

The Unity and Argument of John 10: An Analysis of Discourse Features

by

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A mini-thesis submitted in partial fulfilment of the requirements
for the degree of

Master of Theology

in Biblical Greek

At the South African Theological Seminary

September 2009

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DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and has not previously in its entirety or in part been submitted to any academic institution for a degree.

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Abstract

John 10 is a difficult chapter when considering its chronological order and apparent displacements. Some critics have held that chapter 10 is disordered and therefore have argued for its rearrangement. This thesis is an analysis of the discourse features investigating the unity and argument of chapter 10.

The research opens with exploring the historical views regarding the unity and argument of John 10 in the introduction. Following this is an examination of the literary components that make up the overall literary structure of John's Gospel and how chapter 10 fits into its literary flow. This provides a foundation for a study of the semantic relations and the micro-level markers of cohesion and shift together with the macro-level markers of cohesion discussing discourse features in John 10. The objective is to discover what the discourse features reveal about the unity and argument of the chapter.

The analysis suggests that John did not adhere to the strict rules of narrative when writing his Gospel, but that he sought to implement a certain Christian view using particular facts that were available to him. Therefore John was free to form his narrative on a purposeful artistic arrangement which is unified and coherent.

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ABBREVIATIONS

BAGD	Danker FW, <i>A Greek-English Lexicon of the New Testament and Other Early Christian Literature</i>
ESV	<i>English Standard Version</i>
KJV	<i>King James Version</i>
LXX	<i>Septuagint</i>
MSG	Peterson EH, <i>The Message</i>
NA27	<i>Novum Testamentum Graece</i> , 27 th ed.
NASB	<i>New American Standard Bible</i>
NIV	<i>New International Version</i>
NKJV	<i>New King James Version</i>
NT	<i>New Testament</i>
OT	<i>Old Testament</i>
UBS4	<i>The Greek New Testament</i> 4 th rev. ed.

Chapter 1

Introduction

1.1 Passage

The Greek text being studied is restricted to John 10. Although 10:1-21 seems to be a logical continuation of chapter 9, it has a separate theme and emphasis and therefore chapter 9 will not be studied in any depth. However reference and relevant discussions on the linkage between the two chapters will be given while analysing the discourse features of John 10. In addition, John 11 is also not entirely disconnected from chapter 10 in its emphasis. However chapter 11 is a new narrative and is set in a different geographic location than the discourses presented in chapter 10, therefore chapter 11 will also not be studied in any detail.

John 10 is significant because (1) the shepherd/sheep theme is presented throughout the chapter and yet the chapter appears somewhat dislocated by time. John 10:1-21 is set during the Feast of Booths (cf. John 7:2) about two months prior to the Feast of Dedication (cf. John 10:22; Grudem 2008:2036) which provides the setting for 10:22-42. (2) The arrangement of chapter 10 contains difficult connections and disjunctions thus

appearing to be somewhat disordered and yet at the same time the discourse appears to be coherent and unified. Therefore a study of the discourse features in John 10 will be key in offering insight into the unity and argument of John's Gospel.

1.2 Background

The following is a discussion on the historical views regarding the unity and argument of John 10:

John 10 is a difficult chapter when considering the problems that may arise for the interpreter when questioning the relationship of the chapter within the whole of John's Gospel and the chronological order of the chapter itself (Painter 2005:53). Almost all commentaries on John's Gospel expound the issues of apparent source-criticism, dislocation and stylistic unity within the Gospel. When starting his commentary on John 10, Carson (1991:279) makes the following statement, "Many scholars have advocated some major displacement or other." That is, some critics held that the text is disordered and therefore argued for a rearrangement of Chapter 10. These critics are often referred to as displacement theorists.

However, traditionally it has been recognised that John did not intend to write a comprehensive history, but rather he wished to enforce a certain Christian view of revelation using particular facts available to him. Thus John was left free to form his Gospel narrative on a purposeful artistic arrangement. The arrangement of John's narrative which was often admired as unified and artistic unfolds itself in a somewhat organised Greek tragedy that is straightforward and yet magnificent (Stibble 1995:13-14).

In recent years the unified narrative of John's Gospel has been undermined greatly by the work of displacement theorists like Rudolf Bultmann, Robert Fortna, John Turner and others (Stibble 1995:10).

Stibble (1995:14-15) explains that source criticism had a destructive influence upon the literary appreciation of the Gospel's final form. Between the 1930s and 1960s source criticism was the prevailing method of study in Johannine studies. According to Stibble it questioned the traditional belief that John's Gospel was a purposeful, artistic and unified arrangement; the notion that the Gospel of John was "woven without a seam". Today contributions are being made by Johannine commentators like Brodie (1997), Brown (1997), Carson (1991), Dodd (1968), Ridderbos (1997) and others to help rediscover the unified narrative of John's Gospel where it had in the past been undermined.

However, interesting observations have been observed by displacement theorists which unfortunately have led to views and arguments that support the disunity of the John's Gospel. Consequently the abrupt transitions or aporias found in the Johannine narrative which consist of disjunctions, apparent inconsistencies and contradictions and difficult connections has led these theorists to theories that suggest a rearrangement of John's Gospel. For example Robert Fortna (2004) believes that these aporias are clues that the Gospel is a considerable redaction of the original narrative source. He argues that the Gospel of John is a reworking of older material, primarily taken from a Signs Source (SQ). That is, John's Gospel was the work of one author, but that this author had edited his earlier narrative and in so doing distorted the beauty and smoothness of his original work (Stibble 1995:14-15). Although Brown argues for a uniquely arranged Johannine Gospel that is unified, he does propose that the narrative is comprised of independent layers of traditions and was probably revised twice (Brown 1979; see also Brown 1997; Carson 1991). Another example is Rudolf Bultmann (1941), one of the most influential critics who argued that the current arrangement of the Gospel of John was the work of an ecclesiastical redactor who assembled the Gospel into its current arrangement. Therefore he believes that an entire rearrangement of John's Gospel is necessary (Ridderbos 1997:352).

Displacement theorists freely moved whole verses and have sometimes shifted whole passages in John's Gospel thus changing the sequence of the narrative as it is currently layout. When considering John 10, there are several variations of proposed sequences promoted by displacement theorists. The following is a brief look at some of the rearrangements that have been proposed. Several theorists according to Carson (1991:379) and Ridderbos (1997:352) have proposed that the original arrangement of John 10 was switched and should have read 9:1-41; 10:19-29; 10:1-18; 10:30-39. Another example of rearranged sequences of John 10 is Bultmann's work (1941); he made a detailed reconstruction of John 10 (and indeed the whole Gospel). He rearranged the chapter as follows: 10:22-26; 11-13; 1-10; 14-18; 27-39; 40-42 and believed 10:19-21 to be a conclusion of another narrative within the Gospel (Ridderbos 1997:352). In yet a further example, Turner writes a chapter in "The Shepherd Discourse of John 10 and its Context" edited by Beuter and Fortna where he implicitly endorses that some dislocation has occurred in John 10. Turner adopts the rearrangement of the text that reads 10:19-30; 10:1-18, and 10:31-42. Yet in the same breath Turner confesses that he is not wholly convinced that this is the original order, and goes on to say that he offers no explanation for how the text came to be in its current layout (Turner 2005:33).

On the other hand there is a general consensus between commentators who advocate an artistic and unified arrangement of John's Gospel who acknowledge that there are difficult transitions between its different sections. Nonetheless they find the rearrangement proposals advocated by displacement theorists seriously problematic. Brown (1997:366) indicates the following problems: (1) Such rearrangements of John's Gospel (including John 10) are not supported by textual variations or manuscript evidence and that the idea of the pages of John's Gospel in codex form being confused is unreasonable. (2) Unless one was to alter the wording of the rearrangements as suggested by displacement theorists, they would still present themselves as problematic. (3) These

rearrangements are largely assumptions of what is thought to have interested John.

Those who advocate the unity of John's Gospel deem it reasonable to believe that John's narrative was not a product of accident and confusion but that the present order is wholly coherent and has been purposefully arranged by its original author (Brodie 1997:358).

The discourse features have however persuaded displacement theorists to argue for a reordering of John 10. The following is a general look at some of these discourse features which have contributed to such theories: (1) The words ἀμὴν ἀμὴν at the beginning of John 10 have sometimes been considered as peculiarly abrupt, and as a result, the rearrangement of chapter 10 has been proposed by theorists like Bultmann (Brodie 1997:358). (2) On the surface, verse 16 seems to interrupt the clear sense of continuation of thought in verses 15, 17 and 18. As a result, this apparent interruption has led some theorists to believe that this was the work of a redactor or a later editing of the narrative by the original author (Ridderbos 1997:362). (3) The apparent change of subject in the figure of speech (vv.1-5) provides a tension between chapters 9 and 10. This has led to a view that is widely held that John 10 has been disrupted and that the σχίσμα in (10:19-21) was caused by Jesus' words and deeds in Chapter 9 and therefore is believed to be the conclusion to 9:39-41. This view is reinforced when considering that the healing of the blind man in 10:21 refers back to chapter 9 (Fortna 2004:54). (4) Further, it is argued that verses 22ff. should follow after verses 19-21 which follows on from chapter 9 (according to the previous point). This then places the sheep/shepherd motif during the Feast of Dedication, thus smoothing out the current arrangement of chapter 10 (Carson 1991:379).

It becomes apparent that the proposed rearrangements of the sequence of John 10 would in some sense provide smoother transitions within the chapter and to the Gospel as a whole. However these reconstructions do raise as many questions as it does in solving problems. But as Ridderbos

(1997:352-353) explains, the problem of apparent dislocation seems to be simply a structural characteristic of John's original narrative. Therefore the various rearrangement theories are arbitrary and largely unhelpful. Dodd (1968:290) makes a salient remark here when he says, "Unfortunately, when once the gospel has been taken to pieces, its reassemblage is liable to be affected by individual preferences, preconceptions, and even prejudices". These theories do however have some advantage of highlighting certain significant features of John's Gospel, especially when studying its structure or conducting a discourse analysis (Brodie 1997:358).

If the Gospel had been written according to the laws of narrative, then the discourse features which have persuaded theorists to reorder John 10 would seemingly indicate that the Gospel had undergone rearrangements, interpolations and redactions by a redactor or redactors. Thus the displacement theory would hold true. However as Stibble (1995:13-14) points out, John did not intend to write a comprehensive history, but that he wished to enforce a certain Christian view of revelation using particular facts available to him. Thus John was free to form his Gospel narrative on a purposeful artistic arrangement.

Essentially the rearrangement of John 10 or any part of Scripture undermines one of the primary Christian foundations that Scripture is the divinely inspired Word of God and that it is inerrant and infallible and that in it the full council of God can be found.

1.3 Problem

What will an analysis of discourse features demonstrate about the unity and argument (flow of thought) of John 10?

This main problem will be answered by examining three key questions: (1) How does John 10 fit into the literary flow of the Gospel? (2) What do the micro-level discourse features reveal about the unity of John 10? (3) What

do the macro-level discourse features reveal about the argument of John 10?

1.4 Purpose

This research is a case study of one chapter as an example in John's Gospel to demonstrate that his narrative is unified and seems to contain unique Johannine stylistic features. Little work has been done using an analysis of discourse features to reveal the unity and argument of John 10. Therefore by employing the method of discourse analysis, this study seeks to illustrate that the current layout of John 10 is unified and coherent.

1.5 Hypothesis

I expect an analysis of discourse features of John 10 to show that the chapter is a purposeful, artistic arrangement ordered by the original author and that it is unified and coherent.

1.6 Methodology

This study is an analysis of the discourse features in John 10 exploring the literary structure of the Gospel of John and the unity and argument of the chapter 10. This study will therefore require a literary approach analysing the Greek text as well as other appropriate written works.

1.6.1 Resources

The primary resources for this research will consist of the original Greek texts of the Bible. I will be using the *Novum Testamentum Graece*, 27th ed. (NA27). Secondly, This study will employ three types of secondary resources: (1) Greek lexicons: the main lexicon that will be used for word definitions is BDAG (2000), but for more exhaustive lexical commentary I will use the abridged version of Kittel and Friedrich (1985), otherwise Thayer (1996), Verbrugge (2000) or Vine (1996) will be consulted. (2)

Greek grammars: I'll rely upon Porter (1999), Wallace (1996), Young (1994), Robertson (1934). (3) English commentaries on the Gospel of John are important in providing an overall as well as a detailed perspective of John's Gospel, specifically of John 10. The following commentaries will be used: Brodie (1997), Carson (1991), Brown (1997), Köstenberger (2004), Lierman (2006), Morris (2000), Ridderbos (1997), Whitacre (1999), Witherington (1995).

1.6.2 Procedure

The following procedure presented is a description of how the methodology will be employed in this study. Essentially the study contains three steps. The first step will discuss the literary structure of John's Gospel. The second step will consist of diagrams which plot out the semantic relations in John 10 together with a detailed commentary on the micro-level markers of cohesion and shift as illustrated in the diagramming. The third step is a discussion on the macro-level markers of cohesion providing perspective on the argument of chapter 10.

Finally, the conclusion will sum up the problem and the process of the study and some thoughts will be offered on what the analysis of discourse features reveals about the unity and argument of John 10.

Chapter 2

The Literary Structure of John's Gospel

2.1 Introduction

As in any structural form, a structure it is made up of various components that work together to form a coherent whole. In this chapter I will explore the literary components that make up the overall literary structure of the Gospel of John by discussing the language, genre and subgenres, literary features and the structure and flow of thought. In so doing my discussion will be from the small literary aspects through to the larger overall structure of John's Gospel. This discussion will look at how John 10 fits into the literary flow of the Gospel, that is, its literary context, how the previous discussions relate to John 10.

2.2 Language

The Gospel of John demonstrates distinct Hebraic thought whilst the Greek grammar was written in the vernacular κοινή (Robertson 1943:133). Out of all the Gospels, Kruse (2004:33) believes the Gospel of John to be the most Jewish in language and style. The style of writing in

John's Gospel is also very different from the Synoptics. Most notably, John uses a very limited vocabulary. Although the language of the gospel is written very simplistically, its literary structure and theology are profound (Carson 1991:23; Robertson 1934:133). Simple language use does not deter from profound theology. Indeed Köstenberger (2004:1) at the start of his introduction considers the Gospel of John along with the Letter to the Romans to be “the enduring ‘twin towers’ of NT theology”.

The character of John's Gospel is well-defined (Robertson 1934:133); the following characteristics contribute to the uniqueness of the gospel: (a) Robertson (1934:133) notes that there are few detailed Hebraisms in the gospel, outside of *υἱοί φωτός*¹, even though the Gospel of John was genuinely written in a “Hebraic Spirit”. (b) The use of pronouns *ἐκεῖνος*, *ἐμός* and *ἴδιος* in the Gospel is rather unusual, and the use of *ζωή*, *οὐν* and *αιώνιος* are also peculiar and frequent (Carson 1991:23; Robertson 1934:134). (c) Characteristic words recur often; these words include *λόγος*, *δόξα*, *ἀμαρτία*, *μαρτυρέω*, *κρίσις*, *φῶς*, *κόσμος*, *ἀλήθεια*, *ζωή*, *πιστεύω*, *γινώσκω*, *σκότος*, and so on (Robertson 1934:134). (d) Phrases are frequently placed together without being separated by particles or conjunctions (Carson 1991:23), and the “co-ordination of sentences provides a rhythmical parallelism” (Robertson 1934:133). (e) According to Carson (1991:23), there is little distinction between John's own words and those of Jesus. Smith makes an interesting observation here; he says that the Jesus of John's Gospel speaks a different language from the Jesus of the Synoptics, that is, that the nuance, style and vocabulary are different and resembles those of John rather than those of Jesus as found in the Synoptics (Smith 1995:11). Likewise, Kruse (2004:32-33) notes how the way in which Jesus speaks in the gospel is remarkably similar to the language used in John's letters.

¹ Cf. John 12:36

2.3 Genre and Subgenres

Bock and Fanning (2006:198) describe a genre as “a literary classification that describes the broad contours and features of a particular literary work”. All the Gospels, that is, the Gospel of John and the Synoptics, primarily fall under the “gospel” genre. This good news refers to the message proclaimed by Jesus Christ. Initially however, the early Christians did not use the term “gospel” to refer to a literary genre (Klein, Blomberg and Hubbard 2004:399-400), but when it did eventually come into use in early Christian communities, it was a totally new form of genre (Porter 1997:137). Brown explains that the non-Christian Greeks used the term “gospel” for news of a military victory. The LXX also uses the term to denote victory in battle or of the proclamation of God’s glorious acts in Israel. We can therefore see how Christians eventually came to use “gospel” or “good news” to highlight what God had done for us through Jesus. There is therefore something significantly unique about the word “gospel” when labelling a genre because it is referring to a written work or narrative that when what is reported is received in faith it helps bring about salvation (Brown 1997:99-100, 103-104).

John in his Gospel employs three fundamental genre types. The first genre type is the narrative. In the NT the Gospels and the Book of Acts can be said to fit into a narrative framework (Bock and Fanning 2006:198). Within the Gospel of John, the narrative includes the recitation of events, dialogues and monologues which often emerge from dramatic encounters (Attridge 2002:8). John the Evangelist narrated a factual story about the character Jesus, the Son of God. In the narrative John develops the characters who lived in that time and place, and the events that surrounded Jesus, weaving them into a sometimes dramatic plot, together with a conflict and a final climax (Bock and Fanning 2006:198-199; Attridge 2002:4-5).

The building blocks of the narrative are as follows:

(a) Narrator's perspective. The narrator is seemingly John, the beloved disciple. This implies that he is also a character within the narrative (Resseguie 2001:22). Although John is in the story as a disciple, he places himself outside the story and sees and understands what Jesus said and did and understands His thoughts. Therefore John is said to be an authority when interpreting Jesus' words and deeds and recording them on paper as a narrator (Stibbe 1994:20). John's role as narrator is then to guide his audience in interpreting and understanding the events and characters in a particular way. John does this in such a way as to present his view point as an observer. Depending how one sees the authorship of the Gospel of John, the narrator's perspective may hold influence here. I hold that John the beloved disciple is the original author of the Gospel of John, and thus viewing the narrator as an eye-witness (Bock and Fanning 2006:201).

(b) Characters. The use of characters provide a significant contribution to the narrative, they are the centre of attention. Bock and Fanning (2006:199) name two types of characters in a narrative; the first is the protagonist who is the central figure in the story, and the second is the antagonist who opposes the protagonist. In the Gospel of John, Jesus is the chief character in the story and the whole narrative unfolds around Him. The antagonists on the other hand are Jesus' opponents; generally they are the Pharisees, the Jewish leaders, the Jews as well as the demonic forces who opposed Jesus in His ministry. The Romans who crucified Jesus are also antagonists (Bock and Fanning 2006:199-200).

(c) Plot. According to Stibbe (1994:26), John uses the plot as an organisational principle, and this is what gives meaning to the separate events in the narrative. Further he points out that the Christology of the narrative is highlighted by arranging the narrative chronologically. This is especially true when considering the literary features of the gospel. But

essentially it is the characters and events in the story that make up the plot. According to Bock and Fanning (2006:201) the plot can be understood as referring “to a story’s movement and usually involves a conflict of some type that finds an eventual resolution”. Although a plot is found within the whole of John’s Gospel, it can also be found within individual pericopes.

The second genre type is biography. More than any other type of ancient literary genre, recent scholars see the Gospel of John (including the Synoptic Gospels) as some kind of biography (Porter 1997:138-142; HCSB 2004:248). Witherington (1995:3) calls the Gospel a “subspecies of the ancient biographies. Though not in the modern sense of the word”. He also notes that in ancient biographies there were variations of features allowing for flexibility, but that there were also common features within the biographies to identify the genre as biography. Brown (1997:102-103) notes that in the centuries before and after the life of Jesus Christ a variety of biographies existed amongst the literature of the Greco-Roman world. But that there is a significant difference between the Gospels and secular biographies, most notably that the Gospels are theological and missional in content. Additionally, there is a sense of ecclesiology, meaning that the Gospels were meant to be read in community during worship. Klein et al. (2004:401) propose that this “Gospel” biography could be called a “theological biography”. Therefore although the Gospel of John is a type of biography, it is a unique genre, as are the Synoptic Gospels. As Klein et al. (2004:400) point out, studies today link the Gospels with Hellenistic biographies; the composition of the four gospels has therefore created a new genre.

The third genre type is drama. Although the Gospel of John is a type of biography, it is also a drama. The dramatic production of John’s Gospel “entices its readers into the theatre. It asks them to assume roles as producers, directors, reviewers, even playwrights” (Conway 2002:479). The Gospel of John presents itself as an ancient tragedy which is closely

associated with ancient drama. Therefore the Gospel of John should be understood as a dramatic biography. It is the dramatic features of John's Gospel that distinguishes his Gospel from the others (Klein et al. 2004:400; Witherington 1995:4).

Attridge (2002:21) notes that John bends genres (Attridge calls it "genre bending"), meaning that John twists and manipulates the genres in an unconventional manner to force his audience away from his words so that they could encounter the Word, Jesus Himself.

The Gospel of John also contains various subgenres, the most common and significant of which are as follows (Grudem 2008:2016; Klein et al. 2004:411):

(a) Miracle stories. Although miracles are limited in John's Gospel they are very significant because they were specially selected by the Evangelist to point towards Jesus' true identity (HCSB 2004:266). Klein et al. (2004:415-417). explain a miracle story as describing someone's anguish, their cry for help, Jesus' response, the miracle itself and the reaction of the people towards Jesus as well as His response to their reaction. This is a general layout and may differ somewhat. The miracles in the Gospel of John are said to be "signs" intended to bring people to faith in Jesus Christ by demonstrating that He is God and that He is superior to all else.

(b) Figure of speech². Figures of speech teach "general truths about spiritual realities" and are not to be used allegorically. The vividness and emotional impact of a figure of speech is achieved by employing rich detail, imagery and narrative form. In John's Gospel, Jesus taught certain

² A figure of speech in John's Gospel carries a certain resemblance to the synoptic-style parables; however it is best to classify it as a "figure of speech" or a "symbolic discourse" in which a given metaphor provides a back drop for extended reflection (Kostenberger 2004:297; Carson 1991:380). In John 10 it can be said that verses 1-5 is the figure of speech and that verses 7-18, 26-27 provides extended reflection or commentary. In this thesis I will use "figure of speech" and "symbolic discourse" interchangeably for all figures of speech including its extended reflection, that is, 10:1-5, 7-18, 26-27.

spiritual realities by using figures of speech to help His audience to identify with the characters and their experiences. Jesus' figure of speech usually consists of one chief character and two contrasting subordinates, either as characters or groups (Klein et al. 2004:411-414).

