
Mark 11:11/12-21/26		X	X	X	X	X	X	X	X	18
Mark 13	X									1/2?
Mark 14:1-11	X	X	X	X		X	X	X	X	15
Mark 14:10/12/17/18-21/25/31										3/1?
Mark 14:53/54-72	X		X		X	X	X?	X	X	14/3?
Mark 15:6-23/32			X?				X?		X	4/2?
Mark 15:40-16:8									X	2

Note: The author number refers to the list of authors preceding this table. A slash (/) in the verse numbers indicates that there are differences of opinion as to where the intercalation's "borders" lie. The verses listed in this way are inclusive of the suggestions made. A question mark means that the author considered that it was possible that the passage was an intercalation, or the author did not make a completely explicit statement concerning the passage. This is also reflected in the totals, where such entries are totaled separately (with a question mark following). It must be admitted here that some authors do not list in one place all the passages they consider to be intercalations. Sometimes an author discusses the literary technique and lists some examples, and then lists others passages elsewhere. Sometimes there are conflicting reports given on passage "borders" (cf. Harrington, 43, 70). The lists reproduced here may not be exhaustive of these authors, but the table presents two overwhelming facts:

1. The multiplicity of passages proposed as intercalations.
2. The great consensus on six passages as clearly representing intercalation in Mark.

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