(c) Conflict stories. The conflict stories in John's Gospel are short, self-contained narratives that are used to "deliver punch lines that bring the story to a dramatic conclusion" (Attridge 2002:11) and may impact the whole narrative. These punch lines or sayings were usually widely known to Jesus' audience. The purpose of these sayings was to emphasise the radical ministry or teachings of Jesus. In the narrative the sayings often challenged the religious leaders arousing their opposition (Klein et al. 2004:417; Attridge 2002:8, 11).

2.4 Literary Features

The following discussion discusses the significant literary features evident in John's Gospel:

(a) Poetic format. Historically German Johannine theologians have held that John was a creative poet and therefore his Gospel could not have possibly been written as a historical account. Amongst others, Stibble lists Baur (1847), Wellhausen (1908) and Schwartz (1907) as those who held this view (Stibble 1994:2). Although I agree that the Gospel of John is poetic, I disagree that it can therefore not be a historical account. John clearly implies that his Gospel is a historical account of Jesus' life, recording the things He said and did (John 20:30-31). Therefore I would argue that the Gospel of John is poetic history. The whole of John's Gospel is poetic or semi-poetic in nature, but the poetic aspects of the whole Gospel can only really be appreciated by approaching the narrative holistically (Brown 1997:333; Stipple 1994:89).

Perhaps the apex of John's poetic artistry in poetic expression and harmonious form is appropriately found in the prologue and perhaps also

in John 17 where his own distinctive style becomes evident (Kruse 2004:20; Ridderbos 1997:18-19, 22). However, I agree with Whitacre (1999:340) that in the whole Gospel of John repetition is used, not in a linear-sequential fashion, but instead John uses poetic artistry to interweave his themes for the purpose of ordering and developing his thoughts. Further, Frey, Watt, Zimmermann, and Kern (2006:25, 217) explain that when the Jesus of John's Gospel is compared to the Synoptics, the Jesus in the Fourth Gospel is poetic, preferring to use metaphorical language offering a poetic dimension to the gospel. As Brown (1997:333) points out, the words of the Johannine Jesus are also more sacred and solemn than those found in the Synoptic Gospels.

(b) Misunderstandings. Apart from metaphors, John's Gospel abounds in ambiguous meanings which create misunderstandings, these words include *ναός* (2:19-22); *ἄνωθεν* (3:3, 7); *ύψω* (3:14; 8:28; 12:32-34); *ύδωρ* (4:10); *ύπάγω* (7:35; 8:21; 13:33); *ύπνος* (13:11); *βασιλεύς* (19:14-15, 19, 21). The purposeful ambiguities of these words often have a spiritual/physical meaning which contributes to misunderstanding³ (Carson 1982:60). Commenting on Leroy's (1966) paper, Carson (1982:61) notes the following:

Leroy finds that on formal grounds they really belong to a special class of riddle.... riddles concealed in a dialogue. Such riddles, he says, use words in two ways, a general meaning for 'outsiders' and a special meaning for 'insiders'.

However I find that Brown (1997:335) offers a more compelling explanation for John's use of misunderstandings. He advocates that Jesus regularly used figurative language to illustrate who He really was/is or to

³ For example, cf. the Jesus' discourse with Nicodemus (John 3:1-21) and His discourse with the Samaritan woman (John 4:7-45).

illustrate a message. The idea is that during the dialogue, the audience would not understand the meaning of the figurative language and this in turn provided Jesus with an opportunity to expound on his teaching or to unravel a certain truth. Morris (2000) seems to concur with Brown (1997), as does Carson (1982). Morris (2000:571) explains that John's habit was to use the misunderstandings of the people, particularly the Jews, or religious leaders as a method of introducing a further explanation in the narrative.

(c) Twofold meanings. According to Morris (2000:339), the Gospel of John frequently uses twofold meanings. However misunderstandings and twofold meanings are very similar and a blurring between the two often occurs. Therefore a brief description is in order as to how I have divided them. A misunderstanding, I argue, is the author's or speaker's use of a certain word with one intended meaning whilst the audience understands the same word to mean something quite different. Twofold meaning on the other hand is when both meanings are intended to help illuminate a certain word. Therefore the audience may choose one specific meaning for a word but upon reflection a second meaning of that same word may emerge. The result is that the two meanings or several layers of meaning will equally illuminate the other providing a deeper dimension of the word's meaning compared to what was initially obvious (Brown 1997:335-336; Resseguie 2001:51).

For an example of how John employs twofold meaning, the word κατέλαβεν (John 1:5) has several appropriate, though diverse renderings. According to BDAG (2000:520), "Most Greek commentators since Origen take κατέλαβεν here as *overcome, suppress*" alluding to hostility or to overpowering. On the other hand κατέλαβεν may also mean to grasp, perceive or comprehend something intellectually (Bromiley, Kittel and Friedrich 1985:496; Danker 2000:520; Resseguie 2001:51-52). Therefore as Resseguie rightly says, it is not merely that all these meanings are

appropriate but that they are all required to understand John's thinking in the Gospel (2001:51-52).

(d) Irony. Although Irony is used in the Synoptic Gospels, it is a major feature in the Gospel of John (Carson 1991:182; Stibble 1994:18). The website of the Faculty of English at the University of Cambridge (2008) explains irony as follows:

Irony not only says one thing and means another, but says one thing and means its opposite.... Irony depends upon the audience's being able to recognise that a comment is deliberately at odds with its occasion, and may often discriminate between two kinds of audience: one which recognises the irony, and the other which fails to do so.

Similarly Johannine scholars (Neyrey 2001:14; Stibble 1994:18, 27; Witherington 1995:5; Whatacre 1999:37) explain irony as a character having done or said something which they do not really understand, or the outcome of what was said is not what was meant. The reader from his point of view can usually interpret the significance of what was said. This literary feature is used through John's Gospel with the purpose of leading the reader to an understanding of who Jesus really is, which most the characters in the Gospel seem to miss.

Perhaps the most evident example of irony in the Gospel of John is when Caiaphas, the high priest said in John 11:49-50, "You know nothing at all. Nor do you understand that it is better for you that one man should die for the people, not that the whole nation should perish" (ESV). In verses 51-52 John explains the irony; that Jesus had indeed come to die for the sins of all mankind. Another good example is found in John 19:19. During Jesus' crucifixion "Pilate also wrote an inscription and put it on the cross. It read, 'Jesus of Nazareth, the King of the Jews'" (ESV). The irony being that Jesus was indeed the promised King of the Jews as prophesied in the

OT. Carson (1982:57) explains that the whole of John's Gospel is a monolithic irony, because Jesus was humiliated and eventually defeated at the cross only to achieve the greatest victory, that which was planned by the Godhead before the beginning of time.

(e) Parentheses. In John's Gospel, the Evangelist wanted his audience to understand the significance of the narrative as well as Jesus' words and actions. Therefore John often provided explanations using parentheses for the sake of clarity, for example John 1:15, 24, 38, 41, 42; 4:7, 9, 25, 44; 6:64; 9:7; 10:35; 18:10; 19:28; 20:16; 21:2, 19. These parentheses which were interjected into John's narrative offer explanatory commentary as well as background information and theological perspective. John employed parentheses in the following ways: Firstly, they give reference to time, space and climate which act as markers by placing events within a figurative framework. Secondly, they may be used to define a character within the narrative offering an explanation for their actions and attitudes, or to define a word, as in offering a Greek translation of an Aramaic word or vice versa. Thirdly, John uses parentheses to help explain the significance of what was said or done by an individual. Lastly, parentheses are sometimes used to explain the significance of certain character's actions as well as Jewish customs and why they were done (Brown 1997:337; Zuck 1996:27, 29-30).

2.5 Structure and Flow of Thought

That which follows is a discussion of the structure of the Gospel of John. The structure of his Gospel also offers insight into John's understanding and thought process. It becomes apparent that even though the Gospel appears to be simple, the structural arrangement was carefully thought out. The overall structure of the Gospel of John is one of complexity and yet it is wrapped in simplicity (Carson 1991:103).

However, there are so called awkward transitions between certain parts within the Gospel of John and some scholars have attempted to rearrange these parts (Brown 1997:365-366). But Brown (1997:365-366) accounts for these by saying that John was interested in providing a schematic record of Jesus' ministry and that he was not particularly interested in its transitions. Carson (1991:103) seems to agree with Brown. He comments on how "unified and tightly organised the Fourth Gospel is. It is anything but haphazard"; he further notes that "individual sections of various lengths are neatly brought to a close."

The Gospel of John contains a prologue as well as an epilogue and between these are two major sections, or books, the Book of Signs and the Book of Glory (Carson 1991:103). Almost all Johannine commentaries, including Carson (1991), Köstenberger (2004) and Kruse (2004), recognise this structure (or some variation thereof), it is presented as follows:

(a) Prologue (1:1-18)

Kostenberger (2004:9) explains how the prologue positions the whole of John's Gospel within the framework of the eternal, pre-incarnate Word made flesh in Jesus Christ. Similarly Carson (1982:111) shows how the Prologue is the introduction to the rest of John's Gospel. He provides the following chart in his commentary to illustrate this:

the pre-existence of the Logos or Son	1:1-2	17:5
In Him was life	1:4	5:26
life is light	1:4	8:12
light rejected by darkness	1:5	3:19
yet not quenched by it	1:5	12:35
light coming into the world	1:9	3:19; 12:46
Christ not received by His own	1:11	4:44

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being born of God and not of flesh	1:13	3:6; 8:41-42
seeing His glory	1:14	12:41
the 'one and only' Son	1:14,18	3:16
truth in Jesus Christ	1:17	14:6
no-one has seen God, except the one		
Who comes from God's side	1:18	6:46

What Carson is suggesting here is that the prologue contains the central theme of John's Gospel, that is, Jesus Christ the Son of God and how He was sent to earth by the Father so that His glory and grace may be manifested to all mankind. This then is the theme by which the rest of the Gospel of John is developed (Carson 1982:111).

(b) The Book of Signs (1:19-12:50)

The Book of Signs is the first major section of John's Gospel. Here John provides evidence that Jesus is the expected Messiah as prophesied in the OT. John chooses seven signs or miracles to authenticate Jesus' claims, that He is the Son of God. He does this by providing seven "I am" sayings reminiscent of God calling Himself Yahweh "I am who I am" (Exodus 3:14), in so doing Jesus makes Himself out to be equal with God. John also uses several witnesses like the Father, the Holy Spirit, John the Baptist, Jesus' disciples, the Scriptures, Moses and even John himself to support these statements of Jesus (Köstenberger 2004:9).

The structure of the Book of Signs shows us that the signs were purposely arranged to provide a climax that would foreshadow Jesus' death and resurrection. Incidentally, the second last sign was opening the eyes of a man born blind; perhaps implying that Jesus would open the eyes of those who were spiritually blind. The exact same technique is used in Mark 8:17-26. And the last sign was the raising of Lazarus, again perhaps John was

implying that Jesus has the power and authority to raise himself up after His crucifixion, John 2:19; 10:17-18 (Witherington 1995:42).

According to Lierman (2006:298) the motif of signs in the Hebrew language is related to Israel's release from Egypt during the time of Moses. The miracles or signs that Moses performed were done so that the whole world would know that Yahweh is God (Exodus 6:7; 7:5; 9:16). Lierman argues that John used the signs motif to structure his gospel to allude back to Moses and his signs and the purpose for which these signs were done. I agree with Lierman that John's purpose for including the seven signs is to show that Jesus is indeed the true Son of God. Witherington (1995:42) is also in agreement. He notes that John's primary purpose was to show that Jesus' testimony was true and perfect, and that His teachings and works are the perfect revelation of God's character.

Daise (2007:33) offers another suggestion as to how the Book of Signs came to be structured. He argues:

Since seven was also the number of days spanned in the Genesis creation story, the seven-fold structure of the narrative (of which some components were, themselves, seven-day feasts) casts Jesus' public ministry as an act of new creation.

Daise has provided an interesting observation. By using the number seven, the seven signs, the seven "I am" sayings and the seven-fold structure of the narrative, John is referring to Jesus as God the Creator. Notably this is reference to John 1:2-3. Further, the "I am" saying in John 8:12 where Jesus says, "I am the light of the world. Whoever follows me will not walk in darkness, but will have the light of life" (ESV) also refers

back to John 1:4-9⁴. Therefore Jesus is identified as God the Creator as well as having a public ministry as an act of new creation.

(c) The Book of Glory (13:1-20:31)

The Book of Glory is the second main part of the structure in the Gospel of John (Köstenberger 2004:9-10). Although this section does not include the seven signs, Carson (2982:103) suggests that the entire Gospel of John is in fact a book of signs because John 20:30-31 makes it clear that John's purpose for writing the Gospel was so that his readers may believe that Jesus is the Christ, the Son of God, and that they would put their hope in Him.

However, the Book of Glory is really about Jesus preparing His new messianic community as well as the passion narrative as opposed to the miracles that He performed. In chapters 13-17 Jesus works to ensure a continuation of His mission in this new community. Later in chapters 18-19, Jesus' death or the passion narrative shows how humanity's sin is atoned for and sets the stage for His return to the Father. Then in Chapter 20 Jesus makes resurrection appearances (Köstenberger 2004:9-11)

In the Gospel, John offers two affirmations of Jesus divinity. The first is found in the prologue where he articulated who the Word is and what his Gospel is about. The other is towards the end in John 20 where he shows us the implications and purpose of the Word coming to earth. Firstly, John illustrates this by Thomas coming to faith, confessing that Jesus is indeed his Lord and God (20:28). Next, John tells us that this is why he had written this Gospel, so that we may all "believe that Jesus is the Christ, the Son of God, and that by believing you may have life in his name" (John 20:31; cf. Lierman 2006:10; Thielman 2005:155).

⁴ Light is also mentioned in the Creation story (Genesis 1:3).

(d) Epilogue (21:1-25)

The Gospel of John concludes with Chapter 20. However there are additional resurrection appearances in Chapter 21 together with another conclusion which seems to suggest that this was added later as an afterthought (Brown 1997:360-361). As a result, according to Carson (1982:665-668), many Johannine scholars have argued that chapter 21 was not included in the original gospel, but that they were written and inserted later. Carson (1982:665-668) himself sees no textual evidence that the Gospel of John was ever written without Chapter 21, and therefore believes that the evidence for Chapter 21's inclusion in the Gospel's original form is rather strong (Cf. Köstenberger 2004; Moloney and Harrington 1998).

Kostenberger (2004:583-584) also argues that the epilogue actually requires that there be a prologue for the purpose of providing the overall structure with balance and symmetry. In so doing the prologue and epilogue apparently frame the gospel so that it becomes a part of the literary and theological framework of the whole gospel.

The epilogue can be divided into two scenes, the first scene (21:1-14) occurs where some of the disciples are fishing and they do not recognise Jesus on the shore. The second scene (21:15-23) is where Jesus talks to Peter about His sheep. The last division is the conclusion (21:24-25), here John identifies himself as the Beloved Disciple who wrote the Gospel narrative and testifies concerning Christ (Brown 1997:361).

In addition to the above mentioned structural layout of the Gospel of John, there are several theories presented by various scholars who treat the feasts as some type of literary device used by the author to structure the

Gospel (Daise 2007)⁵. Both Carson (1991) and Daise (2007) list the Jewish Feasts in the Fourth Gospel, they are as follows: The first Passover 2:13-3:21, an unidentified feast and the second Passover 5:1-6:71, the Feast of Tabernacles 7:2-10:21, the Feast of Dedication 10:22-39 and the Final Passover 11:55-19:42. Carson (1991:391) says that the "specification of the Feast"⁶ is John's way of moving the narrative along: it is a chronological marker". He believes that the Feast of Dedication as well as the other feasts should be "understood to be fulfilled in Jesus the Son of God" (1991:391). Therefore it seems that John may have used the Jewish Feasts as an additional framework superimposed on the overall structure of John's Gospel for the purpose of showing how Jesus fulfils the Feasts figuratively.

2.6 The Literary Context of John 10

In the above I have discussed the overall literary structure of John's Gospel. This section captures the above mentioned structural components of language, genre, literary features and structure and applies that which is appropriate to John 10. In so doing the literary structure and context of John 10 and how it fits into the literary flow of John's Gospel will be explored.

(a) Language. John 10 contains the usual linguistic features that are found throughout the gospel. However it is worthwhile mentioning that chapter 10 contains occurrences of each of the pronouns which Carson (1991:23) and Robertson (1934:134) note as being rather unusual in the Gospel of John: ἐκεῖνος (10:1, 6, 35), ἐμός (10:14, 27) and ἕδιος (10:3, 4, 12). They also make mention of the rather unusual use of ζωὴ (10:10, 28), οὖν and αἰώνιος (10:28) which are also found in John 10. Further, four of the characteristic words listed by Robertson (1934:134) which recur often

⁵ These theories are too vast and cumbrous to be explored in this thesis. Cf. Michael A. Daise 2007. *Feasts in John: Jewish festivals and Jesus' "hour" in the Fourth Gospel*.

⁶ Carson is here referring to the Feasts of Dedication p391.

in the Gospel of John are found in chapter 10: ἀλήθεια (10:41), ζωή (10:10, 28), πιστεύω (10:25, 26, 37, 38, 42), γινώσκω (10:6, 14, 15, 27, 38).

(b) Genre and Subgenres. John 10 falls fundamentally under the “Gospel” genre, as does the whole of the Fourth Gospel. The text in John 10 makes this evident as we see Jesus saying to the Jews that if they did not wish to believe Him, then they should at least believe the works which He did so that they may understand that He is the Son of God (John 10:37-38). Also we see many coming to Jesus after he had gone across the Jordan and believing in Him there (John 10:41-42) as a result of what God was doing for them through Jesus, this was the “good news” (Brown 1997:99-100).

Within the Gospel itself, John employs other genre types, narrative, biography and drama, these are all evident in John 10, but the narrative and biography stand out most in this chapter. John includes narrative dialogues and events in chapter 10 from which a dramatic encounter between the Jews and Himself emerges. He narrates the story about the character, Jesus, the Son of God and develops the Jewish characters who were disputing with Jesus. John weaves all this together into a dramatic plot together with a conflict and a climax where the Jews tried to arrest Jesus, but He escaped from their hands (Attridge 2001:4-5,8; Bock and Fanning 2006:198-199).

The Gospel of John is also said to be a special type of biography, a “Gospel” biography (Klein et al. 2004:401). This is different from secular biographies and other biographies that existed during the Greco-Roman era because primarily the “Gospel” biography is theological and missional in content. John 10 provides significant theological content where Jesus teaches on the sheep/shepherd motif, His resurrection which was soon to take place as well as His relationship to the Father. In addition verse 16 is very much missional (as well as theological) in content where Jesus says

that He has other sheep and He desires to bring them into the fold as well. Again in verses 41-42 we see the missional aspect of verse 16 practically worked out, as many who came to Jesus believed in Him (Brown 1997:102-103)

There are also subgenres embedded in John 10, namely figures of speech and a conflict story. There are essentially only two figures of speech in the Gospel of John, the true vine (15:1-8) and the good shepherd (10:1-18). The figure of speech in John 10:1-18 is actually divided into two. The first is strictly a figure of speech (vv. 1-5), while the second (vv. 7-18) is more like an extended reflection or commentary of verses 1-5 (Carson 1982:380; Köstenberger 2004:297). The arrangement of the "gate" and "shepherd" imagery points beyond themselves to a single truth, that is, Jesus is the gate which the sheep must pass through but He also calls His sheep as He is also the shepherd to whom they follow Him. This figure of speech therefore mixes imagery and bends or twists genres in an attempt to arouse the audience (Attridge 2002:17). Here Jesus used sheep-farming observations and imagery in short narratives to illustrate a lesson about spiritual realities. This figure consists of one chief character, Jesus who is represented as the door and as the good shepherd. The subordinates in the figure are represented as the sheep, the wolf and the hired hand (Carson 1982:380; Klein et al. 2004:411-414).

As a result of this figure of speech and the events that took place in John 9, another subgenre, a conflict story unravels itself. This is a short, self-contained narrative that delivers punch lines and brings the story to a dramatic conclusion and impacts the whole narrative from there on. Here Jesus talks about His power and resurrection as well as His unique relationship to the Father. These words challenge the Jews and arouse their opposition to the extent that they try to arrest Jesus but He escapes. This is the dramatic conclusion of the conflict story. From here on the Jews seek to arrest Jesus and so the rest of John's narrative is impacted by the threat of Jesus' arrest (Klein et al. 2004:417; Attridge 2002:8, 11).

(c) Literary Features. There appears to be a semi-poetic format of poetic artistry in John 10 where repetition is used to interweave his sheep/shepherd theme for the purpose of ordering and developing his thoughts. John records Jesus' figure of speech of the sheep and the good shepherd (1:1-18) and then He picks up the sheep/shepherd theme again in verses 24-29, a discourse which actually happened on a separate occasion some months later. This metaphorical language also offers a poetic dimension to the gospel (Frey et al.1997:333; Whitacre 1999:340).

In verses 22-23 John provides the narrative with reference to time, space and climate, that is, the Feast of Dedication (time), the colonnade of Solomon which is in the temple (space) and this was during winter (climate). These act as markers by placing the following event and discourse within a framework different from the previous pericope (Brown 1997:337; Zuck 1996:27, 29-30).

(d) Structure and Flow of Thought. The words ἀμὴν ἀμὴν in the first verse of John 10 seems to provide a sense of continuation from chapter 9. Further, the mention in verse 21 of opening the eyes of the blind is also likely an indication that 10:1-21 is a continuation of thought from the previous chapter. Chapter 10 contains an awkward transition in verses 22-23 where the scene shifts from the events of chapter 9 and 10:1-20 to another time. However the sheep/shepherd motif is maintained. John 10 then culminates in its own ending in verses 40-42.

Chapter 10 sits comfortably in the later part of the Book of Signs. This is evident when Jesus is portrayed as the Messiah as prophesied in the OT. This is demonstrated when Jesus says, "I am the door" and "I am the good shepherd" because the "I am" sayings are reminiscent of God's identity, "I AM WHO I AM" which He gave to Moses to say to the people of Israel (Exodus 3:14). Further, the shepherd imagery is frequently used in the OT to refer to God and Messianic prophecies (cf. Genesis 48:15; Psalms 23:1; Isaiah 40:11; Jeremiah 31:10; Ezekiel 34:12 and Micah 5:4).

Although John 10 does not contain a miraculous sign, the chapter does sit between chapter 9 which contains the healing of the blind man and chapter 11 which contains the raising of Lazarus from the dead. Jesus' words in 10:10, "I came that they may have life and have it abundantly" as well as His words in 10:28, "I give them eternal life, and they will never perish" both seem to be a precursor to the event in chapter 11, when Jesus says, "I am the resurrection and the life" and raises Lazarus from the dead. Chapter 10, verses 11, 15, 17-18, 31 and 39 as well as John 11:25, 38-44 and 49-52 also offer a foreshadowing of Jesus' death and resurrection in chapters 19 and 20. Therefore the last sign of raising Lazarus from the dead can be said to imply that Jesus has the authority and the power to raise Himself up after His crucifixion (Witherington 1995:42).

As in much of John's Gospel, there are some awkward transitions between certain parts within the chapter. Firstly, verse 1 seems to be a continuation of chapter 9 but contains fresh content. Secondly, there is the figure of speech with one central theme but seems to be broken up into two, the second being an expansion of the first. Thirdly, there is a very awkward transition from verses 1-21 to verses 22-42 because the same theme is essentially kept but the actual events took place on separate occasions, months apart. These separate occasions were separate Feasts, the Feast of Tabernacles 7:2-10:21, the Feast of Dedication 10:22-39. It is probable that John may have used these Feasts in the narrative to show how Jesus fulfils the Feasts figuratively and as a device to help move the narrative along (Carson 1982:391). Even though there is a break in verse 22, there is a strong sense of thematic unity throughout John 10. Therefore the chapter seems to be purposely arranged, culminating in its own ending in verses 40-42.

In this chapter, the Literary Structure of John's Gospel, I looked at the language of John's Gospel and noted that whilst the Greek grammar was written in the vernacular *koivn̄* John's thought was distinctly Hebraic. Next,

the genre and subgenres in John's Gospel were explored. The Gospel of John is said to be primarily a Gospel and then there are other fundamental genre types which are contained within the Gospel, namely, narrative, biography and drama. The subgenres include miracle stories, figures of speech and conflict stories. The literary features of the Gospel were then discussed; here I examined John's use of a poetic format, misunderstandings, twofold meanings, irony and his use of parentheses. In the next section I considered the structure and flow of thought in the Gospel of John. It became apparent that even though the gospel appears to be simple, the structural arrangement was carefully thought out. The overall structure of John's Gospel is one of complexity and yet in another sense it is simple. The Gospel is therefore unified and tightly organised. It contains a prologue and an epilogue and between these are two major sections, or books, the Book of Signs and the Book of Glory.

Lastly, the literary context of John 10 was looked at and how it fits into the whole of John's Gospel. John 10 contains the usual linguistic features that are found throughout the Gospel and falls fundamentally under the "Gospel" genre. The other genre types; narrative, biography and drama which are employed by John are all evident in John 10 together with the subgenres figure of speech and a conflict story. Further, there appears to be a semi-poetic format of poetic artistry in John 10 where repetition is used to interweave his sheep/shepherd theme for the purpose of ordering and developing his thoughts. Chapter 10 sits comfortably in the later part of the Book of Signs. It seems to provide a sense of continuation from chapter 9. John 10 then culminates in its own ending in verses 40-42.

The next chapter that will be discussed will explore the micro-level markers of cohesion and shift, analysing the micro-level discourse features in an effort to discover what they reveal about the unity of chapter 10.

Chapter 3

Micro-Level Markers of Cohesion and Shift

3.1 Introduction

The following analysis is principally a method dealing with the monologue and discourses of John 10.

Firstly, a graphic representation of chapter 10 in the form of a thought-flow diagram will trace the logical discourse sequence of John 10. These diagrams help to understand the development of John's narrative. By plotting out the clauses and their semantic relationships the micro-level surface structural forms will be focused on. Therefore the development of the John's ideas and the discourses are traced through his plot and story line (Bock and Fanning 2006:75; Young 1994:267-268).

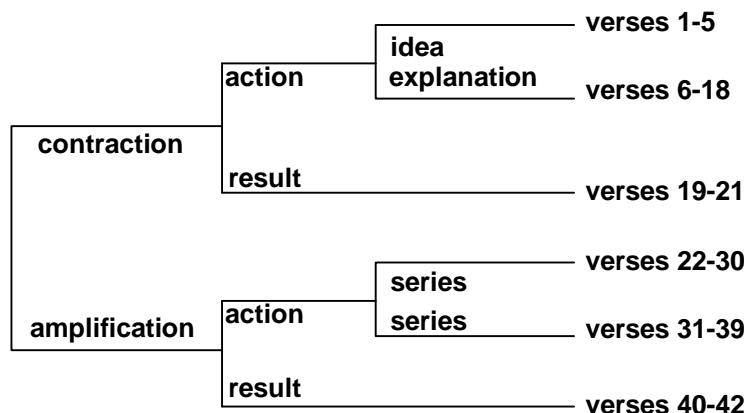
Secondly, a commentary of the diagrams will discuss in detail the micro-level discourse features. These discussions will look at the markers of cohesion and shift, seeking to investigate what the micro-level discourse features reveal about the unity of John 10. The discourse features that will be taken into account in the following discussions will concentrate on syntax as well as all stylistic and grammatical features. Such features

include the following: lexical definitions, literality, that is literal or figurative, figures, discourse boundaries for example shifts in grammatical person and shifts in verb tense-forms, markers of prominence like verbal aspect and redundant pronouns, and lastly markers of cohesion such as personal reference, verbal aspect, various connections and conjunctions (Porter 1992:301-307). The conjunctions within John 10 are discussed in great detail as they play a prominent role as markers of cohesion at the micro-level.

In the following discussions the *Novum Testamentum Graece, 27th ed.* (NA27) will be used.

3.2 Semantic Relations and Discussions on Micro-Level Discourse Features in John 10

Diagram 1. An Overview of John 10



Initially in verses 1-21, the chapter presents the concept of Jesus being the good shepherd. Jesus begins proposing this idea by opening with a figure of speech in verses 1-5 which introduces the imagery of the door of the sheepfold and the shepherd and the sheep. It becomes evident in verse 6 that His audience failed to understand this figurative language and so this provides Jesus with an opportunity to explain His figure of speech.

Therefore verses 6-18 become an extended reflection (Köstenberger 2004:297) of verses 1-5, offering commentary on the figure of speech. However Jesus' words result in a division in verses 19-21 where some of the Jews in His audience accuse Him of being demon possessed.

Amongst conflict and Jewish opposition, an amplification of Jesus' figure is given. Here Jesus responds in verses 22-39 where He provides a series of Christological declarations. In the first series (vv. 22-30) Jesus presents Himself as the Christ and in the second series (vv. 31-39) He is presented as the Son of God. Consequently verses 40-42 indicate the result of Jesus' Christological declarations where the Jews once again became hostile towards Jesus, seeking to arrest Him. As a result, Jesus escapes and heads towards the Transjordan where many believed in Him.

3.2.1 Jesus the Good Shepherd 10:1-21

The Figure of Speech 10:1-5

Diagram 2. Sandwich of Semantic Layers in John 10:1-5

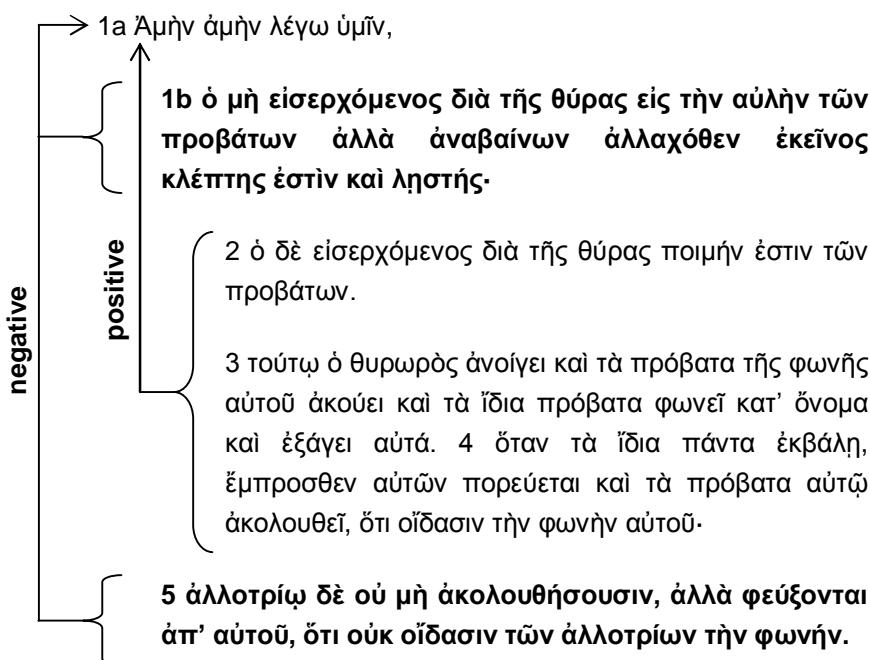
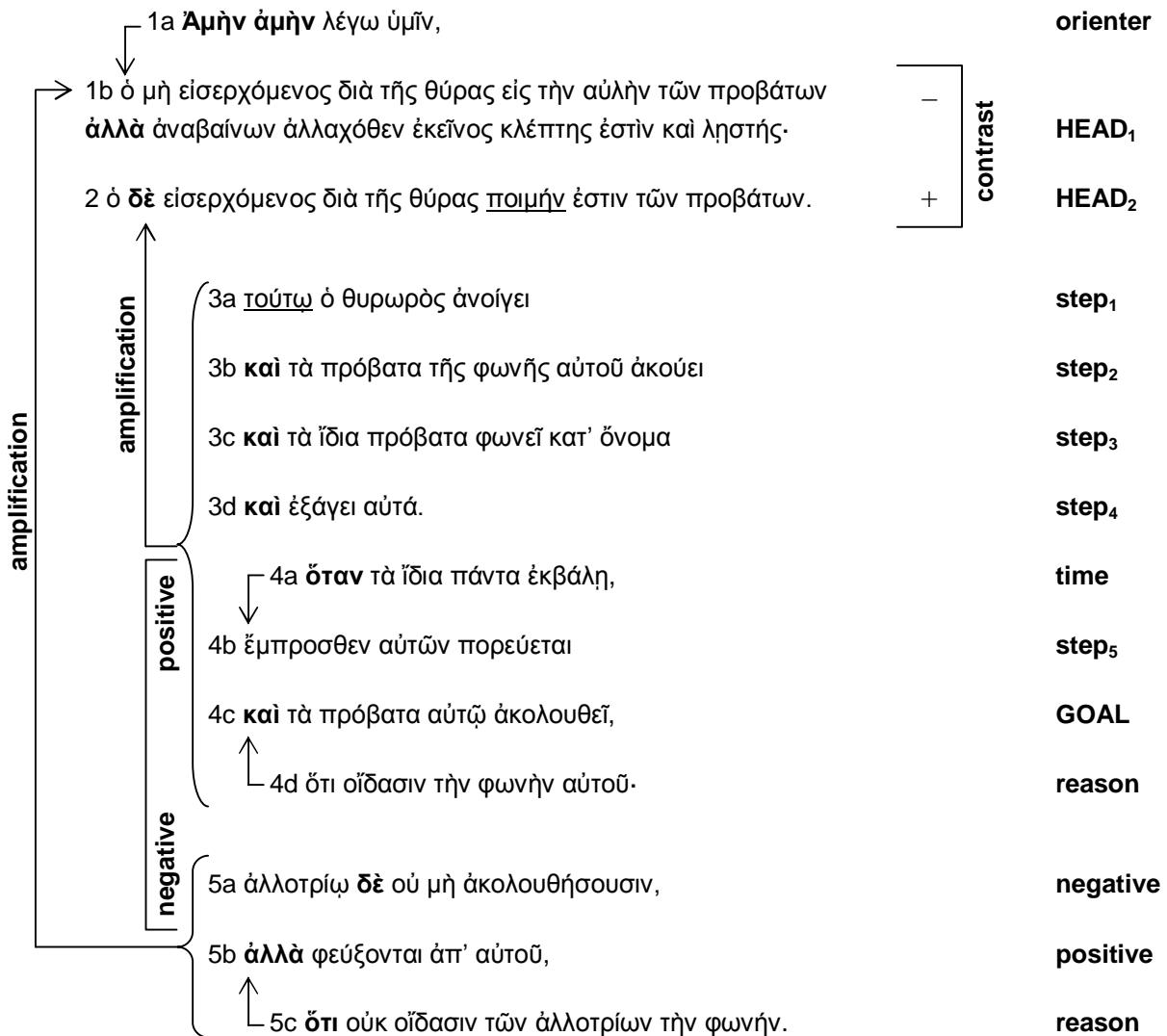


Diagram 3. Semantic Relations in John 10:1-5



Commentary:

Looking at the semantic layers in John 10:1-5, as shown in diagram 2, the clause Άμὴν ἀμὴν λέγω ὑμῖν in verse 1 introduces verses 1-5 as a sandwich of semantic layers. That is the negative circumstance in verses 1b and 5 seems to frame the positive situation. The positive semantic layer is therefore sandwiched between the two negative semantic layers. This is a clear illustration of a semantic pattern in the figure of speech, thus indicating logical cohesion.

Chapter 10 opens with the words Ἐμὴν ἀμὴν which were used by Jesus to articulate His authority, by binding His words to Himself, making them credible and certain. However it is also probable that the double ἀμὴν was employed for literary effect, strengthening the ἀμὴν “truly” (Verbrugge 2000:40).

Diagram 3 illustrates the following semantic relations of verses 1-5. Levinsohn (1999:11-13) explains that the Johannine formula Ἐμὴν ἀμὴν λέγω ὑμῖν in verse 1a introduces the topic or imagery of the gate of the sheepfold and the comparison of the true and false shepherds.

Chapter 9 consists of a narrative and a series of discourses whilst 10:1-18 is a monologue. The solemn double ἀμὴν (v. 1a) is employed as a marker of shift providing a distinction and transition from the dialogues in chapter 9 to the monologue in chapter 10 indicating that what is to follow is important (Morris 2000:44; Köstenberger 2004:299). Therefore Ἐμὴν ἀμὴν begins a new literary unit with new content whilst alluding to a continuation from the previous chapter. The adverbs ἀμὴν ἀμὴν are thus also a maker of cohesion providing a powerful connection to chapter 9 (Bruce 1994:223; Köstenberger 2004:299; Ridderbos 1997:353).

Jesus starts His monologue in the first person singular, λέγω ὑμῖν (v. 1a) and then makes a grammatical shift to the third person indicating the start of a new unit that makes use of figurative speech (Porter 1992:301). The demonstrative pronoun ἐκεῖνος in verse 1b is used emphatically, providing considerable emphasis on *this man* (i.e., the one not entering through the gate) being a thief and a robber. Carson (1991:381) also notes that by focusing immediately on the thieves and robbers a conceptual connection with chapter 9 (cf. 9:39-41) is strengthened. The Pharisees are said to be guilty because they say that they see, yet they are spiritually blind. Jesus' immediate reference to the man who is a thief and a robber who enters the sheepfold some other way in 10:1b is an indication that He is referring to the religious leaders, that is, the Pharisees in 9:40. This provides another marker of cohesion between chapter 9 and chapter 10.

In 10:1-5 Jesus employs figurative language concealing the meaning until verse 7c where He tells His audience who the door of the sheep is, and who the shepherd is (v. 11). Here rich imagery is used. Jesus' audience would have understood αὐλήν “sheepfold” to be an open courtyard or an enclosure attached to a house commonly enclosed by a stone wall. These sheepfolds were positioned near a well and were usually protected by a tower (Henry 1991:1982; Vine 1996:244). Although the audience was familiar with the pastoral imagery they failed to understand the spiritual meaning (Morris 2000: 445-446).

The pronoun ἐκεῖνος in verse 1b is anaphoric, indicating narrative proximity, referring back to ὁ εἰσερχόμενος (Mounce 2003:107; Porter 1992:134; Robertson 1934:706-708).

The unity between verse 1 and 2 is marked by the conjunction δέ in verse 2. The conjunction is used as a contrastive connective linking the two sentences thus indicating the semantic relationship between the two verses (Porter 1992:208, Young 1994:179). The conjunction δέ is also a marker of cohesion because one whole idea is formed in verses 1-2 by contrasting the one who enters the sheepfold by climbing in some other way with the genuine shepherd who enters the sheepfold through the door. Therefore the sentence in verse 2 cannot stand alone as an independent sentence but relies on the previous sentence in verse 1b. The semantic nuance of δέ as a contrastive connective also allows for it to be rendered as “yet” or “however” (Young 1994:183).

Further, this contrast is an example of a carefully crafted antithetical parallelism. As a result, ὁ δέ εἰσερχόμενος in verse 2 provides cohesion with ὁ μὴ εἰσερχόμενος in verse 1b and moves the discourse forward by introducing the shepherd of the sheep as a new character. It is helpful to understand Jesus' use of ποιμήν “shepherd” in the historical context.

Although some nations considered shepherding unclean⁷, shepherding has always been a common profession in Palestine. Shepherds would provide their sheep with food and water. They knew each sheep and if one were to get lost, they would go out and find it. The little lambs that were unable to keep up would be carried by the shepherd, often inside the fold of his outer garment. The shepherd took great care to protect his sheep, sometimes at the risk of his own life. In Scripture God is often referred to as being a shepherd. The shepherd-flock imagery was one of the earliest symbolic images used and is repeatedly used in Scripture to picture both God and Israel's leaders as shepherds⁸ (Carnes 2007:2, 20, 22; Youngblood 1995:920).

Verses 3-4 provide an amplification of the previous verse, thus they build upon the initial idea presented in verse 2. In verse 3 the repetition of the conjunction *καὶ* in close succession is used for rhetorical effect, providing cohesion between the clauses. The first *καὶ* connects the clause, *πρόβατα τῆς φωνῆς αὐτοῦ ἀκούει* to the personal pronoun *τούτῳ* in verse 3a, who is the shepherd of the sheep. From here on in verse 3, *καὶ* is used to link coordinate phrases together, thus creating cohesion (Robertson 1934:428; Young 1994:187).

Θυρωρός seems to be without figurative significance, unlike the other characters in figure of speech (Harris n.d.). But the gatekeeper was likely a hired hand who knew the shepherd and would open the gate for him. This suggests that there were several flocks of sheep in the sheepfold and that the gatekeeper would only open the door for the shepherds to whom the sheep belonged. Therefore the shepherd called his own sheep from amongst the others within the sheepfold, and they knew his voice. But oftentimes the shepherd would call a certain sheep by its nickname; this is

⁷ Cf. Genesis 46:34

⁸ Cf. Jeremiah 23:1-4, Jeremiah 31:10, Ezekiel 34:12, Acts 20:28-30

different as the sheep is now called individually by name, rather than being called collectively (Köstenberger 2004:300-301, Carson 1991:382-383).

The sentence in verse 4a starts with the subordinating conjunction ὅταν which controls the verb ἐκβάλῃ in the subjunctive mood. The use of ὅταν indicates the time of the action. "Οταν τὰ ἴδια πάντα ἐκβάλῃ (v. 4a) follows closely after καὶ ἔξαγει αὐτά (v. 3d) in thought, illustrating cohesiveness between the two verses (Porter 1992:214, 240; Wallace 1996:669, 677). Further, it is of some significance that John uses the same word ἐκβάλλω in verse 4 as he does in 9:34-35. In 9:34-35 he used the word to describe how the man born blind was thrown (ἐξέβαλον) out of the synagogue, and then we have the contrast of how Jesus has *bought out* (ἐκβάλη) all His own in verse 4a (Whiteacre 1999:256). Here Jesus is showing His audience how the genuine shepherd is different to the religious leaders or the one who is said to be a thief and a robber. The shepherd, that is Jesus, does not cast His sheep out of the sheepfold (9:34) but rather He calls them by name and leads them out (v. 3). This is yet another example of how chapter 10 is closely tied to chapter 9.

In the last phrase of verse 4, the causal conjunction ὅτι together with the reason οἴδασιν τὴν φωνὴν αὐτοῦ provides the reason for why the sheep follow the shepherd (Wallace 1996:674; Young 1994:190). Αὐτοῦ also refers back to the other third person singulars throughout the sentences in verse 3 and verse 4, as well as to the shepherd in verse 2. These contribute to the unity of the pericope.

Jesus uses the term ἀλλότριος to refer to someone who is not known by the sheep, that is to say that they are foreign. These strangers or foreigners have illegal access to the sheep (Danker 2000:47; Thayer 1996:29). Bromiley et al. (1985:43) render the meaning of ἀλλότριος as one who is foreign, unsuitable and even hostile. Verbrugge (2000:37) explains the implication of ἀλλότριος in the context of verse 5, "that the Jewish teachers are strangers, disowned by the true flock of God,

whereas Jesus is the true shepherd, known and followed by the true people of God.”

The KJV in verse 5 renders δέ as a transitional conjunction to introduce a shift in thought, whilst some of the other formal equivalent translations⁹ leave it untranslated. Although there is merit in the KJV’s rendering of δέ as a transitional conjunction, δέ is more appropriately making a contrast between the shepherd and the stranger. The difference being that the sheep will follow the shepherd but will not follow the stranger, and therefore δέ should be rendered as “but”, “however” or “yet”¹⁰. Therefore δέ does offer a transition from the previous verse because a new character, the stranger is being introduced and therefore there is a shift in thought. But more significantly δέ marks the cohesion between verse 5 and verses 2-4 by contrasting the stranger with the shepherd, which is negative and positive (Wallace 1996:667-669; Young 1994:183).

Further, Wallace (1996:671) explains that ἀλλά in verse 5b can also be used as a contrastive conjunction, used in contrasting thoughts. The contrast is that the sheep will not follow a stranger *but instead* they will flee from him. Therefore the adversative conjunction ἀλλά also forms cohesion in way of marking the contrast between the two phrases, verses 5a and 5b (Young 1994:180).

The pronoun αὐτοῦ in verse 5b is used to refer back to the stranger in the previous clause (v. 5a). The plural ἀλλοτρίων (v. 5c) also relates back to the singular ἀλλοτρίῳ in verse 5a. These provide coherence within verse 5.

In the last clause of verse 5 the conjunction ὅτι indicates the reason that the sheep will flee from the stranger, namely, because the sheep do not know the stranger’s voice (Young 1994:190). Again ὅτι joins the first half

⁹ Cf. NASB and ESV

¹⁰ Cf. NKJV, NIV

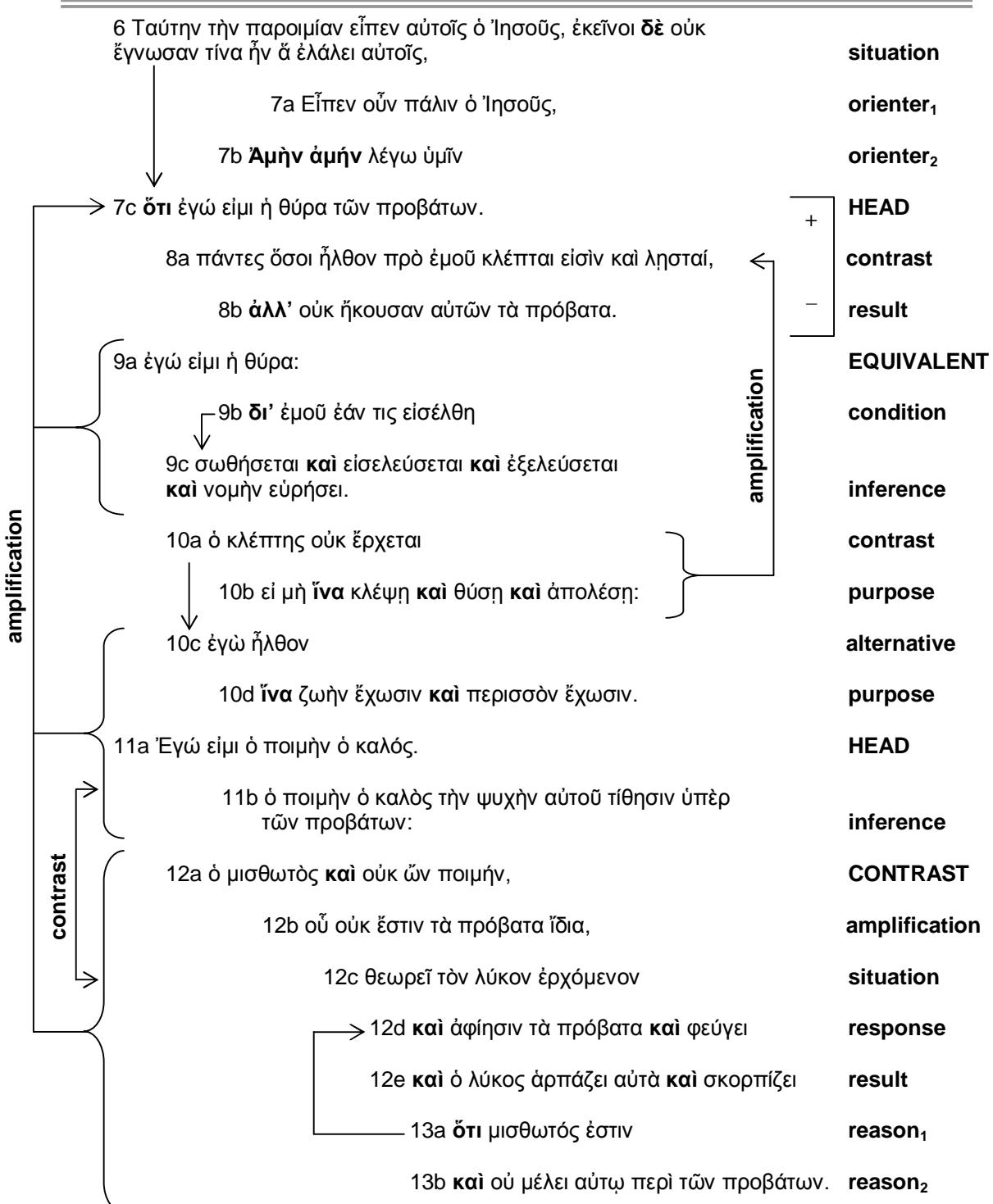
(v. 5a-b) of the sentence with the latter half (v. 5c) together in a coherent whole.

Verse 5 then takes the reader back to the idea as laid out in verse 1b and builds upon it. In other words verse 5 is an amplification of verse 1b. Verses 4-5 are yet another¹¹ instance of an antithetical parallelism which contrasts ὅτι οἴδασιν τὴν φωνὴν αὐτοῦ (v. 4d) with ὅτι οὐκ οἴδασιν τῶν ἀλλοτρίων τὴν φωνήν (v. 5a). The concept is that the sheep know the voice of the one who goes before them (v. 4d) but do not know the voice of strangers (v. 5a). Therefore cohesion is clearly evident between verses 4 and 5. Added to this, contrast is made between the positive situation in verses 3-4 and the negative situation in verse 5.

¹¹ Cf. verses 1-2.

Commentary on the Figure of Speech 10:6-18

Diagram 4. Semantic Relations in John 10:6-18



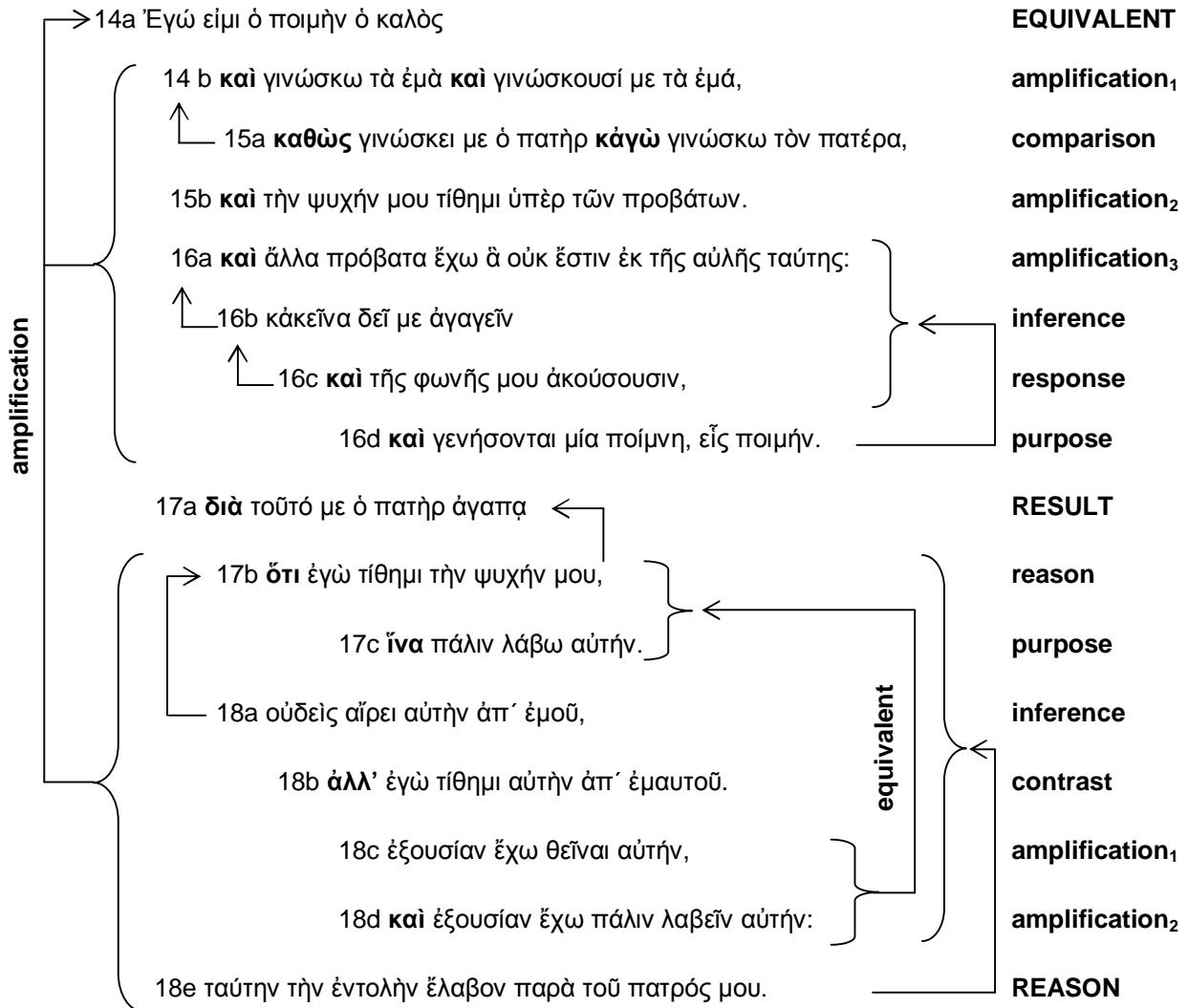
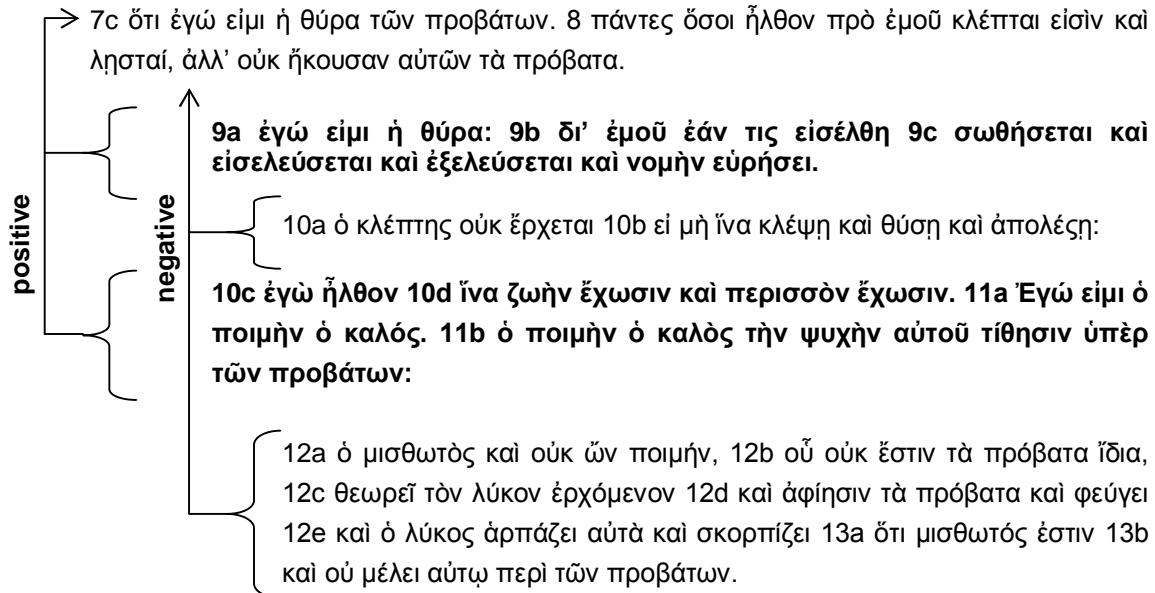


Diagram 5. Positive and Negative Pattern in John 10:9-13



Commentary:

Ταύτην is a demonstrative pronoun. Hildebrandt (2003:65-66) explains demonstratives as pointers, in the case of ταύτην the pronoun is pointing to something near. Thayer (1996:490) describes the meaning of παροιμία as a proverb, or more specifically as a hidden saying which shadows some moralistic or educational truth, as in a figure of speech or symbolic discourse. This type of speech is employed by the speaker or author to illustrate something by using comparisons, similes and allegory. (Kostenberger 2004:302). Ταύτην τὴν παροιμίαν refers back to the symbolic discourse in verses 1-5 which Jesus spoke to them, creating unity between the previous literary unit and the next (vv. 7-18). Verse 6 is acting as a link, connecting the figure of speech (vv. 1-5) with its further development or extended reflection in verses 7-18. Therefore verse 6 marks out the situation followed by Jesus' response.

The conjunction δέ in verse 6 is employed to connect the first half of the sentence with the second half; it is therefore used as a connective word

(Porter 1992:208). Further, δέ provides a transition, introducing a new development within the narrative (Young 194:183), that is, that those around Jesus “had no idea what he was talking about” (Message). This misunderstanding sets the grounds for Jesus’ expansion of the figure of speech (vv. 1-5) in verses 7-18. In verse 6, ἐκεῖνοι is a remote demonstrative (Porter 1992:135) acting as a marker of cohesion between chapters 9 and 10. Wallace (1996:328) explains that ἐκεῖνοι is a third person plural pronoun whilst also having an anaphoric force, that is, it is referring back to the Jewish leaders in chapter 9. They do not understand Jesus because they are blind (9:40-41) and they are not of His sheep (v. 26), but after Jesus explains Himself and they begin to understand, their understanding forms the basis for the rejection of Jesus (Carson 1991:383; Köstenburger 2004:302). Further τίνα ἦν ἂ ελάλει αὐτοῖς refers back to the symbolic discourse in verses 1-5.

The words Εἶπεν οὖν πάλιν ὁ Ἰησοῦς in verse 7a points the reader to added items within the narrative which will offer an extended reflection and development of the symbolic discourse found in verses 1-5 (Danker 2000:752). It is evident how these words act as a marker of cohesion linking verses 1-6 to the development of the symbolic discourse in verses 7-18, and in this sense they are also a marker of continuation. The conjunction οὖν in verse 7a is used in the inferential sense, pointing towards content that will follow, but it also provides an inference from what has preceded, that is, the figure of speech in verses 1-5 which Jesus’ audience failed to understand (Morris 2000:449). In addition the conjunction οὖν acts as a maker of continuation of the narrative and could thus also be translated as “then” (Danker 2000:736; Porter 1992:214; Thayer 1996:463). In the same clause, πάλιν “again” acts as a marker suggesting not merely a repetition of the same figure of speech, but it provides an expectation for further development.

The double ἀμήν in verse 7b is a distinctive feature in John’s Gospel. It is being used here to start a new monologue, that is, an explanation of the

preceding figure of speech (vv. 1-5) and is therefore also a continuation thereof (Köstenberger 2004: 299). In verse 7b, the pronoun ὑμῖν refers back to the Jews or Jewish leaders mentioned in chapter 9 and 10:6, who failed to understand the figure of speech. Therefore a sense of cohesion is evident between verse 6 and verse 7 and once again because ὑμῖν is referring to the same audience in chapter 9, unity is found between chapter 9 and 10.

'Ἐγώ εἰμι ἡ θύρα τῶν προβάτων (v. 7c) is reiterating the door motif in verse 1b, thus creating unity with the first literary unit in chapter 10. In verse 7c Jesus begins to explain His figurative speech so that it may be understood, that *He* is the door of the sheep. But Jesus' saying ἐγώ εἰμι which is a characteristic of John's Gospel (the "I am" sayings), has profound significance and implications later in chapter 10. Köstenberger (2004:302-303) explains that these words are reminiscent of the messianic readings in Psalm 118:20. By using the words ἐγώ εἰμι Jesus was making Himself equal with God. This the Jewish leaders understood full well and their reaction is evident in verses 19-39.

Metzger notes that πρὸ ἔμοῦ in verse 8 was probably added before or after ἦλθον or that it was simply omitted, it is difficult to know for certain. According to Metzger the external evidence is also rather impressive for the shorter textual variation. Therefore I have chosen to keep the words πρὸ ἔμοῦ after ἦλθον (1994:195-196).

Jesus makes an interesting contrast here. He provides a positive proclamation that He Himself is the door of the sheep (v. 7c) and contrasts it with a negation, that is, all who came before Him are thieves and robbers (v. 8a).

In verse 8 Jesus is likely referring to the shepherds (that is, the leaders) of Israel mentioned in Ezekiel 34:2-4 (and the entire chapter) and possibly even messianic pretenders who came before Jesus. Therefore πρὸ ἔμοῦ provides a sense of superiority; that is Jesus is superior to those who

came before Him; this then is also a reference to time past (Robertson 1934:662). Further, there is an obvious link between πάντες ὅσοι ἥλθον πρὸ ἐμοῦ κλέπται εἰσὶν καὶ λησταί (v. 8a) and the thief and the robber who climbs into the sheepfold some other way in verse 1b. Secondly, ἀλλ' οὐκ ἤκουσαν αὐτῶν τὰ πρόβατα in verse 8b is referring back to verse 5. Therefore verse 8 evokes powerful reminiscences from Israel's political history and Jewish Scripture whilst also providing cohesive unity between the figure of speech in verses 1-5 and the monologue that follows (Carson 1991:384-385; Köstenberger 2004:303).

Turner (2005:47) makes an interesting observation. He notes that verse 9 is a connection back to Numbers 27:16-17 where Moses appointed Joshua as a man over the congregation who would go out before them and come in before them, who would lead them out and bring them in, that the congregation of the Lord may not be as a sheep that has no shepherd. Interestingly the Greek form of *υἱών* (Joshua) is Ἰησοῦς (Jesus).

The clause ἔγώ εἰμι ἡ Θύρα (v. 9a) is a reiteration of the same phrase found in verse 7c with identical implications (see notes on v. 7). The ancient world would have understood Jesus' claim to be the "the gate" as it is indicated in Greek literature¹² that the ancients commonly thought that one entered heaven through a door or a gate. This way of thinking also appears in Jewish literature, notably in the OT and the apocalyptic literature¹³ (Kostenberger 2004:303). Therefore when Jesus claimed to be the door together with the "I am" saying, He was making a very powerful statement that would have resonated with His audience. The repetition of the door motif which is found in the opening verses (vv. 1 and 3) and in verse 7c acts as a maker of cohesion linking the figure of speech with its extended reflection in verses 7-18.

¹² For example cf. (Homer 1974:137; Ovid 1989; Aeschylus n.d.)

¹³ For example cf. Genesis 28:17; Psalm 78:23; The Book of Enoch 72-75 (e.g. 72:2).

Jesus is the door. He is the only way by which the sheep may enter into the sheepfold, and He is the only way to attain salvation and find spiritual security (Carson 1991:385; Danker 2000:983). In verse 9c Jesus uses σώζω “implying eschatological salvation” which brings people into the eternal kingdom by the forgiveness of sins through the cross (Verbrugge 2000:550).

The figurative language of νομὴν εύρήσει was used commonly in the OT to illustrate God’s provision for His sheep (e.g. Psalm 23:2). The imagery was also often used to refer to Israel’s deliverance and final restoration (Kostenberger 2004:304). This figurative language can then also be applied to the sheep, because Jesus the good shepherd delivers, rescues and restores His sheep.

The noun ὁ κλέπτης in verse 10a refers back to the “thief and a robber” in the previous literary unit (v. 1b), and κλέψῃ καὶ θύσῃ καὶ ἀπολέσῃ illustrates his purpose, that is, what he has come to do. As with verse 3 the repetition of the conjunction καὶ in close succession is used for rhetorical effect, providing cohesion between the verbs κλέψῃ, θύσῃ and ἀπολέσῃ (Robertson 1934:428). Kostenberger (2000:304) also explains that the three negative verbs grouped together provide an emphatic illustration of the devastating purpose of the thief towards Jesus’ sheep. Verse 10b is therefore an amplification of the idea presented in verse 8a.

In verse 10, ἐγώ (v. 10c) makes a shift from ὁ κλέπτης (v. 10a); focusing now on Jesus and His purpose. The conjunction ἵνα together with the subjunctive ἔχωσιν forms a purpose clause. The conjunction also acts as a connection between ἐγώ ἦλθον and the rest of the sentence unifying the sentence (Porter 1992:210; Young 1994:186). Verbrugge (2000:228) explains the use of ζωήν here as Jesus being “the sources of divine life and power both in the old and new creations”. He explains further how Jesus does not only bring eternal life by His word, but that He is true life Himself and therefore gives His people life by His word and by His

personhood. And because this life He gives to those who belong to Him is eternal, it is said to be given “to the full” (Verbrugge 2000:455).

It is evident then that Jesus’ purpose as outlined in verse 10 is the alternative, contrasting the purpose why He has come, with the wicked purposes of the thief.

Some readings substitute δίδωσιν in verse 11 with τίθησιν, which is attested by several witnesses. However the expression “to give one’s life” is characteristic of the Synoptic Gospels while “to lay down one’s life” is a Johannine stylistic feature (Metzger 1994:196; cf. John 10:15, 17; 13:37; 15:13; 1 John 3:16). When Jesus talks of Himself as laying down His life for the sheep, He is not only talking about endangering His own life in order to rescue an endangered sheep. But because He loves His sheep He will die in their place so that they may be saved (Thielman 2005:201).

The “I am” saying is Ἐγώ εἰμι ὁ ποιμὴν ὁ καλός (v. 11) has the same implications as found in verses 7-8. At its strongest, this statement is an identification with God and at its weakest it is a messianic claim (Harris n.d.). Robertson explains that the emphasis is amplified because there is a repeated article ὁ and an adjective καλός. There is also an absence of a conjunction (asyndeton) between ἐγώ εἰμι ὁ ποιμὴν ὁ καλός and ὁ ποιμὴν ὁ καλὸς. This grammatical feature is used to make Jesus’ statement ἐγώ εἰμι ὁ ποιμὴν ὁ καλός even more emphatic (1934:418, 429, 776). Jesus is therefore declaring Himself to also be the shepherd spoken of in verse 2¹⁴. Therefore Jesus is saying that He is both the door by which the sheep enter and He is also the good shepherd of the sheep (vv. 1-5). The repetition of the shepherd motif provides the text with a marker of cohesion linking this literary unit with the first. Secondly, verse 11 has an

¹⁴ Jesus is essentially not only declaring Himself to be the shepherd spoken of in v.2 but also referring to Himself as prophesied in the Old Testament as the shepherd as seen in Isaiah 40:11; Ezekiel 34:23; 37:24 and Zechariah 13:7. It is also evident in the New Testament that Jesus was spoken of as a shepherd as seen in Hebrews 13:20; 1 Peter 5:4 and 1 Peter 2:25 (Henry 1991:1983).

informational structure, that is, it contains a ‘topic and comment sequence’. The shepherd theme is established by Jesus when He says, Ἐγώ εἰμι ὁ ποιμὴν ὁ καλός. The following sentence in the same verse through to verse 18 develops this idea of Jesus being the good shepherd. This then is also a marker of cohesion between verses 1-5, 11-18; 27-28 (Porter 1992:305-306). Further, in the first sentence of verse 11 Jesus speaks of Himself in the first person singular, Ἐγώ εἰμι and then in the following sentence He makes a grammatical shift to the third person. Although the shepherd in the third person is still referring to Jesus Himself it acts as a marker of shift illustrating that the statement, Ἐγώ εἰμι ὁ ποιμὴν ὁ καλός is now being developed further (Porter 1992:301).

A new character, ὁ μισθωτὸς is introduced in verse 12. A μισθωτὸς is someone who has no genuine interest in his responsibility and is in fact unfaithful in carrying out his duty and therefore often earned a negative reputation. In this sense the word could be rendered as a “hireling” or a “hired hand” (Carnes 2007:21; Harris n.d.; Vine 1996:305). The first καὶ in this sentence is used as a conjunction to contrast the hired hand with the true shepherd, that is to say that the hired hand is *not* the shepherd (Young 1994:189). The pronoun οὗ refers back to μισθωτός; the hired hand is not the owner of the sheep and is unfaithful in his duties. These grammatical features all contribute to the unity of the sentence.

Other markers of cohesion in verse 12 are the conjunctions καὶ scattered throughout the verse. Apart from the first καὶ already mentioned, the second καὶ connects the clause θεωρεῖ τὸν λύκον ἐρχόμενον which is the reason with the result, ἀφίησιν τὰ πρόβατα καὶ φεύγει. The next καὶ acts as a simple combining additive, combining ἀφίησιν τὰ πρόβατα with φεύγει to form a single action. The καὶ which follows, acts as a focusing additive, offering a brief discussion of the wolf’s coming and the result; that is, the sheep are dragged away and are scattered. The last καὶ in the sentence is also a simple combining additive connecting the actions of ἀρπάζει αὐτὰ with σκορπίζει, illustrating that both actions are carried out by the wolf

when he comes (Porter 1992:211; Young 1994:187-189). As said earlier, Robertson (1934:428) explains that the repetition of the conjunction *καί* in close succession is used for rhetorical effect, providing cohesion between clauses. The verb *ἀρπάζει* reveals the hostility the wolf has against the shepherd's sheep by capturing them and taking them by force (Bromiley et al. 1985:74; Thayer 1996:80).

The conjunction *ὅτι* in verse 13 is a marker of cohesion linking verse 12 with verse 13, pointing firstly to the grounds, that the person who flees from the wolf is a hired hand, and then secondly to the reason (Young 1994:190). The reason for not being concerned about the sheep is because the hired hand has no genuine interest in his responsibility and is in fact unfaithful in carrying it out (Vine 1996:305). Therefore when the wolf comes, he puts his life above the sheep and flees for safety. This is unlike the shepherd who is willing to put his life in danger for the sake of the sheep (vv. 10-11). Another marker of cohesion is the repetition of the noun *μισθωτός* in verse 13a from verse 12a; this too links the two verses.

Diagram 5 illustrates an interesting pattern of positive and negative which emerges from verses 9-13. These are amplifications of verses 7c-8. Here the alternating layers of positive negative positive negative provide a strong sense of unity and rhythm within the text, it is almost poetic.

Kostenberger (2004:306) notes that verse 14 continues the distinction between the hired hand and the good shepherd. Jesus reiterates the statement, *'Εγώ εἰμι ὁ ποιμὴν ὁ καλὸς* as a marker of shift from the previous subject, the hired hand, making Himself the focus of verse 14 (Porter 1992:301). Secondly, the repetition of the clause acts as a marker of cohesion between the text of this verse and verse 11.

The conjunction *καί* in verse 14b is used as a discourse additive joining the clause *'Εγώ εἰμι ὁ ποιμὴν ὁ καλὸς* with *γινώσκω τὰ ἔμα*. The conjunction serves to “represent a shift in thought” (Young 1994:188). In verse 11a the audience is told that Jesus Himself is the good shepherd

and that He lays down His life for the sheep, but in verse 14b the audience is now also told that He actually knows His own sheep. The second conjunction *καὶ* serves to link the clause γινώσκω τὰ ἔμα with γινώσκουσί με τὰ ἔμα thus maintaining the line of plot (Young 1994:188).

Whitacre (1999:262) explains that the conjunction *καθώς* in verse 15a is usually used as a comparative. However here it is also used in the causal sense which expresses the reason for the action of the Father knowing Jesus (Wallace 1996:674).

In verse 15a, γινώσκω is used similarly in verse 14b thus representing a mutual inner fellowship between God the Father and God the Son, this knowledge is in harmony and is perfectly complete (Verbrugge 2000:109, 446; Carson 1991:387). The idea between verses 14b and 15a is the vertical relationship between Jesus and his own (the sheep) as illustrated in verse 14b in comparison with verse 15b which is at a higher horizontal level. This is represented by the unique relationship between Jesus, God the Son and God the Father. The conjunction *κάγω* links the clause καθώς γινώσκει με ὁ πατήρ with γινώσκω τὸν πατέρα demonstrating that the relationship is mutual (Young 1994:188). The last conjunction *καὶ* in verse 15b provides an added thought (Young 1994:188), the idea of Jesus laying down His life for the sheep, τὴν ψυχήν μου τίθημι ὑπὲρ τῶν προβάτων in verse 15b was first proposed in verse 11b. Therefore unity between verses 11 and 15 is clearly evident.

Jesus' identification as the door of the sheep (v. 7c) and the good shepherd (v. 11a) finds partial conclusion in verse 16, while it continues the idea of verse 15, verse 16 follows through on the concluding remarks in verses 17-18 (Ridderbos 1997:351).

The first conjunction *καὶ* in verse 16a is being used as a focusing additive, illustrating another subject being added to the discourse; an addition of more sheep, other than the original, to the sheepfold. Although a new subject (other sheep) is being introduced, it is in addition to the sheep that

the good shepherd already has, and thus this verse forms a connection to the previous verses where His original sheep are mentioned (Danker 2000:46-47; Young 1994:188).

In verse 16a the demonstrative pronoun *ταύτης* is being used to refer to something close in proximity, the other sheep, and is translated as “these” (Mounce 2003:107-109). Therefore *ταύτης* provides coherence between the first half of the sentence prior to *ταύτης* and the next two clauses.

Verse 16b which reads *κάκεῖνα δεῖ με ἀγαγεῖν* is an inference from verse 16a and thus cohesion is maintained between the two parts. The second *καί* found in verse 16c is used as a simple additive, joining the first half of the sentence with *τῆς φωνῆς μου ἀκούσουσιν*. The third *καί* in verse 16d on the other hand links the previous clause with the ultimate purpose *γενήσονται μία ποιμνή, εἷς ποιμήν* (Young 1994:188). Thus all the sheep are gathered, the original sheep and the sheep still to be called out, and they will become one flock under one shepherd. Verbrugge (2000:481) explains the imagery of *ποιμήν* as “the sum total of his sheep” standing before Him. Jesus, the good shepherd gathers all His flock to Himself, uniting both Jews and Gentiles alike into one flock¹⁵. John 11:49-52 also illustrates this idea clearly, that Jesus would gather into one, the children of God who are scattered abroad (Kostenberger 2002:71; Neyrey 2001:288). Therefore verses 14b-16 provides an amplification of verse 14a.

It is difficult to know in verse 17 whether *διὰ τοῦτό* (v. 17a) is anaphoric or whether the result is provided in the next clause. However, because the purpose is provided in the antecedent as well as in the next clause, I argue that both are true in the context of this verse. The idea being that as a result of Jesus, the good shepherd laying down His life for His sheep in

¹⁵ Brown (1997:349) thinks that John’s use of “one shepherd” over one fold suggests that when the Gospel was written there was division between the Jews and Gentiles which was problematic and therefore these words were purposely included in the Gospel.

verse 15b and gathering them into one flock (v. 16), the Father loves Him. Therefore there is cohesion between verse 17 and verses 15-16 (Ridderbos 1997:365). Yet the next clause ὅτι ἐγὼ τίθημι τὴν ψυχήν μου in verse 17b also reiterates the reason why the Father loves the good shepherd (v. 17a). The conjunction ὅτι is employed to point the reader to the reason and therefore unity is evident between the verse 17a and 17b (Young 1994:190). It seems appropriate then to indicate that verse 17b is perhaps the primary reason for the result found in verse 17a.

The conjunction ἵνα + the subjunctive λάβω (v. 17c) form a purpose clause rather than providing a reason why Jesus lays down His life (Kostenburger 2004:307-308, Young 1994:186). This too links πάλιν λάβω αὐτήν with the previous clause. Carson explains that ἐγὼ τίθημι τὴν ψυχήν μου refers to Jesus' sacrificial death and that πάλιν λάβω αὐτήν refers to His resurrection. Therefore the conjunction ἵνα as Carson explains demonstrates to John's audience that Jesus' death was not an end in itself and nor was His resurrection an afterthought. Rather Jesus' resurrection was in view at His crucifixion. Jesus died so that He could rise and be ultimately glorified and pour out His Spirit upon the church and give life, eternal life,¹⁶ to His sheep (1991:388). Therefore Jesus' death would not ultimately be a tragedy brought about by others, but rather it was in accordance with the Father's will and the authority given to Jesus by His Father (Thielman 2005:202, Cf. John 19:10-11).

In verse 18 the pronoun αὐτήν is referring back to verse 17, to Jesus' life which He intends to lay down for the sake of His sheep. Therefore αὐτήν acts as a maker of cohesion between verses 17-18.

Verse 18a οὐδεὶς αἱρεῖ αὐτὴν ἀπ' ἔμοῦ provides an inference from verse 17b, thus maintaining coherence between the two verses. The conjunction ἀλλά in verse 18b indicates a contrast of thought between οὐδεὶς αἱρεῖ

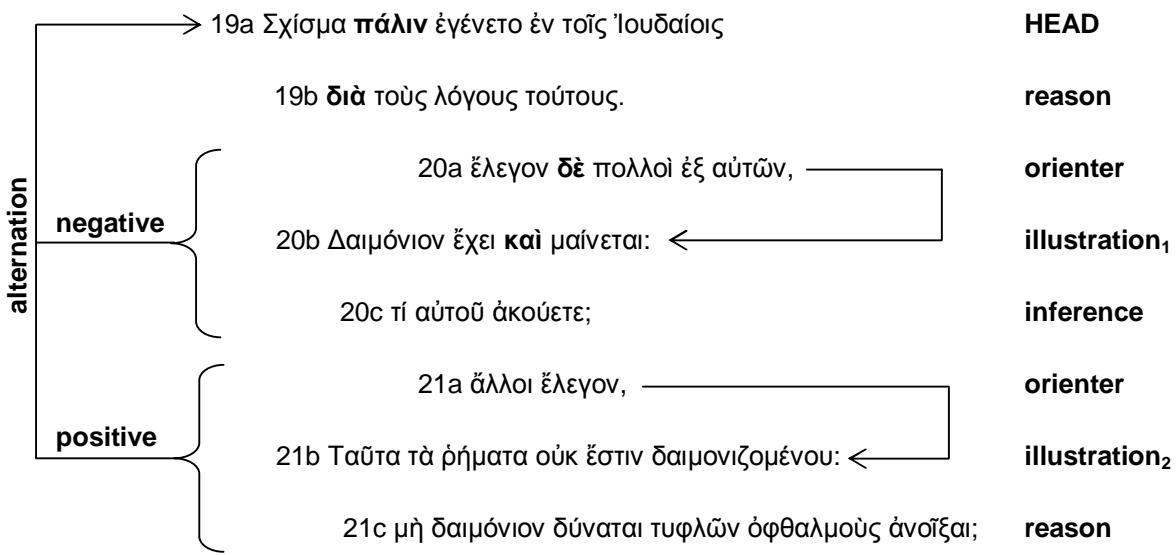
¹⁶ Or 'abundant life'

αύτὴν ἀπ' ἔμοῦ and ἐγὼ τίθημι αύτὴν ἀπ' ἔμαυτοῦ (Wallace 1996:671), the idea being that no one is able to take Jesus' life from Him, but that He lays it down freely as an act of active obedience (Grudem 1994:570-571). Therefore ἀλλά is a marker of cohesion between the verse 18a and 18b. The clauses, ἔξουσίαν ἔχω θεῖναι αὐτήν (v. 18c) and καὶ ἔξουσίαν ἔχω πάλιν λαβεῖν αὐτήν (v. 18d) refers back to verse 17b-c ὅτι ἐγὼ τίθημι τὴν ψυχήν μου (reason), ἵνα πάλιν λάβω αὐτήν (purpose) thus providing unity between the verses 17 and 18. The meaning of ἔξουσίαν is significant because not only does Jesus have ruling power and authority to do as He wills, but rather ἔξουσίαν is used here to refer to Jesus' absolute freedom within this power and authority to be a servant to humanity and therefore His authority and power is not used towards forcible domination (Verbrugge 2000:192; Vine 1996:45).

The pronoun ταύτην in verse 18e is a continuative, that is, the topic of discussion is continued by ταύτην. The topic being that Jesus is to freely lay down His life for His sheep and then raise it up again. Therefore the use of ταύτην in this sense is anaphoric because it is addressing what precedes the pronoun and refers to what is near (Robertson 1934:697-698, 702). Indeed verse 18e provides the reason for verses 17b to 18d which in turn is an amplification of Ἐγώ εἰμι ὁ ποιμὴν ὁ καλὸς in verse 14a.

The Reaction of the Jews 10:19-21

Diagram 6. Semantic Relations in John 10:19-21



Commentary:

A division (*σχίσμα*) among the Jews occurred between those who had different opinions as a result of Jesus' preceding monologue (vv. 1-18). Harris (n.d.) points out that the adjective *σχίσμα* (v. 19a) "provides a transition to Jesus' teaching at the Feast of the Dedication, where again He is met with opposition to his messianic claims". The same word *σχίσμα* is used in similar instances in 7:43 and 9:16 (Henry 1991:1985; Story 2008:106). Therefore there is a strong sense of cohesion between 10:19-21 and the earlier part of the John's narrative. It is evident then that the content of chapter 10 (especially with respect to John's observation in verse 19) flows naturally after chapters 7 and 9. This becomes even more evident when considering the adverb *πάλιν* as is discussed below.

According to the NA27 and UBS4, the external attestation for an addition or omission of the conjunction *οὖν* (v. 19) before the adverb *πάλιν* is evenly balanced. However, Metzger (1994:197) comments that it is more

probable that the conjunction οὐ was added in transcription rather than being omitted. The adverb πάλιν in verse 19a suggests that this was another division amongst the Jews. As was mentioned, John recorded two earlier divisions amongst the Jews in John 7:43 and 9:16 (Ridderbos 1997:366). Therefore in view of πάλιν (v. 19a), 10:1-21 follows appropriately after chapter 9 and ties in with John 7-9 as a maker of cohesion (Kostenberger 2002:70).

Other than the aorist ἔλαβον in verse 18e, the discourse was written in the present tense. Therefore the aorist ἐγένετο in verse 19a is a marker of shift from the symbolic discourse, thus closing the discourse unit. Further, the shift in person, from Jesus to the Jews also provides a closing boundary and indicates a new discourse (Porter 1992:301). The words τοῖς Ἰουδαίοις is likely referring back to the Jews, both the Jewish leaders and the lay people in 8:22, 31, 48 and 9:18 (Carson 1991:390). Once again John is creating cohesion between chapters 7-9 and chapter 10 by referring to the Jews earlier in the narrative.

The preposition διά points the reader to the reason why there was a division amongst the Jews thus providing unity between the first half and latter half of the sentence (Young 1994:91). The words τοὺς λόγους τούτους are direct reference back to Jesus' monologue in verses 1-18, the claims that Jesus made during His monologue would have undoubtedly been most outrageous to the Jewish leaders. Therefore verse 19 once again provides unity, linking back to the previous literary unit, that is verses 1-18.

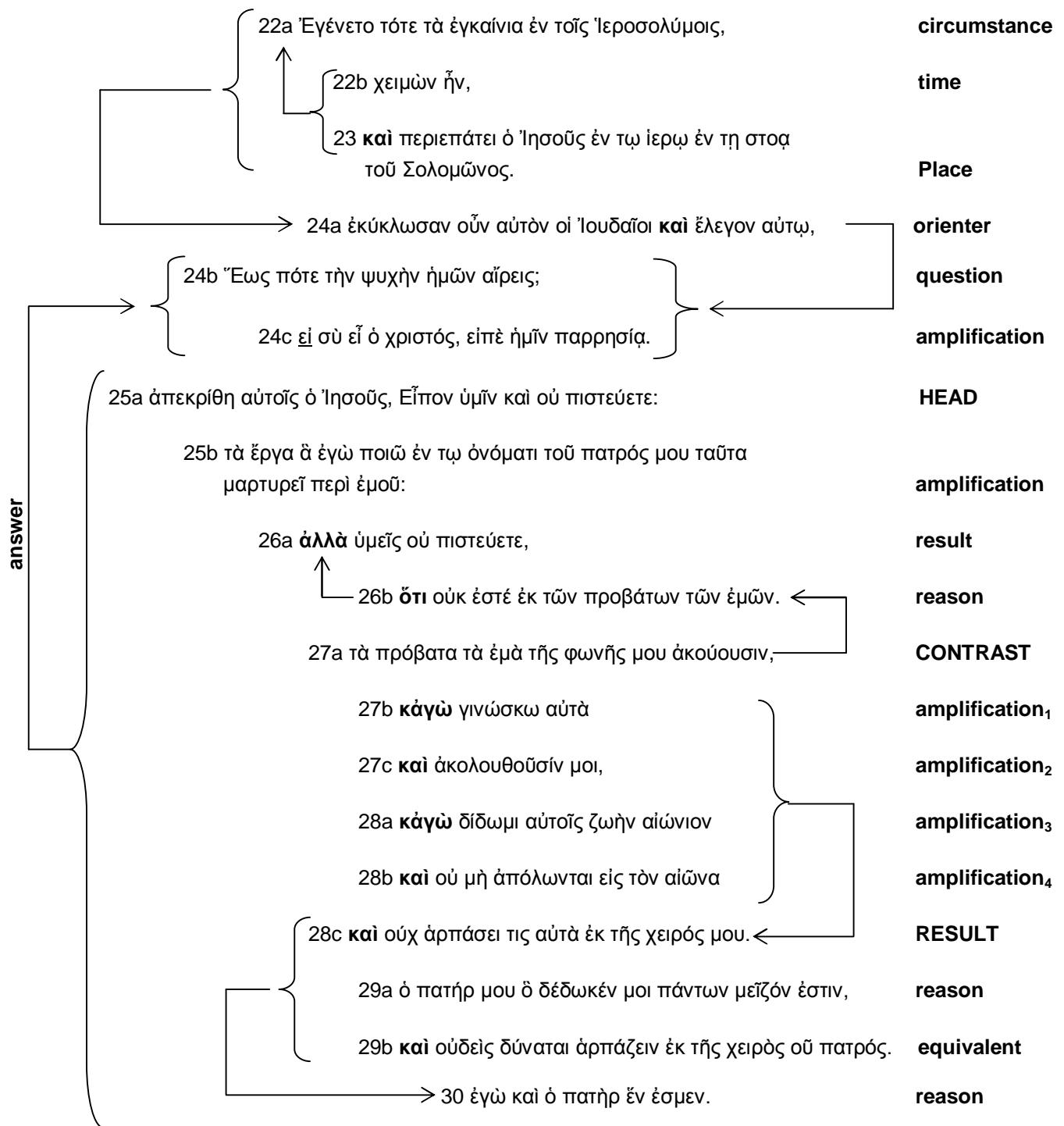
In verse 19 John's readers are told that there was a division amongst the Jews, but the conjunction δέ in verse 20a offers a shift in transition towards the response of the Jews (Young 1994:183). Further, the words in verse 20a πολλοὶ ἐξ αὐτῶν points the reader back to the Jews mentioned in verse 19 and then John tells his audience what these Jews said.

The phrase ἄλλοι ἔλεγον refers also to the Jews in verse 19, but these are Jews other than those mentioned in verse 20a. These other Jews in verse 21a think rather differently than those in verse 20. They think that Jesus may possibly be speaking the truth. Therefore a contrast is made between the Jews. Firstly, the Jews in verse 20 provide a negative argument for why Jesus said the things he said, saying that Jesus had a demon and was insane. Whilst on the other hand the other Jews in verse 21 provided a somewhat positive reasoning. They argued that Jesus' words where not the words of one possessed by a demon, after all can demons open the eyes of the blind?

3.2.2 The Conflict Narrative: Christological Declarations and Jewish Opposition 10: 22-39

Jesus as the Christ 10:22-30

Diagram 7. Semantic Relations in John 10:22-30



Commentary:

Daise (2007:19-20) argues that the alternate readings for the conjunction τότε imply alternate relationships between that which precedes the Feast of Dedication and that which follows. Metzger (1994:197) provides an excellent explanation for these various readings. He explains that the variant δὲ τότε is probably a combination of two variant texts into a one variant. However, the conjunction δέ could also have been a mishap in transmission or was deliberately omitted. He comments further that “in view of the preceding ἐγένετο the origin of either reading (εγενετοτε or εγενετοδε) is susceptible of explanation on transcriptional grounds”. That is, when a letter or word should be written twice it is only written once or that when a letter or word should be written once, it is written twice. Following this there is also the possible confusion between the conjunctions δέ and τέ. Therefore as Metzger rightly points out, τότε is “too appropriate not to have been included originally” (Black 1994:60; Metzger 1994:197).

However, Daise (2007:20) also argues that the introduction of the Feast of Dedication appears without geographic or chronological transition in the narrative. The Feast of Dedication appears amidst two dialogues (unlike other feasts recorded in the Gospel of John) which could be a single homogeneous and continuous episode without it. He points out that if verses 22-23 were to be deleted, verse 24 would read as a direct continuation to the dispute among the Jews in verses 19-21, this would then suggest that verses 1-21 would flow coherently into verse 24-39.

Whilst I agree that if verses 22-23 were deleted then essentially verses 1-21 would flow coherently into verses 24-39, the idea would require the work of a Johannine redactor. However, upon closer examination it becomes evident that verses 22-23 are correctly positioned and should not be deleted or rearranged. I would point out the following to confirm my argument: (1) Out of all the textual variants, τότε (v. 22a) seems to be the

most appropriate reading and therefore is likely to be the original reading (Metzger 1994:197). (2) Verses 22-23 are interjected into the narrative providing a reference to time, space and climate, that is, the Feast of Dedication (time), the colonnade of Solomon which is in the temple (space) and during winter (climate). These act as a marker by placing the following discourse within a certain figurative framework, providing a start to a new pericope (Brown 1997:337; Zuck 1996:27, 29-30). The specification of the Feast of Dedication is therefore John's way of moving the narrative along; it is thus a chronological marker (Carson 1991:391). (3) Brown (1997:365-366) points out that John was interested in providing a schematic record of Jesus' ministry and that he was therefore not particularly interested in the transitions within his Gospel. (4) John often referred back to motifs treated earlier and therefore the references to the sheep in verses 26-27 and eternal life in verse 28a is characteristic of such a construction (Ridderbos 1997:352-353). (5) The structural arrangement of the Gospel of John was carefully thought out (Carson 1991:103). Thus verses 22-23 do not in any way seem to be a sign of literary dislocation even though the two discourses happened month's apart.

However it does seem reasonable to consider the difficulties that arise in verses 22-23. Nevertheless, in light of typical Johannine literary features, I argue that there is little evidence to suggest that verse 22-23 should be deleted or rearranged. Rather, verses 22-23 begins a new pericope, a pericope which finds its roots in the previous section (vv. 1-21), providing overall coherence throughout chapter 10.

Considering the noun *χειμών* in verse 22b, it may be rendered as winter, but BDAG offers alternative renderings; it suggests that it could also mean that it was stormy, the weather was bad or that it was the season of bad weather (Danker 2000:1082). However Brodie believes that *χειμών* was primarily used symbolically in the narrative to evoke the bleakness and darkness of the hearts of Jesus' opponents (1997:374). In any case the

Feast of Dedication did take place during the winter months and John in his narrative is indicating that the weather on this day was particular bad (Köstenberger 2004:309).

John uses the Jewish Feast of Dedication to point towards Jesus as the Christ and as the Son of God in fulfilment of the OT. Further, he uses the feast as a chronological marker to move the narrative along¹⁷ (Carson 1991:391). Reference is made throughout verse 22 to time, Ἐγένετο τότε τὰ ἔγκαίνια, space, ἐν τοῖς Ἱεροσολύμοις, and climate, χειμῶν ἦν which also act as markers of shift (Ashton 1998:168; Brown 1997:365-366; Carson 1991:391). Therefore the following discourse is an entirely new narrative set on a different day, perhaps weeks apart from the previous pericope (vv. 1-21). Köstenberger (2004:309) explains that the healing of the blind man in chapter 9 and the sheep/shepherd discourse took place at the Feast of Tabernacles (Cf. John 7:2 and 7:37) sometime during October / November and the Feast of Dedication was during December. The narrative which follows focuses on Jesus' Christological declarations and the Jewish opposition, and can thus be called "the conflict narrative".

The conjunction καὶ at the start of verse 23 is used simply to join the previous clause χειμῶν ἦν (v. 22b) to the present verse and to provide an additional idea of Jesus walking in the temple (Wallace 1996:671). The proper noun ὁ Ἰησοῦς also provides a grammatical shift from the Jews in verses 19-21 to focus again on Jesus, indicating a new unit (Porter 1992:301). The reference to place in ἐν τῷ ἱερῷ ἐν τῇ στοᾷ τοῦ Σολομῶνος adds to the makers of shift in the previous verse. In verse 22 χειμῶν ἦν gives reason to assume why Jesus was walking in the colonnade of Solomon in verse 23, the reason being to protect himself from the cold east wind (Carson 1991:391; Köstenberger 2004:310). This adds to the cohesion of verses 22 and 23.

¹⁷ These are typical characteristics of John's Gospel.

In verse 24a the conjunction οὖν has profound significance. Young explains that οὖν could be employed by the author as a narrative connection to introduce a response to a previous discourse, or to indicate a reply in dialogue. Therefore as Young says, οὖν does not take the discourse into an entirely new direction but rather it “continues the development of the plot line” from a previous discourse. He further notes that in historical narrative, οὖν may act as a transitional conjunction to “resume the main event line after an interruption, such as a parenthesis... or introduction of background material” (1994:191). The section in verses 22-23 acts as a background material. Although the discourse which follows is not going in an entirely new direction, new themes are being introduced and developed together with the sheep/shepherd theme found in verses 1-18. Therefore οὖν provides a powerful connection and transition from verses 1-18 to the following pericope, verses 22-39 (Robertson 1934:1191; Wallace 1996:674). It is evident then that verses 24-39 follows appropriately after verses 1-21 with verses 22-23 being interjected and slotted suitably between verses 1-21 and 24-39 offering background material for the pericope that is to follow.

The discourse in verse 1-18 is a discourse spoken purely by Jesus, that is, it is a monologue, and then in verses 19-21 the readers are introduced to the Jews and their discourse. Next, in verses 22-39 a combination of discourses from both Jesus and the Jews are included. There appears to be an imagery of the Jews being wolves in ἐκύκλωσαν οὖν αὐτὸν οἱ Ἰουδαῖοι (v. 24a) as the Jews question (or accuse) Jesus as to why He is keeping them in suspense. Here they demand a clear answer from Jesus whether He is the Christ or not. They make this accusation and demand whilst surrounding Jesus to tease Him with evil intent as is seen in verses 31a-b and 39 (Henry 1991:1985). The imagery is reminiscent of verse 12. The question presented to Jesus by the Jews in verse 24b-c is therefore subordinate to Jesus’ answer in verses 25-30. The clause, ἀπεκρίθη αὐτοῖς ὁ Ἰησοῦς in verse 25a is Jesus’ response to the Jews in verse 24, and this creates unity between the two verses. The conjunction καί is used

here simply to connect Εἴπον ὑμῖν with the additional element, οὐ πιστεύετε, thus unifying the sentence (Wallace 1996:671). An amplification of verse 25a is provided in verse 25b. Here Jesus used the word ἔργα in His discourse which is a broad term used for Jesus' activities which includes His teaching and miracles (Carson 1991: 392-393; Grudem 2008:2052-2053; Köstenberger 2004:311). Perhaps when Jesus said this He was referring also to the previous miracle that He had performed, the healing of a man born blind in chapter 9. Jesus also used the expression, ἐν τῷ ὀνόματι τοῦ πατρός μου to show that all the works that He does is done "on behalf of God in fulfilment of his will and as proof of his sonship" (Verbrugge 2000:413). The Jews maintained that Jesus' witness was not true because He was testifying about Himself. But Jesus explains that His testimony is legitimate because the very works that the Father had given Him to accomplish He did and therefore these bear witness about Him, that the Father had sent Him (Cf. John 5:36; Verbrugge 2000:356).

The textual variations in verse 26b as presented by the NA27 seem to suggest that both ἔμῶν and ἔμῶν καθὼς εἴπον ὑμῖν are well attested. However, ἔμῶν καθὼς εἴπον ὑμῖν is more likely not original because the shorter reading is usually preferred above a longer reading as copyists often added to the text (Black 1994:35).

The first conjunction ἀλλά in verse 26 is as Young (1994:180) explains, functioning as a "coordinating, adversative conjunction" used to contrast to joined ideas. That is, the contrast between those who believe and those who do not (Wallace 1996:671). However more significantly, verse 26a provides the result of the reason found in verse 26b. In other words, Jesus was saying, "You are not my sheep and *therefore* you do not believe". This illustrates a coherent progression in flow of thought from verses 24 and 26. The conjunction ὅτι in verse 26b illustrates this by providing the reason for why the Jews do not believe; the answer given is simply that they are not His sheep (Young 1994:190). Thus ὅτι also acts as a marker of cohesion between the first and second clause in verse 26. However its

effect reaches beyond verse 26. The conjunction ὅτι reintroduces the sheep theme in the following unit and develops it further.

The context of verse 27a contrasts the sheep who hear His voice with those who are not His sheep and thus do not believe (v. 26). Verses 27b-28b is simply an extended amplification of verse 27a and also refers back to the sheep/shepherd motif in the previous pericope.

Usually when a noun is neuter it refers to impersonal objects or animals and the singular verb considers the plural subject as a group (Wallace 1996:399). Wallace (1996:400) however points out in verse 27a that τὰ πρόβατα (neuter) τὰ ἔμα is metaphorical of His people and that Jesus was using τὰ πρόβατα in the neuter to accentuate the individuality of the sheep. Therefore each sheep hears Jesus' voice individually and in fact Jesus also calls each sheep individually. To articulate this nuance, John places the verb ἀκούουσιν in the plural. Wallace explains that verse 27 is in contrast with verse 3 where the real sheep hear the shepherd's voice as a group (τὰ πρόβατα τῆς φωνῆς αὐτοῦ ἀκούει), and verse 4 where the sheep follow the shepherd collectively (τὰ πρόβατα αὐτῷ ἀκολουθεῖ). Therefore, although there is a difference in syntax between the first pericope of chapter 10 and verse 27, the sheep/shepherd theme is continued and developed further in the present pericope, notably in verses 26-27. This illustrates once again the unity and cohesiveness between the two pericopes.

The conjunction καί in the word κάγω is used to join two clauses: τὰ πρόβατα τὰ ἔμα τῆς φωνῆς μου ἀκούουσιν and γινώσκω αὐτὰ together (Young 1994:188). Porter (192:303-304) explains that "the use of pronouns as subjects, which are by strict rules of grammar usually unnecessary, indicates the establishment of prominence in discourse". Therefore, because γινώσκω is in the first person singular, the conjunction / first person singular pronoun κάγω is redundant, however as Porter says, it provides prominence, that is, Jesus knows His sheep and they follow Him. The conjunction καί in the word κάγω (v. 28a and b) is used in the

same way as in the previous verse, but here it joins verse 27 with the clause δίδωμι αὐτοῖς ζωὴν αἰώνιον. The second καὶ (v. 27c) as well as the third (v. 28b) is also used to join coordinated elements together in developing the narrative (Young 1994:188). Rhythm is therefore evident, creating emphasis where the pattern reads, κάγω - καὶ - κάγω - καὶ (vv. 27b-28b).

Although the verb ἀρπάζω means to snatch or take away (Danker 2000:134), Verbrugge explains that in the context of verse 28 it may also “mean to lead away forcibly” (2000:72). This definition harks back to the wolf dragging the sheep away and scattering them in verse 12 (Kostenberger 2004:312). Thus ἀρπάζω is a marker of cohesion between verse 28 and verse 12 in the previous pericope.

Robertson also makes an interesting observation; he notes that οὐ - τις is an intensifying compound negative. Apparently “these compound negatives merely strengthen the previous negative” (1934:875, 1164-1165). Further, the compound negative being separated in the sentence by clauses suggests cohesion.

The adjectival clause πάντων μεῖζόν ἐστιν in verse 29a is anaphoric referring back to Jesus’ Father who He says is greater than all. Thus the first and second clauses are unified. It is difficult to ascertain whether Jesus meant μεῖζόν to mean that the Father is greater than all (which is perhaps most probable¹⁸) or that Jesus by virtue of the power given to Him by the Father and being equal with Him is greater than all¹⁹ (Bomiley et al. 1985:575). Verbrugge offers another explanation of μεῖζόν in the context of verse 29, he says that “His works have been given him by the Father, who, despite the unity and equality that exist between the two, is “greater” than Jesus Himself” (2000:359).

¹⁸ Cf. John 14:28

¹⁹ Although the meaning of this rendering may be questionable, the theology is correct even though Jesus submits Himself to the Father.

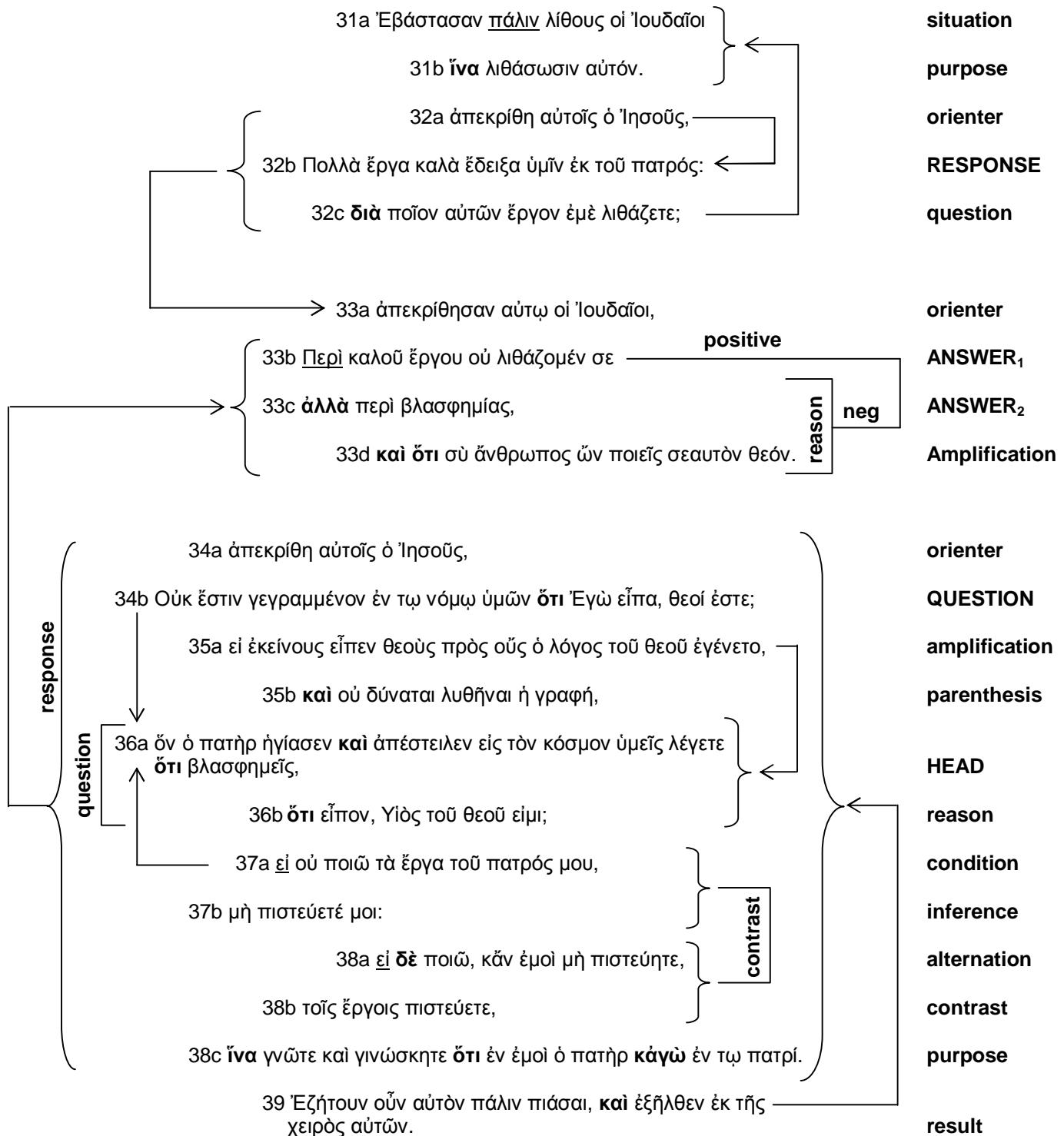
In the next clause (v. 29b), the conjunction καὶ is used to join an additional idea to the discussion in the first two clauses of verse 29 (Wallace 1996:671; Young 1994:188), therefore making the verse coherent. The infinitive ἀρπάζειν also harks back to verse 28b, providing a marker of unity, but verse 28c indicates the result that no one will snatch the sheep out of Jesus' hand, and in verse 29b it is similarly reiterated when Jesus says that no one is able to snatch the sheep out of His Father's hand. This train of thought (together with v. 24ba and c) towards the ultimate answer in verse 30 to the request presented by the Jews, that Jesus and the Father are one.

Therefore Jesus' statement, ἐγὼ καὶ ὁ πατὴρ ἐν ἑσμεν in verse 30 is a summary of verses 28-29. Jesus and the Father being one provide the reason why no one is able to snatch the sheep out of His hands or out of that of His Father's. However, it intern provides an answer to verse 24 where the Jews demand a clear answer from Jesus as to whether He is the Christ. Although Jesus in the end does not provide an open statement, He does claim to be one with God. This the Jews took as a claim to be God (Thielman 2005:160). It was a powerful declaration which caused strong Jewish opposition resulting in the Jews trying to stone Jesus in verse 31.

Jesus' statement of His identity in ἐγὼ καὶ ὁ πατὴρ ἐν ἑσμεν forms a climax in chapter ten; it is evident that the Jews obviously understood what Jesus was saying because they tried to stone Him in verse 31. In verse 24 the Jews asked Jesus to tell them plainly whether He is the Christ, and so He gave them an answer, therefore as Köstenberger (2004:312) says, "this statement has more in view than a mere oneness of will between Jesus and the Father" (cf. Carson 1991:394-395). As a result, there is a connection between verse 30 and verse 24, thus contributing to the overall unity of the pericope.

Jesus as the Son of God 10:31-39

Diagram 8. Semantic Relations in John 10:31-39



Commentary:

In verse 6 John tells us that the Jews did not understand what Jesus was saying and in verse 24b-c they asked Jesus to tell them plainly whether He is the Christ. But when in fact the Jews do understand what Jesus was saying and when He tells them that He and the Father are one, they picked up stones with the intention of stoning Him (Carson 1982:73).

The adverb πάλιν in verse 31a refers back to a past event in John 8:59 when the Jews had previously tried to stone Jesus. Incidentally, the event in 8:59 was a response from the Jews after Jesus had made a similar proclamation to the one did in verse 30. In 8:58, “Jesus said to them, ‘Truly, truly, I say to you, before Abraham was, I am.’” (ESV). Therefore verse 31 provides unity between verse 30 because it is a response from the Jews to Jesus’ proclamation, and it also provides unity with the wider narrative as is evident in 8:58-59.

BDAG renders λιθάζω as a method of capital punishment in Ancient Israel. In the case of 10:31 the crime apparently committed by Jesus according to the Jews was blasphemy (cf. v. 33c, Danker 2000:595; Youngblood 1995:1204). Danker (2000:595) notes that the Jews were aroused by Jesus’ proclamation in verse 30 and took upon themselves the act of pronouncing and carrying out the sentence of stoning. Under Roman law, the legal right to stone as a means of execution could not be carried out without Roman approval (Grudem 2008:2096). Therefore the act of stoning in verse 31 may be a result of mob violence or an act of intimidation and threatening. I argue that the latter is more probable as there could possibly have been considerable consequences if the Jews carried out an execution without Roman approval. Further, Jesus was able to hold discourse in verse 32-39 while being ‘stoned’, this is not to say that stones where not tossed at Him, but that it was done with the intent of threatening and intimidation.

The clause ἀπεκρίθη αὐτοῖς ὁ Ἰησοῦς in verse 32a begins Jesus' response to the Jews wanting to stone Him and therefore the clause is referring back to verse 31, thus creating unity between the present verse and verse 31. The prepositional phrase διὰ ποῖον αὐτῶν ἔργον in verse 32c is a question pointing back to Jesus' response in verse 32b, thus creating unity between the two clauses.

A grammatical analysis of the verb λιθάζετε in verse 32c confirms the argument presented in verse 31. According to Wallace (1996:535) and Young (1994:109), λιθάζετε is a tendential present, that is, it is an action being attempted, but not necessary begun, that it is about to begin or that the action is proposed but not as yet carried out. Therefore the Jews desired to stone Jesus in the present.

The answer given to Jesus in verse 33 is the answer from the Jews to Jesus' question in verse 32c. The first clause of their answer, Περὶ καλοῦ ἔργου οὐ λιθάζομέν σε refers back to verse 32b-c and the next clause, περὶ βλασφημίας provides the reason as to why the Jews wanted to stone Jesus (Witherington 1995:191). In this clause the conjunction ἀλλά “makes a contrast between two joined elements” (Young 1994:180) καλοῦ ἔργου and βλασφημίας. There are two conjunctions at the start of the last clause in verse 33d, καὶ and ὅτι; καὶ indicates that this clause is an amplification of the previous clause while ὅτι points to the reason why the Jews were saying that Jesus had blasphemed (Young 1994:188,190).

Apparently the apex of Jesus' blasphemy was when He said ἐγώ καὶ ὁ πατήρ ἐν ἐσμεν in verse 30. Although a metaphysical unity was not articulated in this statement²⁰, there was more in view other than oneness in a mutual ownership of the sheep and common commitment in will and deed between Jesus and the Father. The Jews understood the subtlety in

²⁰ Cf. notes on v.30

Jesus statement clearly. Therefore this clause is a marker of coherence between verse 33d and verse 30 in the previous literary unit.

Verse 34 is connected to the previous verse by providing a response to the accusation of the Jews in the form of a question. Therefore, verse 34 begins the continuation and further development of the narrative discourse between Jesus and the Jews.

Levinsohn (1999:5-6) explains that the conjunction ὅτι does not introduce Jesus' speech, Οὐκ ἔστιν γεγραμμένον ἐν τῷ νόμῳ ὑμῶν, but rather that it introduces the quotation Ἐγὼ εἶπα, θεοί ἔστε. Levinsohn observes that since the speech from verses 34-36 is introduced without ὅτι, the quotation βλασφημεῖς (v. 36a) will be introduced with the conjunction ὅτι. Therefore, since the continuation of the matrix speech contains ὅτι, the second quotation Υἱὸς τοῦ θεοῦ εἰμι will begin without ὅτι.

The idiom in verse 34b, Ἐγὼ εἶπα, θεοί ἔστε is in direct discourse indicated by the conjunction ὅτι (Robertson 1934:1028). The figure of speech refers to Psalm 82:6, "to those who speak or act in God's name". Jesus was pointing out by using such a statement that if Israel can be said to be "gods", how much more would this be appropriate for one who is the Son of God (Kostenberger 2004:314-315).

The clause ἐκείνους εἶπεν θεοὺς indicates an amplification of Jesus' question in verse 34b thus creating unity between the two verses. In verse 35a the sentence starts with the conjunction εἰ introducing the condition, that to those to whom the word of God came were called gods, which is, the people of Israel (ἐκείνους)²¹. The second proposition is peculiar because it is actually a parenthesis. The conclusion being that Scripture

²¹ Carson (1991:398) provides another interpretation as well, presented by a theologian, Hanson, who advocates that πρὸς οὓς ὁ λόγος τοῦ θεοῦ ἐγένετο is referring to the pre-existent Word (John 1:1), meaning to whom the Word spoke. Although this interpretation is attractive, I argue that the pronoun in the plural, ἐκείνους suggests the people to whom the word of God, that is, Scripture, referring to the people of Israel.

cannot be broken (*οὐ δύναται λυθῆναι ἡ γραφή*). The conjunction *καί* in verse 35b also helps here because it introduces another thought, the second proposition to the discussion whilst highlighting it (Robertson 1934:434; Young 1994:185, 188).

The first conjunction *καί* in verse 36a is used simply to connect two elements together, *ἅγιασεν* and *ἀπέστειλεν* (Wallace 1996:671; Young 1994:188). By using the word *ἅγιασεν*, Jesus is referring to the One who has been selected by the Father to do His will and work in the office of the Messiah, and is therefore sanctified (Bromiley et al. 1985:17; Thayer 1996:6; Verbrugge 2000:11). Neyrey (2007:282) also explains that Jesus being selected and sent by the Father as an ambassador and agent was an ascribed honour.

The *ὅτι* in verse 36a is a content conjunction introducing a direct discourse, “You are blaspheming” (*βλασφημεῖς*). Thus it is a marker of direct speech and is in this case left untranslated (Levinsohn 1999:5-6; Robertson 1934: 442; Wallace 1996:678). *Βλασφημεῖς* also harks back to verse 33c creating cohesion. The second *ὅτι* (v. 36b) however indicates the reason for the previous clause, that is, why the Jews said that Jesus was blaspheming. The reason being that Jesus said, “*Υἱὸς τοῦ θεοῦ εἰμι*” (Young 1994:190). Therefore *ὅτι* acts as a maker of cohesion within its own sentence. Further, the clause *Υἱὸς τοῦ θεοῦ εἰμι* is a reference to verse 30 as well as to the accusation presented by the Jews in verse 33. Jesus points out in John 9:35-37, that He is the Son of Man²², the Jews may well have also been referring to this statement when accusing Jesus of blaspheming.

The unity of verse 37 is evident in the first class conditional which is constructed by the protasis *εἰ* + the indicative *ποιῶ* which is negated by

²² Metzger (1994:194) notes that although there are manuscripts that contain *θεοῦ* rather than *ἀνθρώπου*, the external support for *ἀνθρώπου* is extensive.

the negation οὐ. This forms a statement for the sake of the argument. Wallace says it well, he explains the idea of the first class condition as follows, “if - and let us assume that this is true for the sake of the argument - then...”. “Then²³” is the apodosis which tells of the consequence, the consequence being μὴ πιστεύετέ μοι (Hildebrandt 2003:228; Porter 1992:256-257; Wallace 1996:690, 708).

The contrastive conjunction δέ in verse 38a is employed to illustrate the alternative to verse 37a, εἰ οὐ ποιῶ τὰ ἔργα τοῦ πατρός μου (Robertson 1934:1012; Wallace 1996:671; Young 1994:183). This forms the groundwork for the next grammatical feature, the first class condition which is constructed by the protasis εἰ + the indicative ποιῶ. This is almost identical to the previous verse, except that the negation is absent in verse 38. This is because verse 38 contrasts with verse 37. The same discussion on the first class condition above applies to verse 38. The apodosis in this verse is then, τοῖς ἔργοις πιστεύετε (Hildebrandt 2003:228; Porter 1992:256-257; Wallace 1996:690, 708).

Although the support for the clause καὶ γινώσκητε in verse 38c is diverse and early, some manuscripts omit it or replace it with πιστεύσητε. I argue that copyists may have felt that the use of the words καὶ γινώσκητε was more than necessary to express the idea and was therefore redundant. Thus it seems that καὶ γινώσκητε may well have been original.

The next conjunction ἵνα (v. 38c) is used together with the subjunctive γνῶτε to indicate the purpose for the action of believing Jesus' works, the purpose being; so that the Jews may know and understand that the Father is in Him (Jesus) and He is in the Father (Wallace 1996:676; Young 1994:186). Therefore ἵνα is a marker of cohesion joining the first half of the sentence with the second half. The conjunction καί is used as a simple additive linking two of the same verbs γνῶτε and γινώσκητε together. The

²³ This word is not in the Greek text; rather it is added in the English translation for the sake of clarity and articulation.

tense-forms of this verb are significant and will be discussed below. Next, John uses the conjunction ὅτι to introduce the clause ἐν ἔμοὶ ὁ πατὴρ κάγὼ ἐν τῷ πατρί to illustrate for what purpose or why the Jews should believe (Wallace 1996:678; Young 1994:190).

In Jesus' discourse two tense-forms of the same verb are juxtaposed, the aorist subjunctive γνῶτε and the present subjunctive γινώσκητε. This grammatical feature is known as verbal aspect and is used here as a marker of emphasis or pinnacle in a discourse (Porter 1992:233, 302). The foreground is set in the present tense²⁴ and the juxtaposition of the aorist tense-form is the frontground, marking the exhortation for the Jews to know that the Father is in Him and that He is in the Father as the most prominent feature. The present tense in the foreground is used to indicate an action being done more than once or continually, whilst the aorist is ingressive, stressing the beginning of an action. It is used for an action to be done once and does not necessarily mean that it continues. It is evident then that Jesus was calling the Jews to a single action to finally understand and know (Bock and Fanning 1990:327, 329, 334; Porter 1992:233, 302-304; Wallace 1996:558-559). Therefore the verbal aspect in verse 38c is a prominent feature within the whole narrative discourse acting as a marker of coherence creating unity between two units, 10:22-30 and 10:31-39. It provides a climax or pinnacle to the two pericopes (10:1-21 and 10:22-39).

Jesus' claim in verse 38c, ἐν ἔμοὶ ὁ πατὴρ κάγὼ ἐν τῷ πατρί also forms the climax of the dialogue where Jesus simply states that the Father is in Him and He is in the Father. This leads to another unsuccessful attempt to arrest Jesus (Witherington 1995:191).

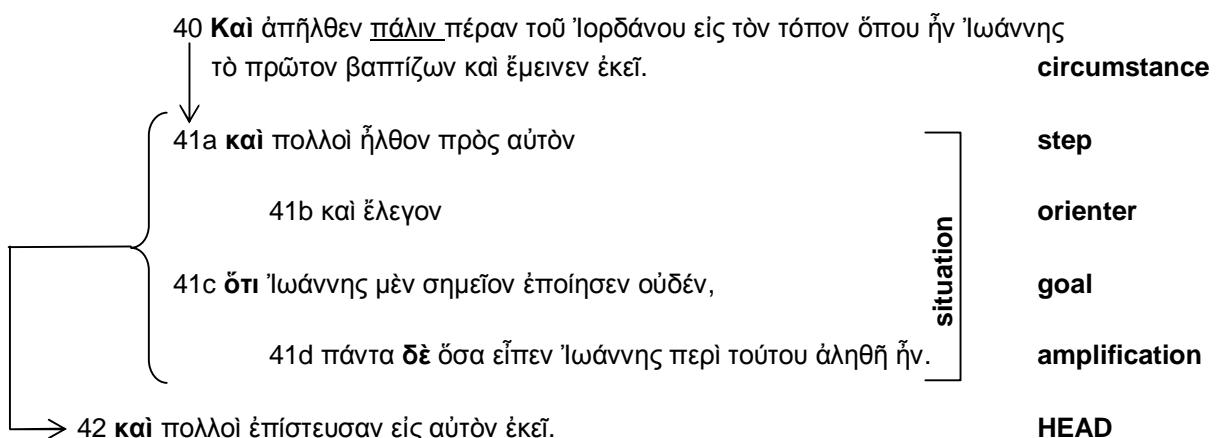
24 The verbs in the present tense, ποιῶ, πιστεύητε, πιστεύετε and γινώσκητε all exist as the foreground of v. 38.

In verse 39 it is probable that the conjunction οὖν was added accidentally by repeating the last three letters (haplography) of ἐζήτουν or that it was omitted by dittography, that is that the οὐν in ἐζήτουν should have been written twice (the second time as a conjunction) instead of once (Black 1994:60). Although the conjunction οὖν may be used inferentially to conclude the preceding discourse, it concludes by means of result in action and not by means of a summary of discourse. Further, οὖν marks a transition in the narrative, resuming the conflict found in verse 31, and the presence of πάλιν suggests the previous attempts to arrest Jesus as is found in John 7:30-33; 7:44 and possibly 8:20 (Wallace 1996:674; Young 1994:191). There is a shift in person from Jesus and His discourse in 10:32-38 to the third person plural imperfect Ἐζήτουν in verse 39. This shift provides a boundary indicating the conclusion of the previous discourse and the beginning of a new unit (Porter 192:301).

In the next clause, the conjunction καί functions as a link between the previous clause and the one which follows by developing the line of plot whilst also marking a shift in thought (Young 1994:188).

3.2.3. Jesus' Escape and the Gathering of More Sheep 10:40-42

Diagram 9. Semantic Relations in John 10:40-42



Commentary:

The first conjunction *καί* in verse 40 is functioning as an additive within the narrative used to further develop the plot by linking elements or clauses together (Young 1994:188). The adverb *πάλιν* refers to a time when Jesus had gone beyond the Jordan in John 1:28-29 and was now returning. Carson (1991:400) makes an interesting observation; he points out that “John the Baptist had prepared the way for the beginning of Jesus’ public ministry, and now that public ministry is drawing to a close, John the Baptist’s ministry is reviewed once more (vv. 41-42)”. The second *καί* (v.41a) is used as a connective conjunction, connecting an additional clause to John’s discussion, thus providing progression towards a climax in the narrative (Wallace 1996:671).

The clause *καὶ πολλοὶ ἥλθον πρὸς αὐτὸν* (v. 41a) seems to offer an example of what Jesus meant in verses 3-4. There is therefore coherence between the figurative speech in the first few verses and the last few verses of chapter 10. It is almost an illustration to John’s readers of the outworking of Jesus figure of speech.

The conjunction *ὅτι* in verse 41c introduces the speech, *Ἰωάννης μὲν σημεῖον ἔποιήσεν οὐδέν, πάντα δὲ ὅσα εἶπεν Ἰωάννης περὶ τούτου ἀληθῆ* *ἥν* and therefore *ὅτι* acts as a marker of speech (Levinsohn 1999:5-6). Verse 41c also forms the goal of the step in verse 41a.

The use of *δέ* in verse 41d is somewhat peculiar because it appears to have two nuances, the first being contrastive, that is that Jesus did many signs but that John the Baptist did none. The second nuance however is more obvious, that is that *δέ* is used to introduce a shift in thought (Young 1994:183). The thought is that Jesus’ words were indeed truthful. Therefore the clause *ὅσα εἶπεν Ἰωάννης περὶ τούτου ἀληθῆ* *ἥν* points the readers to a third party other than Jesus Himself, who had testified to the truth about Jesus and therefore His words throughout chapter 10 are indeed true. The next verse picks up on this train of thought.

Once again καί in verse 42 is used as a connective conjunction, connecting verse 41 with verse 42 and helps develop the narrative further. The clause πολλοὶ ἐπίστευσαν εἰς αὐτὸν ἐκεῖ illustrates that these were Jesus' sheep and He had called them into His sheepfold. Despite the Jews' hostility in chapters 9 and 10 many did believe in Him. This harks back to verse 38. Therefore, verse 42 is the climax of chapter 10 as it illustrates many sheep hearing His voice and believing in Him as the Son of God.

3.3 Conclusion: The Unity of John 10

In this chapter, I analysed the micro-level markers of cohesion and shift in John 10. Graphic representations of the literary units in the form of thought-flow diagrams were employed to trace the logical discourse sequence of John 10. These diagrams helped to illustrate the development of John's narrative by plotting out their semantic relationships.

Secondly, a commentary on the diagrams discussed the micro-level discourse features. These discussions looked at the markers of cohesion and shift, investigating what the micro-level discourse features revealed about the unity of John 10. The discourse features that were explored were lexical definitions, literality, that is literal or figurative, figures, discourse boundaries for example shifts in grammatical person and shifts in verb tense-forms, markers of prominence like verbal aspect and markers of cohesion such as personal reference, verbal aspect, various connections and conjunctions (Porter 1992:301-307).

This chapter on the micro-level markers of cohesion and shift revealed the following about the unity of John 10: (1) A strong sense of unity and connectivity exists between the narrative of the man born blind in chapter 9 and the discourses in chapter 10. (2) Coherency is evident at the micro-level throughout chapter 10; thus the current arrangement is tightly unified. (3) Although it seems reasonable to consider the difficulties of verses 22-

23 and a possible dislocation, namely, being that the two events, that is verses 1-21 and verses 22-23 took place weeks apart; there is little evidence to suggest that verses 22-23 should be deleted or rearranged. Rather, it seems that they begin a new pericope, a pericope which finds its origin in the previous section (vv. 1-21). Thus coherence exists throughout chapter 10. Therefore there does not appear to be a sign of literary dislocation within the chapter. (4) There is little reason to suspect that the current arrangement is the result of a redactor rearranging the original narrative. (5) After investigating the micro-level markers of cohesion and shift in John 10, it becomes reasonable to perceive that the current layout of chapter 10 is original and has so been arranged with intent by its author. The structural arrangement of John 10 was carefully thought out.

In this chapter I explored the micro-level discourse features. In the next chapter I will discuss the macro-level discourse features in John 10 by investigating what the macro-level markers of cohesion reveal about its overall argument.

Chapter 4

Macro-Level Markers of Cohesion

4.1 Introduction

The following chapter discusses the macro-level discourse features in John 10. These discussions will look at the markers of cohesion at the macro level, seeking to investigate what they reveal about the overall argument of John 10. This chapter will discuss the following: genre, monologue/dialogue, discourse peak, narrative sequence, thematic elements, poetic structure, repetition, contrast, cohesion, sense of confusion, intensification, effectiveness.

4.2 Discussions on Macro-Level Discourse Features in John 10

4.2.1 Genre

John 10 along with the rest of the gospel is a special type of biography, a “Gospel” biography (Klein et al. 2004:401), which primarily contains significant theological and missional content. Firstly, it is theological because Jesus uses shepherding language as metaphors to teach certain theological truths. He also teaches about His resurrection and purpose for

coming into this world. Further, Jesus makes significant Christological claims as the Christ and as the Son of God, illustrating His unique relationship to the Father. Secondly, John 10 is also missional in content. In verse 16 Jesus proclaims that He has other sheep and He desires to bring them into the sheepfold as well. Then in verses 41-42 the missional aspect of verses 3-4 and 27-28 is out worked when many people across the Jordan came to Jesus believing in Him (Brown 1997:102-103).

Chapter 10 also contains a figure of speech which carries certain resemblances to the synoptic-style parables; however, it is best to classify them as a “figure of speech” (*παροίμια*) as John records in verse 6. The same term is used elsewhere in John 16:25; 29. The figure of speech or symbolic discourse is a given metaphor providing a backdrop for extended reflection (Kostenberger 2004:297; Carson 1991:380). In John 10 it can be said that verses 1-5 is the figure of speech and verses 7-18, 26-27 provides extended reflection or further development. Therefore, strictly speaking, verses 1-5 is not a parable but rather a monologue loaded with symbolism to communicate a particular message. It seems evident then that the intention of Jesus was not necessary to tell an allegory or parable but rather he was seeking to apply a collection of motifs to His audience (Kostenberger 2002:73-74).

Narrative monologues and dialogues as well as the events in chapter 10 also lead up to a dramatic encounter between Jesus and the Jews, where a conflict story emerges. John narrates the story around the character, Jesus, the Son of God, and develops the Jewish characters who were disputing with Him. This is a short, self-contained narrative that delivers punch lines challenging the Jews and arousing their opposition. John weaves all this together into a dramatic plot together with a conflict and a climax where the Jews tried to arrest Jesus, but He escaped from their hands (Attridge 2001:4-5, 8; Bock and Fanning 2006:198-199). This then is the dramatic conclusion of the conflict story. From here on the Jews

sought to arrest Jesus and so the rest of John's narrative is impacted by the threat of Jesus' arrest (Klein et al. 2004:417; Attridge 2002:8, 11).

4.2.2 Monologue/dialogue

Chapter 9 consists of a narrative and a series of discourses, then in chapter 10 the adverbs, ἀμὴν, ἀμὴν set in motion a monologue spoken by Jesus, spanning from verse 1 to verse 18. Jesus first speaks a figure of speech in verse 1-5, which is broken by verse 6 where John reports that Jesus' audience failed to understand what He was saying. The monologue picks up again in verses 7-18 in an unbroken address where Jesus develops and expands upon the figure of speech in an effort to provide clarity.

As a result of Jesus' monologue (vv. 1-18) a division erupts amongst the Jews where some oppose Him and others seem to think that Jesus may well be speaking the truth. In verses 19-21 John reports the words of the Jews who opposed Jesus and the others who were less hostile towards Him. This is interrupted in verses 22-23 by an interjection in the narrative which acts as a chronological marker moving the reader to another place and time within the narrative. However the content which follows is a continuation of the themes presented in Jesus' monologue and a discourse develops between Jesus and His opponents. Therefore there is a sense of continuation not only from Jesus monologue (vv. 1-18), but also from the division amongst the Jews in verses 19-21. Although the literary contours of the narrative in John 10 are clearly articulated, the argument progresses logically creating a sense of unity within the argument of John 10 (Brodie 1997:365).

4.2.3 Discourse Peak

John 10 contains of a series of discourse peaks. Firstly, after Jesus had spoken the figure of speech in verses 1-5 and His audience failed to understand, He attempted to explain what He had said. Therefore,

referring back to those who enter the sheepfold by the door in verse 1, He provides a peak in His speech in verse 7 when He proclaims, ἐγώ εἰμι ἡ Θύρα τῶν προβάτων. Here Jesus was saying that He “is the only way by which one can become part of the people of God (i.e., Jesus’ flock)” (Grudem 2008:2043). Further, Jesus was also alluding to Psalm 118:20 where it says, “This is the gate of the LORD; the righteous shall enter through it” (ESV). The phrase ἐγώ εἰμι ἡ Θύρα is another of Jesus’ “I am” sayings. The expression ἐγώ εἰμι is the same expression used in the first part of God’s name in Exodus 3:14 when He identifies Himself to Moses as “I AM WHO I AM” in the LXX. Therefore Jesus was identifying Himself with the God who spoke to Moses (who was also at the time shepherding sheep; cf. Exodus 3:1-2) at the burning bush. This expression in John 10:7 then provides a significant peak in Jesus’ speech and attracted Jewish opposition because they began to understand what Jesus was telling them (Grudem 2008:2041; Youngblood 1995:503).

The next discourse peak is found in verses 10-11, which built on verse 7. Here Jesus makes His next “I am” saying in verse 11, Ἐγώ είμι ὁ ποιμὴν ὁ καλός, which again He uses to identify Himself with God. However linked to His proclamation, He also says that He came so that His sheep may have life and have it abundantly, and that He lays down His life for the sheep. The statement ἐγὼ ἥλθον ἵνα ζωὴν ἔχωσιν καὶ περισσὸν ἔχωσιν alludes to the deity of Christ and thus provides a significant discourse peak. He also makes the statement; ὁ ποιμὴν ὁ καλὸς (talking of Himself) τὴν ψυχὴν αὐτοῦ τίθησιν ὑπὲρ τῶν προβάτων which is a foretelling of His death, which is the reason and means by which the sheep will receive life and have it in abundance.

The third discourse peak is found in verse 16 καὶ ἄλλα πρόβατα ἔχω ἃ οὐκ ἔστιν ἐκ τῆς αὐλῆς ταύτης; this too links closely to the previous discourse peak in verses 10-11. Carson explains that verse 16 refers back to verses 1-5 where the sheepfold signifies the Jewish people, but that the other sheep spoken of in verse 16 which are not of this fold are likely to be

Gentiles (1991:388). This proclamation of Jesus is a reference to Isaiah 56:8, where God says, “I will gather yet others to him besides those already gathered”²⁵ (ESV). Jesus ends this discourse peak with a missional statement, κάκεῖνα δεῖ με ἀγαγεῖν καὶ τῆς φωνῆς μου ἀκούσουσιν, καὶ γενήσονται μία ποίμνη, εἷς ποιμήν. This would have been highly offensive to the unbelieving Jews as Jesus is saying that there are other people outside of the Jewish nation that are also chosen of God, and that He has come to give them life as well.

The next discourse peak is in verse 30 which reads; ἔγὼ καὶ ὁ πατὴρ ἐν ἑσμεν and forms a vital peak in chapter 10, because a discourse develops in verse 24 where the Jews asked Jesus to tell them plainly whether He is the Christ. Jesus then begins to provide them with an answer to their question and ends with a proclamation that amounts to a claim to deity and the Jews respond in verse 31 by picking up stones in an attempt to stone Jesus.

Finally, a peak in discourse is evident when Jesus makes another statement in verse 38: ... ἵνα γνῶτε καὶ γινώσκητε ὅτι ἐν ἐμοὶ ὁ πατὴρ κάγὼ ἐν τῷ πατρί, which is another claim to deity which led to the Jews trying to arrest Him, but He escaped. This leads to the final peak in the narrative where Jesus departs and heads towards the Transjordan where His ministry first began. The escape towards the Transjordan suggests that in a certain sense Jesus’ ministry is nearing its end thus it provides a significant peak within the overall narrative of John’s Gospel (Brodie 1997:358).

4.2.4 Narrative Sequence

As discussed in the previous chapter, the double ἄμήν in verse 1 as well as in verse 7 is employed as a marker of shift. Ἅμήν ἄμήν in verse 1 transitions from the dialogues in chapter 9 to the monologue in chapter 10.

²⁵ Cf. Ezekiel 34:23; 37:24; Matthew 28:18-20 and Ephesians 2:11-22

In verse 7 the double ἀμήν begins the extended reflection and development of the figure of speech in verses 1-5. Therefore Ἀμήν ἀμήν in verses 1 and 7 are discourse features that provide the argument of John 10 with a logical narrative sequence.

Secondly, in verses 22-23 John interjects Ἐγένετο τότε τὰ ἐγκαίνια (time) ἐν τοῖς Ἱεροσολύμοις, χειμῶν ἦν (climate), καὶ περιεπάτει ὁ Ἰησοῦς ἐν τῷ ιερῷ ἐν τῇ στοᾷ τοῦ Σολομῶνος (place) in the narrative providing a reference to time, space and climate. This interjection acts as a marker of beginning a new pericope by placing the following events and discourse within a certain framework and narrative sequence (Brown 1997:337; Zuck 1996:27, 29-30). Therefore the Feast of Dedication forms a new sequence within the narrative.

Again, when Jesus leaves Jerusalem and goes back across the Jordan to the place where John had been baptising in verse 40, John offers another feature which indicates a narrative sequence. Thus signifying a conclusion of a major section of the narrative and forms the setting for the next chapter, chapter 11.

4.2.5 Thematic Elements

The most prominent theme in John 10 is the shepherding motif where the arrangement of the “gate”, “sheep” and “shepherd” imagery point beyond themselves to a single truth. Here Jesus used sheep-farming observations and imagery in short narratives to illustrate lessons about spiritual realities (Carson 1982:380; Klein et al. 2004:411-414). Jesus identifies Himself as the gate by which the sheep must pass through. But He is also the good shepherd who calls his sheep and they follow.

Another thematic element is Jesus’ death, the good shepherd laying down His life for the sheep (v. 11). As the ἵνα clause indicates in verse 17, Jesus’ death ends as it were in resurrection (ἵνα πάλιν λάβω αὐτήν). This

illustrates the Johannine cycle of suffering, death, resurrection and glorification (Harris n.d.).

The theme of the giving of life forms cohesion between chapters 9-11, which in essence are centred on the same thematic idea. Chapter 9 suggests the “original giving of life”, at creation and birth. In chapter 10 John presents Jesus’ crucifixion and its substitutionary significance in 10:11, 15, 17-18. Next, chapter 11 concerns itself with the message of giving of life after death. Further, the healing of the man born blind in chapter 9 is also recalled in 10:21 and 11:37. Therefore there is a clear indication of the unity of chapters 9-11 (Brodie 1997:358).

Both chapters 5 and 10 include the theme of conflict. Painter (2005:54) explains that “the interlocking themes of these chapters are all related to conflict with the ‘Jews’ and recognition of this provides a key for interpreting John 10”.

At first glance the narrative of John 10 may at times seem somewhat disjointed and confusing. However when observed from a higher, theological level, it presents itself as coherent and meaningful (Brodie 1997:358). The themes and contents of John 10 illustrate that the chapter is appropriately positioned in the Gospel.

4.2.6 Poetic structure

John provides two examples of figures of speech in his Gospel. The first is found in John 10 and the second is found in Chapter 15 in the imagery of the vine and the branches. These figures of speech are sometimes called Johannine “parables”, but in the Gospel they are acknowledged by John as παροιμίαι (Attridge 2002:15).

In John 10 a semi-poetic format of poetic artistry is provided where the author starts by recording the figure of speech, that is, Jesus’ metaphorical use of the sheep, shepherd and door imagery. A commentary of this event in verse 6 is then interjected and the semi-poetic artistry is picked up again

in verses 7-18 providing extended reflection of verses 1-5. Jesus' metaphorical usage of the door in verses 1-2 is expanded in verses 7-10; the shepherd in verses 2-4 who is symbolic of Himself is explained in verses 11-18; and the imagery of sheep from verses 2-5 is developed further in verses 8-16. The sheep/shepherd figure is then also briefly mentioned again in verses 25-29 where the idea of Jesus' own sheep is developed further (Carson 1991:384; Köstenberger 2004:297).

When considering Jesus' usage of the sheep/shepherd motif it is helpful to remember that the Gospel of John contains several instances of shepherd imagery. In 6:31-33 John links Jesus with Moses, who was also a shepherd of God's people and in fact he was a literal shepherd as well (cf. Exodus 3:1). In chapter 10 Jesus proclaims himself as the good shepherd who is the perfect example of all shepherds. John also records in John 21:15-17 how Jesus commanded Peter to follow His example and become a shepherd of God's people by feeding His sheep (Carnes 2002:29).

Therefore the sheep/shepherd metaphor in John 10 represents an original instance of a figurative expression referring to Christ. Jesus' figurative speech is typical of religious language because fresh Christological insights can rarely be expressed by using traditional semantic formulas (Black 1987:189). Carnes (2007:5) provides an important explanation regarding metaphors. He says:

Metaphors are extremely important; they reveal something of our thought processes while at the same time conditioning the way we think. The metaphors we use are in actuality reference points with which we access a deep body of data and experience, which includes both the concrete and the abstract. When we use a metaphor to access such information, an incredibly complex process of cognition, or thinking, occurs. Simply put, a metaphor is a figure of speech wherein one thing is described in relation to a

second thing that is often quite dissimilar to the first on a literal level. A metaphor is most commonly employed by saying the one thing is the second thing.

When considering Jesus' figure of speech in John 10, the words of Carnes hold true. (1) Jesus refers to figures spoken of in the OT, namely the sheep/shepherd motif (cf. Numbers 27:16-17; Psalm 23; Isaiah 40:11; Ezekiel 34:23; 37:24; Zechariah 13:7) and the door motif (cf. Genesis 28:17; Psalms 78:23; The Book of Enoch 72-75, e.g., 72:2). (2) Jesus also uses the arrangement of the "gate" and "shepherd/sheep" imagery to point beyond themselves to a single truth (Attridge 2002:17).

Therefore Jesus used sheep-farming observations and imagery which were certainly well known by His audience to illustrate a lesson about spiritual realities (Carson 1982:380; Klein et al. 2004:411-414). It is evident then that these were familiar features which served the purpose of identification, so that the receptors were able to identify with both the message and the source. Poetic language is also stylistically significant because the imagery was employed to attract the receptors to the message contributing to the overall effectiveness of the communicative function of the message. Jesus used familiar language, that is the language of sheep-farming, as a platform for identification, and then He used language to identify Himself with the metaphors or figure of speech (Black 1987:183).

Jesus speaks of Himself being both the door and the shepherd (who goes in by the door), these statements are not easy to harmonise formally. Jesus is contrasted first with the thieves and robbers and later also with the hireling. The figurative speech throughout verses 1-18 is not perfectly straightforward; however the literal and metaphoric sayings are tightly interwoven" (Morris 2000:444). Further, Jesus primarily identifies Himself with the figures of speech by using a series of "I-am" sayings, "I am the door" and "I am the good shepherd" in verses 7, 8, 11 and 14 (Ashton 1998:133).

The use of figurative language as a discourse feature in chapter 10 offers a poetic dimension to the argument of John 10 as well as to the overall narrative of John's Gospel (Frey et al.1997:333; Whitacre 1999:340).

4.2.7 Repetition

John records the use of repetition as a macro-level discourse feature providing chapter 10 with a semi-poetic format of poetic artistry, interweaving Jesus' door and sheep/shepherd theme for the purpose of ordering and developing His thoughts. The following are repetitions found in John 10: (1) The very first words Ἐμὴν ἀμὴν in verse 1 are themselves a repetition and are also repeated in verse 7. (2) In verses 3-4 the idea of the sheep hearing the voice of the shepherd, being called by name and following him and knowing his voice is repeated in verse 27 where the sheep are said to hear Jesus' voice and that He knows them. (3) There is a repetition of the "I am" sayings, in verse 7 Jesus says, ἐγώ εἰμι ἡ Θύρα τῶν προβάτων and then in verse 9 He offers a repetition saying, ἐγώ εἰμι ἡ Θύρα. (4) Neyrey (2001:285) explains that verses 17-18 are a funeral rhetoric where a death is said to be "noble" because it is voluntary. Both verses 17 and 18 assert the voluntary nature of Jesus' death. There is a strong sense of repetition here where four times Jesus states that he lays down His own life. Jesus makes the first assertion in verse 11 when He says, ὁ ποιμὴν ὁ καλὸς τὴν ψυχὴν αὐτοῦ τίθησιν ὑπὲρ τῶν προβάτων. His second assertion is in verse 15 καὶ τὴν ψυχήν μου τίθημι ὑπὲρ τῶν προβάτων. This is emphasised again in verses 17-18 where Jesus says, διὰ τοῦτο με ὁ πατὴρ ἀγαπᾷ ὅτι ἐγὼ τίθημι τὴν ψυχήν μου, ἵνα πάλιν λάβω αὐτήν. οὐδεὶς αἴρει αὐτὴν ἀπ' ἐμοῦ, ἀλλ' ἐγὼ τίθημι αὐτὴν ἀπ' ἐμαυτοῦ. ἔξουσίαν ἔχω θεῖναι αὐτήν, καὶ ἔξουσίαν ἔχω πάλιν λαβεῖν αὐτήν.

Repetition in the argument of John 10 is an instrument of cohesion which assists in attaining thematic unity and logical, organized sequences. Therefore, although the repetition of the same syntactical structure is rhetorically significant it also contributes to the effectiveness and

acceptability of the argument in terms of impact and appeal (Black 1987:186, 190).

4.2.8 Contrast

In chapter 10 John records Jesus' use of contrast. Jesus frequently used contrast in His monologue to provide emphasis. He begins by providing a contrast in verses 2-5 of the one who enters the door and who is the shepherd of the sheep with the one does not enter through the door but climbs in by another way, for he is a thief and a robber. In verses 8-9 Jesus provides the contrast between Himself, the door, and the thieves and robbers who came before Him and to whom the sheep do not listen. Secondly, a contrast is made between the thief who comes only to steal and kill and destroy (ESV) and Jesus, who comes that the sheep may have abundant life (v. 10). Jesus makes another contrast in verses 11 and 12 between the good shepherd (Himself), who lays down His life for the sheep, and the hired hand who is not the shepherded. Lastly in verses 26-27 a contrast is made between those who do not believe because they are not of His sheep, and those who do believe because they hear His voice and they follow Him.

It becomes evident that the use of contrast in John 10 is a significant discourse feature which offers an important contribution to the argument of the chapter. Black (1987:184) explains that the use of contrast was a predominantly significant feature of ancient rhetoric when emphasising the relationship between antithetical statements.

4.2.9 Cohesion

Markers of cohesion in the argument of John 10 are reinforced by several features at the micro-level, which were discussed in the previous chapter. However when considering the macro-level discourse features of chapter 10, the connection between verses 1-21 and chapter 9 is established by the double ἀμήν in verse 1, which at a micro-level is employed as a

marker of shift transitioning from the dialogues in chapter 9 to the monologue in chapter 10. At the macro-level ἀμήν ἀμήν indicates what is to follow, thus beginning a new literary unit whilst alluding to a continuation from chapter 9 and in this way the double ἀμήν acts a discourse feature of cohesion, providing a connection to the previous chapter (Bruce 1994:223; Köstenberger 2004:299; Morris 2000:44; Ridderbos 1997:353).

Another discourse feature of chapter 10 which provides cohesion between verses 1-21 and chapter 9 is the reference back to the healing of the man born blind in verse 21 when some Jews asked, μὴ δαιμόνιον δύναται τυφλῶν ὄφθαλμοὺς ἀνοίξαι; (Kruse 2004:231). Thirdly, the reference to sheep in verse 26-29 connects the sheep/shepherd motif to the preceding figure of speech in verses 1-21 providing a sense of continuity. Yet it also offers an advance in narrative setting a backdrop for a teaching on the unity of the Father and Son (Morris 2000:458).

At a much higher level, in verse 40 Jesus leaves Jerusalem and goes back across the Jordan to the place where John Baptist had been baptising in the early days (cf. 1:28). The words and works of John the Baptist are recorded in chapter 1 and then also referred to in 3:23-30 and 5:33-36. This reference to John the Baptist in verses 40-41 ties together the first ten chapters of John's Gospel, thus indicating the conclusion of a major section of the Gospel narrative (Whitacre 1999:275).

4.2.10 Sense of Confusion

John surpasses all the other Gospel writers in preserving the sense of confusion surrounding Jesus' identity (cf. 6:14, 26-27; 6:34, 41- 42, 52; 7:11-13, 15, 25-27, 30-31, 35, 40-43; 8:22, 25; 9:29, 36; 10:19-21; 12:34). Although there were disciples who followed Jesus, some Jews strongly opposed Him; and as a result the crowds were divided over Him (Carson 1982:84)

A distinctive pattern in John 10 is found in Jesus' discourse. He begins a figure of speech in verses 1-5 by employing the words ἀμὴν ἀμὴν. John used the word παροιμίαι in verse 6 which is also used later in 16:25, 29. This term does not occur in the Synoptic Gospels. However it is similar to the synoptic parables, illustrating a short narrative with a figurative or symbolic meaning. This led to confusion because the Jews failed to understand the figure of speech (v. 6) which in turn provided an example of John's use of misunderstanding as a literary technique (Harris n.d.). This sense of confusion or misunderstanding was experienced by Jesus' disciples as well as His opponents, as is evident in 16:25-29. John used this sense of confusion to develop Jesus' words by clarifying the misunderstanding and provides a lengthy monologue in verses 7-18, where an extended reflection of the figure of speech (vv. 1-5) is given.

John also preserves the sense of confusion surrounding Jesus' identity throughout His monologue. Later, the Jews came to Jesus in verse 24 demanding Him to tell them plainly if He is the Christ. Jesus finally provides the Jews with clarity in verse 30. Although the Jews are kept in suspense (v. 24) throughout John 10, Jesus does make clear insinuations throughout the chapter (cf. vv. 7-10; 14-18; 25-30; 38) which in sum total make it abundantly clear that He is indeed the Christ (Carson 1981:84).

Further, in the narrative of 10:22-39 Jesus begins with a solemn declaration in verse 25 which is then followed by an objection based upon a misunderstanding of Jesus' words in verse 31. Jesus then goes on to clarify the objection in verses 32-38.

4.2.11 Intensification

John strengthens his narrative in John 10 by employing intensification. The process of intensification may be seen in verses 20-21 when Jesus is accused of demonic possession and for being insane. Another example of intensification in John 10 is found in verses 31-33 when the Jews attempted to stone Jesus. Here the greater frequency of the word λιθάζω

(including the use of λίθος) is employed to achieve intensification. Lastly, verses 41-42 provide the final intensification statement of belief which is altogether fitting, especially when considering the unbelief of the Jews in earlier verses (Brodie 1997:362).

4.2.12 Effectiveness

Jesus used familiar features of shepherding in chapter 10 to serve the purpose of identification, so that His audience (or John's readers) could identify with His message. Although Jesus' audience failed to understand these features in His figurative speech (vv. 1-5), it becomes clear in verse 19 that they understood His extended reflection (vv. 7-18) and eventually understood His figure of speech as well (Black 1987:183). These familiar features of shepherding were employed as figurative language. Jesus' audience would have understood the rich imagery presented in His figurative language. This imagery was effective in communicating Jesus' message because shepherding was a common profession in Palestine and His audience could understand and relate to it easily. The sheep/shepherd imagery was also a symbolic image used frequently in the OT picturing both God and Israel's leaders as shepherds (Carnes 2007:2, 20, 22; Morris 2000 445-446; Youngblood 1995:920).

Therefore Jesus' figurative language is effective because it seeks to identify with His audience, attracting them to His message. Yet because it is figurative the meaning is often concealed which creates a sense of curiosity contributing to an effective argument in John 10.

4.3 Conclusions: The Argument of John 10

In this section the macro-level discourse features were discussed. This chapter sought to determine what the macro-level markers of cohesion reveal about the argument of John 10 by exploring the following discourse features: genre, monologue/dialogue, discourse peak, narrative sequence, thematic elements, poetic structure, repetition, contrast, cohesion, sense of confusion, intensification, effectiveness.

The discussions on the macro-level discourse features revealed the following about the unity of John 10: (1) The genre of John 10 is primarily a Gospel, a special type of biography containing theological and missional content and a conflict story which ends in a dramatic conclusion. (2) The first half of chapter 10 contains a monologue and the second half is a dialogue between Jesus and the Jews. A sense of continuation is evident between Jesus' monologue (vv. 1-18) and the division amongst the Jews in verses 19-21 and their discourse in verses 24-39. These literary contours of the narrative are clearly articulated and the argument progresses logically creating a sense of unity. (3) John 10 consists of a series of discourse peaks, the last of which led to an attempt to arrest Jesus in which He escapes. (4) A sense of sequence is apparent in the narrative. Jesus' move back across the Jordan signifies a conclusion of a major section of the gospel narrative and forms the setting for chapter 11. (5) Although John 10 may seem somewhat disjointed and confusing, the thematic elements do present the chapter as a coherent and meaningful whole. The themes and contents of John 10 illustrate that the chapter is appropriately positioned within the Gospel. (6) The use of figurative language as a discourse feature in chapter 10 offers a poetic dimension to the argument of John 10 as well as to the overall narrative of John's Gospel. (7) Repetition in the argument of John 10 is an instrument of cohesion which assists in attaining thematic unity and logical, organized sequences. (8) The use of contrast in John 10 is a predominantly significant feature of ancient rhetoric which emphasises the relationship between antithetical statements. (9) John uses several markers of cohesion in the argument of John 10 on the macro-level which provide significant cohesion between the literary parts of John 10 as well as to chapter 9 and the preceding chapters of John's Gospel. (10) The author preserves a sense of confusion surrounding Jesus' identity throughout His monologue while clear insinuations are given throughout the chapter. However the sum total of Jesus words throughout the chapter provide an abundantly clear declaration of Jesus' true identity. (11) John strengthens

his narrative in John 10 by employing intensification. (12) Jesus used familiar features in chapter 10 of shepherding to serve the purpose of identification, so that His audience would identify with His message. Jesus' figurative language is effective because it seeks to identify with His audience, attracting them to His message. Even though the message is figurative and the meaning is often concealed thus creating a sense of curiosity which contributes to an effective argument in John 10.

The macro-level discourse features illustrates that John 10 is a rational and beautifully articulated chapter. These features not only contain a sense of continuation from chapter 9 but seem to flow logically and coherently from verse 1 through to verses 42. John 10 then culminates in its own ending in verses 40-42 which in fact also indicates the conclusion of a major section of the Gospel narrative.

The next chapter will conclude the analysis of discourse features that is the literary structure of John's Gospel, micro-level markers of cohesion and shift and the macro-level markers of cohesion. The conclusion will also look at what the unity and argument has revealed about John 10.

Chapter 5

Conclusion

5.1 Review of the Study

The main problem of this research was to investigate what an analysis of discourse features would demonstrate about the unity and argument (flow of thought) of John 10.

This study sought to achieve the following three objectives: (1) How does John 10 fit into the literary flow of the Gospel? (2) What do the micro-level discourse features reveal about the unity of John 10? (3) What do the macro-level discourse features reveal about the argument of John 10?

The purpose of this research was to provide a case study of one chapter as an example in John's Gospel to demonstrate that his narrative is unified and seems to contain unique Johannine stylistic features. Therefore by employing the method of discourse analysis to reveal the unity and argument of John 10, this study sought to illustrate that the current layout of John 10 is unified and coherent.

To achieve the objectives of this research I explored the literary structure of John's Gospel and the unity and argument of the chapter 10 by an analysis of discourse features.

The methodology consisted of three steps. The first step discussed the literary structure of John's Gospel. The second step consisted of diagrams which plotted out the semantic relations in John 10 together with a detailed discussion of the micro-level markers of cohesion and shift. The third step focused on the macro-level markers of cohesion which discussed the discourse features that provide perspective on the argument of chapter 10.

5.2 Synopsis of Findings Regarding the Research

My analysis of discourse features in John 10 supports the hypothesis that John 10 is unified and coherent. The following will offer conclusions pertaining to the unity and argument of chapter 10.

5.2.1 Conclusions Regarding the Literary Structure of John's Gospel and John 10.

By exploring the literary structure of John's Gospel I was able to determine how John 10 fits into the literary flow of his Gospel as a whole. I started by looking at the language of John's Gospel and noted that whilst the Greek grammar was written in the vernacular κοινή John's thought was distinctly Hebraic. The genre and subgenres in John's Gospel were then studied. I discovered that the Gospel contains several genre types, namely, narrative, biography and drama. The subgenres included miracle stories, figures of speech and conflict stories. The literary features of the Gospel were then investigated; here I examined John's use of a poetic format, misunderstandings, twofold meanings, irony and his use of parentheses. In the next section I considered the structure and flow of thought in the Gospel. It became apparent that even though the gospel appears to be simple, the structural arrangement was carefully thought out. The overall structure of the Gospel is one of complexity and yet in another sense it is

simplistic. The Gospel therefore appears to be unified and tightly organised, containing a prologue and an epilogue and between these are two major sections, the Book of Signs and the Book of Glory.

I then looked into the literary context of John 10 and how it fits in the Gospel. Chapter 10 contains the usual linguistic features that are found throughout the Gospel, and the genre types: narrative, biography and drama employed by John are evident. John also employs the subgenres of figure of speech and a conflict story in John 10. Further, there seems to be a semi-poetic format of poetic artistry in the chapter, where repetition is used to interweave the sheep/shepherd theme for the purpose of ordering and developing his thoughts. Chapter 10 sits comfortably in the later part of the Book of Signs. John 10 seems to provide a sense of continuation from chapter 9. Chapter 10 then culminates in its own ending in verses 40-42.

5.2.2 Conclusions Regarding the Micro-Level Markers of Cohesion and Shift in John 10.

I then discussed the markers of cohesion and shift in an effort to determine what the micro-level discourse features reveal about the unity of John 10. Firstly I employed thought-flow diagrams as a graphic representation to plot out the semantic relations in John 10. These diagrams focused on the micro-level discourse features and the semantic relationships, which illustrated the development of the narrative and discourses, from plot to story line. It became evident that John 10 contains patterns and linkages throughout the chapter. These diagrams provided a graphic illustration of the unity and coherence of the text.

Secondly I provided a commentary on the thought-flow diagrams offering detailed discussions of cohesion and shift as found in John 10. These micro-level discourse features which contribute to the cohesion and shift of John 10 included: lexical definitions, literality, that is literal or figurative, figures, discourse boundaries for example shifts in grammatical person

and shifts in verb tense-forms, markers of prominence like verbal aspect and redundant pronouns, personal reference, verbal aspect, various connections and conjunctions.

The discussions on the micro-level discourse features revealed the following about the unity of John 10: (1) There is a strong sense of unity and connectivity which exists between the narrative of the man born blind in chapter 9 and chapter 10, namely, Jesus' monologue in verses 1-18, the narrative in verses 19-21 and the discourses in verses 24-39. (2) A clear sense of logic, reason and coherency is evident throughout John 10. Therefore I conclude that the current arrangement presents itself as being purposefully organised and is tightly unified. (3) The difficulties of verses 22-23, I think, provide reasonable consideration for a possible dislocation, being that the two events, that is verses 1-21 and verses 22-23 took place weeks apart. However when studied closely, it seems to me that verses 22-23 begin a new pericope, a pericope which finds its origin in the previous section (vv. 1-21). Further, there is little evidence to suggest that verses 22-23 should be deleted or rearranged. (4) There seems to be no apparent reason to suspect that the current arrangement of John 10 has been disordered or that it was rearranged by a redactor other than possibly John himself. (5) After investigating the markers of cohesion and shift in John 10, I conclude that the current layout of chapter 10 is original and has so been arranged with intent by its original author. The structural arrangement of John 10 is coherent and unified and was therefore carefully thought out.

5.2.3 Conclusions Regarding the Macro-Level Markers of Cohesion in John 10.

In the next step I looked at what the macro-level discourse features revealed about the argument of John 10 by discussing the macro-level markers of cohesion. This study explored the following features as found in chapter 10: genre, monologue/dialogue, discourse peak, narrative

sequence, thematic elements, poetic structure, repetition, contrast, cohesion, sense of confusion, intensification and effectiveness.

This study indicated that the discourse features in chapter 10 provide a rational and beautifully articulated chapter. These not only contain a sense of continuation from chapter 9, but also seem to flow logically and coherently from verse 1 through to verse 42. John 10 then culminates in its own ending in verses 40-42, which in fact also indicates the conclusion of a major section of the Gospel narrative.

I conclude the following with respect to the argument in John 10 as revealed by the macro-level discourse features: (1) A sense of continuation exists between Jesus' monologue (vv. 1-18) and the division amongst the Jews in verses 19-21 and their discourse in verses 24-39. The literary contours of the discourses clearly articulate the argument and its logical progression, thus having created a sense of unity. (2) The thematic elements present chapter 10 as a coherent and meaningful whole and that it is appropriately positioned within the Gospel. (3) The use of figurative language as a discourse feature in chapter 10 offers a poetic dimension to the argument of John 10 as well as to the overall narrative of John's Gospel. (4) John employed repetition in chapter 10 as an instrument of cohesion which assists in attaining thematic unity and reason, and thus the argumental sequences are well organised. (5) He also used cohesion in the argument of John 10 on the macro-level for the purpose of providing considerable cohesion between the literary parts of John 10.

5.3 The Significance of the Conclusions

Essentially, any theory which argues for a rearrangement of John 10 or any part of Scripture undermines one of the primary Christian foundations that Scripture is the divinely inspired Word of God. The inerrancy and infallibleness of Scripture being the full council of God for humanity would therefore be challenged.

If John had written a Gospel which adhered to the principles of narrative, then a chronological succession of events without awkward transitions would be expected. However John's Gospel is very different especially when compared to the Synoptics. John intended to implement a particular Christian view using certain facts which were available to him at the time.

This study sought to demonstrate that the current layout of John 10 is a purposeful artistic arrangement which is unified and coherent and that it was so arranged by its original author. It is my conclusion that a reordering of John 10 would therefore prove to be a fruitless and disastrous task undermining the inspired Word of God.

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